

# CASH BOX<sup>TM</sup>

MAY 21, 1988

NEWSPAPER \$3.50

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Loewen America/NSM



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*happy birthday,*  
**JUKEBOX**



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Cash Box Salutes The 100th Anniversary Of The Jukebox

# JULIO IGLESIAS NON STOP



The new, all-English album OC 40995  
that speaks to every heart.

Including the first single,  
"My Love," 38-07781 written by and  
featuring Stevie Wonder.

On Columbia Records,

Cassette and Compact Discs.

May 31, Boston, MA — Great Woods  
June 1, Columbia, MD — Merriweather Post  
June 4, Chicago, IL — Poplar Creek  
June 7, St. Louis, MO — The Fox  
June 11, Albuquerque, NM — Tingley  
June 12, Las Cruces, NM — Pan Am Center  
June 16-19, Los Angeles, CA — Greek Theatre  
June 23-25, Los Angeles, CA — Greek Theatre  
June 29-30, Milwaukee, WI — Riverside  
July 1, Detroit, MI — Pine Knob  
July 5-7, Holmdel, NJ — Garden State  
July 9, Wantagh — Jones Beach  
July 12, Miami, FL — Miami Arena



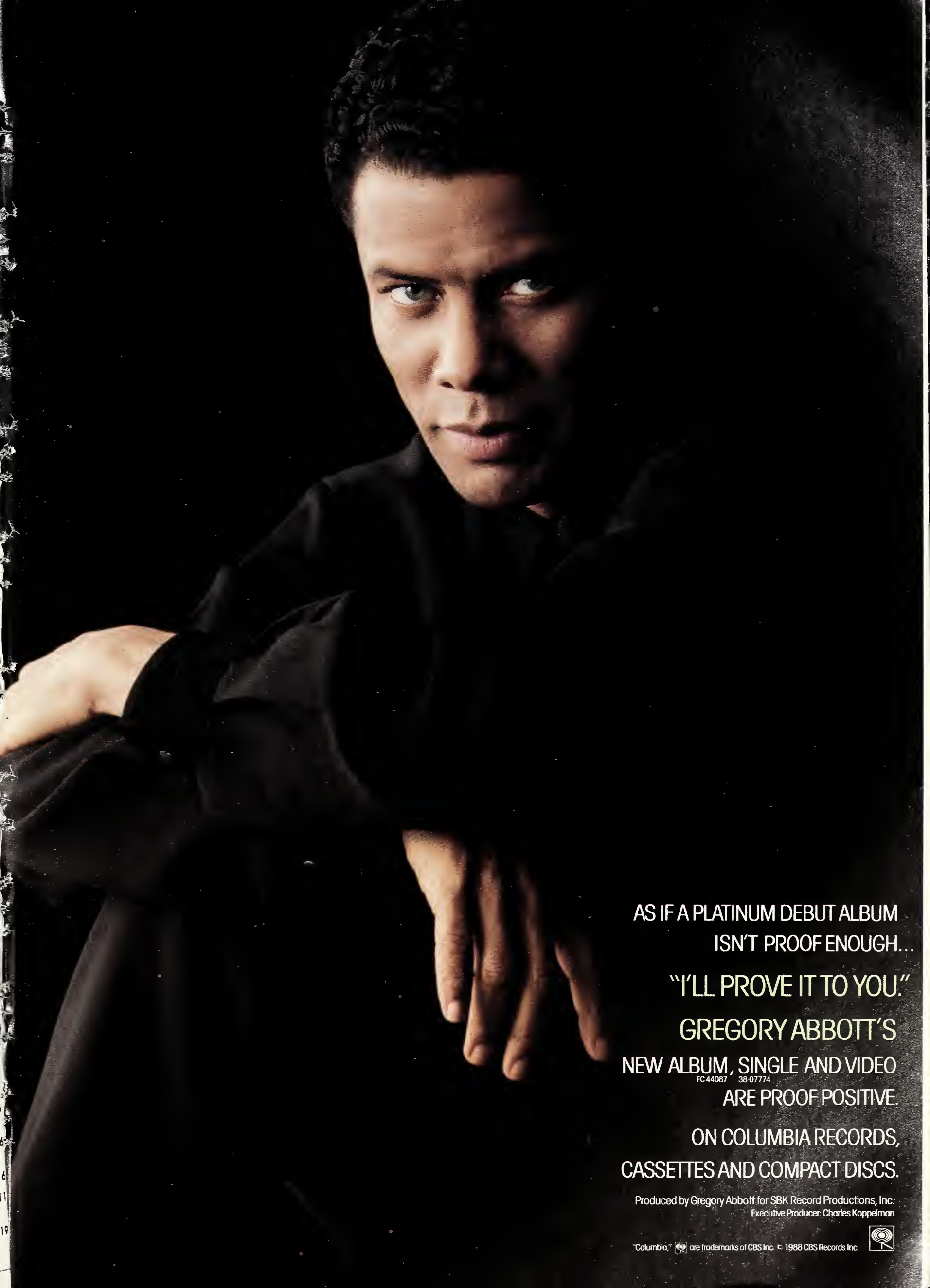
\*Appears courtesy of Motown Record Corporation. Produced by Humberto Calica, Tony Remis, Julio Iglesias, Stevie Wonder and Ramon Arcusa.

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# CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

		Last Week	Total Weeks			Last Week	Total Weeks
1	<b>ANYTHING FOR YOU</b> (Epic 34-07759) . . . . . Gloria Estefan and Miami Sound Machine	1	11	53	<b>NEVER GONNA GIVE YOU UP</b> (RCA 5347-7-RAA) . . . . . Rick Astley	48	23
2	<b>ONE MORE TRY</b> (Columbia 38 07773) . . . . . George Michael	6	6	54	<b>I WISH I HAD A GIRL</b> (CBS Associated/CBS ZS4 07720) . . . . . Henry Lee Summer	49	15
3	<b>WISHING WELL</b> (Columbia 38-07675) . . . . . Terence Trent D'Arby	2	19	55	<b>PROMISE ME</b> (Fever/Sutra 1917) . . . . . The Cover Girls	56	8
4	<b>SHATTERED DREAMS</b> (Virgin 7-99383) . . . . . Johnny Hates Jazz	9	10	56	<b>LOST IN YOU</b> (Warner Bros. 7-27927) . . . . . Rod Stewart	67	3
5	<b>NAUGHTY GIRLS (NEED LOVE TOO)</b> (Jive 1089-7-J) . . . . . Samantha Fox	8	13	57	<b>PAMELA</b> (Columbia 38 07715) . . . . . Toto	50	14
6	<b>ANGEL</b> (Geffen 7-28249) . . . . . Aerosmith	3	17	58	<b>ENDLESS SUMMER NIGHTS</b> (EMI/Manhattan B-50113) . . . . . Richard Marx	52	18
7	<b>ALWAYS ON MY MIND</b> (EMI-Manhattan B 50123) . . . . . Pet Shop Boys	7	9	59	<b>TAKE IT WHILE IT'S HOT</b> (Atco 7-99352) . . . . . Sweet Sensation	60	7
8	<b>PINK CADILLAC</b> (EMI-Manhattan B-50117) . . . . . Natalie Cole	5	12	60	<b>SUPERSONIC</b> (Ruthless/Atlantic 7-99328) . . . . . J. J. Fad	69	4
9	<b>I DON'T WANT TO LIVE WITHOUT YOU</b> (Atlantic 7-89101) . . . . . Foreigner	11	10	61	<b>RUSH HOUR</b> (EMI-Manhattan B-50118) . . . . . Jane Wiedlin	70	3
10	<b>ELECTRIC BLUE</b> (Chrysalis VS4 43201) . . . . . Icehouse	10	15	62	<b>HANDS TO HEAVEN</b> (A&M 2991) . . . . . Breathe	72	3
11	<b>WAIT</b> (Atlantic 7-89126) . . . . . White Lion	14	13	63	<b>TALL COOL ONE</b> (Es Paranza/Atlantic 7-99348) . . . . . Robert Plant	68	4
12	<b>TWO OCCASIONS</b> (Solar/Capitol 70015) . . . . . The Deele	13	12	64	<b>I SHOULD BE SO LUCKY</b> (Geffen 7-27922) . . . . . Kylie Minogue	73	2
13	<b>EVERYTHING YOUR HEART DESIRES</b> . . . . . Daryl Hall John Oates (Arista AS1-9684)	19	6	65	<b>OUT OF THE BLUE</b> (Atlantic 7-89129) . . . . . Debbie Gibson	58	17
14	<b>PIANO IN THE DARK</b> . . . . . Brenda Russell featuring Joe Esposito (A & M AM3003)	18	15	66	<b>I WANT HER</b> (Vintertainment/Elektra 7-69431) . . . . . Keith Sweat	53	18
15	<b>TOGETHER FOREVER</b> (RCA 8319-7-R) . . . . . Rick Astley	22	6	67	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> (Columbia 38-07680) . . . . . Michael Bolton	65	18
16	<b>WHERE DO BROKEN HEARTS GO</b> (Arista AS1-9674) . . . . . Whitney Houston	4	13	68	<b>PARADISE</b> (Epic 34-07904) . . . . . Sade	77	2
17	<b>PROVE YOUR LOVE</b> (Arista AS1 9676) . . . . . Taylor Dayne	12	14	69	<b>SAY IT AGAIN</b> (Arista AS1-9636) . . . . . Jermaine Stewart	51	10
18	<b>DREAMING</b> (Virgin/A & M AM 3002) . . . . . Orchestral Manoeuvres In The Dark	21	11	70	<b>BREAKAWAY</b> (A & M AM-3014) . . . . . Big Pig	59	9
19	<b>FOOLISH BEAT</b> (Atlantic 7-89109) . . . . . Debbie Gibson	27	5	71	<b>YES</b> (RCA 6989-7-RAA) . . . . . Merry Clayton	63	12
20	<b>CIRCLE IN THE SAND</b> (MCA MCA-53308) . . . . . Belinda Carlisle	30	6	72	<b>YOU DON'T KNOW</b> (Virgin 7-99405) . . . . . Scarlett & Black	61	17
21	<b>MAKE IT REAL</b> (MCA MCA-53311) . . . . . The Jets	32	5	73	<b>TROUBLE</b> (Mercury 870 154-7) . . . . . Nia Peeples	78	3
22	<b>WE ALL SLEEP ALONE</b> (Geffen 7-27986) . . . . . Cher	26	7	74	<b>MOST OF ALL</b> (MCA MCA-53258) . . . . . Jody Watley	76	4
23	<b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> (Jive/Arista 9678) . . . . . Billy Ocean	15	15	75	<b>LOVE STRUCK</b> (A & M AM-3020) . . . . . Jesse Johnson	75	5
24	<b>STRANGE BUT TRUE</b> (Reprise 7-27998-A) . . . . . Times Two	28	11	76	<b>BLUE MONDAY 1988</b> (Qwest/Warner Bros. 7-27979) . . . . . New Order	80	2
25	<b>THE VALLEY ROAD</b> (RCA 7645-7-R) . . . . . Bruce Hornsby & The Range	35	4	77	<b>PARENTS JUST DON'T UNDERSTAND</b> (Jive/RCA 1099-7-J) . . . . . D.J. Jazzy Jeff & The Fresh Prince	81	3
26	<b>GIRLFRIEND</b> (MCA MCA-53185) . . . . . Pebbles	17	16	78	<b>JUST GOT PAID</b> (Columbia 38-07744) . . . . . Johnny Kemp	87	2
27	<b>DEVIL INSIDE</b> (Atlantic 7-89144) . . . . . INXS	16	15	79	<b>UNDERNEATH THE RADAR</b> (Sire/Warner Bros. 7-27968) . . . . . Underworld	79	4
28	<b>ALPHABET ST.</b> (Paisley Park/Warner Bros. 7-27900) . . . . . Prince	39	4	80	<b>HOLD ON TO THE NIGHT</b> (EMI-Manhattan B-50106) . . . . . Richard Marx	DEBUT	
29	<b>DIRTY DIANA</b> (Epic 34 07739) . . . . . Michael Jackson	42	3	81	<b>SOMETHING JUST AIN'T RIGHT</b> . . . . . Keith Sweat (Vintertainment/Elektra 7-69411)	82	3
30	<b>MY GIRL</b> (Capitol B-44124) . . . . . Suavé	31	10	82	<b>LOVE CHANGES(EVERYTHING)</b> (Capitol B-44137) . . . . . Climie Fisher	86	2
31	<b>KISS ME DEADLY</b> (Dreamland/RCA 6866-7) . . . . . Lita Ford	38	8	83	<b>MAKE ME LOSE CONTROL</b> (Arista AS1-9686) . . . . . Eric Carmen	DEBUT	
32	<b>I STILL BELIEVE</b> (MCA MCA-53288) . . . . . Brenda K. Starr	37	8	84	<b>BEHIND THE WHEEL</b> (Sire/Warner Bros. 7-27991) . . . . . Depeche Mode	85	2
33	<b>I'M STILL SEARCHING</b> (EMI-Manhattan B-50116) . . . . . Glass Tiger	34	7	85	<b>FORGIVE ME FOR DREAMING</b> (Chrysalis VS4-43237) . . . . . Elsa Florillo	88	2
34	<b>NIGHTTIME</b> (Virgin 99350) . . . . . Pretty Poison	36	8	86	<b>ROOTY TOOT TOOT</b> (Mercury/PolyGram 870 327-7) . . . . . John Cougar Mellencamp	89	2
35	<b>ONE GOOD REASON</b> (Chrysalis VS4 43204) . . . . . Paul Carrack	33	4	87	<b>WILD, WILD WEST</b> (Jive/RCA 1086-7-JXAB) . . . . . Kool Moe Dee	90	2
36	<b>WHEN WE KISS</b> (Synthicide/Enigma B-75018) . . . . . Bardeux	40	7	88	<b>TOMORROW PEOPLE</b> (Virgin 7-99347) . . . . . Ziggy Marley & The Melody Makers	DEBUT	
37	<b>THE FLAME</b> (Epic 34-07745) . . . . . Cheap Trick	41	7	89	<b>MY LOVE</b> (Columbia 38-07735) . . . . . Lullu Iglesias Featuring Stevie Wonder	91	2
38	<b>NOTHIN' BUT A GOOD TIME</b> (Enigma/Capitol B-44145) . . . . . Poison	44	5	90	<b>BLACK AND BLUE</b> (Warner Bros. 7-27891) . . . . . Van Halen	DEBUT	
39	<b>NITE AND DAY</b> (Uptown/Warner Bros. 7-28192) . . . . . Al B. Sure!	46	7	91	<b>LIKE THE WEATHER</b> (Elektra 7-69418) . . . . . 10,000 Maniacs	DEBUT	
40	<b>BEDS ARE BURNING</b> (Columbia 38-07433) . . . . . Midnight Oil	43	8	92	<b>GET IT</b> (Motown 1930MF) . . . . . Stevie Wonder & Michael Jackson	84	3
41	<b>DA' BUTT (From School Daze)</b> (EMI-Manhattan B-50115) . . . . . E.U.	45	7	93	<b>BROKEN LAND</b> (Elektra 7-69414) . . . . . The Adventures	83	2
42	<b>UNDER THE MILKY WAY</b> (Arista AS1-9673) . . . . . The Church	47	7	94	<b>STAND UP</b> (Warner Brothers 7-28108) . . . . . David Lee Roth	74	5
43	<b>SOME KIND OF LOVER</b> (MCA MCA-53235) . . . . . Jody Watley	20	16	95	<b>RITUAL</b> (Mercury/PolyGram 870 183-7) . . . . . Dan Reed Network	64	10
44	<b>MAN IN THE MIRROR</b> (Epic 34-07668) . . . . . Michael Jackson	24	16	96	<b>LOVE CHANGES EVERYTHING</b> (Warner Bros. 7-27935) . . . . . Honeymoon Suite	92	3
45	<b>ROCKET 2 U</b> (MCA MCA-53254) . . . . . The Jets	29	18	97	<b>DREAMIN' OF LOVE</b> (LMR 74001) . . . . . Stevie B	93	6
46	<b>POUR SOME SUGAR ON ME</b> . . . . . Def Leppard (Mercury/PolyGram 870 298-7)	57	4	98	<b>CHECK IT OUT</b> (Mercury/PolyGram 870 126-7) . . . . . John Cougar Mellencamp	94	16
47	<b>I SAW HIM STANDING THERE</b> (MCA MCA-53285) . . . . . Tiffany	25	12	99	<b>LOVE IN THE FIRST DEGREE</b> (London/PolyGram 886 255-7) . . . . . Bananarama	62	11
48	<b>ONE STEP UP</b> (Columbia 38-07726) . . . . . Bruce Springsteen	23	13	100	<b>FATHER FIGURE</b> (Columbia 38-07682) . . . . . George Michael	95	19
49	<b>MERCEDES BOY</b> (MCA 53279) . . . . . Pebbles	66	3				
50	<b>HEART OF MINE</b> (Columbia 38-07780) . . . . . Boz Scaggs	55	4				
51	<b>NEW SENSATION</b> (Atlantic 7-89080) . . . . . INXS	71	2				
52	<b>SHOULD I SAY YES?</b> (Atlantic 7-89108) . . . . . Nu Shooz	54	6				




AS IF A PLATINUM DEBUT ALBUM  
ISN'T PROOF ENOUGH...

"I'LL PROVE IT TO YOU."

GREGORY ABBOTT'S  
NEW ALBUM, SINGLE AND VIDEO  
FC44087 38-07774  
ARE PROOF POSITIVE.

ON COLUMBIA RECORDS,  
CASSETTES AND COMPACT DISCS.

Produced by Gregory Abbott for SBK Record Productions, Inc.  
Executive Producer: Charles Koppelman

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## CASH BOX

**GEORGE ALBERT**

*President and Publisher*

**SAM DURHAM**

*Vice President*

**ROBERT LONG**

*Vice President*

**TOM DE SAVIA**

*Managing Editor*

**KEITH ALBERT**

*Manager, Charts and Research*

**SHARI CHAMBLISS**

*Production Manager*

*New York Editorial*

LEE JESKE, Bureau Chief

JOE LEVY

*Los Angeles Editorial*

JULIUS ROBINSON

JOE WILLIAMS

*Research*

GENE FERRITER

KEVIN COOGAN

SCOTT CHAMBLISS

GARY STARR

CHRISTINE OLIVA

*The Independent Way*

KEVIN COOGAN, Coordinator

ROBERT LONG, Advertising Contact

**JOE HENDERSON**

*Director Nashville Operations*

*Nashville Editorial/Research*

KEVIN HUGHES

CECILIA WALKER

LANA MCGOWAN

**PUBLICATION OFFICES**

**NEW YORK**

330 W. 58th Street (Suite 5D)

New York, NY 10019

Phone: (212) 586-2640

Cable Address: Cash Box NY

*Circulation*

NINA TREGUB, Manager

**HOLLYWOOD**

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213)464-8241

CYNTHIA BANTA/Circulation

**NASHVILLE**

1300 Division St. Ste. 202,

Nashville TN 37203

Phone: (615) 244-2898

**CAMILLE COMPASIO**

*Director of Coin Machine Operations*

**CHICAGO**

1442 S. 61st Ave., Cicero IL 60650

Phone: (312) 863-7440

**ARGENTINA - MIGUEL SMIRNOFF**

Lavelle 1569, Pico 4, Of. 405

1048 Buenos Aires, Argentina

Phone: 45-6948

**AUSTRALIA - ALLEN WEBSTER**

37 Shelly Street

Elwood, Australia

Phone: 0305315026

**BRAZIL - CHRISTOPHER PICKARD**

Av. Borges de Medeiros, 2475

Apt. 503, Lagoa

Rio de Janeiro, Brazil

Phone: 294-8197

**ITALY - MARIO DE LUIGI**

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

Phone: (902) 839-18-37/832-79-37

**JAPAN - Adv. Mgr., SACHIO SAITO**

Editorial Mgr. KOZO OTSUKA

2-chome, 11-1, Shinbashi, Minato-ku

Toyko Japan, 105

Phone: 504-1651

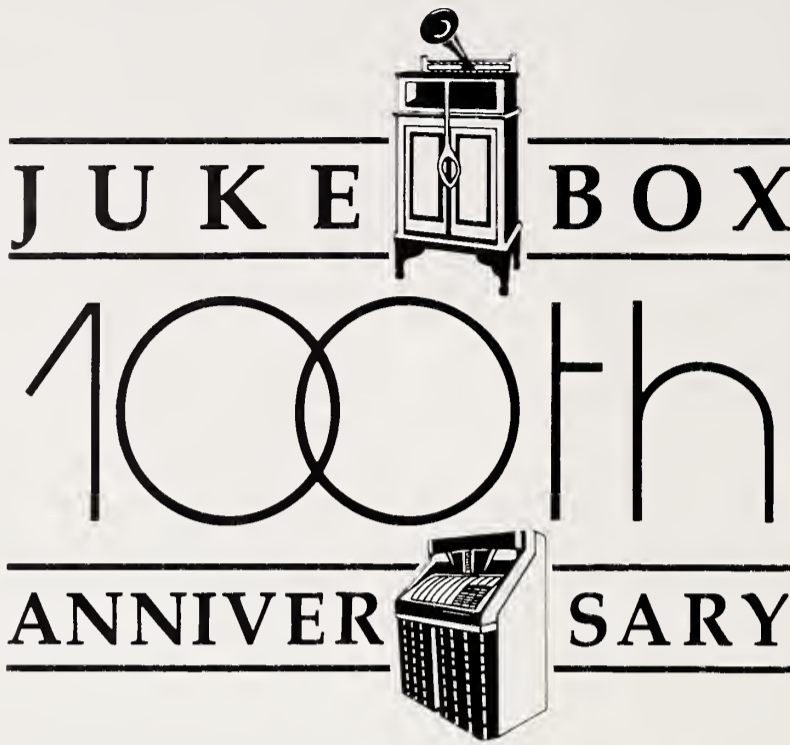
**UNITED KINGDOM - CRISSY ILEY**

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1626

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### TOP POP DEBUTS

#### SINGLES

#80

**HOLD ON TO THE NIGHT**  
Richard Marx - EMI-Manhattan

#### ALBUMS

#37

**OPEN UP AND SAY...AHH!**  
Poison - Enigma

#1

#### POP SINGLE

**ANYTHING FOR YOU**  
Gloria Estefan & Miami Sound Machine  
Epic

#1

#### B/C SINGLE

**MERCEDES BOY**  
Pebbles  
MCA

#1

#### COUNTRY SINGLE

**EIGHTEEN WHEELS AND A DOZEN ROSES**  
Kathy Mattea  
Mercury/PolyGram

#1

#### JAZZ ALBUM

**SIMPLE PLEASURES**  
Bobby McFerrin  
EMI-Manhattan

#1

#### COMPACT DISC

**NOW AND ZEN**  
Robert Plant  
EsParanza/Atlantic

#1

#### ALBUM

**FAITH**  
George Michael  
Columbia

#1

#### B/C ALBUM

**FAITH**  
George Michael  
Columbia

#1

#### COUNTRY ALBUM

**ALWAYS AND FOREVER**  
Randy Travis  
Warner Bros.

#1

#### 12" SINGLE

**NAUGHTY GIRL**  
Samantha Fox  
Jive/RCA

### WINNER'S CIRCLE

**LOST IN YOU**  
Rod Stewart  
Warner Bros.

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

**FROM THE  
NICKELODEON  
TO THE  
JUKEBOX,  
IT'S BEEN ASCAP  
FOR THE  
EXTRA PLAY.**

**ASCAP  
CELEBRATES A  
CENTURY OF  
JUKEBOX HISTORY.**



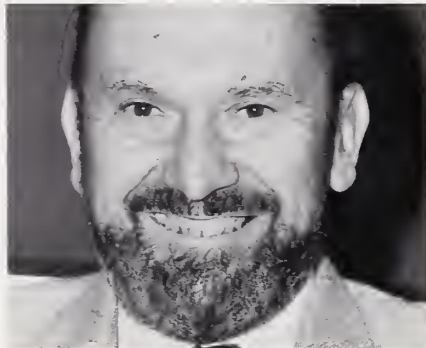
A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

**A S C A P**

## Mel Ilberman Named Senior VP, CBS Records Division

NEW YORK – Mel Ilberman has been named senior vice president, executive assistant to the president of the CBS Records Division, by Division president Tommy Mottola. Ilberman will be involved in the administration of all aspects of CBS Records' U.S. activities under the direction of Mottola.

Ilberman comes to CBS from PolyGram, where he has served as executive vice president since 1982. Prior to joining PolyGram, he had been general manager of CBS Songs; prior to that, he held a variety of executive positions at RCA, including director of financial operations, vice president of commercial operations, vice president of business affairs and associated labels, and vice president of business affairs and international.



Mel Ilberman

"Mel Ilberman has played a key role in the direction of three of the major companies in our business," said Mottola. "His return to CBS Records brings us one of the most qualified executives I know, in a position where his broad experience will do the most good for our company."

## Quartararo To Senior V.P. Virgin

LOS ANGELES – Phil Quartararo has been promoted to Senior Vice President, Promotion and Marketing, Virgin Records. The announcement was made May 6th, 1988 by Jeff Ayeroff and Jordan Harris, Virgin Records Co-Managing Directors. In this position Quartararo will help conceive and oversee the overall promotion and marketing strategies of the company. Quartararo originally joined Virgin as Vice President of National Promotion. Previously he was at Arista Records in New York as Vice President of National Singles Promotion and started his career with A&M as a College Promotion Rep.



Phil Quartararo



The Men Behind The E.T. Deal – Responsible for bringing E.T. The Extra-Terrestrial home for the holidays on videocassette are (l-r) Sidney J. Sheinberg, President and Chief Operating Officer of MCA Inc.; Roger Enrico, President and Chief Executive Officer of Pepsi-Cola Company; and Gene F. Giaquinto, President of MCA Home Entertainment.

## E.T. Comes Home On Video

By Julius Robinson

LOS ANGELES – In a cooperative agreement between MCA Home Video, Steven Spielberg's Amblin Entertainment and Pepsi-Cola, *E.T. The Extra-Terrestrial* will be released on video October 27th at \$24.95. The announcement was made at a May 5th Universal City, CA press conference by Sidney J. Sheinberg, President of MCA Inc. and Gene Giaquinto, President of the MCA Home Entertainment Group. The price, already less than a third of the normal retail list of most "A" titles, will be further reduced through a special \$5 rebate offer with proof of purchase from Pepsi-Cola, lowering the video's price to \$19.95. The rebate offer is limited through January 30th. There will be no pay-per-view or cable release of the film during the promotion. The video itself will be available for an unspecified limited period. A portion of proceeds will be donated to the Special Olympics.

The release of *E.T.* is an important event in the history of video marketing. Since its original theatrical

release in 1982 to rave critical reviews, Spielberg's heartwarming story of a boy's friendship with a loveable alien became the largest-grossing film of all time, garnering a monumental \$700 million in box office revenues. This unprecedented popularity of a one-of-a-kind film has led to a marketing strategy focusing on sell-through over rental, hence the reduced retail price and mass ad blitz. The Pepsi tie-in not only includes a rebate program but a cooperative ad campaign with MCA that is estimated to have a \$25 million dollar budget.

Roger Enrico of Pepsi detailed television spots that would star E.T. himself. Additionally there will be a Pepsi sweepstakes with a 100,000 giveaway videos. Enrico called the *E.T.* campaign "the largest promotion Pepsi has ever run."

In total videocassette sales, it is expected that *E.T.* will surpass the current sales leader *Top Gun* (Paramount), which has sold more than 3 million units at \$26.95.

## MCA Launches Uni Records

MCA has announced the launch of UNI Records, which the company describes as a British/American street-oriented rock label. David Simone, former head of Arista and Phonogram in the United Kingdom, has been named president of the new label.

In making the announcement, Irving Azoff, president of MCA Music Entertainment Group, said "We conducted an extensive search for all the elements to properly launch this important new addition to the MCA Entertainment Group. David Simone's industry experience is

world-wide." Simone has worked in the U.K. with such successful acts as Haircut 100, the Thompson Twins and Def Leppard.

Simone said the label will aggressively pursue performers who are "at the forefront and cutting edge of rock music." So far the UNI roster includes several new British artists, including Cactus World News, Transvision Vamp, WET WET WET and Big Bam Boo. The label will also concentrate on urban music, with the Strong City Records roster and rap superstars Eric B & Rakim. No

(Continued on page 33)



BACHELOR NUMBER ONE? – Pictured during CEMA's recent convention in Los Angeles are (l to r): Joe Smith, President and Chief Executive Officer, Capitol Industries-EMI, Inc.; Bhaskar Menon, Chairman and Chief Executive Officer, EMI Music Worldwide; Nikki Vallot, Vice President, Alternative Marketing/Administration, CEMA; and Dennis White, President, CEMA.



happy birthday,

Coverage continues on page 36

# JUKEBOX

## Put Another 'Dollar' In

by Camille Compasio

(Ed Note: The following article is being reproduced, in part, from the Nov. 7, 1987 edition of Cash Box because of its significance to our "Salute To The Jukebox").

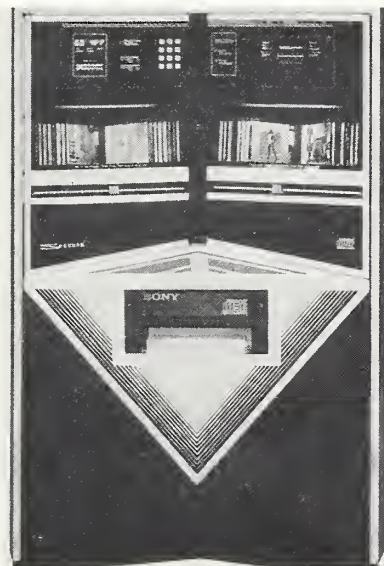
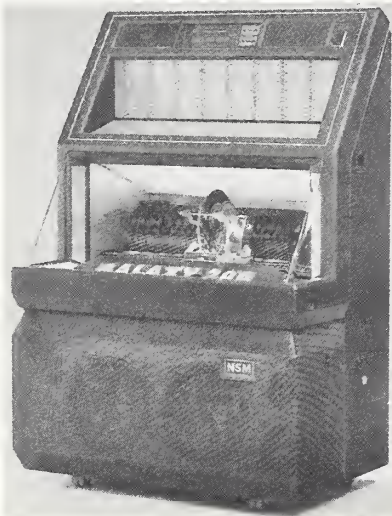
A nickel won't get you too much nowadays so we took the liberty of updating the opening lyric of this familiar tune, with all due respects to the composer and artist who made it famous.

When you think about it, were it not for the jukebox, many an operator would not be in business today. A lot of routes were started years back with this single piece of coin-operated entertainment, during a time when there was little much else to offer. As the saying goes, music has universal appeal. It bridges the language barrier—you can enjoy the sound, whether or not you can understand the lyrics.

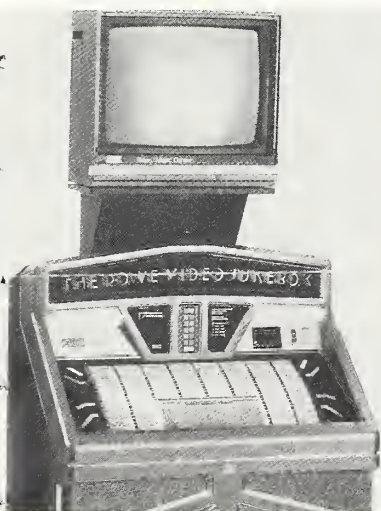
As defined in Webster's New World dictionary, the word juke refers to a "jook house" (or roadhouse) and the combined term (colloq.) means "an electric phonograph operated by a coin." Well, the jukebox has long since emerged and proliferated beyond the confines of

its early roots. The location base has expanded commensurate with the numerous innovations in design, cosmetics and technology that have created a greater awareness and acceptance on the part of the public and an ever growing number of jukebox fans.

Pictured are some of the current models.



Seeburg Laser Music CD Jukebox



Rowe Video Jukebox

# Cafe 50's – Jukebox Is Core Of Business

By Julius Robinson

LOS ANGELES—Walking into any one of the three Los Angeles area Cafe 50's restaurants is a little like stepping into a time machine and going back to the era of Ike and Elvis. Although designed from scratch, they look like they were built 30 years ago. The busy Van Nuys store features chrome rimmed counters, walls covered with fifties movie posters, and the aroma of a varied selection of food from hamburgers to fresh trout to Chicken Florentine. One of the most important elements that creates the mood is the jukebox. The Sherman Oaks restaurant features Seeburg machines with individual terminals for each table (wall boxes). The terminals allow for easy access to record selection for the customer. Craig Martin, co-owner of the restaurants spoke to *Cash Box* about his system.

"The jukebox is the core of our restaurants," says Martin. "Everything revolves around the nostalgia of the music. My record selection goes from 1950-1963. The machines are priced like 1957, with 3 selections for a quarter, one for a dime. At my Venice store I've got everything priced pre-1957, at a nickel a song and six songs for a quarter. The problem I had was getting the credit units back to the lower price, so the other Sherman Oaks and Hermosa Beach locations remain a dime minimum. I'm in the business to sell food, not to make money off of the machines. That's why I don't charge a lot of money.

Some restaurants go a quarter a song."

Martin wanted every element of his restaurants to be authentic, so he searched and found vintage fifties jukeboxes.

"I'm a stickler for detail...I have original Chicago soda fountains for example. In my stores the first thing you see is the jukebox, it sets the tone for our kind of operation. I bought my own systems from operators that had them sitting in warehouses. My partner, he's a grease-monkey, he gets into fixing them. I have a friend who works for IBM who used to fix jukeboxes as a summer job back in Jersey. My managers know how to deal with coin jams. So my maintenance is low."

"I pay an operator's fee and buy records, but the machines pay for themselves, not to mention creating the atmosphere we want."

"One adjustment I had to make was to make the machines track lighter. I found that my older originals were ok, but new reissues are mastered on cheaper vinyl and wear out faster. The adjustment alleviated the problem."

Martin found that the boxes were integral part of the ambience of his fifties diner concept, and well worth the time required to train employees on how to maintain the jukeboxes.

Martin concludes, "You're only as good as the people that are running the system for you."



Cafe 50's – This room is a new addition to the Sherman Oaks, California location featuring a large jukebox and several "wall boxes" or terminals at each table.



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# The Best Jukebox in America

by Joe Williams

If you want to find the best jukebox in America, you'll have to go to St. Louis, Missouri, to a funky strip of Delmar Blvd. called the University City Loop and a popular watering hole called Blueberry Hill.

Blueberry Hill is like a museum of pop culture stuffed into a crowded bar. In display cases along the wall, Howdy Doody lunchboxes and

vintage Superman comics peer out at the patrons, many of whom are students at nearby Washington University. On a ledge above the dining area, a man-sized marionette, a ceramic Pan and gigantic pelican hold court. The walls are decked with vintage automobile parts and enormous reproductions of St. Louis Cardinal

(Continued on page 35)

**B**LURBS, BLURBS - On May 22, A&M recording artists **Big Pig** will headline The Roxy - two nights later, on May 24, Island recording artist **Melissa Etheridge** will appear at the fabled Sunset Strip nightclub...The **Pogues** will perform at the John Anson Ford Theatre on June 4...On June 7, Geffen will issue new LPs from both **Steve Forbert**(!!!) and **The Sun And The Moon** (formerly **Chameleons U.K.**)...**Rodney Crowell** will perform at The Roxy on June 8 in support of his excellent new Columbia LP, *Diamonds And Dirt*...I.R.S. Records will release **Roger's** solo debut LP, *Radical Departure*, on June 20. The album was co-produced by Roger and **Colin Fairley**...Geffen will issue **Jimmy Page's** long-awaited *Outrider* LP on June 21 - the advance single will be titled "Wasting My Time." Guests on the forthcoming project include **Robert Plant** and **Jason Bonham**...The **Neville Brothers** have signed to A&M and soon will head into the studio with **Daniel Lanois** producing...Be on the lookout for upcoming albums from **Sam Phillips** (Virgin), **Brian Wilson** (Warner Bros.), **Crowded House** (Capitol), **Robert Palmer** (EMI-Manhattan), **Jane's Addiction** (Warner Bros.) and **Devo** (Enigma)...and don't forget to celebrate **Nancy Sinatra's** birthday on June 8...Enough said...



**Marvin Gaye** - This week, Motown Records unveiled Marvin Gaye: A Musical Testament 1964-1984 - a stunning musical tribute to a legendary performer.

"PAT ON THE BACK" AWARD of the month goes to Motown Records for releasing **Marvin Gaye: A Musical Testament 1964-1984**, a two-record set compilation featuring some of the finest moments in the legendary performer's career. Among the 21 tracks included on the collection are "Try It Baby," "When Did You Stop Loving Me, When Did I Stop Loving You," "Little Darling I Need You" and "His Eye Is On The Sparrow." Also featured is Gaye's breathtaking, soul-

ful (and previously unreleased) reading of "The Star-Spangled Banner," recorded live during the 1984 NBA All-Star Game. A must...

**THIS JUST IN...** - For those of you who have been holding your breath, you'll be glad to know that original **Sweet** members **Brian Connolly** and **Steve Preist** have reunited and signed a worldwide deal with the MCA-distributed **Mechanic Records** label. **Mechanic Prez Steve Sinclair** sez, "Sweet's influence on generations of bands, including contemporary rockers from **Krokus** to **R.E.M.**, makes them relevant for the late eighties and beyond."

**PROMOTION OF THE MONTH** - A flyer for the upcoming **Paramount Home Video** of *Brain Damage* offers a helpful in-store promotional idea: "Attach toy rubber eels to your sales staff, to your front door, and anywhere else where it'll look like a spooky invasion of parasites." Just thought that you would want to know...



**Tracy Chapman** - Her critically acclaimed *Elektra* debut LP is currently bulleting its way up the *Cash Box* album chart... the first single, "Fast Car," is enjoying *MTV* exposure... now it appears that radio is beginning to take notice as well. For those of you who are unaware - you don't know what your missing.

**I'LL HAVE MY MACHINE CALL YOUR MACHINE, BABE** - Sure, we were scared when **Epic's Hanna Bolte** called *Points West* asking for some pub on the label's **Killer Dwarfs**. Of course we were frightened when she gave us a frame by frame description of their current video. But nothing... nothing, could have prepared us for her blaring the band's current single, "We Stand Alone," in its entirety over the phone - pausing only once to say "listen, guitar solo!" That new form of promotion in itself merited a mention...

**SOMETHING TO KEEP YOU CONTENT...** - Both **Joan Armatrading** and **Marti Jones** have new A&M albums on the way.

Until next week...

Tom De Savia

A Century Of Sound



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901 CHESTNUT STREET, PHILADELPHIA  
81 STATE STREET, CHICAGO

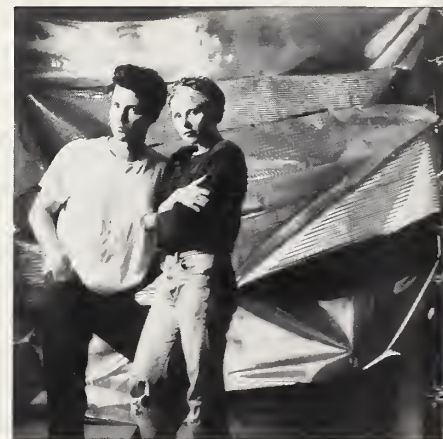
This "Nickel-in-the-Slot phonograph is complete with cabinet and slot mechanism; two storage batteries and 12 "first class records." The North American Phonograph Co., with offices in Boston, New York, Philadelphia and Chicago, is marketing this "complete outfit" with a price tag of \$185. There's no bar to push, no crank to turn, you just "drop the nickel" in and the machine does the rest. Their ad reads, "no saloon, hotel parlor or corridor, depot, store, or other place where many people congregate can afford to lose the profit which one of these machines would earn." A testimonial to the earning power of the jukebox, even way back when!

FEATURE SPOTLIGHT

House Of Schock

By Tom De Savia

**LOS ANGELES** - Capitol Records have recently released the self-titled debut album from **House Of Schock** - a new band fronted by **Gina Schock** and **Vance DeGeneres**. The names **Schock** and **DeGeneres** may sound familiar to some: **Schock** enjoyed tremendous national exposure as drummer for the hugely successful (now defunct) **Go-Go's**; bassist/songwriter **DeGeneres** was a founding member of **New Orleans' The Cold**, one of the most successful regional bands of the last decade. Upon meeting a couple of years back, the two decided to combine their unique talents and form a partnership - which would later result in **House Of Schock**. The finished project showcases one of the freshest and most exciting new bands to emerge in years. Recently, both **Schock** and **DeGeneres** spoke to *Cash Box*, discuss-



**Vance DeGeneres & Gina Schock** - ing the band and their new album.

Right now, I'm strong as I can be 'Cause I'm not so easily broken This Time no one else decides for me This time

- "This Time"

## Cinema

By Joe Levy

NEW YORK - Singer, producer, songwriter, and instrumentalist Craig Holliman has this to say of Cinema, his Michigan based funk quartet: "I want to communicate that there's an alternative to the same-old-same-old. When I first started the concept of Cinema it was really to get away from the Minneapolis thing. I wanted to do something different from what everybody else was doing, and I wanted Cinema to be the next main thing for the 1990s. I just want everyone to know that there's someone new coming, and we're going to be killing, and it's always going to be strong, and it's always going to be visual. It's going to be a fun, hard hitting thing. Another new power thing that just came from nowhere."

Well, not exactly from nowhere, and the sweet longing of the new single, the ballad "New Girl Now," isn't even entirely different from the catchy groove music of Prince. But the sound of Cinema's debut, *Wrong House* (A&M) is fresh, fun, and hard hitting for sure. Formed about two years ago when Holliman was signed to A&M, Cinema fuses street beats and pop hooks. Intricate rhythmic jams like "Put You In My Pocket" and "Cinema 6" blend hip hop energy with catchy melodies.

"At the time that I was working on the songs for this album, I was hearing a gap in music," explains the soft spoken Holliman. "The strongest stuff I was hearing were these street rhythms and stuff. But it was missing songs. All these street things were really happening. If you're outside, just out, you'd hear that everyone was listening to the stuff. But there

was another group of people that was missing the whole thing. So I just wanted to bring the two together."

Holliman started his serious musical efforts with the guitar, but quickly switched to bass at age 12, playing in several bands throughout elementary school and high school. Eventually he joined the Michigan club band Alpha, and stayed with them for almost five years. "I couldn't get anyone to play the ideas I was hearing in my head, as far as original material. That's one of the reasons I moved on to keyboards. And those guys, they were so locked into just playing Top 40, because you know the money is really good."

But Holliman was more ambitious, "I was saving my money, buying recording equipment, trying to get the guys to record, because they were really talented. They just weren't interested." He built up his home studio, worked on his demos, and no fewer than seven companies were involved in the bidding for Cinema. The band that eventually committed to A&M includes vocalist Kimberly Writght, who'd been in Alpha, guitarist Mark London, who was the nephew of one of the members of Alpha, and drummer Christopher Buckingham, a friend of London's.

What does Cinema strive to do? Holliman explains, "I like creating an attitude in people when they hear the songs. If that means for them to rock their heads or to jerk their bodies around because the beats are killing, then that attitude. Or if it means to be really quiet or reflective or maybe cry or something, from one of the ballads or something, I want to create that attitude."

The Go-Go's were easily one of the most successful bands to emerge in the eighties; Schock explained the dilemma she faced when the band dissolved, "At first I was really con-



used, I didn't know what to do. The same way if you're married and you have a break-up... you feel lost initially, you don't know what to do or who to turn to. I knew that I wanted to continue working in the music business... I had started writing in the last year with the Go-Go's more than I

ever had - you know how it is when you get something new you get really excited about it and you want to do it every day - you're like a kid with a new toy, and writing was my little new toy... I was starting to develop my writing, in the process trying to find other people that I could work with... soon it became apparent to me that the smartest thing that I could possibly do would be to find one other person to work with... then I found Vance and my prayers were answered."

DeGeneres, who was involved with several bands in his native New Orleans, explained his decision to relocate to the West Coast: "I had decided that I had 'milked' New Orleans, there was nothing else I could do there, I had done everything that you could do. I had to go to New York or L.A. - and I chose L.A." He continued, "Three or four months after I moved here we met and started to work together. We put this band

(Continued on page 35)



**LOUD AND LOVELY** - Big hair. Big riffs. Big raunch. Big fun. Big plug: Smashed Gladys play a hometown gig at the Cat Club in Manhattan, Wednesday, May 18. Their Elektra debut, *Social Intercourse*, is nasty metal in the grand tradition of Aerosmith.

**JIVE, BABY, JIVE** - Virgin has re-released *The Rhythm Of Resistance*, a compilation of South African pop which originally appeared several years ago on Shanachie. It's intended as a soundtrack to a documentary on contemporary music in South Africa, and though I can only guess at how fascinating the movie is (haven't seen it, but given the barriers apartheid has thrown up between black South African culture and the outside world any documentation of black South African musicians at work becomes valuable), the record is a little less than remarkable. Even Ladysmith Black Mambazo sounds a bit dull.

Better introductions to the variety of South African music have been readily available since the mbaqanga-fueled success of *Graceland*. *The Indestructible Beat Of Soweto, Vol. I & II* (Vol. I on Shanachie, Vol. II recently released by Virgin/Earthworks) are collections of Zulu township jive: thrilling country-funk reinventions of rock. *Sounds Of Soweto* (Capitol) is a double record set of slick, sophisticated pop and soul that helps dispell all the mumbo-jumbo about rustic authenticity that attaches itself to most discussions of township jive. Obed Ngoben's *My Wife Bought A Taxi* (Shanachie/ World Beat-Ethno Pop) is a great record of Shangaan jive. Zulu jive balances heavy, thumping bass with springy electric guitars; Shangaan jive simply achieves no balance. Its big beat rolls forward, trailing in its wake wild synth solos of every sort, gritty male vocals, and shouts of unrestrained support from female back-up singers. And just out this month from Shanachie is an excellent and varied collection of Zulu, Shangaan, and Tsonga jive called *The Heartbeat Of Soweto*.

These records and Virgin/Earthworks' recent collections of Soukous - Zairean guitar pop (usually from Paris) - and Zouk - creole disco from the French Antilles (also often by way of Paris) - offer convincing evidence that African and Afro-Caribbean pop is the most exciting music available on record these days. Is it the future of rock 'n' roll? Better question: is there a future to rock 'n' roll? Or will it continue regurgitating its past endlessly? (See picture of Smashed Gladys above.)

The soukous on the recent Talking Heads album and "Zouk Your Body" on Capitol's upcoming *Afrika Bambaataa And Family* LP indicate the growing importance of world beat. But in the confusion of licensing deals and American releases and re-releases it's difficult to impossible to know what the stuff is, where it comes from, when it was made, or who plays on it.

Take, for example, *Wende Zako* a record by The Real Sounds released through Rounder last winter. The eleven-

piece band is composed mostly of Zaireans who live in Zimbabwe. Their music draws on Soukous, also on the guitar-happy jit-jive sound of fellow Zimbabweans The Bhundu Boys (who have a record due this summer from Mango/Island), but they have a horn section that adds a salsa spin to things. The record has no liner notes, and beyond a personnel list and the location of the recording studio, little information on the band. It's a great record, but I feel damn ignorant every time I listen to it.

I can understand the reluctance of record companies to put long, dull ethnomusical monographs on the back of their records. It'd be like giving the listener a homework assignment. But I can't understand how Shanachie, Rounder, and Virgin/Earthworks (whose liner notes are often confounding) expect to build a market for world beat in an atmosphere of absolute ignorance and exotic mystery. The music will attract the same small crowd of hipsters and dilettantes as usual. Great as it is, *The Heartbeat Of Soweto* doesn't have a word of explanation. Where's the music from? What are the linguistic/stylistic differences between the various artists? More importantly, which artists are Zulu, Shangaan, Tsonga?

The answer to these and other questions can be found in *The Da Capo Guide To Contemporary African Music* (Ronnie Graham, Da Capo Press, \$13.95). As an encyclopedia of African pop, it's the best, if not only, complete reference available. Graham goes country by country through Africa, briefly describing traditional and contemporary musical styles, and offering occasional encapsulations of political history. Indispensable biographical information and discographies are provided for major performers. Maps of each country provide clear geographic specificity, and more importantly show linguistic/tribal regions (i.e., cultural boundaries) as well as political borders. Graham's fear that regional folk musics are being destroyed by record companies eager to make money shows a naive understanding of the workings of popular culture and industry, but his scholarship is exhusative.

**TASTY BITS** - The Rascals have announced a reunion tour following their appearance at the Atlantic Records 40th Birthday extravaganza. Three of the four original members - Felix Cavaliere, Dino Danelli, and Gene Cornish - will get back together to work it out on classics like "Good Lovin'," "Groovin'," "You Better Run." Initial dates have them opening their tour June 21 in Columbus, OH and finishing August 23 at the Universal Amphitheater in LA, with two stops in the NYC area, the Meadowlands, June 24, and the Nassau Coliseum, June 25. Mitch Ryder is scheduled to open for part of the tour...*Pretty Poison* at the Ritz, May 21...Also at the Ritz, NY Live, a chance to support local artists. Featured: Slander, Doug Wain Via Satellite, Rival, and Rage Of Angels...First release on the new Bug Records label (distributed through Capitol) is a Willie Dixon album produced by T Bone Burnett. Dixon, known more for his compositions for the likes of Muddy Waters and Howlin' Wolf than his performing, recorded the album in four days direct to two track. Look for a summer release.

Joe Levy

## OUT OF THE BOX

**TIMBUK 3**  
*Easy* (3:37) – I.R.S. (IRS-53338) – Mambadadi Music-I.R.S. Music Inc. adm. by Atlantic Music Corp./BMI – P. MacDonald-B. MacDonald – Producer: D. Herring



A wistful contemplation about taking the fall, selling out for the easy buck, something that the singing McDonalds are unlikely to do. They are more comfortable with a portable studio in a suitcase, or entertaining pedestrians on a street corner. But these innovative songwriters have made an engaging record that may sell-out, not their principles mind you, but copies.

## OUT OF THE BOX



**A-HA**  
*Stay On These Roads* (3:50) – Warner Bros. (7-27886) – ATV Music/BMI – M.. Harket-Mags-P. Waaktaar – Producer: A. Tarney

Ethereal, arching vocals elevate this ballad into greatness, creating a mood that does not easily leave you. If you wanted emotion in songs again, here's the cut. The track is lushly produced by Alan Tarney. From the Warner Bros. LP of the same name. Should fly well on CHR, AOR and Adult Contemporary.

## FEATURE PICKS

**TRACIE SPENCER** – *Symptoms Of True Love* (4:17) – Capitol (PB-44140) – Larry Spier Inc.-Rolf Budde. GmbH/ASCAP – I. Klarmann-F. Weber – Producers: R. Kersey

She is 12 years old with a voice to be reckoned with. On this pop/dance tune she skips merrily into your heart and keeps you hooked.

**IRON MAIDEN** – *Can I Play With Madness* (3:31) – Capitol (P-B-44154) – Zomba Enterprises Inc./ASCAP – Smith-Dickinson-Harrison – Producer: M. Birch

Raging, pulsating metal that should shake up a few speaker cabinets and damage eardrums. Hit top of charts in U.K.

**EURYTHMICS** – *You Have Placed A Chill In My Heart* (3:50) – RCA (8619-7-RA1) – BMG Music Ltd./ASCAP – A. Lennox-D. Stewart – Producer: D. Stewart

Once again, Annie Lennox proves that she is the supreme funk-rock queen, with an edge in her delivery that bites as it allures. Hit across the board.

**POINTER SISTERS** – *I'm In Love* (3:55) – RCA (8378-7-RAA) – Zomba Music/ASCAP – J. Butler-S. May – Producer: R. Perry

A soothing, pretty ballad for the Pointer Sisters to emote over. Should fly well on CHR.

**HENRY LEE SUMMER** – *Darlin' Danielle Don't* (4:03) – CBS (ZS4-07909) – Leesum Music/ASCAP – H.L.. Summer – Producer: M. Frandelli

Summer is an appealing songwriter and singer, and this engaging single should chart high.

**BOYS DON'T CRY** (Featuring Phil Collins On Drums) – *We Got The Magic* (4:12) – Atlantic (7-89085) – MCA Music Pub./ASCAP – B. Chatton-N. Richards – Producer: Boys Don't Cry

A majestic and rich ballad with some fine percussive fills from Collins.

# ALBUM RELEASES

## OUT OF THE BOX

**POISON**  
*Open Up and Say...Ahh!* – Enigma/Capitol (CI 48493) – Producer: Tom Werman – Bar coded



The leading exponents of glammy pop metal are back with a follow-up to last year's debut smash. This is seamlessly hooky, anthemic metal that never gets out of control. These guys are just hard enough for the headbangers, just suggestive enough for the boys on the make and just pretty enough for the new generation of girl metal fans. Highlight: A sassy remake of Loggins and Messina's "Your Mama Don't Dance." This'll sell a ton.

## OUT OF THE BOX

**PRINCE**  
*Lovesexy* – Paisley Park/Warner Bros. (9 25720-1) – Producer: Prince – Bar coded



He's really an incurable romantic, that Prince. He actually believes that he can throw love-funk and fuzzy religiosity into a psychedelic blender and breathe new life into old ideas. And he's absolutely right. Prince is on a mission – he wants us to understand that love is spiritual and heaven is sexual. From the airy uplift of "I Wish U Heaven" to the Sly-bop of "I No" to the percussive rap-funk of "Alphabet St.," Mr. Nelson is provocative, playful, wildly talented and the closest thing to a soul guru that we have.

## FEATURE PICKS

**GRAHAM PARKER** – *The Mona Lisa's Sister* – RCA (8316-1-R) Producers: G. Parker, B. Schwartz – Bar coded

The man whose two middle names are "Influential" and "Overlooked" has released another characteristically clever and biting LP. Yet now there's a wisdom behind the hooks and wordplay, as evidenced by "Don't Let It Break You Down." He even throws in a cover of Sam Cooke's "Cupid" to prove that he's really a softy.

**CHIEFS OF RELIEF** – *Chiefs of Relief* – Sire (9 25703-1) – Producer: R. Gottehrer, J. Lesser – Bar coded

To call a record bubblegum-metal-rap is no help at all, but that's as good a description as any for this rousing platter. Imagine the Beastie Boys and Adam Ant duking it out for world supremacy. This is bullishly affecting, with metalloid guitars and call-to-arms vocals. Ex-Pistol Paul Cook is delightfully bombastic on drums.

**SPOOKIE** – *Spookie* – Columbia (BFC 40987) – Producer: David Kahne – Bar coded

Spookie is a young-very young- soul/pop singer with a string of influences that stretch from Cab Calloway to Elvis Presley to Smokey Robinson. His material ranges from breezy jitterbug to Motown sweetness, uniquely seasoned with synthesizer and falsetto. An impressive, one-of-a-kind effort.

**THE DAZZ BAND** – *Rock the Room* – RCA (6928-1-R) – Producer: Eumir Deodata – Bar coded

This sharp new Dazz Band offering runs the gamut of funk/R & B stylings, from tender ballads to Princely grooves to the jaunty single "Anticipation." This clean, high-tech production has a tune for every mood, with a slight nod to the shake-yer-booty factor.

## Gould Re-elected ASCAP Head

NEW YORK – Morton Gould was unanimously re-elected president of ASCAP in an April 30 vote by ASCAP's 24-member Board of Directors. Gould, who has been on ASCAP's Board since 1959, has been president since April, 1986, when he

succeeded Hal David. Also re-elected were ASCAP officers Irwin Robinson and Arthur Hamilton, vice presidents; Marilyn Bergman, secretary; John Green, assistant secretary; Leon J. Brettler, treasurer; and Sidney Herman, assistant treasurer.

## GRP Ships DAT NOW

NEW YORK – GRP Records, undaunted by the domestic retail unavailability of DAT players, has begun shipping digital audio tapes to American audio retailers. Six catalogue titles and a sampler, packaged in 3 x 12" long boxes, are being distributed through an independent network of representatives.

DAT players are currently only available in certain car models. Already in place is a GRP co-promotion with Delco Electronics, which is of-

fering DAT players in selected GM cars. Starting in June, the purchaser of cars that include DAT players will receive three free GRP DATs.

"Our firm commitment to digital technology and the DAT format is such that we are making our product available now," said Larry Rosen, GRP co-principal, "even though the DAT hardware is not widespread. The fact that DAT car players are now on the market is impetus enough for us."

## Eighteen Wireless Pioneers Headed Into Emerson Radio Hall Of Fame

NEW YORK – Eighteen pioneers in radio, in a variety of different categories – from Technology (Guglielmo Marconi) to Bandleaders (Benny Goodman) to Newscasters (Edward R. Murrow) to Rock 'n' Roll (Alan Freed) – will be inducted into the new Emerson Radio Hall of Fame, May 17, in a ceremony at the Empire State Building, where the new Hall of Fame will be based. Also inducted – with all honorees picked

by a selection panel of radio executives and personalities – will be Hiram Brown, Charles Correll and Freeman Gosden, Fran Striker, Virginia Payne, Orson Welles, Arthur Godfrey, Fred Allen, Groucho Marx, Bill Stern, Don Dunphy, Martin Block and Bruce Morrow, with special achievement awards going to CBS founder William S. Paley and Inner City Broadcasting chairman Hal Jackson.

## TICKETAPE

NEW YORK – Princess Margaret will open the new National Sound Archive in London, May 17; it's part of the British Library...Atlantic Records received NARAS' President's Merit Award, during Saturday's 40th anniversary concert...ASCAP will fete Broadway composer Andrew Lloyd Webber at a Rainbow Room luncheon, May 16, at which he will receive the first ASCAP Triple Play Award, in honor of his being the first composer to have three musicals running simultaneously in London and New York...Julio Iglesias will make a rare in-store appearance when he shows up at the Rockefeller Center Sam Goody's, May 20 at 12:30 p.m., to sign his new *Non Stop* album...American Concert Connection, set to start up on June 1, intends to run a toll-free nationwide telephone service to provide concertgoers with up-to-date concert information about the artists who subscribe. Sound interesting? Call them at (800) 247-1212 or write to P.O. Box 2122, Hastings, NE 68902...An exhibition titled "Come On And Hear: The Songs Of Irving Berlin" will be on display at the New York Public Library at Lincoln Center from June 9 - 17; the exhibition will draw on the Library's archives...*Ron Wood and Bo Diddley Live at the Ritz* has been issued by JVC Records in Japan, which holds exclusive rights to export it overseas; enquiries can be made by phone at (03) 405-1761, fax at (03) 408-1761, or telex at 2424293 VICREC J...The MIDI Expo West will take place Sept. 10 - 11 at Anaheim, CA's Marriott Convention Center; call (203) 259-5734 for further information...The San Antonio Division of the FBI seized some 6,000 alleged counterfeit LPs, cassettes, CDs and music videos at the 8th annual Spring Austin Records Convention and Music Fair, April 23.



Batkin

Greifer

Tepper

Frische

**Batkin Tabled** – Vicki Batkin has been appointed manager of television and video promotion, West Coast, for Columbia Records. The announcement was made by Bob Willcox, vice president of product marketing, West Coast, for Columbia.

**Greifer Named** – Julie Greifer has been named senior attorney for Polygram Records. The announcement was made by Lisa Rothblum, vice president of legal affairs for the company.

**Tepper Tapped** – Allan Tepper has been appointed vice president of Shapiro, Bernstein & Co. The 75-year old company is one of the few surviving independent, family-run publishers of pop music.

**Frische Appointed** – The Sony Corporation of America has appointed James M. Frische as president of Digital Audio Disc Corporation, its Terre Haute, Ind., compact-dic manufacturing subsidiary.

**Paramount Video Names Two** – Paramount Home Video has announced appointments for two new positions. Alan Perper is now vice president for marketing, and Jack Kanne is vice president for sales.

**Lang Chosen** – Maxyne Lang has been chosen as the new president of Williamson Music, a music-publishing subsidiary of the Rodgers and Hammerstein organization. The announcement was made by executive director Theodore Chapin.

**Boncimino Debuts Agency** – Chicago talent agent John Boncimino has started Full Circle Talent Agency, specializing in urban roots/blues music. His first signings include Lonnie Mack, the Kinsey Report and Big Shoulders.

## Looking Back



And here's the man who started it all—Thomas Edison, with the first working model of the "tin-foil machine," which was produced in 1888. However, Edison actually invented the phonograph in late 1877 only he put it aside for a number of years devoting his energies to other inventions as he strived to perfect and commercialize it. Of his 1,093 patents, he was known to consider the phonograph his favorite. According to historic records the official birth of the phonograph is registered as Nov. 23, 1889.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		L	W	O	C
1	<b>FAITH</b> George Michael (Columbia OC 40867)	3	23		
2	<b>INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY</b> (Columbia BFC 40964)	1	28		
3	<b>MAKE IT LAST</b> Keith Sweat (Elektra 60763)	2	17		
4	<b>HOW YA LIKE ME NOW</b> Kool Moe Dee (Jive 1079-1)/RCA)	4	24		
5	<b>EYES OF A STRANGER</b> The Deele (Salar/Capitol ST72555)	5	37		
6	<b>BAD</b> Michael Jackson (Epic OE 40600)	6	35		
7	<b>PEBBLES</b> Pebbles (MCA 42094)	7	18		
8	<b>ALL OUR LOVE</b> Gladys Knight & The Pips (MCA 42004)	8	24		
9	<b>TEAR DOWN THESE WALLS</b> Billy Ocean (Jive JL 8495)	9	9		
10	<b>EVERLASTING</b> Natalie Cole (Manhattan ST5309)	10	43		
11	<b>HE'S THE DJ, I'M THE RAPPER</b> DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	13	4		
12	<b>SCHOOL DAZE</b> Various Artists (EMI/Manhattan E1-48680)	12	8		
13	<b>CHARACTERS</b> Stevie Wonder (Matawn 6248ML)	11	24		
14	<b>GOIN' OFF</b> Blz Markie (Cold Chillin'/Warner Bros. 25675)	15	8		
15	<b>WHITNEY</b> Whitney Houston (Arista AL-8405)	14	49		
16	<b>LOVE CONFESSIONS</b> Miki Howard (Atlantic 81810-1)	19	25		
17	<b>LIVING LARGE</b> Heavy D. & The Boyz (MCA 5986)	20	29		
18	<b>FOREVER AND EVER</b> HOWARD HEWETT (Elektra 60779-1)	18	4		
19	<b>HOT, COOL &amp; VICIOUS</b> Salt-N-Pepa (Next Plateau PL 1007)	16	55		
20	<b>IN EFFECT MODE</b> Al B. Sure (Warner Bros. 25662-1)	DEBUT			
21	<b>GET HERE</b> Brenda Russell (A&M SP5178)	23	8		
22	<b>MAGIC</b> The Jets (MCA 42085)	22	27		
23	<b>DAYDREAMING</b> Marris Day (Warner Bros. 25651)	21	10		
24	<b>IN FULL EFFECT</b> Mantrax (Capitol C1-48336)	24	7		
25	<b>TOUCH THE WORLD</b> Earth, Wind & Fire (Columbia FC 40596)	27	25		
26	<b>BY ALL MEANS NECESSARY</b> Boogie Down Productions (Jive/RCA 1097-1-J)	35	4		
27	<b>NAKED TO THE WORLD</b> Teena Marie (Epic FE 40872)	30	6		
28	<b>SHARP</b> Angela Winbush (Mercury 832-733-1)	17	29		
29	<b>PERSONAL ATTENTION</b> Stacey Lattisaw (Matawn 6241 ML)	29	14		
30	<b>MILES</b> Miles Jaye (Island 90615)	31	29		
31	<b>I'M YOUR PLAYMATE</b> SUAVE (Capitol C1-48686)	33	4		
32	<b>KOOL &amp; DEADLY</b> Just-Ice (Fresh LPRE-5/Sleeping Bag)	32	16		
33	<b>COLOURS</b> Soundtrack (Warner Bros. 1-25713)	71	2		
34	<b>THE BIG THROWDOWN</b> Levert (Atlantic 7-89217)	26	39		
35	<b>PASSION</b> Norman Connors (Capitol CL-48515)	37	6		
36	<b>JODY WATLEY</b> Jody Watley (MCA 5898)	34	62		
37	<b>EVERY SHADE OF LOVE</b> Jessie Johnson (A&M SP 5188)	49	3		
38	<b>LOVE IS SUCH A FUNNY GAME</b> Michael Cooper (Warner Bros. 1-25653)	36	18		
39	<b>HEARSAY</b> Alexander O'Neal (Tabu/Epic 25602-1)	40	41		
40	<b>LOVE CHANGES</b> Kashif (Arista AL-8447)	41	24		
41	<b>THE HOUSE THAT RAP BUILT</b> Hurby's Machine (Sound Check PLS/Next Plateau 1009)	42	13		
42	<b>COME INTO MY LIFE</b> Joyce Sims (Sleeping Bag TLX 10)	28	19		
43	<b>EARLY SPRING</b> Alphonse Mauzan (Optimism OP 6002)	43	5		
44	<b>DISCOVERY</b> Shanice Wilson (A&M SP 5128)	44	28		
45	<b>GOOD LOVE</b> Melissa Margan (Capitol CLT-46943)	46	22		
46	<b>MOTHER WIT</b> BETTY WRIGHT (Vision/Ms. B. 3301)	48	4		
47	<b>WHO?</b> Tony! Toni! Tone! (Wing/PolyGram 422 835 549-1)	62	2		
48	<b>FOREVER YOURS</b> Tony Terry (Epic BFE 40890)	25	22		
49	<b>SAY IT AGAIN</b> Jermaine Stewart (Arista AL 8455)	59	3		
50	<b>IF I WERE YOUR WOMAN</b> Stephanie Mills (MCA 5996)	38	48		
51	<b>GUESS WHO'S COMIN' TO THE CRIB?</b> Full Force (Columbia FC 40894)	51	25		
52	<b>EXPOSURE</b> Exposé (Arista AL 8441)	52	12		
53	<b>JOY</b> Teddy Pendergrass (Elektra 60775)	DEBUT			
54	<b>JUST BETWEEN US</b> Gerald Albright (Atlantic 81813-1)	47	23		
55	<b>SPANISH FLY</b> Lisa Lisa And Cult Jam (Columbia FC 40477)	50	53		
56	<b>DANA DANE WITH FAME</b> Dana Dane (Profile PRO 1233)	56	38		
57	<b>LET ME TOUCH YOU</b> O'Jays (Philadelphia International/EMI ST 53036)	39	48		
58	<b>JONATHAN BUTLER</b> Jonathan Butler (Jive/RCA 1032-1-J)	60	49		
59	<b>SIMPLE PLEASURES</b> Bobby McFerrin (EMI/Manhattan 48059)	64	3		
60	<b>SEXAPPEAL</b> Georgina (Motown 6229 ML)	53	56		
61	<b>YOU'RE A PART OF ME</b> Jean Carne (Atlantic 81811-1)	61	6		
62	<b>POSITIVE</b> Peabo Bryson (Elektra 60753)	63	12		
63	<b>DIANE REEVES</b> Diane Reeves (Blue Note BLT 46906)	66	14		
64	<b>daKRASH</b> da'KRASH (Capitol CI 48355)	45	10		
65	<b>TOGETHER AGAIN</b> Temptations (Motown 6246ML)	57	33		
66	<b>GAVIN</b> Gavin Christopher (EMI-Manhattan 46998)	54	10		
67	<b>UNLIMITED!</b> Roger (Reprise 9-25496-1/Warner Bros.)	55	24		
68	<b>SUPERBAD</b> Chris Jasper (CBS Associates BFZ 44053)	58	15		
69	<b>MOVE SOMETHIN'</b> 2 Live Crew (Luke Skywalker XR101)	DEBUT			
70	<b>TELL IT TO MY HEART</b> Taylor Dayne (Arista AL 8529)	65	15		
71	<b>RAPTURE</b> Anita Baker (Elektra 9-60444-1)	68	112		
72	<b>YO BUM RUSH THE SHOW</b> Public Enemy (Def Jam BFC 40658)	69	12		
73	<b>ONE LORD, ONE FAITH, ONE BAPTISM</b> Aretha Franklin (Arista AL 8497)	70	19		
74	<b>ROMEO KNIGHT</b> Baagie Boys (Capitol 46917)	67	9		
75	<b>BIGGER AND DEFFER</b> L.L. Cool J (Def Jam/Columbia FC 40793)	73	49		

**LEE BAILEY SPECIAL** - During Black Music Month June, 1988 Cash Box will do an indepth feature special on Lee Bailey, an industry leading radio syndicator. Issue date is June 25, 1988, advertising and editorial deadline is June 13, 1988. Join us in this special tribute to Lee Bailey Communications Inc./Radioscope. For more information contact this writer at 213-464-8241.



During a recent performance in Atlanta at the Uptown Club, Solar Records artist Shalamar takes time to meet and greet their audience. L-R Shalamar's Micki Free, Delores Carr-Manigo, Solar Records promotion/marketing manager, southeast region, Ed Ruckel, entertainment coordinator/Uptown Club, Shalamar's Sidney Justin and DeLisa Davis



Shown backstage following a recent performance is a long time supporter of L.A.'s perennial minimum wage rock and rollers The Busboys I-R is the top movie box office attraction Eddie Murphy with Busboys Brian O'Neal and Voss Records president Dan Voss.



Pictured during a special gathering are four of the most gifted songwriters/producers in the music business. L-R Reggie Calloway, Jimmy Jam, Vincent Calloway and Terry Lewis. This talented quartet has played a major role in the sales of a "few million" records.

Rap Attack - Jive/RCA Records executives joined some of the featured rappers following a recent party. The black tie and sneakers affair also served to showcase Jive's hot selling artist (currently top 10) Kool Moe Dee (standing center) and The Skinny Boys (Kneel-

ing). Also pictured from left, are Rick Dobbis, executive vice president, RCA Records, Richard Smith, vice president



R&B promotion, RCA Records, Mike Omansky, vice president of marketing management, RCA Records, and Barry Weiss, vice president of marketing and operations, Jive Records.



Robert Rosenthal, (center) national public relations manager for the Young Black Programmers Coalition (YBPC) presents a scholarship check to Dr. James A. Hefner, president of Jackson State University and Dr. Elayne Anthony Hayes (right) director for the school of communications at Jackson. The YBPC has donated nearly ten (10,000) thousand dollars to Jackson State University during the past few years.



Willie L. Brown, Jr., speaker of the California State Assembly and National Chairman of the Reverend Jesse Jackson's 1988 Democratic Presidential Campaign, will serve as the keynote speaker for the 12th Annual Black Radio Exclusive Conference. The announcement was made by the conference's founder, Sidney Miller. The five day confab, which will assemble some 3000 of the nation's top R&B/Urban radio and record industry executives, is slated for May 24-29 at the Sheraton-Registry Hotel in Universal City. The conference theme is Broadening The Black Base. Co-chairpersons for the conference include Brute Bailey, program director, WDJY-FM, Washington, Ray Boyd, program director, WVEE-FM, Atlanta, Step Johnson, vice president/general manager black music division, Capitol Records and Ernie Singleton, senior vice president black music marketing and promotion for Warner Bros. Records.

BOB LONG

# CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	MERCEDES BOY (MCA 53279)	Pebbles	1	10	52	DO YOU WANNA GO WITH ME (Motown 1933MF)	The Temptations	55	5
2	MY GIRL (Capitol P-B-44124)	Sauve	3	12	53	KICK IT TO THE CURB (A&M AM-3013)	The Brothers Johnson	62	3
3	SOMETHING JUST AINT RIGHT (Vintertainment/Elektra 7-69411)	Keith Sweat	7	10	54	HOW COULD YOU DO IT TO ME (Columbia 38-07735)	Regina Belle	24	9
4	WILD, WILD WEST (Jive 1086-7-J)	Kool Moe Dee	4	12	55	SHOULD I SAY YES? (Atlantic 7-89108)	Nu Shooz	60	4
5	NITE AND DAY (Warner Bros. 7-28192)	Al B. Sure!	2	11	56	LOVIN' ON NEXT TO NOTHIN' (MCA 53211)	Gladys Knight And The Pips	22	16
6	JUST GOT PAID (Columbia 38-07744)	Johnny Kemp	14	7	57	LET ME TAKE YOU DOWN (Motown 1934MF)	Stacy Lattisaw	71	3
7	PIANO IN THE DARK (A&M AM-3003)	Brenda Russell	8	11	58	IT'S A COLD, COLD (King Jay/Warner Bros 7-28101-A)	Club Nouveau	68	4
8	LOVE STRUCK (A&M AM 3020)	Jesse Johnson	9	8	59	SO IN LOVE WITH YOU (Polydor/PolyGram 887-395-7)	Reddings	65	4
9	ONE TIME LOVE (CBS Assoc. ZS4-07733)	Chris Jasper	12	9	60	PINK CADILLAC (EMI Manhattan P-B-50117)	Natalie Cole	43	14
10	STRANGE RELATIONSHIP (Elektra 769415)	Howard Hewett	15	9	61	SYMPTOMS OF TRUE LOVE (Capitol PB-44140)	Tracie Spencer	70	3
11	GET IT (Motown 1930MF)	Stevie Wonder & Michael Jackson	19	5	62	DON'T YOU KNOW (MCA-53255)	Heavy D. & The Boyz	52	12
12	LITTLE WALTER (Wing 887 385-7DJ)	Tony Toni Tone	20	6	63	YOU GOTTS TO CHILL (Fresh/Sleeping Bag Fre 80118)	EPMD	74	3
13	WHERE DO BROKEN HEARTS GO (Arista AS1-9674)	Whitney Houston	5	13	64	SHOOT 'EM UP MOVIES (Solar/Capitol PB 70023)	The Deele	79	2
14	FLIRT (EMI-Manhattan P-B-50101)	Evelyn King	14	8	65	THE RIGHT STUFF (Wing/PolyGram 887 386-7)	Vanessa Williams	DEBUT	
15	NO PAIN, NO GAIN (VISION/Ms. B. 4501)	Betty Wright	17	10	66	I CAN'T COMPLAIN (Capitol P-B-44148)	Melba Moore & Freddie Jackson	77	2
16	LOVE ME ALL OVER (Arista AS1-9680)	Kashif	16	10	67	C'EST TOI (IT'S YOU) (Mercury/PolyGram 870 305-7)	Angela Winbush	DEBUT	
17	IF I WERE YOUR WOMAN (MCA 53275)	Stephanie Mills	18	10	68	THE WAY YOU LOVE ME (A&M 3018)	Shanice Wilson	67	7
18	SAY IT AGAIN (Arista AS1-9636)	Jermaine Stewart	23	9	69	ROSES ARE RED (MCA-53177)	The Mac Band Featuring The McCampbell Brothers	82	2
19	RUN'S HOUSE (Profile Pro-5202)	Run-D.M.C.	35	4	70	IF WE TRY (Solar 70022)	Babyface	66	6
20	EVERYTHING WILL B-FINE (Columbia 38-07737)	Lisa Lisa & Cult Jam	10	12	71	LIVING IN THE LIMELIGHT (Jive 1090-7-JAA)	Glenn Jones	33	9
21	JOY (Asylum 7-6941)	Teddy Pendergrass	25	5	72	TROUBLE (Mercury/PG 870 154-7)	Nia Peeples	78	3
22	AIN'T NO WAY (Atlantic 7-89116)	Jean Carne	30	9	73	STAND UP (Virgin ST-BR-53196-AR)	Hindsight	32	14
23	EVIL ROY (Columbia 38-07687)	Earth, Wind & Fire	31	6	74	I CAME TO PLAY (Atlantic 7-89095)	Paul Jackson Jr.	80	4
24	TIRED OF BEING ALONE (Motown 1931MF)	The Right Choice	26	6	75	I AM YOUR MELODY (Capitol P-B-44110)	Norman Connors Featuring Spencer Harrison	54	12
25	YES (IF YOU WANT ME) (Londón/PolyGram 886 189-7)	Junior	29	8	76	KNOCKED OUT (Virgin 99329)	Paula Abdul	DEBUT	
26	I BET YA' I'LL LET YA' (Motown 19095MF)	Ada Dyer	27	9	77	ON THE EDGE (Polydor/PolyGram 887-413-7)	Walter Beasley	86	2
27	THAT'S WHAT LOVE IS (Atlantic 7-89123)	Miki Howard & Gerald Levert	6	17	78	GROOVE ME (Uptown/MCA 53300)	Guy	88	2
28	ONE MORE TRY (Columbia 38 07773)	George Michael	44	5	79	NIGHTIME (Virgin 7-99350)	Pretty Polson	87	2
29	ALPHABET ST. (Paisley Park/Warner Bros. 7-27900)	Prince	37	4	80	BLUEBERRY GOSSIP (A&M 1204)	Ta Mara & The Seen	DEBUT	
30	PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	38	3	81	I'VE BEEN A FOOL FOR YOU (Island 7-99379)	Miles Jaye	64	15
31	DIRTY DIANNA (Epic 34-07739)	Michael Jackson	51	4	82	MARC ANTHONY'S TUNE (Cool Tempo/Chrysalis VS4 43238)	Tyka Nelson	DEBUT	
32	I CAN'T STAND THE RAIN (Epic 34-07740)	Tease	34	8	83	I SURRENDER TO YOUR LOVE (Island 7-99351)	By All Means	DEBUT	
33	DIVINE EMOTIONS (Reprise 7-27967-DJ-2)	Narada	36	7	84	SOMETHING YOU CAN FEEL (Jive/RCA 1111-7)	Mille Jackson	DEBUT	
34	DA-BUTT From The Film School Daze (EMI/Manhattan B 50115)	E.U.	11	13	85	JUST HAVIN' FUN (A&M AM-3007)	The Flit	76	15
35	LOVE MAKES A WOMAN (Fresh/Sleeping Bag LX 40134)	Joyce Sims	39	6	86	ALL IN MY MIND (Columbia 38-07705)	Full Force	59	15
36	SWEET SENSATION (Atlantic 7-89124)	Levert	13	15	87	I WANT YOU (TO BE MY PLAYTHING) (Solar PB 70021)	Shalamar	69	5
37	ANTICIPATION (RCA 7614-7-RAA)	The Dazz Band	41	7	88	OOO LA LA LA (Epic 34-07708)	Teena Marie	73	16
38	SLOW STARTER (MCA 53139)	Randy Hall	50	7	89	YOUNG LOVE (Alpha International 45-100)	Cuca	63	6
39	EVERYTHING YOUR HEART DESIRES (Arista AS1-9684)	Hall & Oates	45	6	90	WISHING WELL (Columbia 38-07675)	Terence Trent D'Arby	72	19
40	VIBE ALIVE (Columbia 38-07718)	Herbie Hancock	49	5	91	I NEED MONEY BAD (Mercury 870 160-7)	John Whitehead	84	9
41	DINNER FOR TWO (Warner Bros. 7-27934-A)	Michael Cooper	47	5	92	CAN YOU WAIT (MCA 53296)	George Pettus	85	10
42	DO YOU FEEL IT (Future FR103)	Tyrone Davis	42	7	93	COULDN'T CARE LESS (Tommy Boy 7-27978-A)	Force M.D.'S	89	13
43	COMPASSION (Virgin 99351)	Gary Taylor	48	6	94	DON'T MESS WITH MY HEART (Mercury 870 115-7)	The Skwares	83	12
44	BETCHA CAN'T LOOSE (WITH MY LOVE) (Motown 1929MF)	Magic Lady	40	7	95	NEW GIRL ON THE BLOCK (Atlantic 7-89117)	Gerald Albright	92	10
45	I'LL PROVE IT TO YOU (Columbia 38-07774)	Gregory Abbott	56	32	96	CAN'T LOVE YOU TONIGHT (Warner Bros. 7-27990)	Gwen Guthrie	93	6
46	PLEASE DON'T GO GIRL (Columbia 38-07700)	New Kids On The Block	46	8	97	YOU ARE WHO YOU LOVE (EMI-Manhattan P-B-50108)	Gavin Christopher	75	17
47	DAYDREAMING (Warner Bros. 7-27917-A)	Morris Day	53	43	98	INSTANT REPLAY (Columbia 38-07702)	Mico Wave	81	14
48	I'M REAL (Epic ZS 407783)	James Brown	57	3	99	THERE'S A NEED IN ME (Atlantic 7-89122)	Geoffrey Williams	94	6
49	MOST OF ALL (MCA 53258)	Jody Watley	58	4	100	WASN'T I GOOD TO YA ? (Capitol P-B-44107)	da'Krash	90	18
50	GET OUT OF MY DREAMS, GET INTO MY CAR (Jive JS1-9678)	Billy Ocean	28	14					
51	PARADISE (Epic 34-07904)	Sade	61	2					

# CASH BOX TOP 12" DANCE SINGLES

	L	W		L	W
	W	C		W	C
<b>1 NAUGHTY GIRL</b> Samantha Fox (Jive/RCA 1084-1)	2	13	<b>27 SIMPLE SIMON</b> MANTRONIX (Capitol V-15362)	27	5
<b>2 NITE AND DAY</b> AL B. SURE (Warner Bros. 0-20782)	4	8	<b>28 I NEED YOU</b> G.T. (Atlantic 0-86588)	34	2
<b>3 NIGHTIME</b> PRETTY POISON (Virgin 0-96710)	1	7	<b>29 ROCKET 2 U</b> THE JETS (MCA 23822)	19	11
<b>4 JUST GOT PAID</b> JOHNY KEMP (Columbia 44 07588)	14	5	<b>30 ADVENTURE</b> ELEANOR (Columbia 44 07471)	30	3
<b>5 DA' BUTT</b> E.U. (EMI Manhattan V-56083)	8	9	<b>31 SUSPENCE/OPEN UP YOUR HEART</b> ANTHONY & THE CAMP (Jellybean/Warner Bros. 0-20817)	33	3
<b>6 LIKE A CHILD</b> NOEL (4th & B'Way 458)	5	7	<b>32 YOU DON'T KNOW</b> SCARLET & BLACK (Virgin 0-96737)	32	3
<b>7 TOGETHER FOREVER</b> RICK ASTLEY (RCA 8320-1-RD)	9	4	<b>33 EVERYTHING WILL B FINE</b> USA USA & CULT JAM (Columbia 44-07584)	22	6
<b>8 TAKE IT WHILE IT'S HOT</b> SWEET SENSATION (Next Plateau 50072)	7	5	<b>34 MOST OF ALL</b> JODY WATLEY (MCA 23825)	36	2
<b>9 MERCEDES BOY</b> PEBBLES (MCA 23838)	15	4	<b>35 BLUE MONDAY</b> New Order (Qwest/Warner Bros 0-20869)	43	2
<b>10 WILD, WILD WEST</b> KOOL MOE DEE (Jive/RCA 1086-1)	17	6	<b>36 LOVE DON'T LIVE NO MORE</b> BASEMENT BOYS (Jump Street JS-1014)	38	2
<b>11 PROVE YOUR LOVE</b> TAYLOR DAYNE (Arista ADI 9677)	10	10	<b>37 OUT OF THE BLUE</b> DEBBIE GIBSON (Atlantic 0-86621)	25	14
<b>12 LOVIN' ON NEXT TO NOTHIN'</b> GLADYS KNIGHT & THE PIPS (MCA 23804)	12	9	<b>38 ALPHABET ST.</b> PRINCE (Paisley Park/Warner Bros.0-20990)	DEBUT	
<b>13 WISHING WELL</b> TERENCE TRENT D'ARBY (Columbia 44 07475)	3	14	<b>39 DON'T MAKE A FOOL OF YOURSELF</b> STACEY Q (Atlantic 0-86616)	28	12
<b>14 ALWAYS ON MY MIND</b> PET SHOP BOYS (EMI/Manhattan V-56089)	13	7	<b>40 LOVE STRUCK</b> JESSIE JOHNSON (A&M SP 122265)	DEBUT	
<b>15 INSTINCTUAL</b> IMAGINATION (RCA 7605-1-RD)	16	5	<b>41 JUST A MIRAGE</b> JELLYBEAN (Chrysalis 4V9 43223)	29	7
<b>16 PINK CADILLAC</b> NATALIE COLE (EMI-Manhattan V-56084)	6	11	<b>42 SHOULD I SAY YES ?</b> NU SHOOZ (Atlantic 0-86599)	35	3
<b>17 RUN'S HOUSE</b> RUN-DMC (Profile PRO 7202)	DEBUT		<b>43 GET OUTTA' MY DREAMS, GET INTO MY CAR</b> BILLY OCEAN (Jive/Arista JDI9679)	39	8
<b>18 SPEED OF LIGHT</b> REIMY (A&M SP-12268)	18	5	<b>44 DON'T LOOK ANY FURTHER</b> THE KANE GANG (Capitol V-15359)	37	7
<b>19 DREAMIN' OF LOVE</b> STEVIE B (LMR 4001)	11	10	<b>45 KEEP RISING TO THE TOP</b> DEBUT DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya 3101)	DEBUT	
<b>20 BEHIND THE WHEEL/ ROUTE 66</b> DEPECHE MODE (Sire/Warner Bros. 0-20858)	DEBUT		<b>46 THINKING OF YOU</b> EARTH WIND & FIRE (Columbia 44-07566)	40	12
<b>21 I'M OVER YOU</b> SEQUAL(Capitol V-15347)	21	4	<b>47 PERFECT LOVER</b> COMPANY B (Atlantic 0-86619)	42	16
<b>22 DEVINE EMOTIONS</b> NARADA (Reprise/Warner Bros 0-20874)	26	3	<b>48 PARENTS JUST DON'T UNDERSTAND</b> DEBUT D.J. JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1092-1-JD)	DEBUT	
<b>23 BANGO/BACK TO THE BEAT</b> THE TODD TERRY PROJECT (Fresh/Sleeping Bag FRE-80117)	23	4	<b>49 PARTY PEOPLE</b> ROYAL HOUSE (Idler/Wallack War-015)	45	12
<b>24 LOVE IN THE FIRST DEGREE</b> BANANARAMA (London/Polygram 886 262-1)	24	4	<b>50 BEDROCK</b> Georgio (Matawn 4603MG)	44	9
<b>25 BREAKAWAY</b> BIG PIG (A&M SP-12259)	20	8			
<b>26 TROUBLE</b> NIA PEEPLES (Mercury/PalyGram 870 154-1)	31	3			

# CASH BOX TOP RAP ALBUMS

1	HOW YA LIKE ME KNOW (Jive/RCA 1079-1-J)	Kool Moe Dee	1	2
2	HE'S THE DJ, I'M THE RAPPER (Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	4	2
3	LIVING LARGE (MCA 5986)	Heavy D. & The Boyz	3	2
4	HOT COOL & VICIOUS (Next Plateau PL 1007)	Salt-N-Pepa	2	2
5	GOIN' OFF (Cold Chillin'/Warner Bros. 25675)	Biz Markie	6	2
6	IN FULL EFFECT (Capitol C1-48336)	Mantronix	DEBUT	
7	BY ALL MEANS NECESSARY (Jive/RCA 1097-1-J)	Boogie Down Productions	7	2
8	COLOURS (Warner Bros. 1-25713)	Soundtrack	DEBUT	
9	KOOL & DEADLY (Fresh LPRE-5/Sleeping Bag)	Just Ice	5	2
10	YO BUM RUSH THE SHOW (Def Jam BFC 40658)	Public Enemy	9	2

# CASH BOX TOP RAP SINGLES

1	WILD, WILD WEST (Jive 1086-7-J)	Kool Moe Dee	1	2
2	RUN'S HOUSE (Profile PRO-5202)	Run-D.M.C.	4	2
3	PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J)	DJ Jazzy Jeff & The Fresh Prince	3	2
4	DON'T TALK TO ME (MCA-53255)	Heavy D. & The Boyz	3	2
5	YOU GOT TO CHILL (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	5	2
6	COLOURS (Warner Bros. 0-20936)	Ice T	8	2
7	IT TAKES TWO (Profile PRO 5186)	Rob Base & DJ Easy Rock	10	2
8	WHY (Geffen 20898)	7A3	6	2
9	KEEP RISING TO THE TOP (Reality/Danya 3101)	Doug E. Fresh	7	2
10	LETS GET STARTED (Bustin' BR 1987-3)	MC Hammer	9	2
11	VAPORS (Cold Chillin' PRO-S-3088)	Biz Markie	11	2
12	MOVE SOMETHING (Luke Skywalker GR-112)	2-Live Cru	12	2
13	LET THE RHYTHM RUN (Next Plateau ##)	Salt-N-Pepa	13	2
14	GOING BACK TO CALI (Def Jam/Columbia 38 07679)	L.L. Cool J	14	2
15	MY PHILOSOPHY (Jive/RCA 1098-7)	Boogie Down Productions	15	2

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ON JAZZ



LOOK WHAT SHE GOT - PolyGram Jazz recently through a bash for Betty Carter, whose first Verve album, Look What I Got, is due this June. Here she's surrounded by PolyGram brass: (L-r) Dick Asher, president/ceo; Guenter Hensler, president, Classics; David Fine, president, International; and Richard Seidel, vice-president, Jazz.

**B**BB - RCA's Bluebird reissues just keep on rolling and they've just rolled out a particularly auspicious set, a four-LP, three-CD set of '40s Duke Ellington called *Black, Brown And Beige*, for the multi-part work that kicks it off. Ellington's work in the 1940s will stand as one of the greatest periods for any composer in the history of American music, of this I am certain, and, with last year's similar set, *The Webster-Blanton Band*, RCA has restored much of this great music (though by no means all of it) to print. What can I say? The earlier set covered the years '40-42, Ellington's greatest single period, and this package picks up with sides done from '44-46, after the recording ban. Masterpiece after masterpiece tumbles forth here - from the well-known ("Mood Indigo") to the lesser-known ("Dancers In Love"), all wrapped in a shiny aura of pure genius, pure jazz genius. One is always being told that this or that is essential to any jazz collection. With this stuff, nobody has to be told.

And nobody has to be told that they need some Jelly Roll Morton, goodness knows, and RCA has just added some Jelly Roll to their reissue list. Now I haven't sampled these yet (I'll be back to you after I have), but certainly the album called *Jelly Roll Morton*, sort of the guy's greatest hits, is - you got it - essential. That's part of a new set of albums (these, believe it or not, available on good old black vinyl as well as CD) that includes titles by Eddie "Lockjaw" Davis, Louis Armstrong (the second Armstrong album reissued this month called *What A Wonderful World*), Gil Scott-Heron, Gato Barbieri, and compilations of trumpeters and pianists.

**PERSONALIDADES** - Brazilian music again? Sick of reading about Brazilian music? I know what you

mean - all of a sudden, everybody's writing about Brazilian music. Well, enough writing - if you haven't stuck your nose into this stuff, you're just - what? - not the hippest individual on your block. Sorry, you're just not as hip as you look. Okay, so you want to get hipper. Well, PolyGram is now offering a series called *Personalidades*, which are, sort of, samplers of some of the giants of Brazilian popular music. These aren't really greatest hits packages, but nice leisurely introductions to some MPB artists whose music is well worth getting into. This is going to be an ongoing series, and the first half-dozen - out now - feature albums (in all formats) by Gilberto Gil, Maria Bethania, Caetano Veloso, Elis Regina, Gal Costa and Chico Buarque.

**BOPPING AROUND** - PolyGram/Verve has just reissued my favorite Ella Fitzgerald *Songbook*, *The Harold Arlen Songbook*, on a pair of CDs. Great songs, great arrangements (Billy May), fantastic singing...Billy Taylor will be performing this month at Leningrad's Third International Music Festival, and one will be able to see a bit of it on the May 29th edition of *CBS Sunday Morning* (the best show on TV if you ask me), along with a discussion of Soviet jazz between Dr. Taylor and Charles Kurault...New Music Distribution Service is more than a distribution service and their catalogue - at a hefty and informative 150 pages - is much more than a catalogue; it's a read all in itself. It's available for *nada* by writing to NMDS at 500 Broadway, New York, NY 10012...Anita O'Day is currently touring Japan, backed by the Hank Jones Quartet...Randi Hultin, Norway's leading jazz advocate, will be the subject of a two-night tribute at New York's St. Bart's Playhouse, May 22 & 23, when *Randi's Jazz*, a documentary based on her voluminous archives, is screened, and a number of her friends - including Phil Woods, Clark Terry and Jaki Byard - turn out to jam. Call (212) 751-1616 ext. 219 for details...Newark's WBGO-FM will broadcast the Texas Jazz Festival live from El Paso, May 28-30, from 10:00 p.m. to midnight, including performances by George Benson, Paquito D'Rivera and Maynard Ferguson...*"Jazz on the Lake"* is set for June 25th at Garberville, CA's Benbow Lake (that's by the Eel River, folks), with John Handy and Olatunji providing the sounds. Handy's got a new group playing what he calls "clazzical" music (uh-oh). Call (707) 923-3368 if you'd like to fall by.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

Title, Artist, Label, Number, Distributor	W		L		O	
	W	C	W	C	W	C
* = Available on Compact Disc			L	O		
• = Platinum (RIAA Certified)	W	C			W	C
◻ = Gold (RIAA Certified)						
<b>1</b> <b>SIMPLE PLEASURES</b> BOBBY MCFERRIN (EMI-Manhattan E1-48059)	1	6				
<b>2</b> <b>KILIMANJARO</b> THE RIPPINGTONS (Passport Jazz PJ 88042)	4	6				
<b>3</b> <b>DIANNE REEVES</b> DIANNE REEVES (Blue Note BLT 46906)	2	28				
<b>4</b> <b>AND YOU KNOW THAT</b> KIRK WHALUM (Columbia FC 40812)	3	14				
<b>5</b> <b>MARSALIS STANDARD TIME VOL. 1</b> WYNTON MARSALIS (Columbia FC 40461)	7	36				
<b>6</b> <b>DIANE SCHUUR &amp; THE COUNT BASIE ORCHESTRA</b> (GRP GR 1039)	5	34				
<b>7</b> <b>TRIBUTE TO COUNT BASIE</b> GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	6	14				
<b>8</b> <b>RENAISSANCE</b> BRANFORD MARSALIS (Columbia FC 40711)	8	30				
<b>9</b> <b>STILL LIFE (TALKING)</b> PAT METHENY GROUP (Geffen GHS 24145)	12	43				
<b>10</b> <b>EVERYNIGHT LIVE AT VINE ST</b> JOE WILLIAMS (Verve/Polygram 833236)	9	30				
<b>11</b> <b>EVERY STEP OF THE WAY</b> DAVID BENOIT (GRP GR 1047)	21	3				
<b>12</b> <b>JOHN PATITUCCI</b> JOHN PATITUCCI (GRP GR 1049)	15	7				
<b>13</b> <b>TIME IN PLACE</b> MIKE STERN (Atlantic 81840)	13	5				
<b>14</b> <b>LOUD JAZZ</b> JOHN SCOFIELD (Gramavision 18-8801-1)	14	5				
<b>15</b> <b>THE IMMIGRANTS</b> THE ZAWINUL SYNDICATE (Columbia FC 40969)	17	5				
<b>16</b> <b>GRP SUPER LIVE IN CONCERT</b> DAVE GRUSIN, LEE RITENOUR, CHICK COREA, DIANE SCHUUR, TOM SCOTT (GRP GRA -1-1650)	10	11				
<b>17</b> <b>BRASIL</b> THE MANHATTAN TRANSFER (Atlantic 81803)	11	23				
<b>18</b> <b>JUST BETWEEN US</b> GERALD ALBRIGHT (Atlantic 81813)	18	23				
<b>19</b> <b>EARLY SPRING</b> ALPHONSE MOUZON (Optimism OP 6002)	22	4				
<b>20</b> <b>NORTHERN LIGHTS</b> DAN SIEGEL (CBS Associated BFZ 44026/E.P.A.)	19	11				
<b>21</b> <b>TIME AND TIDE</b> BASIA (Epic BFE 40767/E.P.A.)	25	8				
<b>22</b> <b>THE VERY BEST OF GEORGE HOWARD VOL. 1</b> (TBA TBAC 233)	16	12				
<b>23</b> <b>THAT SPECIAL PART OF ME</b> ONAJE ALLAN GUMBS (Zebra/MCA 42120)	27	4				
<b>24</b> <b>DANCING IN THE DARK</b> SONNY ROLLINS (Milestone M-9155)	26	7				
<b>25</b> <b>GO</b> HIROSHIMA (Epic FE 40679)	24	40				
<b>26</b> <b>REFLECTIONS</b> GEORGE HOWARD (MCA 42145)	DEBUT					
<b>27</b> <b>WALTER BEASLEY</b> WALTER BEASLEY (Polydor/PG 833866-1)	30	10				
<b>28</b> <b>KALEIDOSCOPE</b> MIKE METHENY (MCA/Impulse 42023)	23	15				
<b>29</b> <b>JOY RYDER</b> WAYNE SHORTER (Columbia FC 44110)	20	12				
<b>30</b> <b>DUOTONES</b> KENNY G. (Arista AL8 8427)	29	90				
<b>31</b> <b>NATURAL ELEMENTS</b> ACOUSTIC ALCHEMY (MCA Master Series 42125)	34	2				
<b>32</b> <b>ILLUMINATION</b> ELEMENTS (RCA/Novus 3031-1-N)	35	2				
<b>33</b> <b>BASIC BLYTHE</b> ARTHUR BLYTHE (Columbia 40884)	33	3				
<b>34</b> <b>DOUBLE FEATURE</b> SPECIAL EFX (GRP GR 1048)	36	2				
<b>35</b> <b>LONG DISTANCE</b> RICARDO SILVEIRA (Verve Forecast/ Polygram 835 054-2)	28	9				
<b>36</b> <b>JASIL BRAZZ</b> HERBIE MANN (RBI/Moss Music Group RBIR 401)	32	4				
<b>37</b> <b>EASILY SLIP INTO ANOTHER WORLD</b> HENRY THREAGILL (RCA/Novus 3025-1-N)	31	4				
<b>38</b> <b>CELEBRATION</b> PAQUITO RIVERA (Columbia FC 44077)	38	10				
<b>39</b> <b>STEPPIN' UP</b> HANK CRAWFORD/JIMMY MCGRIFF (Milestone M-9153)	39	19				
<b>40</b> <b>THE VILLAGE</b> HENRY BUTLER (MCA/Impulse 2-8023)	40	25				

JAZZ FEATURE PICKS

**MOVING FORWARD** - James Moody - RCA Novus 3026 - Producer: Tom McIntosh

The great bebop reedman stretches out in this solid album of, mainly, standards. There he goes, there he goes, there he goes...

**AMINA** - Amina Claudine Myers - RCA Novus 3030 - Producer: Michael Gregory

The AACM keyboardist and singer gets a deserved major label airing with this wide-ranging, accessible, gospel-tinged album.

**EYES OF THE VEILED TEMPTRESS** - Chuck Mangione - Columbia FC 40984 - Producers: Thom Bell, Chuck Mangione

Nothing new under this sun. If Mangione's for you, this easy-on-the-ears album's for you.

**LIVE IN BOLOGNA** - The Cecil Taylor Unit - Leo 404/405 - Producer: Leo Feigin

The wooly avant-pianist's latest unit (with Leroy Jenkins and Carlos Ward) cuts loose on this '87 date.

**CHINAMPAS** - Cecil Taylor - Leo 153 - Producer: Leo Feigin

Cecil Taylor reading incomprehensible poetry over percussion. Unique,

but already hard-to-find (limited to 500 copies as it is).

**LOVE IN EAST BERLIN** - Sun Ra & His Arkestra - Leo 154 - Producer: Leo Feigin

30 years down the road, space is very much still the place.

**FACE THE MUSIC: A CENTURY OF IRVING BERLIN** - Dick Hyman - Musicmasters 4014

Dick Hyman's stride-laced solo piano in a set of gems by America's greatest songwriter who, we believe, celebrated a birthday recently.

**DENNY ZEITLIN TRIO** - Windham Hill Jazz - Producer: Denny Zeitlin

Veteran pianist/psychiatrist in a typically elegant set, half originals, half jazz standards.

**UNISON** - J.F. Jenny Clark - CMP CD 32 (dist: NMDS) - Producer: Kurt Renker, Walter Quintus, Joachim Kuhn

French bass virtuoso in a dazzler, with a bit of new-agey spin.

**GUIDO BASSO** - Innovation JCCD 0014 - Producer: Fernando Gelbard

Montreal trumpeter, a Rob McConnell vet, in a pretty, lyrical set.

### CASH BOX TOP RENTAL VIDEO CASSETTES

	Last Week	Total Weeks		Last Week	Total Weeks		
1	STAKEOUT	1	6	16	PLATOON	17	12
2	PRINCESS BRIDE	3	4	17	THE HIDDEN	10	3
3	INNERSPACE	4	3	18	MADE IN HEAVEN	15	3
4	THE UNTOUCHABLES	DEBUT		19	HAMBURGER HILL	19	8
5	BEVERLY HILLS COP II	2	8	20	MAID TO ORDER	13	7
6	ADVENTURES IN BABYSITTING	6	2	21	NO MANS LAND	18	3
7	DIRTY DANCING	7	12	22	THE PICK-UP ARTIST	DEBUT	
8	THE LIVING DAYLIGHTS	5	6	23	SURRENDER	16	3
9	LOST BOYS	8	9	24	DEATH WISH 4: THE CRACKDOWN	28	2
10	LESS THAN ZERO	21	2	25	PREDATOR	20	12
11	NO WAY OUT	11	12	26	MY LIFE AS A DOG	DEBUT	
12	THE BIG EASY	12	10	27	THE ROSARY MURDERS	24	3
13	THE SCICILIAN	27	2	28	SPACEBALLS	23	11
14	ROBOCOP	9	12	29	RUSKIES	DEBUT	
15	FLOWERS IN THE ATTIC	29	2	30	LA BAMBA	22	12

### CASH BOX TOP RETAIL VIDEO CASSETTES

	Last Week	Total Weeks		Last Week	Total Weeks		
1	START UP WITH JANE FONDA	1	8	16	THE WIZARD OF OZ	19	12
2	JANE FONDA'S NEW WORKOUT	4	12	17	ANIMAL HOUSE	DEBUT	
3	LADY AND THE TRAMP	2	12	18	SCARFACE	22	12
4	CALLANETICS	3	12	19	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	DEBUT	
5	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	5	12	20	KATHY SMITHS WINNING WORKOUT	15	2
6	THE UNTOUCHABLES	DEBUT		21	BEVERLY HILLS COP II	12	7
7	PINK FLOYD THE WALL	6	12	22	FLOWERS IN THE ATTIC	18	3
8	AN AMERICAN TAIL	7	12	23	KATHY SMITH'S STARTING WOURKOUT	DEBUT	
9	SLEEPING BEAUTY	13	12	24	ROBOCOP	24	12
10	STAR TREK IV - THE VOYAGE HOME	8	12	25	TOP GUN	26	12
11	DIRTY DANCING	11	12	26	PRINCESS BRIDE	21	4
12	DEATH WISH 4: THE CRACK DOWN	10	3	27	THE GODFATHER	16	12
13	THE SOUND OF MUSIC	14	12	28	LESS THAN ZERO	DEBUT	
14	BEVERLY HILLS COP	9	6	29	MARY POPPINS	23	12
15	ADVENTURES IN BABYSITTING	17	2	30	STAKEOUT	25	6

#### Looking Back

Today, thanks to modern technology, you can sit at a bar, in a booth or just stand around at a location to enjoy the music the jukebox provides. This was not the case in the early days, although the machine, even without music, was an attraction in itself. So what you did during that period was gather around the machine, with earphones intact and take full advantage of what it had to offer—a playback of your own voice! Take a look at this grouping of young and middle-aged people, listening in!



### CASH BOX TOP 40 COMPACT DISCS

	L	W		L	W		L	W			
	W	O		W	O		W	O			
1	NOW AND ZEN	1	10	11	APPETITE FOR DESTRUCTION	12	12	30	LONESOME JUBILEE	29	36
2	NAKED	2	8	12	CHALK MARK IN A RAIN STORM	10	6	31	ODYSSEY	33	2
3	CROSSROADS	7	3	13	KINGDOM COME	13	8	32	ALIENS ATE MY BUICK	DEBUT	
4	INTRODUCING THE HARDLINE ACCORDING TO	3	11	14	TEAR DOWN THESE WALLS	15	7	33	PERMANENT VACATION	36	36
5	DIRTY DANCING	4	34	15	SKYSCRAPER	16	15	34	OPEN UP AND SAY...AH!!	DEBUT	
6	MORE DIRTY DANCING	5	8	16	PAST MASTERS VOLUME II	14	9	35	TIFFANY	35	19
7	FAITH	8	26	17	DIESEL & DUST	20	4	36	BLOW UP YOUR VIDEO	27	11
8	SCORPIONS	11	2	18	SEVENTH SON OF A SEVENTH SON	24	2	37	THE JOSHUA TREE	26	60
9	KICK	6	26	19	...NOTHING LIKE THE SUN	19	30	38	NEVER DIE YOUNG	34	13
10	BAD	9	35	20	VIVE HATE	23	5	39	WHITNEY	37	50
								40	HYSTERIA	38	39



## SHOP TALK

This week in *Shop Talk* we discuss the in-store display with some of our most prestigious retailers. We'll hear what they are thinking concerning which displays are most effective/ineffective in generating sales and awareness. And as usual, we'll find out which independent products are moving particularly well this week.

### **STREETSIDE RECORDS** - St. Louis, MO

Reporting: **Al Karniski**

"I think the displays with product are a little more beneficial. However, the situation we're in we don't have a lot of room to put product with the displays. We have a couple display windows which are enclosed, and we use a lot of hanging displays also. They do real well for us and definitely help increase sales.

"A lot of times a customer will come into a store, they'll hear something on the turntable, and their mind will go blank on what they are actually there for unless they wrote it down. If they see a product on display, it'll either come back to them or they could get turned on to something else. However, I feel if you have too many displays in an area, it can work against you. I think that the customer might look at the displays as a collage rather than a product display."

"We do extremely well with the R&B indies. Our top seller would be Salt-N-Pepa (Next Plateau). As for jazz we're doing extremely well with the Gamalon release on Amherst. Satriani (Relativity) is our best selling rock indie, while Ray Lynch's *Deep Breakfast* (Music West) is our number one new age music mover. For the twelve inch disks, Doug E Fresh (Reality/Danya) has been doing extremely well. Run-DMC (Profile) is probably the hottest thing going right now. Also, the Salt-N-Pepa is still moving out of here fast."

### **RECORD THEATRE** - Rochester, NY

Reporting: **Helen Timberlake**

"For the LP's we try to front display all new releases by using album 'waterfalls'. This definitely helps sales because it lets people know about the new releases they might not have known about otherwise. Also, we like to use posters and flats on the walls to help increase awareness."

"The Betty Wright release on Vision is just flying out of here. Gamalon (Amherst) continues to lead all indie jazz releases, while The World Class Wrecking Cru (Kru-Cut/Macola) and Satriani (Relativity) releases maintain their impressive numbers. Twelve-inch wise, The World Class Wrecking Cru is tops - it's jammin', followed closely by the new Run-DMC (Profile) release."

### **TOWER RECORDS** - New Orleans, LA

Reporting: **Freddi Szilagi**

"We have our own art department here, so creativity and originality are an important part of our displays. We like to use material from the album but with variations. They are real eye-catching and they help sales a lot. The stand-up displays attract a great deal of attention. In general, displays work well for all types of artists - whether it be jazz or classical or rock."

"Satriani continues to be our top selling indie. For twelve-inch sales, we can't keep *Rigor Mortis* by the group Split Seconds in stock."

### **HARVARD COOP** - Boston, Mass.

Reporting: **Michael Tocker**

"We're in a department store, so we really don't have much wall space. We double-side our displays on foam-core posters and hang them from the ceiling. Then we have framed autographed material around the store. I don't think it affects sales at all. In this area, I think airplay and a good review in the newspaper are the main things that affect sales. In store play helps a little bit. We have a sophisticated crowd here - we don't have too many people who go 'oh, that's a nice picture or cover,' and then buy it."

"Our best selling independent releases lately have been the Pixies LP on 4AD/Rough Trade, the Shoes CD on Black Vinyl Records, and the most recent release by local faves The Tribe."

### **BEBOP RECORDS** - Jackson, Miss.

Reporting: **Wayne Harrison**

"We have got a good amount of window space at this store so we use a lot of posters. People really seem to like and notice the large stand-ups which we put next to the corresponding bin. The counter stuff just seems to clutter. The double-sided poster seems to be the most effective."

"Satriani's release on Relativity is our top selling indie album. As far as twelve-inch product goes - we're selling a lot of dance and rap oriented disks."

### **TOWER RECORDS** - Campbell, CA

Reporting: **Bret Mitchell**

"I think displays are most effective if they're at eye level and have product involved. We don't just take flats and/or posters and tape them together - we try to use them as a stepping off point to come up with our own original artwork for a display. If you can do that and make it look professional, it can be very eye-catching. I think having them lower - at eye level - is extremely important."

"It is my belief that you can use a display to sell any kind of product. It can work for classics or jazz or rock or punk. It can work for any kind of music if it catches your eye and is appropriate for the customer your aiming at. You have to have high contrast and the displays need to be real simple so that they stand out."

"Satriani is easily our best independent seller at the moment."

## Indie Groove

**GET INTO THE GROOVE** - LMR recording artist **Stevie B.** stopped by Club MTV recently where he performed his two certified hits "Party Your Body" and the current release, "Dreamin' of Love." Now on tour, Stevie, a resident of Florida, will enter the studios at the end of the summer to begin work on his second album. The first airing of the segment begins this week.



**Julie Brown** - Club MTV hostess and **Stevie B.**

**BOOGIE TILL YA' POLKA** - ROM Records' recording artists **Rotondi** will celebrate the recent release of their second LP, *Play On*, with a party and show at Hollywood's own Club Lingerie. Led by founder **Paul Lacques**, these accordion rock pioneers are looking for a broader audience with their sophomore release. "This is a pop record," states Lacques. *Play On* will be placed in several musical bins: new rock, ethnic/folk, alternative, and yes, the polka section. For more information contact **Harvey Kubernik** at 818-508-0782.

**HOLLYWOOD SWINGIN'** - Fever/Sutra recording group, **The Cover Girls**, will have a song on the soundtrack of the upcoming **Eddie Murphy** film, *Coming To America*. Paramount Pictures approached the group to submit a song for the soundtrack, and the result is an uptempo dance number entitled, "Better Late Than Never."

**RYKO ANALOGUE UNVEILED** - On Thursday, May 12, Rykodisc USA held a meeting of distributors and members of the press to announce the

creation of their new line, **Ryko Analogue**. The meeting covered release schedules, salient marketing points, and the reasons for the creation of the new label to release high-quality LP's and cassettes.



**SURF'S UP!** - Relativity recording artist **Joe Satriani** is shown pictured prior to his sold-out stand at Los Angeles' **Roxy Theatre**. Here he is shown chumming with **George Chronis** of Show Industries and **Irene Cuesta** of Music Plus #10.

**GOOD STUFF** - Rippingtons' leader **Russ Freeman** has been tearing up the L.A. studio scene lately. Freeman performed on "Every Step of the Way," the title cut off the upcoming album by **David Benoit**. The tune was co-written and co-arranged by Freeman. Returning the favor, Benoit sat in with Freeman and the Rippingtons at the kick-off of their concert tour in support of their new **Passport** release, *Kilimanjaro*. Freeman has also been in the studio co-writing with **Full Swing**, **Brian Bromberg** and **Mark Winkler**... After a brief rest in their hometown of Phoenix, **SST** recording artists the **Meat Puppets** are gearing up to go back on the road - this time playing shows throughout the midwest. Since the release of their most recent album, *Huevos*, the band has toured the west coast and the southeast, generating unanimous praise all along the way. Joining the Meat Puppets for six of their midwest dates will be SST recording artist (and **Violent Femmes** alumnus) **Brian Ritchie**, who will be supporting his recent solo album, *The Blend*.

Kevin Coogan

# A Tribute To Gene Harris

LOS ANGELES — The Gene Harris story is a admirable one. Having adhered to his traditional jazz/blues roots amid a contemporary world of synthesizers, drum machines, and slick multi-layered recording techniques, Harris is enjoying current success with the popular All Star Big Band *Tribute to Count Basie*. Recording for the classy Concord Jazz label, the Basie inspired effort has been in consistent upward motion on the *Cash Box* Jazz Album Chart, and after three months has risen all the way up to #7.



All Star cast only begins to describe the stature and artistry of the talented musicians who participated in the making of the album. Producer Bennett Rubin and the momentum of the project helped to recruit many of the heaviest players in the business. The horn section included Jon Faddis, Snooky Young, Conte Candoli, Frank Szabo, and Bobby Bryant on trumpet, trombonists Charlie Loper, Bill Watrous, Thurman Green, Garnett Brown, and Bill Reichenbach, and saxophonists Marshal Royal, Bill Green, Jackie Kelson, Bob Cooper, Plas Johnson, and Jack Nimitz. The rhythm section was comprised of drummer Jeff Hamilton, and bassists Ray Brown and James Leary. Guitarist Herb Ellis played unamplified guitar, emulating the late, great Basie fretman, Freddie Green. And of course Gene Harris, one of the greatest blues pianists of all time, was chosen for the piano duties to best exemplify the spirit of the Count.

The entire effort was well thought out, from the choice of musicians to the choice of material. Interestingly enough, rather than do a record ex-

clusively featuring classic Basie tunes, they sought a collection of songs than would reflect the flavor of the Basie Band, but still allow the musicians their own liberty and creativity. The result is a smoking, uplifting testimony of the blues that would make Count Basie proud.

Gene Harris grew up in Benton Harbor, Michigan and first touched a piano at the age of four. He was playing in a trick piano act by age seven, and by twelve he had his own radio



show. During the high school years Harris lead a band doing traditional blues and R&B material. Then onto the service where he became an integral part of the 82nd Airborn band, tallying up more experience and developing his reading chops. Upon returning home he quickly formed The Four Sounds which eventually evolved into The Three Sounds.

This began a serious recording and touring career which has taken him to virtually every major city, recordings for over ten labels, and sessions with musicians including B.B. King, Aretha Franklin, Lou Rawls, Diane Reeves, Bobby Hutcherson, Phillip Bailey, Ron Carter, Lee Ritenour, Joe Williams, Milt Jackson, Donald Byrd and Stanley Turrentine.

This spectacular career has led Mr. Harris to his latest offering from Concord. Beautifully arranged by Frank Wess, Mickey Tucker, and John Clayton, the Gene Harris All Star *Tribute to Count Basie* is a must in the collection of any serious jazz listener.

Gene Ferriter

# Go-Go: Ready To Go

By Gary Starr

LOS ANGELES — The sound is called Go-Go. It's been simmering, brewing, and percolating in Washington, D.C. for the last fifteen years and, after several false starts, it's finally poised to break out nationally. Due in large part to the success of E.U.'s *Da Butt* from the movie "School Daze," Go-Go is finally getting extensive airplay and reaching a wide audience.

Street, video sales in the D.C. market are in excess of 10,000 units, and clips are being shown on BET, WUSA's Music Video Connection, Cable Video Jukebox, and Channel 44 in the New York market. Sales of the cassette are running over 30,000 units, principally in East Coast, Southern, and Mid-West markets. The company is just starting heavy West Coast distribution.



A recent Go-Go concert at the Capital Centre in Landover, MD drew 14,000 kids and featured some of D.C.'s hottest Go-Go bands including the "Godfather of Go-Go" Chuck Brown and the Soul Searchers, Experience Unlimited (E.U.), Rare Essence, Little Benny and the Masters, the Junkyard Band, go-go/rapper D.C. Scorpio, Go Go Lorenzo, and Hot, Cold Sweat.

In an effort to get Go-Go out to the general public, G Street Express, a D.C.-based production company, has released a 90-minute video of the concert entitled *Go-Go Live at the Capital Centre*. Directed by Sheldon Shemer, who shot Prince's *Purple Rain* video, *Go-Go Live* was filmed with five cameras, and recorded on 24-track digital audio. It retails for \$29.95 and marks the debut video product of G Street Express-CD Enterprises. In addition to the video, a 90 minute cassette of the concert, sponsored by radio station WDJY, is being marketed on I Hear Ya Records, a new label run by G Street's president Darrell Brooks. According to Stanley Winslow, director of marketing and promotion for G

Street, who achieved national prominence with the hits "Bustin' Loose" and "We Need Some Money," Go-Go derives its strength from interaction between the bands and their audience. "We feed off of them; we get our vibes from them." Unlike New York rap music, Go-Go is live bands, a variety of musical styles woven through continuous pulsating poly-rhythms, and massive audience participation. The new video and cassette capture the essence, spirit, and "street party" vitality of Go-Go in a way that the much-heralded film *Good to Go* failed to do several years ago. Upcoming releases from I Hear Ya Records will include a new E.U. album and singles from Chuck Brown and D.C. Scorpio, and a 12" single that features Chuck Brown, E.U., Rare Essence, and Little Benny, a.k.a. The D.C. Posse, entitled "D.C. Don't Stand for Dodge City." For more information regarding current and future audio and video product from CD Enterprises, Inc. / I Hear Ya Records contact Stanley Winslow at 202-347-0001. Go-Go is gettin' busy and definitely good to go.

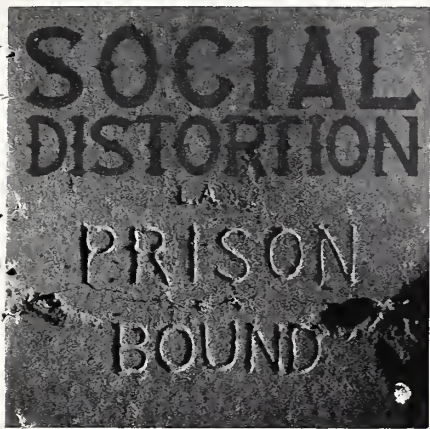


**Welk Record Group Signs Pact With Old Gold Record Co.** — Larry Welk, President of Welk Record Group, announced the signing of an agreement with Old Gold Record Co. of England, giving Old Gold exclusive representation rights to the Vanguard catalogue in the United Kingdom and Eire. Pictured (l-r) Brian Gibbon, co-director of Old Gold; Larry Welk; and Keith Yershon, co-director of Old Gold.



**Digesting Power Dinners** — Industry power brokers met for dinner at the Cat And The Fiddle Restaurant in L.A. to discuss rock'n roll. The event was sponsored by Metal Blade Records, carrying on the tradition started by Kim Buie of Island Records. The event was called "Power Dinner II". Standing (l-r) Billy Sheehan, artist; Victoria Clare, SBK; Lance Tendler, CAA; John Huie, ICM; Brian Slagel, Metal Blade; Ellen Drantch, ICM; Jim Faraci, Producer; Kim Buie, Island; Warren Entner, Manager; Jennifer Perry, Avalon Attractions; Byron Hontas, Capitol. Seated (l-r) Bob Chippardi, Concrete; Janie Hoffman, MCA; Michael Faley, Metal Blade; Bill Berrol, Attorney; Ron Laffitte, Manager.

Reviews



**SOCIAL DISTORTION** *Prison Bound* - Restless (72251-1) - Producer: Chas Ramirez and Social Disortion

Social Distortion is a veteran presence in the L.A. punk scene and a living example of its pitfalls. Although the band has been a major attraction on the thrash circuit since 1980, the extracurricular rigors of the hardcore lifestyle drove singer/guitarist Mike Ness to heroin addiction and several stints in the slammer. But the period of introspection that followed his legal problems gave Ness a renewed sense of purpose, and the result was an album that examines in dramatic detail the process of one young man's decline and redemption. *Prison Bound* is a virtual autobiography of a street hoodlum, but one that could apply equally well to the lives of many of Social Distortion's fans. It's not a pretty story, but the quality of Social Distortion's telling gives it a resonance that reaches beyond its target audience.

Where punk started out as a way of giving voice to inarticulate rage, bands like Social Distortion are now trying to expand its vocabulary. The band's primary distinction is musical, while its lyrical scope is an example of maturing perspective rather than fresh subject matter. We've heard these kinds of stories before, but rarely delivered with this kind of clarity and sympathy. While Ness is no poet, his material has the hard-bitten quality of experienced truth. And he expresses himself in a musical context that transcends the squalid familiarity of the material. This is a top-notch rock-n-roll band, not at all straight-jacketed by punk conventions and primitivism. Even when they started on the local scene, Social Distortion was notable for their abundant hooks, their tasty guitar licks and their almost-pop accessibility. The Rolling Stones are an obvious influence on the band, both in their roots-rock guitar foundation and their outlaw swagger. But surprisingly, it is the moments of quiet, acoustic jangle that give this album its periodic touches of majesty. Still, when it revs, it revs hard, and a mainstream rock audience should appreciate the

clean, solid production and high-energy playing. And if along the way they learn a lesson or two about life on the streets, so much the better.

Joe Williams



**DAG NASTY** *Field Day* - Giant (GRI 6013-1)

Dag Nasty represents a healthy development in hardcore punk, one that's too rarely seen: bands that learn to play their instruments, vary their styles and address the ambiguities of growing up. Of course, growing up is antithetical to the hardcore philosophy, but since the alternatives are death and arrested development, maturity has some obvious advantages.

Dag Nasty is an offshoot of Minor Threat, a DC hardcore band that simultaneously celebrated youth and personal responsibility. It was Minor Threat who pioneered the "straight edge" philosophy in punk: no drinking, no drugs, no casual sex. Minor Threat lead singer/ideologue Ian MacKaye has a new band called Embrace, while guitarist Brian Baker has been the force behind Dag Nasty since 1985.

Dag Nasty is an effective combination of pop and punk, with influences that range from Husker Du to speed metal to (dare I say it?) the harmonic structure of the Beatles. They get modified bluesy in a couple of places (once with a Mexicali flavor), but most of the material has the anthemic, adrenaline quality of the best punk. ("Staring At the Rude Boys" wouldn't have been out of place in the movement's London heyday, circa 1977.) Most of the angry, metal edges are smoothed over by the strong, tightly controlled vocals of Peter Cortner and the meticulously detailed production.

Lyricaly, Dag Nasty is a cut above, with some trenchant observations on jealousy, the people next door and the misplaced priorities of youth. Their willingness to implicate themselves in their own failures, combined with the burgeoning sophistication of the music, suggests that Dag Nasty is a band that's willing to grow, even if it means trading their old audience for a newer and wiser one.

Joe Williams



**BIGUINES FROM MARTINIQUE** *Au Bal Antillais* - Folklyric (9050) - Producer: Chris Strachwitz

During World War I the French included among their draftees young black men from the Caribbean islands of Martinique and Guadeloupe. Inevitably a few of them chose to remain in Paris after the war, where some of them started small orchestras that fused the fashionable

jazz of the time with the Creole sounds of the islands. The result, documented on this nifty compilation album, was a delightful hybrid of New Orleans, Caribbean, African and European influences, a kind of Creole ragtime jazz called "biguine." (Cole Porter got the spelling wrong in "Begin the Beguine," as well as the authentic flavor of the music.) The dominant instrument on most of these pieces is a fat clarinet, with trombone, cello, violin, piano, banjo, drums and rattle percussion. About a third of the tunes have vocals in a tropical French patois. There's a rakish, playful quality to much of the material, not unlike the work of Django Reinhardt or the background music in the "Little Rascals" films, but with a jumpier rhythmic foundation. These recordings (made between 1929 and the early 1940s) have a necessarily low-fi quality and a general looseness in the playing, but that merely adds to their charm.

Joe Williams

# Diskmakers

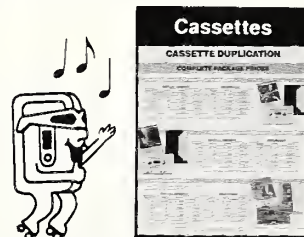
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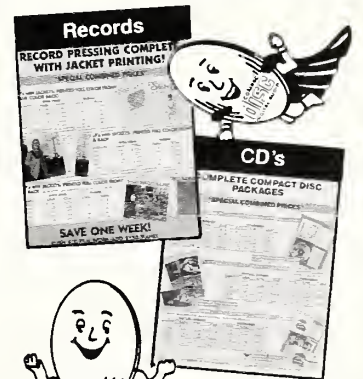
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# Classical Corner

By Gary Starr

LOS ANGELES - **Nimbus Records** announces the release of 4 new recordings: Beethoven's *Missa Solemnis* performed by The Hanover Band (NI 5109); the Medici Quartet with John Bingham, piano, in performances of Franck's *Piano Quintet in F Minor* and Fauré's *String Quartet Op.121* (NI 5114); tenor Raul Gimenez performing a collection of Argentinian songs (NI 5107); and pianist Vlado Perlmutter performing Schumann's *Kreisleriana* and the *Symphonic Etudes* (NI 5108). Look for a sampler series with selections drawn from the Nimbus catalogue due out in late April. **\*\*Industry First\*\*** Nimbus announces the release of the first full color classical CD; a picture of planet Earth impressed onto a recording of Holst's *The Planets*.

**Harmonia Mundi U.S.A.** announces the completion, on Chandos, of the Mariss Jansons/Oslo Philharmonic 'Tchaikovsky cycle' with the release of the *Manfred Symphony* (CHAN 8535). On Harmonia Mundi a new recording of Bach's St. John Passion, Philippe Herreweghe conducts the Orchestre de La Chapelle Royale (HMC 901264/65); and harpist Susan Drake has completed her 2nd volume of *Romantic Harp Music* on Hyperion (CDA 66089). Harmonia Mundi recording artist Nicholas McGegan will be the music director of the Ojai Music Festival, June 3-5, and will conduct the Philharmonia Baroque Orchestra for one performance. The festival will also see the U.S. premier of Peter Maxwell Davies' *Into The Labyrinth* and his *Concerto for Oboe & Orchestra*.

**Delos Records** announces these summer releases: Catherine Crozier performing the organ music of Leo

Sowerby (D/CD 3075) and Ned Rorem (D/CD 3076); Carol Rosenberger performing Schubert's *Piano Sonata D.960* and the *Impromptus Op.90* (D/CD 3018); Vol.1 of The Orford String Quartet's Beethoven String Quartet series (D/CD 3031); and Arleen Auger performing a collection of love songs with Dalton Baldwin accompanying on piano (D/CD 3029).

From **Qualiton Imports**, on Etcetera Records, comes a collection of Menotti songs, Karen Armstrong, soprano, and a two-CD set of Liszt piano works, the third in a series, Earl Wild, piano; and on Cybella Records a new recording of Messiaen's opera *St. Francois d'Assise*, Seiji Ozawa conducting the Paris Opera Chorus & Orchestra (CY 833/8). **Delta Music**, distributor of **Capriccio Records**, in cooperation with Sound Warehouse in Chicago, Barnes & Noble in Boston, and Tower in New York, is promoting its new line of DAT recordings by placing DAT players in-store. Projects at **Denon** include a collection of Beethoven sonatas, Bruno-Lionard Gelber, piano, and C.P.E. Bach symphonies performed by the Camerata Bern.

From **Telarc** comes a recording of Erich Kunzel conducting the Cincinnati Jazz and Pops Orchestras in works of Gershwin including *Rhapsody in Blue* and the *Concerto in F* (CD 80166). André Previn conducts the Vienna Philharmonic in a new recording of Strauss' *Zarathustra* (CD-80167); newly released is a 2-CD set of Beethoven's *Missa Solemnis* and Mozart's *Mass in c, K.427* with Robert Shaw conducting the Atlanta Symphony Orchestra & Chorus (CD-80150-2).

# Classical Reviews



**THE ENGLISH CONCERT/ TREVOR PINNOCK, DIRECTOR**  
*Vivaldi / Il Cimento dell'Armonia e dell'Invention Op.8 - Vanguard (VCD 72005/6)*

This recording was done in 1978, at the beginning of the current "original instruments" craze. We are thus afforded an opportunity to hear the period style when it was considered a novelty on the classical recording scene. Research into "correct" performance practice was just beginning to have an impact on recordings of the Baroque. Along with Christopher Hogwood, Trevor Pinnock and the English Concert was one of the first ensembles to gain international recognition in the early style. His performance of Vivaldi's OP.8 almost sounds dated when compared to his more recent DG recordings of Bach and Handel orchestral works. Tempos are taken at a relaxed pace rather than the clipped, dotted rhythm manner, and the string attack is, at times, a lush legato. Nevertheless, the performance holds up when compared to recent recordings and the analog sound transferred well to the CD format.

Gary Starr



Vivaldi  
**FLUTE CONCERTOS**  
 Janet See, flute  
 Philharmonia Baroque Orchestra  
 Nicholas McGegan

**PHILHARMONIA BAROQUE ORCHESTRA**  
**NICHOLAS MCGEGAN, DIRECTOR**  
**JANET SEE, FLUTE**  
*Vivaldi / Flute Concertos - Harmonia Mundi (HM 905193)(dist. by Harmonia Mundi U.S.A.)*

This ensemble performs these late works of Vivaldi on an extremely intimate and personal scale; attention to dynamic detail is painstakingly accurate, and the listener is acutely aware of the smallest crescendo/diminuendo. Though the overall attack of the ensemble is crisp and precise one does not get the feeling of rushed tempos. The small "period instrument" forces assembled here achieve a transparent sound that allows all the delicate nuances of the Italian style to shine through. As with recent Harmonia Mundi recordings from the Philharmonia Baroque and Janet See (rev. 2/20/88), this is a state-of-the-art Baroque performance in terms of interpretation and scholarly research. Highly recommended.

Gary Starr

# Who Is Danny Gatton?



refused to get up on a stage with him. Nevertheless, Gatton is a virtual unknown, never having done a major national tour and currently recording for the small independent NRG label out of Alpharetta, Georgia, not wide-

ly considered the studio haven of the East Coast. One more small detail. Norma Gatton, a sweet, warm, inspired woman, is Danny's agent. She is also his Mom.

For those of you who are intrigued at this point, or even those still reading, get a hold of Gatton's newest release, *Unfinished Business*. If you're a guitar player, or even an enthusiast, this is a Course Requirement for Sizzling Frets 1A. There is not a guitar player in the world who sounds like Gatton, and a lot of his sonic ingenuity comes from a very resourceful place in him, perhaps the same place that enjoys fixing automobiles. An example of this ingenuity is the use of a Heineken bottle to create the most searing, overwhelming slide sound around.

*Unfinished Business* pays homage to some of Danny's mentors including the great Les Paul. The album is a tour through an array of styles, sounds, tempos and material. A couple of notable highlights are the acrobatics of "Lappin' It Up," where Danny trades fours with himself on Telecaster and Fender lap steel, a soaring, haunting interpretation of "Melancholy Serenade," the old Jackie Gleason theme song, and an incredible rendition of Arthur Smith's "Fingers On Fire," played at such a blazing tempo it's downright silly.

As music enthusiasts, it's our responsibility to help support and propel true masters of sound. Danny Gatton is an aural gold mine, undiscovered for the most part. Do yourself a favor and write to NRG Records, Inc. P.O. Box 100, Alpharetta, Ga. 30201 and request this record.

Gene Ferriter

LOS ANGELES - One of the modern crimes of the music world is the occasional unexposed talent, who, for whatever reason opts not to take the conventional approach to a music career. It's a shame when such an artist, who is capable of influencing a whole generation of aspiring musicians, is resistant to paying those industry dues essential for broad recognition. One such individual is local guitar legend Danny Gatton, who is a little known phenomenon outside of the Washington D.C. area.

This guy is not just a good hometown guitar player. He is one of the most original mind-blowing craftsmen on the planet, having prompted descriptions such as the "pre-eminent guitarist of the post-World War II generation." This guy is so good that it is reputed that Roy Buchanan, one of the true blues fret-monsters in his own right, has

# CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Title, Artist, Label, Number, Distributor

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

			L	W		L	W		L	W
			W	C		W	C		W	C
1	<b>FAITH</b> GEORGE MICHAEL (Columbia OC 40867)CBS	4	26		34	76			59	62
2	<b>DIRTY DANCING 9.98</b> ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA	1	34		35	5			52	6
3	<b>INTRODUCING THE HARDLINE ACCORDING TO</b> TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	2	31		36	13			63	60
4	<b>MORE DIRTY DANCING 9.98</b> ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA	3	10		37		DEBUT		76	6
5	<b>BAD</b> MICHAEL JACKSON (Epic OE 40600)CBS	5	35		38	22			96	8
6	<b>APPETITE FOR DESTRUCTION 8.98</b> GUNS AND ROSES (Geffen GHS 24148)WEA	7	38		39	15			71	7
7	<b>KICK 9.98</b> INXS (Atlantic 81796-1)WEA	6	28		40	37			67	10
8	<b>NOW AND ZEN 9.98</b> ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA	9	11		41	9			73	7
9	<b>LET IT LOOSE</b> GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	15	49		42	6			60	58
	<b>PRIDE 8.98</b> WHITE LION (Atlantic 81768)WEA	12	28		43	11			62	18
11	<b>PERMANENT VACATION 8.98</b> AEROSMITH (Geffen GHS24162)WEA	11	36		44	3			99	4
12	<b>SEVENTH SON OF A SEVENTH SON</b> IRON MAIDEN (Capitol CI 90258)CAP	18	4		45	4			65	9
13	<b>MAKE IT LAST FOREVER 8.98</b> KEITH SWEAT (Elektra 60763)WEA	13	23		46	30			69	44
14	<b>SAVAGE AMUSEMENT 8.98</b> SCORPIONS (Mercury 832 963-1)POL	29	3		47	7			71	35
15	<b>PEBBLES 8.98</b> (MCA 42094)MCA	17	14		48		DEBUT		77	35
16	<b>NAKED 9.98</b> TALKING HEADS (Fly/Sire 25654-1)WEA	8	8		49	2			68	16
17	<b>KINGDOM COME 8.98</b> (Polydar 835 368-1)POL	10	10		50	5			83	
18	<b>TIFFANY 8.98</b> (MCA 5973)MCA	14	32		51	27			84	6
19	<b>HYSTERIA 9.98</b> DEF LEPPARD (Mercury 830 675-1)POL	19	40		52	29			83	53
20	<b>WHENEVER YOU NEED 8.98 SOMEBODY</b> RICK ASTLEY (RCA 6822-1-R)RCA	21	17		53		DEBUT		78	6
21	<b>TEAR DOWN THESE WALLS 9.98</b> BILLY OCEAN (Jive/Arista JL-8495)RCA	16	10		54	37			77	32
22	<b>SKYSCRAPER 9.98</b> DAVID LEE ROTH (Warner Bros. 25671-1)WEA	20	16		55	6			88	
23	<b>WHITNEY 9.98</b> WHITNEY HOUSTON (Arista AL-8405)RCA	24	49		56	31			89	39
24	<b>DIESEL AND DUST</b> MIDNIGHT OIL (Columbia BFC 40967)CBS	27	15		57	6			90	2
25	<b>TUNNEL OF LOVE</b> BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	23	31		58		DEBUT		91	6
26	<b>CONSCIOUS PARTY 8.98</b> ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA	36	5		59	16			80	24
27	<b>OUT OF THE BLUE 8.98</b> DEBBIE GIBSON (Atlantic ATL 81780)WEA	25	38		60	31			64	11
28	<b>CROSSROADS 8.98</b> ERIC CLAPTON (Polydar/PolyGram 835 261-1)Pal	43	3		61	11			70	7
29	<b>SURFING WITH THE ALIEN 8.98</b> JOE SATRIANI (Relativity/Impartant 8193)IND	30	14		62	3			92	25
30	<b>BLOW UP YOUR VIDEO 9.98</b> AC/DC (Atlantic 81828-1)WEA	26	13		63	15			97	25
31	<b>RICHARD MARX 8.98</b> (Manhattan ST 53049)CAP	31	48		64	13			75	26
32	<b>HOW YA LIKE ME NOW 8.98</b> KOOL MOE DEE (Jive 1079-1-J)RCA	33	26		65	41			87	25
33	<b>IN MY TRIBE 8.98</b> 10,000 MANIACS (Elektra 60738)WEA	37	16						72	16
									99	
									100	111





# Ray Price: "I'd Do It Over Again!"



Wings." I try to pick songs which people will associate with. I don't do drinking and cheating songs. I don't want to be thought of as condoning those things.

"Step One has done a lot for me. They put my products out there. They let the fans know I'm still out there working hard. I'm on an Indie label with a president/producer who loves to do quality music as much as I do. Step One Records is going to be here a long, long time! My favorite song on the new album is "I'd Do It Over Again." That's going to be the title of my life-story book, too."

When asked to express his ideas and expertise concerning what makes a good country song, Ray Price expressed some profound philosophy... "I think *country* is a misconception. At first, they called it 'hillbilly,' but that seemed too crude for everyone involved. So, they changed it to 'country'. Then, to 'country and western,' etc... Now, we're back to 'country'. Actually, our music is a free-art form, which has to be constituted as jazz. Now, it has taken on so-called 'contemporary' aspects, which leads us to the fact that it is *contemporary jazz!* But, to answer the question,....a good song is that one which will be the same 25 years from now; the song that never changes in its importance and appeal. They are usually simple songs, but simplicity can be beauty.

"Country radio will tell you what is a good song most of the time. I have so many friends out there in radio, who I don't get to see much anymore. But, I have never forgotten them. I've been fighting for country radio for 40 years, and I'm *still* fighting for them. I think it has been a mutual respect, and I'm very proud when they play my records. I know they're playing them, too, because I get so many requests for the new songs, right along with the old hits, at all my personal appearances."

Ray Price is a justly proud man. So am I...he called me "friend"!

Joe Henderson

Several months ago, I spoke with my all-time country music hero, *Ray Price!* Since then, I have anxiously awaited the chance to print this Cash Box interview. The Step One Records artist has been truly blessed. Already a legend, he is singing better than ever today. If you question that statement, please get a copy of his new album, "Just Enough Love," and listen before you disagree!

Step One Records has designed an ingenious TV marketing plan for Ray Price's albums. The sales results have been phenomenal, but Ray credits country radio stations for his return to deserved prominence in the country music world.

"I've got to give them nearly all the credit. Of course, the TV campaign has been responsible for a lot of album sales. But, the country radio stations which play my singles have brought me back on the national charts.

"I truly believe the small town radio stations have contributed a great deal to the return of the traditional country sound. I think those stations taking listener requests are getting back to the grass roots of country radio. When the listeners can get their requests played, it makes them feel like they are an important part of their favorite radio station."

During a recent phone conversation update, Ray commented on his new album, which has received wide-spread critical acclaim. "I think it's a good album. We recorded all new material, except for the beautiful "Wind Beneath My

## ALBUM REVIEW

**SWEETHEARTS OF THE RODEO**-One Time, One Night-Columbia, C40614

Sisters Janis Gill and Kristine Arnold present their sophomore release, "One Time, One Night" with endearing confidence and polished vocal talent. Of the 11 cuts on the album, Janis co-wrote three, with songwriting superstar Don Schlitz helping out on two of those. A pleasant surprise to this listener was "I Feel Fine," first popularized by the Beatles. Also displaying the sweet harmonies of the duo is "Satisfy You," which is at #20 on the Top 100 and still moving upward. Hot cuts: "If I Never



See Midnight Again," "You Never Talk Sweet," and "Don't Look Down."

## CASH BOX COUNTRY ALBUMS

MAY 21, 1988

Title, Artist, Label, Number, Distributor

\* = Available on Compact Disc

• = Platinum (RIAA Certified)

◻ = Gold (RIAA Certified)

Title, Artist, Label, Number, Distributor	L W	O C	W C	L W	O C
<b>1</b> ALWAYS AND FOREVER • 2 52 RANDY TRAVIS (Warner Bros. 25568-1)				28	9
<b>2</b> IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') 3 10 GEORGE STRAIT (MCA 42114)				27	6
<b>3</b> WILD EYED DREAM 1 60 RICKY VAN SHELTON (Columbia FC 40602)				22	15
<b>4</b> KING'S RECORD SHOP 4 43 ROSANNE CASH (Columbia FC 40777)				29	6
<b>5</b> 80'S LADIES • 6 44 K.T. OSLIN (RCA 5924-1)				21	49
<b>6</b> CHILL FACTOR 7 22 MERLE HAGGARD (Epic FE 40986)				<b>31</b> DIAMONDS AND DIRT 36 3 RODNEY CROWELL (Columbia FC 44076)	
<b>7</b> BORN TO BOOGIE • 5 43 HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)				<b>32</b> THE BEST OF EDDY RAVEN 33 8 EDDY RAVEN (RCA 6885-1)	
<b>8</b> UNTASTED HONEY 9 28 KATHY MATTEA (Mercury/Polygram 832 793-1)				<b>33</b> HEARTLAND • 32 66 THE JUDDS (RCA/Curb 5916-1)	
<b>9</b> COMIN' HOME TO STAY 11 7 RICKY SKAGGS (Epic FE 40623)				<b>34</b> STORMS OF LIFE 35 101 RANDY TRAVIS (Warner Bros. 25436-1)	
<b>10</b> CHISELED IN STONE 8 15 VERN GOSDIN (Columbia FC 40982)				<b>35</b> IF MY HEART HAD WINDOWS 26 14 PATTY LOVELESS (MCA 42092)	
<b>11</b> THE ROYAL TREATMENT 10 25 BILLY JOE ROYAL (Atlantic America 90658-1)				<b>36</b> BLUE SKIES AGAIN 39 12 John Anderson (MCA 42037)	
<b>12</b> LOVE ME LIKE YOU USED TO 12 40 TANYA TUCKER (Capitol CLT 46870)				<b>37</b> LITTLE LOVE AFFAIRS 31 9 NANCI GRIFFITH (MCA 42102)	
<b>13</b> HIGHWAY 101 13 44 HIGHWAY 101 (Warner Bros. 1-25608)				<b>38</b> HARD TIMES ON EASY STREET 41 30 DAVID LYNN JONES (Mercury/Polygram 832518-1)	
<b>14</b> TIRED OF THE RUNNIN' 19 5 THE O'KANES (Columbia FC 44066)				<b>39</b> GREATEST HITS • 37 53 REBA McENTIRE (MCA 5979)	
<b>15</b> PONTIAC 15 16 LYLE LOVETT (MCA/Curb 42028)				<b>40</b> MAPLE STREET MEMORIES 38 40 THE STATLER BROTHERS (Mercury/Polygram 832-404-1)	
<b>16</b> HILLBILLY DELUXE • 14 54 DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)				<b>41</b> JUST US 34 31 ALABAMA (RCA 6495-1)	
<b>17</b> RIVER OF TIME 17 7 MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1)				<b>42</b> WHEELS • 40 70 RESTLESS HEART (RCA 5648)	
<b>18</b> THE LAST ONE TO KNOW 16 34 REBA McENTIRE (MCA 42030)				<b>43</b> EXCHANGE OF HEARTS 45 3 DAVID SLATER (Capitol CL-48307)	
<b>19</b> REBA DEBUT REBA McENTIRE (MCA 42134)				<b>44</b> ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS... 44 2 LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905)	
<b>20</b> GREATEST HITS, VOL. 2 • 18 34 GEORGE STRAIT (MCA 42035)				<b>45</b> RAINBOW 42 22 DOLLY PARTON (Columbia FC 40968)	
<b>21</b> TRIO • 23 61 D. PARTON, L. RONSTADT, E. HARRIS (Warner Bros. 25491-1)				<b>46</b> SHELTER FROM THE NIGHT 43 31 EXILE (Epic FE 40968)	
<b>22</b> COME ON JOE 20 8 JO-EL SONNIER (RCA 6374-1)				<b>47</b> THE BEST 46 25 DAN SEALS (Capitol CLT 48308)	
<b>23</b> I'M GONNA LOVE HER ON THE RADIO 25 8 CHARLEY PRIDE (16th Avenue D11G 70661)				<b>48</b> SOMEWHERE IN THE NIGHT 47 36 SAWYER BROWN (Capitol/Curb CLT 46923)	
<b>24</b> THE DESERT ROSE BAND 24 37 THE DESERT ROSE BAND (MCA/Curb 5991)				<b>49</b> OCEAN FRONT • 49 68 PROPERTY GEORGE STRAIT (MCA 5193)	
<b>25</b> I WANNA DANCE WITH YOU 30 4 EDDIE RABBITT (RCA 6373-1)				<b>50</b> A MAN CALLED HOSS 48 25 WAYLON JENNINGS (MCA 42038)	

## ALBUM REVIEW

**THE GATLIN BROTHERS**-Alive & Well...Livin' In The Land Of Dreams...-Columbia, C40905

Larry, Steve and Rudy Gatlin have a rejuvenated spirit running through them, and does it show! The vibrant energy of their vocals nearly jumps off the vinyl and the listener has no choice but to let it enter his heart. There are several moving gospel cuts, among them "Chop Wood and Carry Water," and "Standing By." The most moving cut, "Alive and Well" is a testimonial of the Gatlin's vigor and renewed dedication. An interesting and humorous epithet "Mannequin" deals with the



frustrations of a store-front dummy. But the boys' three-part harmonies shine best on "God Knows." A must for country listeners.

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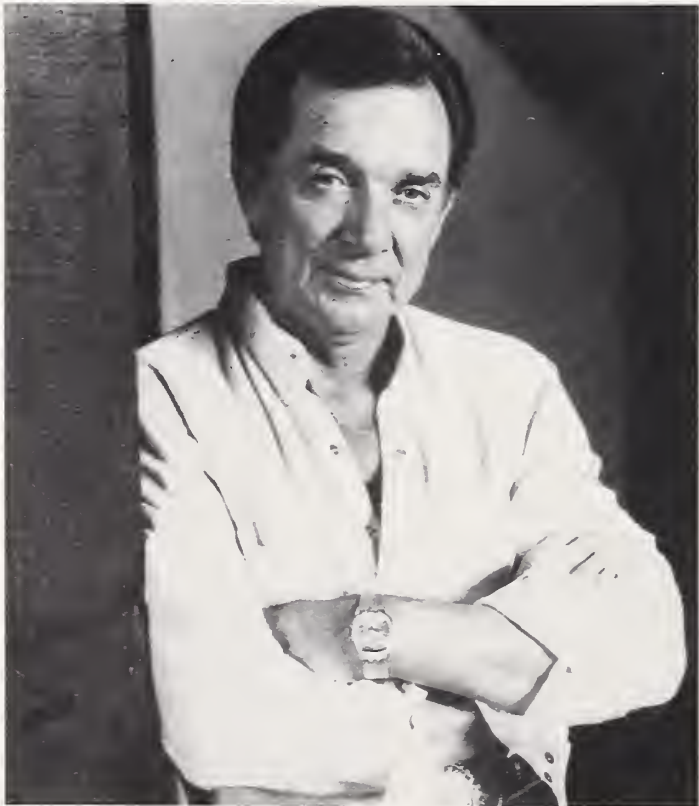
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## OUT OF THE BOX

**RESTLESS HEART** (RCA, 8386-7-R) *Bluest Eyes In Texas* (3:54) (WB Music, Uncle Beave-ASCAP; Warner-Tamerlane, Bunch Of Guys-BMI) (D. Robbins, V. Stephenson, T. DuBois) (Producers: S. Hendricks, Restless Heart)

Blues eyes seem to be inspiring many a songwriter these days! Restless Heart releases a wispy, winsome tune from their upcoming "Big Dreams In A Small Town" LP. The theme is familiar: a girl with haunting blue eyes taunts the memory of a boy left behind. The mid-tempo groove will have more than one man recalling that girl with eyes that matched the summer sky. This one should appeal to all



country formats and may well find its way into the Top 10. The group has had phenomenal success with the album "Wheels" and should be looking forward to even more in the future!

## FEATURE PICKS

**GLEN CAMPBELL** (MCA, MCA-53218) *I Have You* (3:18) (Warner-Tamerlane, Believers Or Not, Screen-Gems-EMI) (G. Nelson, P. Nelson) (Producers: J. Bowen, G. Campbell)

...And Glen Campbell has time-proven talent! His vocals are sounding clearer and more distinct than ever. This is the fourth single release from his latest album "Still Within The Sound Of My Voice" and might well be the one to chart the highest. Jimmy Bowen helps to produce and does an excellent job of it as well. A wonderful ballad with an experienced interpreter.

**RONNIE McDOWELL** (Curb, CRB-10508) *I'm Still Missing You* (2:47) (Tree, Strawberry Lane-BMI) (R. McDowell, J. Meador, S. Shepard) (Producer: R. McDowell, The Rhythm Kings)

McDowell's true devotion shines through on this 50'ish ballad. Older folks will recall the doo-wop backup vocals from that era and youngsters will want to sing along too. His smooth vocals sail right along with the material and the harmonies are tremendous. Should be a shoe-in for the top of the charts!

**MARIE OSMOND** (Capitol/Curb, B-44176) *Without A Trace* (3:06) (Ryman, Kitty Kat-ASCAP) (S. Throckmorton, K. Kitridge) (Producers: P. Worley, E. Seay)

This Utah-native is, without a doubt, going to capture the hearts of folks with this ballad. The pain of a broken romance is the subject for Marie here and her voice is as strong as ever. Strings add a classical and timeless touch.



**A Stage Full Of Talent!...**The hosts of the TNN Viewers' Choice Awards greet the audience during the live telecast of the 90-minute special. Pictured are (l-r) Oak Ridge Boys Joe Bonsall, Duane Allen, Steve Sanders, and Richard Sterban; TNN's Ralph Emery; K.T. Oslin; and Willie Nelson. The 90-minute special was the climax of TNN's Fifth Anniversary Celebration.



**CBS Legends Perform At TNN's Viewers' Choice Awards...**Prior to TNN's 1st Annual Viewers' Choice Awards, CBS recording artists Willie Nelson (second from left) and Merle Haggard (second from right) met with CBS Record executives (left to right), Mary Ann McCreedy, Director of Product Marketing; Jack Lameier, Director of Promotion; Roy Wunsch, Senior Vice President, Nashville Operations; Joe Casey, Vice President of Promotion; Rich Schwan, Director of Promotion. Haggard, who performed a medley of tunes that included his recent #1 hit "Twinkle, Twinkle Lucky Star", appeared on the awards show with co-host Nelson - who sang the title cut on his soon-to-be-released LP, *Sugar Moon*. Photo by Beth Gwinn.

## NASHVILLE NOTE-ABLES

## TNN Honors Mrs. Sarah Ophelia Colley Cannon As Recipient Of First "Minnie Pearl Award"



Shown above at the TNN Viewers' Choice Awards (left to right) are Hank Williams, Jr.; Sarah Cannon (Minnie Pearl); and Roy Acuff. Hank Williams, Jr. presented a special award to "two ladies" during the awards - but only one of them accepted.

"For this award we have a tie between two ladies...but we know they won't mind sharing it...because they've been inseparable friends for almost 50 years," Williams said. This TNN Award goes to Mrs. Henry Cannon and Miss Minnie Pearl."

Better known to millions of fans as the fun-loving Minnie Pearl, the highly respected Mrs. Cannon accepted the first "Minnie Pearl Award" during the live telecast of the first TNN Viewers' Choice Awards. More than 4,400 entertainers, cable television executives, music industry representatives, advertisers, and fans - as well as a television audience of millions - watched the presentation on the stage of the Grand Ole Opry House.

"This award is given in recognition of a lifetime of dedication, both personal and professional, to the country music community - and for promoting respect for the dignity of all people," Williams said.

During the presentation, the audience was shown video highlights of Mrs. Cannon's life. Born Sarah Ophelia Colley in rural Centerville, TN, her childhood was not at all that of a typical farm girl. Very well educated, she idolized

Katherine Hepburn and planned a career in acting. It was while touring with an acting company from Atlanta that Ophelia Colley created the humorous character that was to become her life's work -- a shy country girl named Minnie Pearl who greeted audiences with a big "Howdeee!" and forgot to take the price tag off her hat.

She made her first appearance on the Grand Ole Opry in 1940, at a time when it was unheard of for a woman to do stand-up comedy. She won the hearts of the Opry audience and the other entertainers as well. She joined Roy Acuff's act on the road, beginning 27 years of touring with the biggest country stars. Her weekly segment on TNN's *Nashville Now* series, titled "Let Minnie Steal Your Joke," currently delights millions of television viewers on Friday nights and has prompted more than 34,000 fans to send her their favorite jokes.

In 1975 she was named to the Country Music Hall of Fame, as the "first country humorist to be known and loved worldwide." In 1987 the Country Music Foundation honored her with the Roy Acuff Community Service Award. Active as a spokesperson and fundraiser for charitable and humanitarian organizations, she was the 1987 recipient of the American Cancer Society's Courage Award, presented to her by President Reagan at the White House.

# CASH BOX COUNTRY SINGLES

MAY 21, 1988

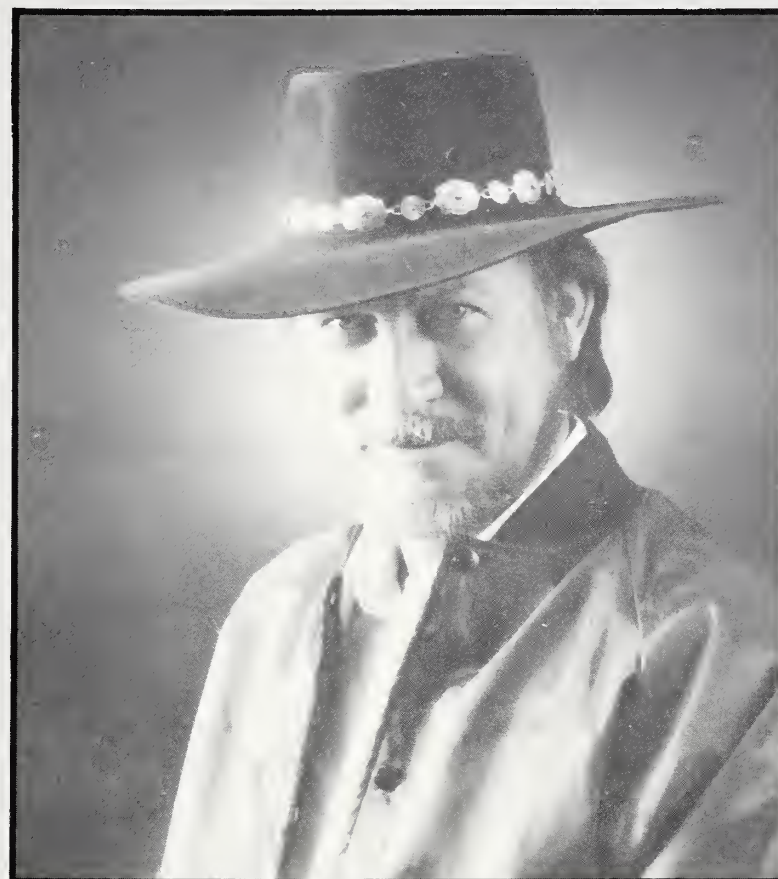
			Last Week	Total Weeks			Last Week	Total Weeks
1	<b>EIGHTEEN WHEELS AND A DOZEN ROSES</b> (Mercury/Polygram 870 148-7)	Kathy Mattea	3	11	51	<b>I'LL ALWAYS COME BACK</b> (RCA 5330-7)	K.T. Oslin	28 16
2	<b>BABY I'M YOURS</b> (MCA 53287)	Steve Wariner	1	14	52	<b>SAY YOU LOVE ME AGAIN</b> (True 1489)	Lisa Childress	56 6
3	<b>THE FACTORY</b> (RCA 6832-7)	Kenny Rogers	4	11	53	<b>YOU'LL COME BACK (YOU ALWAYS DO)</b> (Mercury/Polygram 870-192-7)	Mel Tillis	36 12
4	<b>OLD FOLKS</b> (RCA 6896-7-R)	Ronnie Milsap and Mike Reid	6	11	54	<b>I'LL GIVE YOU ALL MY LOVE TONIGHT</b> (MCA/Curb 53310)	Bellamy Brothers	67 2
5	<b>TRUE HEART</b> (MCA 53272)	Oak Ridge Boys	7	13	55	<b>THIS IS ME LEAVING</b> (Evergreen EV 1071)	Lynne Tyndall	59 6
6	<b>WHAT SHE IS (IS A WOMAN IN LOVE)</b> (RCA 6894-7)	Earl Thomas Conley	10	9	56	<b>AMERICANA</b> (Curb 10504)	Moe Bandy	41 16
7	<b>ALWAYS LATE WITH YOUR KISSES</b> (Reprise/Warner Bros. 7-27994)	Dwight Yoakam	8	12	57	<b>PLEASE DON'T LEAVE ME NOW</b> (Step One SOR-385)	Southern Reign	62 4
8	<b>YOUNG COUNTRY</b> (Warner Bros./Curb 28120)	Hank Williams, Jr.	2	13	58	<b>BABY BLUE</b> (MCA, MCA-53340)	George Strait	DEBUT
9	<b>ONE TRUE LOVE</b> (Columbia 38-07736)	The O'Kanes	11	12	59	<b>THE LAST RESORT</b> (Capitol B-44125)	T. Graham Brown	45 17
10	<b>I TOLD YOU SO</b> (Warner Bros. 7-27969)	Randy Travis	16	7	60	<b>LEAVE ME SATISFIED</b> (NLT 1993)	Tiny Tim	46 7
11	<b>OUT OF SIGHT AND ON MY MIND</b> (Atlantic America 7-99364)	Billy Joe Royal	13	10	61	<b>THE DARKER THE NIGHT</b> (Showtime U21019)	Patsy Siedd	63 6
12	<b>HE'S BACK AND I'M BLUE</b> (MCA/Curb 53274)	The Desert Rose Band	18	9	62	<b>A LITTLE BIT OF LOVIN'</b> (16th Avenue PB-70413)	Vicki Bird	65 5
13	<b>JONES ON THE JUKEBOX</b> (MTM PB 72104)	Becky Hobbs	15	11	63	<b>BENEATH A PAINTED SKY</b> (Epic 34-07788)	Tammy Wynette	68 3
14	<b>I'M GONNA GET YOU</b> (RCA 6831-7)	Eddy Raven	5	15	64	<b>I'M STILL YOUR FOOL</b> (Capitol B-44129)	David Slater	58 8
15	<b>WILDFLOWERS</b> (Warner Bros. 7-27970)	Dolly Parton, Linda Ronstadt, Emmylou Harris	20	9	65	<b>GOIN' TO WORK</b> (MTM B-72105)	Judy Rodman	DEBUT
16	<b>NO MORE ONE MORE TIME</b> (RCA 6895-7)	Jo-Ei Sonnier	17	13	66	<b>SHE DOESN'T CRY ANYMORE</b> (Columbia 38-07779)	Shenandoah	66 4
17	<b>CHILL FACTOR</b> (Epic 34-07754)	Merle Haggard	19	10	67	<b>I WANNA DANCE WITH YOU</b> (RCA 5238-7)	Eddie Rabbitt	57 18
18	<b>IF IT DON'T COME EASY</b> (Capitol B-44142)	Tanya Tucker	23	7	68	<b>REAL GOOD FEEL GOOD SONG</b> (Capitol B-44158)	Mel McDaniel	74 2
19	<b>LOVE OF A LIFETIME</b> (Columbia 38-07747)	Larry, Steve, Rudy: The Gatlin Brothers	25	10	69	<b>SONG IN MY HEART</b> (615 88-S1014)	Mark Gray and Bobbi Lace	76 2
20	<b>SATISFY YOU</b> (Columbia 38-07757)	Sweethearts of the Rodeo	26	9	70	<b>I NEED A GOOD WOMAN BAD</b> (16th Avenue 7-79265)	Lane Caudell	54 6
21	<b>YOUR MEMORY WINS AGAIN</b> (MCA 53271)	Skip Ewing	21	12	71	<b>ALABAMA SHINES</b> (Playback T-1308)	The Family Band	71 4
22	<b>IF YOU CHANGE YOUR MIND</b> (Columbia 38-07746)	Rosanne Cash	27	8	72	<b>YOU REALLY KNOW HOW TO BREAK A HEART</b> (Soundwaves SWR-4799)	Rhonda Manning	73 4
23	<b>ANOTHER PLACE, ANOTHER TIME</b> (Capitol B 44131)	Don Williams	24	10	73	<b>DO YOU HAVE ANY DOUBTS</b> (Comstock COM 1884)	Ailbi	79 2
24	<b>FALLIN' AGAIN</b> (RCA 6902-7)	Alabama	30	5	74	<b>THE CHILD OF THE IMMIGRANT</b> (OL OLR-123)	Marcy Carr	77 4
25	<b>IF MY HEART HAD WINDOWS</b> (MCA 53270)	Patty Loveless	9	15	75	<b>STEPPIN' OUT</b> (RCA 6899-7)	David Ball	DEBUT
26	<b>SET'EM UP JOE</b> (Columbia 33-07762)	Vern Gosdin	29	7	76	<b>ONE FIRE BETWEEN US</b> (Regal JBR 001)	Judy Byram	83 2
27	<b>CRY, CRY, CRY</b> (Warner Bros. 7-28105)	Highway 101	12	15	77	<b>THE TRAIN SONG</b> (KSS 45-8801)	J.R. Rogers	85 2
28	<b>GOODBYE TIME</b> (MCA 53276)	Conway Twitty	32	6	78	<b>THE WIND KEEPS WHISTLIN' DIXIE</b> (Door Knob DK 88-298)	Wess Cooke	81 3
29	<b>TEXAS IN 1880</b> (RCA 6900-7)	Foster and Lloyd	33	6	79	<b>HIDE AWAY</b> (C&M CM-101)	Kathy Ford	86 2
30	<b>HIGH RIDIN' HEROES</b> (Mercury/Polygram 870-128-7)	David Lynn Jones	31	8	80	<b>ONE KISS</b> (D&T 001)	Teresa Kennedy	87 82
31	<b>TALKIN' TO THE WRONG MAN</b> (Warner Bros. 7-27947)	Michael Martin Murphey (with Ryan Murphey)	38	11	81	<b>I'M IN THE MIDDLE OF THE MIDDLE CLASS</b> (Country Pride CP00013)	Cindy 'O	DEBUT
32	<b>THE RHYTHM OF ROMANCE</b> (Step One SOR-384)	The Kendalls	34	7	82	<b>BOTTLE UP MY TEARS</b> (AMB-2002)	American Made Band	DEBUT
33	<b>STOP ME (IF YOU'VE HEARD THIS ONE BEFORE)</b> (Mercury/Polygram 870267-7)	Larry Boone	35	6	83	<b>THANKS TO THE LADY</b> (Fresh Squeezed FS 4505)	Shane Phillips	84 3
34	<b>MIDNIGHT HIGHWAY</b> (Warner Bros. 7-29952)	Southern Pacific	39	6	84	<b>DEEP IN MY HEART THERE'S TEXAS</b> (Gold Rose G-8)	J. Larry Taylor	DEBUT
35	<b>I WILL WHISPER YOUR NAME</b> (RCA 6833-7)	Michael Johnson	37	7	85	<b>PATSY</b> (LTI BIL LB105)	Grant Turner	DEBUT
36	<b>WORKIN' MAN (NOWHERE TO GO)</b> (Warner Bros. 7-27940)	Nitty Gritty Dirt Band	40	5	86	<b>TOOK IT LIKE A MAN, CRIED LIKE A BABY</b> (Evergreen EV1074)	Kevin Pearce	DEBUT
37	<b>THE BEST I KNOW HOW</b> (Mercury/Polygram 870 167-7)	The Statler Brothers	14	14	87	<b>HAVE A CHANGE OF HEART</b> (Killer K-1011)	Gail Taylor	DEBUT
38	<b>OLD PHOTOGRAPHS</b> (Capitol/Curb B 44143)	Sawyer Brown	42	5	88	<b>EVERYBODY'S SWEETHEART</b> (RCA 5331-7)	Vince Gill	60 16
39	<b>GIVERS AND TAKERS</b> (MTM B-72099)	Schuyler, Knobloch and Bickhardt	44	4	89	<b>I LOVE YOU SO MUCH IT HURTS</b> (Empire NR17362-1)	Billy Western	DEBUT
40	<b>JUST ONE KISS</b> (Epic 34-07775)	Exile	43	4	90	<b>YOU'RE THE REASON</b> (GBS 757)	Jeffrey Lee	DEBUT
41	<b>IT'S SUCH A SMALL WORLD</b> (Columbia 38-07693)	Rodney Crowell and Rosanne Cash	22	18	91	<b>STRANGERS AGAIN</b> (MTM B-72093)	Holly Dunn	61 18
42	<b>DON'T CLOSE YOUR EYES</b> (RCA 6901-7)	Keith Whitley	50	4	92	<b>IT'S HARD TO KEEP THIS SHIP TOGETHER</b> (MCA 53307)	John Anderson	64 5
43	<b>DON'T WE ALL HAVE THE RIGHT</b> (Columbia 38-07798)	Ricky Van Shelton	52	2	93	<b>RODEO QUEEN</b> (Maske MSK-45-004)	Kelly Pederson and the Mesa Band	DEBUT
44	<b>I'M GONNA LOVE HER ON THE RADIO</b> (16th Avenue B-70414)	Charley Pride	55	3	94	<b>FAMOUS LAST WORDS OF A FOOL</b> (MCA 53248)	George Strait	69 16
45	<b>I STILL BELIEVE</b> (MCA 53312)	Lee Greenwood	53	3	95	<b>MISSIN' TEXAS</b> (Soundwaves SW-4900)	Kim Grayson	70 7
46	<b>WHO WAS THAT STRANGER</b> (MCA 53320)	Loretta Lynn	47	5	96	<b>CLASSIC LOVE AFFAIR</b> (Evergreen EV1069)	Rodney Lay	72 5
47	<b>THIS OLD FLAME</b> (Atlantic America 7-99353)	Robin Lee	51	5	97	<b>BABY</b> (Gallery II G-014)	Juanita Rose	75 4
48	<b>WHERE DOES LOVE GO (WHEN IT'S GONE)</b> (Columbia 38-07770)	Janie Frickie	49	5	98	<b>ONE MORE TIME</b> (Stargem SG 2409)	Barbara Ann	78 3
49	<b>I KNEW LOVE</b> (MCA 53306)	Nanci Griffith	48	6	99	<b>LET'S START A RUMOR TODAY</b> (Hightone 502)	Bobby Durham	80 3
50	<b>SUNDAY KIND OF LOVE</b> (MCA, MCA-53315)	Reba McEntire	DEBUT		100	<b>ANYTHING THAT IT TAKES TO GET ME TO YOU</b> (Silver Star SS 7033)	Jamie Lee Hart	82 7

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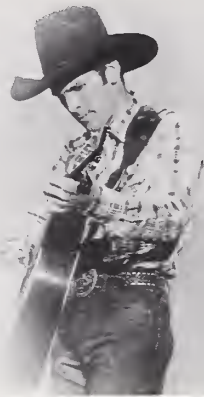
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INDIE SPOTLIGHT

**CHRIS LeDOUX** (American Cowboy Songs, 23001) **Seventeen** (3:15) (Wyoming Brand-BMI) (C. LeDoux) (Producer: C. LeDoux)

This is the story of a young ranch-hand who hears the "sweet voice of freedom" calling and sets out to find his dream. LeDoux has produced a concept album following this young man's dreams, and perhaps sheds some light on his own feelings as well. The quiet, earnest guitar work really helps to set the stage for a masterful storyteller to spin his tale. LeDoux not only wrote, but also produced this project, showing his talents lie



in many directions. It's different and innovative, and that's why our panel chose it for the Spotlight!

INDIE FEATURE PICKS

**RIC STEEL** (Panache, P-1002AA) **Whose Baby Are You** (2:46) (Vogue, Partner, Tag Team-BMI) (R. Scaife, J. Scaife) (Producers: L. Rogers, J. Kelton)

This upbeat, country-rock ditty will appeal to young country audiences everywhere. Steel provides plenty of electric guitar work to get this tune rolling and his rollicking vocals know how to give the listener a good time. Larry Rogers and John Kelton provide solid production. This one should have programmer's toes tapping in no time!

**RICK BURRIS** (Evergreen, EV 1073) **A Woman On My Mind** (3:08) (Somebody's-SESAC, Kagin's Bluff-ASCAP) (T. Rocco, J. Nunnelley) (Producer: J. Morris)

Burris conveys what many men must feel at one time or another with this ballad about the woman he loves. Some melancholy piano playing helps set the mood and gives this song across-the-board appeal to all country audiences. Johnny Morris produces yet another winner!

**KATHY EDGE** (NSD, NSD-242) **Nobody's Bride** (2:51) (HitKit, Big Cypress-BMI) (R. McMeekin) (Producer: J. Gibson)

Kathy Edge has crossed the boundary into the hearts of every single woman who's ever felt that the "right man" might never come along. The steel guitar and echoing violin move to a waltz-like beat that dancers will love. Programmers are already giving their approval on this tune.

DARK HORSE CONSENSUS

**KEVIN PEARCE**-**Took It Like A Man, Cried Like A Baby**-Evergreen, EV1074

The Dark Horse Consensus among our radio reporters this week is Kevin Pearce. Programmers took notice of this gem in droves and Kevin is sailing along in fine shape. Some of the many stations voting for Kevin were: KWXYZ, KCKK, WSDQ, WJJC, KMOO, WOZI, KWOC, and WYKR.



**"SEVENTEEN,"** CHRIS LeDOUX'S latest single, is the lead song off his 20th album. He continues with his "Western" theme songs, this one about a young cowboy leaving the ranch to follow the rodeo trail.

Chris LeDoux and Family

Chris is well qualified to write and sing songs about our American West and rodeo. He won the world title on the bare-back broncs and he's a working Wyoming rancher. He also had "picks" and "recommends" in the music trades.

"Seventeen" is now in the mail to 1,000 radio stations - reporters, and those giving past play...along with an offer of the LP for those asking for it.

If we've missed your station, drop us a line or give us a call:  
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CASH BOX INDIES CHART

		L	W	O		L	W	O
		W	C	C		W	C	C
1	<b>The Rhythm Of Romance</b> The Kendalls (Step One)	1	7		26	<b>Have A Change Of Heart</b> Gail Taylor (Killer)	44	2
2	<b>I'm Gonna Love Her On The Radio</b> Charley Pride (16th Avenue)	4	3		27	<b>I Love You So Much If Hurts</b> Billy Western (Empire)	40	2
3	<b>Say You Love Me Again</b> Lisa Childress (True)	5	6		28	<b>You're The Reason</b> Jeffery Lee (GBS)	38	3
4	<b>This Is Me Leaving</b> Lynne Tyndall (Evergreen)	6	6		29	<b>Rodeo Queen</b> Kelly Pederson and the Mesa Band (Maske)	45	2
5	<b>Please Don't Leave Me Now</b> Southern Reign (Step One)	7	4		30	<b>Missin' Texas</b> Kim Grayson (Soundwaves)	10	7
6	<b>Leave Me Satisfied</b> Tiny Tim (NLT)	2	7		31	<b>Classic Love Affair</b> Rodney Lay (Evergreen)	12	6
7	<b>The Darker The Night</b> Patsy Sedd (Showtime)	8	6		32	<b>Baby</b> Juanita Rose (Gallery II)	14	5
8	<b>A Little Bit Of Lovin'</b> Vicki Bird (16th Avenue)	9	5		33	<b>One More Time</b> Barbara Ann (Stargem)	17	4
9	<b>Song In My Heart</b> Mark Gray and Bobbi Lace (615)	15	3		34	<b>Let's Start A Rumor Today</b> Bobby Durham (Hightone)	19	5
10	<b>I Need A Good Woman Bad</b> Lane Caudell (16th Avenue)	3	6		35	<b>Anything That It Takes</b> Jannie Lee Hart (Silver Star)	21	7
11	<b>Alabama Shines</b> The Family Band (Playback)	11	5		36	<b>Bed Of Roses</b> The Western Union Band (Shawn-Del)	DEBUT	
12	<b>You Really Know How To Break A Heart</b> Rhonda Manning (Soundwaves)	13	4		37	<b>He's Lookin' Good</b> Karen Donovan (GBS)	46	2
13	<b>Do You Have Any Doubts</b> Alibi (Comstock)	18	2		38	<b>Mirror, Mirror</b> Dwight Christopher (Star Fox)	DEBUT	
14	<b>The Child Of The Immigrant</b> Marcy Carr (OL)	16	5		39	<b>Nothing Left To Lose</b> Tiny Wellman (Lee-Ann)	26	4
15	<b>One Fire Between Us</b> Judy Byram (Regal)	22	3		40	<b>(Just An) Old Wives' Tale</b> Gail O'Doski (Door Knob)	47	4
16	<b>The Train Song</b> J.R. Rogers (KSS)	24	3		41	<b>I Did It For Love</b> Jill Jordan (Maxx)	DEBUT	
17	<b>The Wind Keeps Whistlin' Dixie</b> Wess Cooke (Door Knob)	20	6		42	<b>Better Love Next Time</b> Kenny Layne (Cannery)	27	4
18	<b>Hide Away</b> Kathy Ford (C & M)	25	3		43	<b>Don't Pick On My Guitar</b> Johnny Allen (JMA)	28	4
19	<b>One Kiss</b> Teresa Kennedy (D & T)	DEBUT			44	<b>What Time Is It In Your World</b> John Penney (NSD)	30	5
20	<b>I'm In The Middle Of The Middle Class</b> Cindy 'O (Country Pride)	37	3		45	<b>Mr. Wrong and Mrs. Right</b> Ernie Biven 3rd (GBS)	DEBUT	
21	<b>Bottle Up My Tears</b> American Made Band (AMB)	42	2		46	<b>This Is The Night</b> Rob Crosby (Southern Tracks)	49	2
22	<b>Thanks To The Lady</b> Shane Phillips (Fresh Squeezed)	23	5		47	<b>The Stairs</b> Rosemary Sharp (Canyon Creek)	29	7
23	<b>Deep In My Heart There's Texas</b> J. Larry Taylor (Gold Rose)	DEBUT			48	<b>Echo Me</b> Margo Smith (Playback)	31	8
24	<b>Patsy</b> Grant Turner (L'I Bil)	39	2		49	<b>Bitter Winds Of Time</b> Ronnie Lee (Music City, U.S.A.)	DEBUT	
25	<b>Took It Like A Man, Cried Like A Baby</b> Kevin Pearce (Evergreen)	DEBUT			50	<b>Love Don't Know A Lady</b> Terry Lee Stacey (NSD)	DEBUT	



Out of tragedy, came the desire in the hearts of the Kindlers! There are three remaining family members of the gospel group: Jerry, Laura and Chele'. In the past, their drummer was Jerry and Laura Colston's nine year old son Jody. However, in 1987, Jody was killed in a tragic car accident. Through that tragedy, the Kindlers have never had greater desire, greater determination, and greater faith in their future. Shown above, left to right, are: Producer Robert Metzgar, Chele' Colston, Jerry Colston, Laura Colston, and legendary booking agent Billy Deaton as they celebrate the success of the latest single by the Kindlers, entitled "Fires Of Faith" on Stop Hunger Records.

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## SONGWRITER'S PAGE

## TOP 30 NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	P. NELSON, G. NELSON	Eighteen Wheels And A Dozen...-Merc./PG	Kathy Mattea
2	STEVE WARINER, GUY CLARK	Baby I'm Yours-MCA	Steve Wariner
3	BUD McGUIRE	The Factory-RCA	Kenny Rogers
4	MIKE REID	Old Folks-RCA	Ronnie Milsap/Mike Reid
5	DON SCHLITZ, MICHAEL CLARK	True Heart-MCA	The Oak Ridge Boys
6	BOB McDILL, PAUL HARRISON	What She Is...-RCA	Earl Thomas Conley
7	LEFTY FRIZZELL, BLACKIE CRAWFORD	Always Late With Your Kisses-Reprise/WB	Dwight Yoakam
8	HANK WILLIAMS, JR.	Young Country-Warner Bros./Curb	Hank Williams, Jr.
9	J. O'HARA, K. KANE	One True Love-Columbia	The O'Kanes
10	RANDY TRAVIS	I Told You So-Warner Bros.	Randy Travis
11	B. BURCH, R. PEOPLES	Out Of Sight And On My Mind-Atlantic Amer.	Billy Joe Royal
12	MICHAEL WOODY, ROBERT ANDERSON	He's Back And I'm Blue-MCA/Curb	The Desert Rose Band
13	BECKY HOBBS, DON GOODMAN, MACK VICKERY	Jones On The Jukebox-MTM	Becky Hobbs
14	DENNIS LINDE	I'm Gonna Get You-RCA	Eddy Raven
15	DOLLY PARTON	Wildflowers-Warner Bros.	Dolly Parton, Linda Ronstadt, Emmylou Harris
16	TROY SEALS, DAVE KIRBY	No More One More Time-RCA	Jo-Ei Sonnier
17	M. HAGGARD	Chill Factor-Epic	Merle Haggard
18	D.L. GIBSON, C. KARP	If It Don't Come Easy-Capitol	Tanya Tucker
19	L. GATLIN	Love Of A Lifetime-Columbia	Gatlin Brothers
20	J. GILL, D. SCHLITZ	Satisfy You-Columbia	Sweethearts Of The Rodeo
21	SKIP EWING, MIKE GEIGER, WOODY MULLIS	Your Memory Wins Again-MCA	Skip Ewing
22	R. CASH, H. DeVITO	If You Change Your Mind-Columbia	Rosanne Cash
23	B. McDILL, P. HARRISON	Another Place, Another Time-Capitol	Don Williams
24	TEDDY GENTRY, GREG FOWLER, RANDY OWEN	Fallin' Again-RCA	Alabama
25	DALLAS FRAZIER	If My Heart Had Windows-MCA	Patty Loveless
26	H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON	Set'em Up Joe-Columbia	Vern Gosdin
27	JOHN SCOTT SHERRILL, DON DEVANEY	Cry, Cry, Cry-Warner Bros.	Highway 101
28	ROGER MURRAH, JAMES DEAN HICKS	Goodbye Time-MCA	Conway Twitty
29	RADNEY FOSTER	Texas in 1880-RCA	Foster and Lloyd
30	D.L. JONES	High Ridin' Heroes-Mercury/Polygram	David Lynn Jones

## TOP 20 INDIE LABEL NATIONAL CHART SONGS

1	S. BOGARD, R. GILES	The Rhythm Of Romance-Step One	The Kendalls
2	TOMMY BRASFIELD, MAC McANALLY	I'm Gonna Love Her On The Radio-16th Ave.	Charley Pride
3	BOBBY D. REED	Say You Love Me Again-True	Lisa Childress
4	KAREN STALEY, JOHN GERRARD	This Is Me Leaving-Evergreen	Lynne Tyndall
5	DON SAMPSON, SKIP EWING	Please Don't Leave Me Now-Step One	Southern Reign
6	DAN MITCHELL, J. HENDERSON	Leave Me Satisfied-NLT	Tiny Tim
7	ARTIE PORTILLA, HARLAN SANDERS	The Darker The Night-Showtime	Patsy Sledd
8	BOBBY WOOD, ROGER COOK	A Little Bit Of Lovin'-16th Avenue	Vicki Bird
9	BENNY BERRY	Song In My Heart-615	Mark Gray and Bobbi Lace
10	EARL THOMAS CONLEY, TOMMY BRASFIELD	I Need A Good Woman Bad-16th Avenue	Lane Caudell
11	JERRY FULLER	Alabama Shines-Playback	The Family Band
12	DAVID LYNN JONES	You Really Know How To...-Soundwaves	Rhonda Manning
13	COLIN WEINMASTER, MIKE RHEAULT	Do You Have Any Doubts-Comstock	Alibi
14	CAROLYN S.S. SPEARS, DEBI ECOBIZA	The Child Of The Immigrant-OL	Marcy Carr
15	CHARILE CRAIG	One Fire Between Us-Regal	Judy Byram
16	J.R. ROGERS	The Train Song-KSS	J.R. Rogers
17	RONNIE SCAIFE, MARK COLLIE	The Wind Keeps Whistlin' Dixie-Door Knob	Wess Cooke
18	JENNIFER KIMBALL, CARLOTTA McKEE	Hide Away-C & M	Kathy Ford
19	RICK CARNES, CHIP HARDY	One Kiss-D & T	Teresa Kennedy
20	CINDY YATES	I'm In The Middle...-Country Pride	Cindy 'O

## RAPPIN' WITH THE WRITERS:

## AL. "DOODLE" OWENS AND DENNIS KNUTSON:

This week, we rapped with one of the most talented and prolific writing teams in Nashville. We were honored to have A.L. "Doodle" Owens and Dennis Knutson on the Cash Box couch, where they relaxed and talked about their writing experiences.

"Doodle" came to Nashville in September of '65, and Dennis arrived in April of '78. Individually, they are super writers but, when they combine their talents, they write some "monster" hits. They wrote for the same publishers, off and on, until Sue Patton at New Clarion Music signed them on the same day...brilliant move!

"Doodle" and Dennis wrote their first song together in 1983. They started writing "traditional" songs and their compositions immediately impressed George Jones, who recorded "Somebody Wants Me Out Of The Way" before the demo session, which included the song, was finished. This led to three more of their songs being released by George.

"George has kept us busy," said "Doodle". That's a good man to keep a writer busy. However, each writer has had songs recorded by a list of country stars reading like a "Who's Who" list. To name a few,...Reba McEntire, Moe Bandy, Janie Fricke, Conway Twitty, Buck Owens, Johnny Cash/June Carter, David Frizzell/Shelly West, Charley Pride, Gene Watson, Mickey Gilley and, yes...Elvis Presley!

There is a mutual admiration between the two, and they have fun and enjoy writing together. As they both contributed, "We love the music business. We just want to get ahead and keep on writing." Get ahead? I'd say these two would have to look over their shoulders to see most everyone, now!

Joe Henderson

## CREDITS

'Somebody Wants Me Out Of The Way'...George Jones  
 "Wine Colored Roses"...George Jones  
 "The Right Left Hand"...George Jones  
 "The Bird"...George Jones  
 "Cold Summer Day In Georgia"...Gene Watson



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Even in the early days the wise location owner promoted jukebox play via whatever method that was applicable at the time. In this particular case, strategically placed signs along the walls did the job. Here you see a bank of about five or six phonographs, with a couple of patrons listening in—and, hopefully, the guy on the bike will join them as soon as he finds a parking spot! In the right forefront of this photo you'll notice the location owner/manager at his stand, affixed to which is a sign advertising the special attraction of the day—"three dancing girls on exhibition!"



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## Best Jukebox

*(Continued from page 9)*

baseball cards. Practically every inch of Blueberry Hill has a story to tell, from the pinball room to the dart emporium to the Elvis Presley shrine in the basement. But perhaps nothing in the bar draws as much consistent attention as the jukeboxes.

Joe Edwards, who owns the bar with his wife, Linda, is a child of the fifties whose success at packaging rock and pop imagery has made him a local legend. And the money he's earned from the bar and his various spin-offs ventures has allowed him to pursue his collections with a single-minded determination. Among the priceless artifacts that Edwards has acquired over the years are 11 vintage jukeboxes, most of which he keeps on display at the bar. His favorite and most valuable jukeboxes are Wurlitzer models of the late 1940s. But the flagship of the collection, the one from which the patrons select their music, is actually of recent vintage, a customized replica of a Wurlitzer 1015 by a California company called Antique Apparatus. The jukebox features solid-state circuitry, Wurlitzer artwork and bubble tubes, and is so detailed that many customers assume it's an original. Edwards says that the new model has better sound quality than the old ones and allows him to stock 100 records at a time - which in Edwards case is vitally important.

Edwards claims that every record that has ever been in the top 10 of rock 'n' roll or rhythm-and-blues since the year 1950 is included in his collection of 30,000 45s. (He also has 12,000 78s, for which his older jukeboxes come in handy.) From out of the collection, Edwards rotates a new batch of records onto the jukebox every two weeks. On a purely musical level, it can rightly be called the best jukebox in America. On any given night, "Incense and Peppermints" could be playing after "Material Girl," or "Stairway To Heaven" after "Roll Over Beethoven." (Edwards is a good friend of St. Louisan Chuck Berry, who's been known to jam with local musicians on the little stage downstairs.) The selection ranges from country to swing to soul to punk to pop. The only song that remains on the jukebox month after month is "Blueberry Hill" by Fats Domino.

Edwards personally types the titlestrips that identify each song and includes the year that the record was released. "It's an instant bar-bet settler for customers," Edwards says with a laugh. "If somebody wants to know what year Stevie Wonder did 'Fingertips,' it's right there." If the jukebox alone can't settle an issue, customers can check in Edwards' book, *Top Tens and Trivia of Rock & Roll and Rhythm & Blues, 1950-1980*.

Edwards bought his first jukebox, a Seeburg, while he was still in high school. Since then, he and his wife have scoured the country for rare and

unusual models. He says he is drawn to jukeboxes for their warmth and artistry rather than the profits that can be made in re-selling them. Although he estimates that several of his Wurlitzers are in the \$8,000-\$10,000 price range, "I'm never going to sell them."

Edwards love of jukeboxes is so great that he uses a picture of one as the logo for Rock & Roll Beer, a product that he sells in the bar and in specialty stores across the nation.

Although he says that the new generation of CD jukeboxes have excellent sound quality and an extensive storage capacity, Edwards retains his fondness for the old models. He notes that many old records will never be re-issued on CD and that a vintage jukebox satisfies several needs that have nothing to do with high fidelity. "A well-designed jukebox is an asset to any establishment. The customers love it."

And what do they love most? Edwards offers this all-time top 40 for his machine, as tabulated by computer:

1. Lou Reed, "Take a Walk on the Wild Side"
2. The Doors, "Light My Fire"
3. The Rolling Stones, "Honky Tonk Woman"
4. Talking Heads, "Take Me To The River"
5. The Temptations, "My Girl"
6. The Beatles, "Can't Buy Me Love"
7. Patsy Cline, "Crazy"
8. Jimi Hendrix, "All Along the Watchtower"
9. Chuck Berry, "Maybellene"
10. ? and the Mysterians, "96 Tears"
11. Otis Redding, "Dock of the Bay"
12. Bob Marley and the Wailers, "Jammin'"
13. The Beach Boys, "Good Vibrations"
14. Creedence Clearwater Revival, "Travellin' Band"
15. Elvis Presley, "Don't Be Cruel/Hound Dog"
16. Aretha Franklin, "Respect"
17. Elvis Costello, "Every Day I Write the Book"
18. Marvin Gaye, "I Heard it Through the Grapevine"
19. Wilson Pickett, "In the Midnight Hour"
20. Frankie Lymon & The Teenagers, "Why Do Fools Fall in Love?"
21. The Kingsmen, "Louie, Louie"
22. Bruce Springsteen, "Dancing in the Dark"
23. Isley Brothers, "Twist and Shout"
24. Steppenwolf, "Born to Be Wild"
25. Derek and the Dominoes, "Layla"
26. Bill Haley & The Comets, "Rock Around the Clock"
27. Jefferson Airplane, "Somebody to Love"
28. Peter Dinklage, "Shook the Monkey"
29. James Brown, "Please, Please, Please"
30. Neil Young, "Heart of Gold"
31. Jerry Lee Lewis, "Great Balls of Fire"

32. Duke Ellington, "Take the 'A' Train"
33. Fats Domino, "Blueberry Hill"
34. The Rolling Stones, "(I Can't Get No) Satisfaction"
35. Little Richard, "Good Golly, Miss Molly"
36. B.B. King, "The Thrill Is Gone"
37. Bob Dylan, "Like a Rolling

MCA *(Continued from page 8)*

American rock 'n' roll bands had been announced at press time.

While sales and distribution will be handled by MCA, UNI will have autonomy in all areas of marketing, promotion and A & R. With MCA handling sales, Simone said the label would concentrate on artist development. "The commitment to the artist will be far reaching," he said.

Other UNI staffers will include:

Schock *(Continued from page 11)*

together in September of '86. Up until that time we spent writing material..."

"Middle Of Nowhere," the first single off the LP, is a brilliant slice of infectious pop that should, if there's any justice, inundate the airwaves and prove a major hit. The song, like most of the others on the LP, showcases not only the duo's talents as songwriting collaborators - but Schock's surprisingly powerful vocal talents as well. "I had no intentions of singing, I just wanted to play drums in the band and write songs," Schock confessed. "I guess I just didn't want to do the typical thing: when a band breaks up it seems like everybody can sing all of a sudden - whether they can sing or not. I wanted it to be more of a band rather than Gina Schock's solo album."

Initially, Schock and DeGeneres tried out a variety of singers - flying different people in from all over the country to audition. The duo soon realized that in the process of teaching potential vocalists the songs, Schock's voice began to develop - each month getting stronger and stronger. Schock explained, "At the end [of the auditions] Vance and I weren't satisfied with anyone we tried out... he said 'I don't know why we're wasting our time because you sing these songs better than anybody. You wrote them, you know what they're supposed to sound like, why

*Looking Back*

One of the first phonograph assembly lines, at around the turn of the century. Each of the six factory employees is applying his particular skill to the various stages of production required in those days. One of the models they're working on is the Edison Automatic Phonograph. Notice the overhead lighting they had to contend with for such precision work—and their attire, which is rather formal compared to that of their 1980's counterparts! Edison's factory and lab were located in his West Orange, New Jersey home—and these are the men he respectfully called his "insomnia squad!"

- Stone"  
38. The Smiths, "How Soon is Now"  
39. Tammy Wynette, "Stand By Your Man"  
40. Pretenders, "Back on the Chain Gang"  
(This list is copyright 1988, Blueberry Hill)

Bill Bennett, senior VP/general manager, based in Los Angeles; Sam Kaiser, senior VP, promotion, based in New York; Robert Smith, VP marketing, based in New York; Marty Diamond, director of A&R, based in New York; Mark Gorlick, national director of promotion in Los Angeles; Jeff Backer, national director of promotion in New York; and Cindy Gray, manager of publicity, based in New York.

don't you just sing?' So I thought 'Oh Christ, I guess I'm gonna have to' [laughs].

"The first thing that [people] usually say is 'I didn't know you could sing' - I didn't know I could sing! They're usually surprised by that and by the fact that I'm a songwriter, because I wasn't really those things in the Go-Go's."

Rounding out the band are: Steven Fisher, drums; Chrissy Shefts, guitar; and Mark Matthieson, keyboards. Once House Of Schock was primed and ready for exposure, it didn't take long for the industry to realize the band's potential. "We did one show and got a record deal," Schock explained.

*If it takes just one more hour  
Or if it takes another year  
To find out where I'm gonna be  
That's alright*

- "Middle Of Nowhere"

DeGeneres commented on the fact that most will view House Of Schock as a new band, despite the successful track records both he and Schock share, "It's a real building process, we're just like any other new band. I mean, we realize we have to get out on the road and generate attention. Obviously we have a lot to prove." Schock concluded, "House Of Schock is what my life revolves around right now... I'm really proud and pleased to have these people playing with me in the band."

## EDITORIAL

# Entertainer Of The Century!

We have all watched the various awards shows on television that periodically pay tribute to the members of the entertainment industry who have excelled in their respective fields of drama, music, composition, the performing arts. These are the individuals, or groups, whose extraordinary talents have earned them special recognition from their peers and the public at large. The awards are generally presented on an annual basis, with some recipients enjoying that one shot at fame and then disappearing from the mainstream; while others, with staying power, continue to prevail, year after year.

Such is the case with that ageless marvel—the jukebox. It may not be singled out for a Grammy, an Emmy, a Tony or an Oscar, but it is indeed a factor, a vital factor in the world of entertainment. The jukebox is an important gauge for determining the popularity of a record, not to mention its significance in the area of exposure. While radio continues to maintain a prominent position as a promotional tool, it lacks one major consideration—and that is selectivity. When you insert your money, be it coin or dollar bill, into a jukebox you have the option of choosing exactly what you want to hear, when you want to hear it.

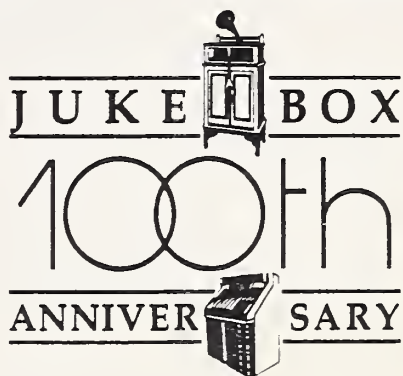
Fads may come and go; the beat may vary; but the jukebox will always be around, to satisfy the public's musical desires, generation after generation. Don't get the impression, however, that its stability has given vent to complacency. No way. For the jukebox has consistently kept in step with the times, both in cosmetics and design as well as technological advancements.

The models you see today are a far cry from Thomas Edison's original tinfoil music machine of 1888. And the sound reproduction has undergone decades of embellishment to reach its present state of perfection. The jukebox of the 80's comes in a full variety of cabinetry and decor—from the sleek contemporary, to the furniture style, to the nostalgic. Its function is no longer limited to sound alone, for now we have the video jukebox along with the most recent addition to this illustrious line-up—the compact disc machine.

On Nov. 23, 1989, the jukebox will mark its 100th anniversary. This auspicious occasion has prompted a great deal of commemoration on the part of the entire coin-op amusement industry that is beginning now, will accelerate as the trade prepares for the commencement of annual National Jukebox Month (in November, 1988) and will continue at full speed throughout this year, and next.

Cash Box is proud to be a part of this ambitious effort. We join one and all in saying Happy Anniversary J.B.—thanks Mr. Edison—and move over entertainers of the year, here comes the Entertainer Of The Century!

Camille Compasio



years of research and study have focused largely on Thomas Edison himself.

It was interesting to learn how Charley got started on this venture. First, there was school, of course; followed by a hitch in the navy and then a job with IT&T. He was a policeman for about four years. He owned his own Deli for about eight and a half years and also managed a McDonald's. After all, he had a wife and four young children to support, so he had to keep working even though he was "not happy" with what he was doing. What made it tolerable, however, was the hobby he began developing, namely, collecting early Edison items, such as the "nickel-in-the-slot" phonographs. He became thoroughly immersed in the project, building up his collection, learning everything he could about Thomas Edison and, in between times, buying, selling and repairing early phonographs. As he told us, "What gave me the most personal satisfaction was being able to turn what I loved best, meaning my hobby, into my job. It has opened so many doors for me and has given me the opportunity to meet so many nice people." During a recent weekend, a number of visitors from Holland, England, Canada and the U.S., who were in New Jersey for a phonograph show, visited the Hummel home at 61 Laurel Drive, to view Charley's collection. This is a normal occurrence, since he does not maintain a separate facility, preferring instead to entertain interested people in his



Early machines pictured with Charley Hummel in this photograph date back from 1899 when they were originally sold for \$7 and \$30!

home, where all of his treasures are contained.

Throughout our conversation, Charley repeatedly interjected comments and anecdotes about Thomas Edison, just as if the great inventor was still alive, in West Orange, New Jersey, keeping in touch with him. Edison was thirty years old when he invented the phonograph. The first "talking machine," the Edison tinfoil phonograph, was invented in 1877. It recorded the human voice and then played it back; however, it was strictly to "amuse the people" and had no commercial value, since you'd get only a minute and a half on each tinfoil and all you would hear would be your own voice. Although it had its merit in those days, Edison was bent on improving it, so he took off a couple of years for more research, during which time he invented the light bulb and the motion picture camera, while the phonograph remained on the shelf. In 1888, he

took it off the shelf and began molding it into something that could be sold to the public.

In the beginning the phonograph was a show piece that was placed in hotels, taverns, and the like, with the location receiving no remuneration. But as the receipts started coming in, the locations began requesting percentages; initially on a small scale (5% or 10%) and ultimately in larger amounts commensurate with what was being taken in. It got to the point where the operators would put one key on the cash box and the proprietors another, so that both had to be present when the receipts were counted (putting aside the slugs that had to be thrown out), to make certain the earnings were properly divided. Even then, there was the problem of an equitable split. As Charley pointed out, through the years the jukebox has experienced its up and down periods but has managed to weather the storm and is now on a steady, upward course.

What about the machines of the 80's? "I must confess that I don't know that much about the jukebox industry today, but I'm learning," Charley confided. "And I can see history repeating itself. Just as in the early days, there was turmoil over patents, rights and royalties, and the earnings split. Similar problems exist today, only now there is AMOA to rely upon. This association is doing a wonderful job of representing the industry and providing assistance in all areas of concern," he continued. "When we had our recent meeting in Whippany, New Jersey, each of the phonograph manufacturers was represented and this, to me, exemplifies AMOA's efforts to unite the industry. I said to myself, how often do you see Ford, General Motors and Chrysler sitting down together at one table, at the same time! Edison would have been proud because he strongly believed in people, the importance of the human element and the personal touch."

Charley takes a great deal of pride in his collection of "Edison items." When we asked him to name some of his favorites, we were not too surprised by his response, in view of his great admiration for Thomas Edison—the man. "Edison's cane, some of the pencils he used, the handwritten notes he would send to his workers and various other personal belongings of his are among my most prized possessions," he responded.

Edison lived and worked in West Orange, New Jersey. His home also served as his laboratory and factory, where the early "nickel-in-the-slot" phonographs were manufactured and where he and his "insomnia squad" often burned the midnight oil, perfecting patents. As a matter of fact, as Charley pointed out, of Edison's 1,093 patents (including the light bulb and the motion picture camera), the phonograph was his favorite!

## PERSONALITY PROFILE

# Charley Hummel—'Edison Revisited'

by Camille Compasio

A hobby is something you enjoy doing, either as a source of relaxation, as a means of supplementing your income, or simply as a labor of love. It is not often that one is able to convert a hobby into a full time occupation, as Charley Hummel has done. He is the gentleman from Wayne, New Jersey who came to the attention of the trade some months back when Rowe's Joel Friedman introduced him to AMOA and the Jukebox Promotion Committee as they started formulating plans for the commemoration of the 100th anniversary of the jukebox.

While he is often referred to as an "authority" or "historian" on the origin of the phonograph (titles he justly deserves), Charley is the first to point out that his specialty is predominantly in the early era models, specifically from the period of 1889 to 1926 and his forte is mainly restoration and appraisal. He does work for eighty museums throughout the United States; and maintains a personal collection of Edison items that has toured the U.S. and Japan and has also been lent to countless museums for educational purposes as well as display. His

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## Guest Editorial

## Changing Times?

by Edgar C. Blankenbeckler  
Chairman Of The Board  
Seeburg Corporation

As time changes, the more it remains the same. It was Shakespeare who said "The world is a stage, and the people in it merely the actors, and each play their part." When I came into this business as a 23-year-old, just out of the service, I met many of the "old timers" who had been in the business for over 20 years, and many of them were absolutely convinced that they were being priced right out of the business. For example, pinballs had gone up to \$175; pool tables were selling for \$175; and jukeboxes? Well, jukeboxes cost \$595, but they would last a good seven years before being junked. It cost five cents to play, and the national average on jukes for the operator was \$5 a week!

By the way, the prime rate at that time was below four percent; and a veteran could get a three percent G.I. loan; and buy a brand new 2/3 bedroom house for less than \$10,000. A new pick-up truck cost \$1,200, and a brand new Chevy automobile sold for under \$2,000. A good hamburger was ten cents, and a blue plate special lunch at most restaurants was 50



Edgar C. Blankenbeckler

cents, and that included coffee! In those times, these were thought of as high prices. A good serviceman then was paid about \$50 a week.

But that was alright...the war was over, the G.I.'s were civilians again, and they were looking for jobs or a career; and there were a lot of them going into this business. Many of the old operators were selling out to the

## JUKEBOX

"new blood." Prices were going up, and they wanted out. "If the cost of the jukebox ever gets over \$1,000 it will kill this business"...was a statement I heard over and over again. New, young, enterprising entrepreneurs came into the industry. Hard working guys that knew little about the business, but were ready to learn. Routes sold for a high dollar. New routes, new businesses were started from scratch. New locations opened up, and these entrepreneurs were ready to take care of the locations' equipment needs. So, 35 or more years have gone by. Inflation has taken its toll. A hamburger now costs way over a buck. A good blue plate lunch costs over \$3. A cup of coffee is 60 cents and a new pick-up truck costs over \$10,000! If you buy a new Chevy automobile it's going to cost you over \$14,000, and that same home you bought for \$10,000 back then is going to cost you over \$70,000, and your mortgage is going to be around ten percent. And, by the way, a Seeburg compact disc jukebox, including discs, will cost about \$4,800, but the national average of a Seeburg Laser System for the operator is around \$110. That's a lot better than that \$5 average way back when!

So, has the business changed in the past four decades? It sure has. From seven labels filling a twenty selection jukebox back when, to today's 150

plus labels filling a 750 plus selection Seeburg Laser Music System!

There are more people spending more money playing Seeburg's Laser Music System than any other jukebox in the history of our industry. The state-of-the-art has made our business more sophisticated. From noisy, scratching records that might last 25 plays, to a "no noise" compact disc with perfect stereo quality, and a permanence that you can will to your grandchildren. Sure, those new, young, enterprising entrepreneurs from back then have now gotten long in tooth, and the "new generation" is stepping in—sons, daughters, new blood that do not understand the business, but God they will learn, just like their predecessors did; they will cuss the high cost, and enjoy the benefits.

So...has the business changed in the past four decades? No, not at all. It still takes a lot of work, and frequent burning of the midnight oil.

What you have to do is take the good with the bad. You might lose locations and you might get locations. You might wonder why you ever got into the business, but yet you are damn glad you did, because no other business would have brought you the happiness that this business has brought over the past 35 years—and it's a lot more fun counting one dollar and five dollar bills than nick-

(Continued on page 39)

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## JUKEBOX

# Teresa Brewer— '...Music, Music, Music...'

Camille Compasio

It was New Year's Eve. The year was 1949 and a young singer named Teresa Brewer was in a studio recording a song called "Music, Music, Music," which was released in 1950 and was to become her first hit record.

The start of this new decade would also herald one of the jukebox's most memorable periods, and the opening lyrics of Ms. Brewer's tune—"put another nickel in, in the nickelodeon..." were right on target. The jukebox was indeed a key entertainment form for youngsters and oldsters alike and the familiar dome style of the '50s boxes is being reproduced today as nostalgia units by the major jukebox manufacturers. As further evidence of the impact of this period the '80s are seeing a re-manifestation of the '50s decor and



Teresa Brewer

musical style cropping up in countless clubs and locations across the country.

Needless to say, "Music, Music, Music" became a jukebox favorite,

establishing a special niche for Teresa Brewer in the jukebox community; and her subsequent releases including "Till I Waltz Again With You," "Let Me Go, Lover" and "Ricochet," followed suit, attracting heavy play on jukeboxes from coast to coast, from Canada to Mexico. She had a bubbling, infectious vitality in her style of singing that was familiar to millions across the nation. Although her initial exposure was on wax, her talent and delivery soon captivated the night club circuit—New York, Las Vegas, et al, ultimately leading to

numerous appearances on the then growing medium of television. Her star continued to rise and, with the exception of some time off for marriage and the raising of four daughters, her career has had few interruptions.

The music scene has undergone decades of changes since that first hit record in 1950 and Teresa Brewer has addressed the challenge, not by deserting the repertoire for which she was famous, but by enhancing and diversifying her delivery, which now runs the gamut from pop, to rock, to country, to jazz. She is now heading into her fourth decade as an international singing star.

Our "Salute To The Jukebox" would be incomplete without a special tribute to the "Music, Music, Music" lady!

## Seeburg (Continued from page 38)

is, dimes and quarters!

Today, there are thousands of locations that are prime prospects for a jukebox. These prospective locations are now serviced by disc jockeys, live music or non-selective tape units. They can't be replaced by just any type of jukebox. Seeburg has the only music system—the Laser Music System—that will successfully replace those non-revenue systems.

Personally, I like today and tomorrow much better than yesterday and the past, simply because I have a lot to look forward to. I can change the future—I cannot change the past. Can you? Let's drink a toast to today—let's drink a toast to the future!

As time changes, the more it remains the same. The world indeed is a stage, and we are merely the actors!



**LOVE THAT JUKEBOX!** Everyone's climbing aboard to toast the jukebox on its soon to be celebrated 100th anniversary—including (l-r) operators Larry Michaels and Marshall Panzke of Hi Fi Music Co., who are pictured checking the Cash Box charts while shopping at Singer One Stop For Ops, in full view of Gus Tartol's camera lens. Where are your buttons, fellas!

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## INDUSTRY CALENDAR

June 10-12: Illinois Coin Machine Operators Assn. (ICMOA); Pheasant Run resort; St. Charles, IL; annual state meeting and trade show.

July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.

Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.  
Nov. 3-5: AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.

Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower; Virginia Beach; state convention & trade show.

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## JUKEBOX

Guest Editorial

# Selling Coin Operated Music

by **Rus Strahan**  
President  
Loewen America/NSM



Rus Strahan

I am going to focus my guest editorial on four specific points—placement, appearance, programming and sound systems—which, I hope, will assist operators in getting the most and the best out of their coin-operated music equipment.

1. **Placement:** The placement of the phonograph within the location is critical. Today we are selling selective coin-operated music to the public. The first point to be concerned with is acquainting that customer with the fact that it is there. Therefore, he or she must see it. You, as an operator/salesman of coin-op music must convince the location owner that a prominent central location within his establishment is the best place for a phonograph. If he has a T.V., ask why it is set up over the bar? The answer obviously is so that customers can see it. Likewise, this is why you would want a key spot for the phonograph.

2. **Appearance:** It goes without saying that in addition to the location

of the phonograph, the appearance of the machine is vitally important. It must be clean, well lit, and definitely without handwritten title strips. In this way, the customer can see the machine, can read the selections and, with money in hand, can start it playing.

3. **Programming:** Let us stop for a minute and think about what we are selling here: music, entertainment—yes, in a manner of speaking, this is what we are selling. However, what we must take into consideration is the real thing we are selling, which is

time—two to four minutes for a quarter. Let's look elsewhere for a bit; take a supermarket, for example. Why are they all set up in a standard way; namely, produce in one section, cereals in another, dairy products in another, and so on...? The reason is to speed people through as efficiently as possible. Let them make their choices, move on to the cash registers and then out of the store to make way for others. We can learn a great deal from this, meaning to program our phonographs in a standard way. For instance, with a 200 selection phonograph going into a new location, you might try a "standard" program to start off with, such as 40 mixed "oldies," 20 good "country" tunes and 40 "top hit" tunes. You could, for example, then arrange these, horizontally, across your program holder so that the top 40% is "top hits." If all of your machines are set up this way, people will know exactly where to look for their choice of music. They can then quickly make their selections and move on so that the next customers can have their turns, thus promoting override, which we all welcome.

4. **Sound System:** We often hear about the quality of the sound, or the poor quality, whatever the case may be. Many times the sound system is poor because the speakers on the phonographs are of high quality but

the externally mounted speakers, from a variety of sources, are of a low quality. A location's equipment cannot sound good if there are staples in the speaker wire, speakers that are poorly located and installed, low quality speakers used, etc. Remember, you cannot expect a good performance from a poorly constructed speaker.

Try some of these suggestions as well as a good sound system and see if collections don't improve.

## Looking Back



The identification on this early model reads: "Edison Acme Coin Slot Phonograph, alternating current." The dimensions are 72" high (with back); 46" (without back); and the base is 27" by 17". Notice the rather uncomplicated looking mechanism that is visible through the cabinet opening.

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Above photo (circa 1890) is Thomas A. Edison's first electrified phonograph.

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While other jukebox manufacturers have been slow to recognize the Compact Disc trend, Seeburg has already entered its second generation of CD products. With music revenues dwindling over the last 10 years, and the competition of substitute entertainment, operators have clamored for new money-making technology.

We've answered your demand, and we're not through yet. In celebration of the 100th year anniversary of the jukebox, Seeburg has added the "Classic", a nostalgic model, to our growing family of all-CD products. We also stock a large inventory of compact discs that includes a custom, all-occasion and current "hot-hits" disc format.

Other entertainment innovations are in the works at Seeburg. With completion near at hand, operators can expect an even greater profit potential.

JUKE BOX  
100th  
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## Guest Editorial

# Operators, Look For The 'Ripple-Effect'!

Joseph J. Pankus  
Executive Vice President  
Seeburg Corporation

Changes made by outside influences are affecting the way the jukebox business will operate over the next several years. Music availability, technology, consumer preferences, substitute entertainment, location demands and other elements are creating a **Ripple-Effect** in our industry.

When Seeburg initially introduced the CD jukebox, the more aggressive operators examined the value-potential and developed a niche element to their overall operation. And, that niche has turned into a major profit center because it fulfilled the **Ripple-Effect**, a need that no other element could fill.

Others stated that the price was prohibitive, but didn't relate it to value. A very simple price/value formula has been used for decades to help determine if a buy was good or bad.

$$\frac{\text{PRICE}}{\text{VALUE}} = \text{COST}$$

If a Seeburg CD system costs \$4,850.00, with discs, and it generates an average operator take of \$105.00 each week, or \$5,460.00 annually, the price/value equation looks like this:

$$\frac{4850 \text{ PRICE}}{5460 \text{ VALUE}} = .89 \text{ COST}$$

If an operator purchases a less expensive system for \$3,700.00, plus \$200.00 for records and discs, and generates \$70.00 weekly (\$3,640.00 yearly) due to pricing split and patron play...

$$\frac{3900 \text{ PRICE}}{3640 \text{ VALUE}} = 1.07 \text{ COST}$$

...you just made a bad purchase! You paid 20% (1.07/.89) too much for the less expensive product. You, like most firms in business, have to be numbers-oriented. If an operator's equipment source continually boasts that he has the right product for your account at the right price, and side-steps the product's true cost, he is selling something he wants to get rid of or something that will quickly be-



Joseph J. Pankus

come obsolete.

A basic reason why a product is successful is that it makes other people successful. Everybody wins when technology enriches the people who use it. Remember that no operator will ever be truly successful unless he makes others successful. The operator's customer, the location, is and will always be asking "WIFM"—what's in it for me! That's human nature. The patron, before inserting the buck into a jukebox, asks the same question. So, if you think you satisfied a location and its patrons with a bargain-priced piece of equipment, you may have paid a higher cost and short-changed your customer on value.

Chicago operator Ed Velasquez has recently revamped his approach. It is his job to increase food and drink sales for his customers, and good

sound entertainment is one vehicle. Ex-mayor of Fort Dodge and next AMOA president, Clyde Knupp, says that the **RIPPLE-EFFECT** of new technology gives an opportunity for an operator to develop an image-upgrade. Clyde wants operators to be music professionals and entertainment specialists—and this can be aided by various promotions on a local level. We agree.

One operator in the southeast went to a distributor of a major brand of beer and signed an agreement whereby the distributor pays \$75 a month to the operator. For what? The operator painted the beer company's logo on the front/bottom glass of a Seeburg CD system. Another operator is doing the same thing, but with a local radio station's call letters. In return, the station promotes the location.

Another **RIPPLE-EFFECT** was witnessed when secondary locations resisted 3/\$1.00 pricing by Don Hesch of A & H Entertainers when he wanted to roll down last year Seeburgs and replace them with new models. Don asked Seeburg for a chip that would allow seven plays for \$2 to ease the resistance and stimulate \$2 patron play. Seeburg fulfilled the request and early reports are excellent. Don saw the obstacle and created a money making solution.

(Continued on page 45)

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(Continued from page 44)

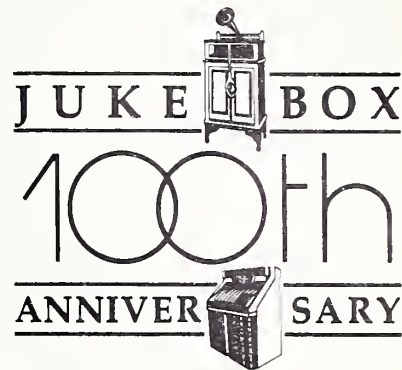
Operators have told us that locations will request current hits, and Seeburg now provides that on a "Hot Hits" disc program. Other operators say that they'll put CD singles on our machines when they're available. Singles is going against the RIPPLE-EFFECT, and has been for 20 years. Millions of dollars are being spent by record labels, radio stations and record stores to do two things—promote album and artist recognition. Every study I've ever seen

shows that consumers buy and play music based on artist preference. Even though the Seeburg units will accommodate CD singles, if I were an operator, I would not consider returning to a single song format.

In the past, jukebox manufacturers including Seeburg have been blind to this obvious preference, and continued to only provide song-oriented systems. Back in 1980 the video game producers and the operators totally ignored the RIPPLE-EFFECT and such warnings as increased license fees, PTA revolts, restriction

of placement, derogatory news publicity, etc. Operators who take shortcuts and don't concentrate on making their customers successful risk loss of accounts to substitute entertainment or to other operators, or even worse, they stimulate the location to buy its own equipment.

So if you, the operator, are attempting to carve out a successful operation, look for the ripples and respond to them. It's really easy because so few are trying. Don't take my word for it. Look around you. Do you see many people doing it



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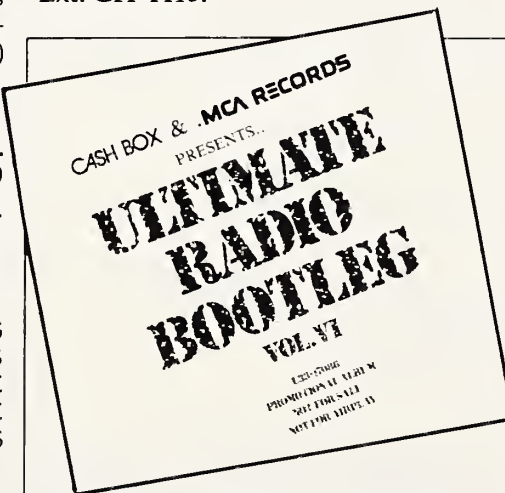
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