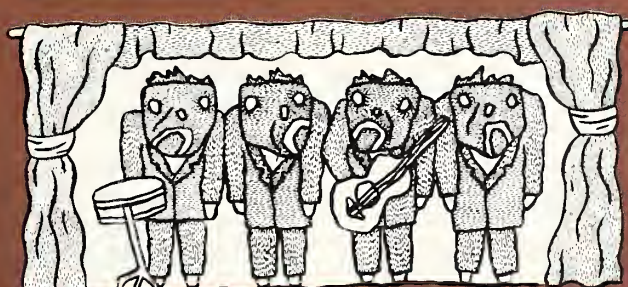


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THE BALANCING ACT





# WTG Records Formed By CBS; Jerry Greenberg To Head Label

By Lee Jeske

NEW YORK – WTG Records, a "broad-based pop, rock and R&B music label" based in Los Angeles, has been formed by CBS Records, the company's sixth wholly owned subsidiary (with Columbia, Epic, Portrait, CBS Associated and Masterworks). Jerry Greenberg, former president of Atlantic Records, has been named to head the label; he'll be senior vice president and general manager. According to Tommy Mottola, president, CBS Records Division, the label was formed to give CBS a "stronger presence" on the West Coast.

"There's a lot of music out here," Greenberg told *Cash Box*, "there are a lot of clubs, it's the healthiest time I've ever seen in the record business. Business is great, new artists are breaking, all facets of music are breaking, from rap to heavy metal to Traci Chapman. The timing for this for CBS I believe couldn't be better and the timing for me personally couldn't be better."

Mottola, who says that a West Coast label was one of his pet projects upon joining CBS, told *Cash Box*: "I think it's time to have a situation which is a little smaller in size and roster, where Jerry can focus on a handful of artists, certainly in the beginning, and build something new and special for us. I think it's a good way to begin, to spread and build and grow, to take a major company and still find ways to get offshoots while still staying part of the major label situation."

Initial signings to the label include West Coast r&b vocalist Michael Rodgers, whose debut *I Like It Like That* is due this month, L.A. rock group Beau Nasty, and English pop group Eighth Wonder, featuring *Absolute Beginners* star Patsy Kensit on vocals. Also on tap is the soundtrack to the upcoming Arnold Schwarzenegger/Danny DeVito movie, *Twins*.

"I think soundtracks will be one of the things we'll be involved with heavily," said Greenberg. "This is the film capital of the world, the soundtrack business is a big business, a very good business, and the CBS artist roster is available to me for soundtracks."

Signings, Greenberg stresses, will not be limited to West Coast acts and will not only focus on new acts.

"There will definitely be major signings to the label," he said. "We plan to compete with the major companies on any act that's available. We'll be very competitive in the marketplace."

Already in place are Dave Urso as vp of promotion; Steve Brack as national CHR director; Michael Prince as national A&R director; and Joey Carvello as director of dance product. Further staffing is expected to be announced shortly.

Jerry Greenberg was president of Atlantic Records from 1974-80. He began his stint at Atlantic in 1967 as assistant to Jerry Wexler, going on to become director of creative product, head of pop music promotion, vp of product & operations and senior vp of operations/general manager. Some of his signings to the label include ABBA, Chic, Foreigner and Genesis.



Greenberg left Atlantic to form Mirage Records, which signed and started the careers of such acts as Shannon and Whitesnake, and was president of United Artists Records in 1986 and, most recently, president of Atco Records and Custom Labels, where his signings included J.J. Fad and Sweet Sensation.

"I've known Jerry for about 15, 16 years," said Mottola, "way back in the days when I was managing Hall & Oates and he was the president of Atlantic. I respect him as one of the premier executive talents in the entire record business and one who has a true understanding of how the combination of A&R and promotion really work. That's what his whole career is based on and, when I took over here, that was the logical choice, to get Jerry involved."

Mottola said that he expects Columbia, Epic and WTG to develop into labels with distinctive personalities.

Asked about the label's name, Greenberg said, "Actually, it stands for West Coast Talent Group. We wanted to try and come up with something that had a West Coast flavor but we had a lot of problems trying to clear different names – Century, Pacific, Sierra, things like that. A lot of people are laughing and asking, 'Does this stand for Walter, Thomas and Gerald?'"

# PolyGram Acquires Welk Group Catalog

LOS ANGELES – PolyGram International Music Publishing has acquired the rights to the Welk Music Group catalogs. The announcement was made by David Hockman, Chief Executive Officer, PolyGram International Music Publishing and Larry Welk, President and Chairman of the Board, Telekew Productions, Inc., owners of Welk Music Group. The acquisition doubles the existing PolyGram catalog of 25,000 songs.

Among the Welk Group's 27,000 songs are the entire Jerome Kern catalogue, including "Ol' Man River," "Smoke Gets In Your Eyes," and the song collection to the celebrated Broadway musical *Show Boat* written by Kern and Oscar Hammerstein.

Pop standards range from the 50's to the present and include "Honey," "Little Green Apples," "Midnight Train To Georgia," "Blue Christmas," "Goin' Out Of My Head," "Good Hearted Woman," "Blue Velvet," Huey Lewis' "Doin' It All For My

Baby," and all of Rick Springfield's hits, among many others.

PolyGram International Music Publishing's existing catalog includes the recently acquired Dick James collection as well as current PolyGram artist's songs from Jovi, Nia Peeples, Kingdom Come, Cameo, The Fat Boys and Vanessa Williams.

Commented Hockman: "This is a major step forward in the development of the PolyGram publishing operation. We have acquired one of the most prestigious catalogs, with range, depth and breadth of quality music span some of the greatest music from the 1920's to the present. Further, the Welk Group's strong Nashville presence – they currently have 13 of the top one-hundred country music songs – will complement our own recent Cedarwood Catalog acquisition. Combined with our Dick James catalog, PolyGram has become a significant powerhouse in the music publishing field."

# Agenda Set For CMJ's Music Marathon Convention

By Brad Buchsbaum

LOS ANGELES – More than 30 panel sessions (some of which will feature live music performances) have been set for CMJ's eighth annual Music Marathon convention, which will be held October 27-30 at the Vista Hotel in downtown New York City. For the second straight year, the convention will be focusing on "The Discovery and Development of New Artists," according to Convention Co-Director Joanne Abbot Green.

Abbot Green stated that there is a vast difference between the CMJ convention and other industry conventions. "Ours is an artists development convention. Whereas several of the other conventions don't really have a focus. They are really more of a general music industry convention. Each of our panels focuses directly on the discovery and development of artists. For instance, the 'Artist Management' panel would discuss the managers role in the discovery and development of new artists."

The convention will kick off on Thursday, October 27, with the annual extensive all-day workshop and symposium "College Radio: Present and Future." The major keynote speaker for this event has yet to be announced.

Other panels that will take place the four-day convention include "Surviving & Thriving As An Independent Record Label," "The A&P Panel," "College Radio & The Alternative Marketplace," and "Getting Started: The New Artist And The Recording Process."

Also included in the convention will be a special "Metal Marathon," a two-day series of panels and workshops focusing on hard rock and heavy metal music. The keynote speakers for the "Metal Marathon" will be Lee Abrams, from the Music Satellite Network and the special metal band Anthrax.

The convention will close, as usual, with an artists panel, where many up-and-coming artists, as well as established artists, get a chance to discuss topics ranging from how their careers began to politics.

In addition to the panel discussions, CMJ will also be hosting shows by more than 150 bands throughout the New York area in conjunction with the Marathon.

Registration, which includes entrance to all CMJ Music Marathon events, is \$95 for students and \$200 for all others.

## Bush Appointed Senior V.P. EMI

LOS ANGELES – Brian Bush has been appointed Senior Vice President/Chief Financial Officer, EMI Music Publishing, North America. The announcement was made by Ira Jaffe, President, EMI Music Publishing, North America. Bush will report to Jaffe, and will be responsible for all financial and administrative aspects of EMI's U.S. publishing company. In addition, Bush will serve as Regional Controller for EMI's music publishing interests in Australia, Japan, Singapore, Malaysia, and Hong Kong. Bush previously was Finance Director/Deputy Managing Director of Warner Chappell Music in London, England.



BRIAN BUSH

## Klein Named V.P. Sire

LOS ANGELES – Howie Klein has been promoted to the newly created post of Warner Bros. Records Vice President/General Manager for Sire Records. The announcement was made jointly by Lenny Warnoker, President of Warner Bros. Records and Seymour Stein, President of Sire Records.

Klein has been a music industry journalist and radio personality in the San Francisco Bay Area. He was owner and operator of 415 Records where he established a reputation as an innovator in signing key alternative acts. In June of 1987 he was named Vice President/General Manager for Sire.

Commented Warnoker, "Howie always seems to know just what's over the musical horizon. His unerring instincts for what's new and in-



HOWIE KLEIN

novative, along with his broad-based experience in all facets of our business make this promotion not only well deserved, but inevitable."



**'BAD' COMPANY** – Virgin recording artist Colin James is keeping company with some of the biggest names in rock and roll. The young Canadian guitarist has just completed his tour with labelmate Steve Winwood, and is now playing dates on the West Coast and throughout Canada. While he was recently in New York City, Colin found time to catch up with his longtime friend Stevie Ray Vaughn, and even joined Stevie and his band Double Trouble onstage at the group's Pier 84 show. Pictured backstage after the gig (l to r) are: Tommy Shannon and Chris Layton of Double Trouble; Colin James; Stevie Ray Vaughn; and Coati Mundi.



Drew

Rossato

Amato

Lewis

**Drew Joins Elektra** – Former PolyGram staffer Susan Drew has joined the A&R department of Elektra Records. Drew held the position of A&R Manager at PolyGram prior to her arrival at Elektra.

**Rossato Named** – Doreen Rossato has been named Publicist for Warner Bros. Records. Prior to her appointment, Rossato held the position of Tour Coordinator and Publicity Assistant.

**Amato Promoted** – Paula Amato has been promoted to the position of Associate Director of Media Relations for Atlantic Records. Amato will be responsible for securing print media, syndicated radio, and television coverage for artists on Atlantic, Atco, and Custom Labels.

**Lewis Named** – Michael Lewis has been appointed Associate Director, A&R Administration, West Coast, CBS Records. Lewis joined CBS Records in May of 1987 as Associate Director, A&R Administration, in New York.

**Gorbis Appointed** – Howard Gorbis has been appointed Marketing Coordinator, CBS Records, Los Angeles. Gorbis will be involved in the marketing of the various product configurations out of CBS's L.A. Branch.

**Knee Named** – Kevin Knee has been appointed Director, A&R, FM Label, CBS Masterworks. Knee will have responsibilities in the A&R area of the FM label including seeking out and evaluating new talent for the label.

**Morrish Appointed** – Jonathan Morrish has been named Director, Corporate Press and Public Relations, CBS Records U.K. Morrish will be responsible for all aspects of National and International Relations for the company.

**Russell Named** – Paul Russell has been appointed a Senior Vice President of CBS Records International. Russell will also continue in his current post as Managing Director and Chief Executive Officer, CBS Records U.K.

**Ritchie Appointed** – Peter Ritchie has been named to the position of Director, International Marketing and Artist Development, WEA International. Ritchie was most recently Product Manager with EMI-Manhattan.

**Greenberg Named** – Steve Greenberg has been appointed to the position of Strategic Marketing Manager, WEA International. Greenberg's background includes work as a radio and newspaper correspondent in Washington, D.C., and Tel Aviv, Israel.

**Cortes Appointed** – Lisa Cortes has been appointed Managing Director of Rush Producers Management (RPM) a new division of Rush Artist Management. Cortes cut her teeth in the music business as assistant to Lyor Cohen, Rush's chief operating officer.

**Drake Named** – Jennifer Drake has been named Director of Media Relations for New Image Public Relations. Drake was formerly Traffic Manager and Studio Publicist for Music Grinder Studios in Hollywood.

**Allery Appointed** – Lesley Allery has been named Director, Music Licensing for Hanna-Barbera Productions. Allery will be responsible for music licensing and supervision of Hanna-Barbera's music entities.

**Music Fair Ups Two** – Jason Stone and Jim McCormick have been promoted to the positions of Vice Presidents of the New York/Philadelphia based Westbury Music Fair.

**DMG Opens Office** – DMG Public Relations has announced the opening of its new offices at 4216 Lankershim Blvd., Universal City, CA 91602. DMG can be contacted by phoning 818-505-1806.

**Gary/Gurley P.R. Formed** – The publicity division of The Gary Group and Cathy Gurley & Associates have joined forces under the banner of Gary/Gurley Public Relations.







**SON OF NEVILLIZATION** - Ivan Neville recently performed a New York showcase to celebrate the release of his first PolyGram album, *If My Ancestors Could See Me Now*. Here, at the Cat Club, are (l-r) Morty Wiggins, Bill Graham Management; Lorie Harbough, director, A&R, PolyGram; Neville; Dick Asher, PolyGram president/ceo; and Arnie Pustilnick, Bill Graham Management.



**THE ULTIMATE EVENT** - Legendary stars Frank Sinatra (l), Liza Minelli (second from right) and Sammy Davis Jr. (r), recently joined Carol Kelleher (second from left), director of Anheuser-Busch's Entertainment Marketing Group, in Los Angeles to announce the kick-off of their 11-city, 21-concert "Ultimate Event" national tour, which is being presented by Michelob.



**BELIEF IN "YESTERDAY"** - Paul McCartney receives a certificate and a Steuben bowl from BMI celebrating the designation of "Yesterday" as BMI's first song to reach the five million performance mark. Pictured, at the pretty Beatle's recording studio, are (l-r) Phil Graham, BMI director, European relations; Frances W. Preston, BMI president/ceo; McCartney; and Del Bryant, BMI assistant vp, performing rights.



**OPEN WIDE** - Atlantic recording group Big Mouth recently completed the video for "Big Mouth," the first single from their debut album, *Quite Not Right*. The video features a performance and part concept. Shown on the set of the video (l to r) are: Big Mouth's Johnny Milian; the album's producer Guy Russo; Big Mouth's Victor Murgatroyd; Big Mouth's manager Bruce Garfield; video director, Scott Calvert; Big Mouth's Kevin Hupp and B.S. Atlantic video producer Lisa Dulebohn; and Big Mouth's Christopher Caffery.



**THERE'S A KIND OF HUSH** - EMI and Hush recently got together to toast their new partnership, Orpheus Records. Here, happy to be there, are (l-r, standing) Gerry Griffith, senior vp, A&R, EMI; Kevin Harewood, vp and general manager, Hush; Joe Smith, president/ceo, Capitol Industries EMI Inc.; Ron Urban, vp, finance and administration; (l-r, seated) Charles Huggins, president and chairman, Hush Productions and president, Orpheus Records; and Sal Licata, president/ceo, EMI.



**JAZZING UP THE NIGHT** - MCA recording artist Spyro Gyra celebrate backstage at a recent show in Los Angeles. Pictured (l to r) are: Richie Morales; David Samuels, MCA Jazz, Vice President; Ricky Schultz; Julio Fernandez; bandleader Jay Beckenstein; Oscar Cartaya; Tom Schuman; and Cash Box's inimitable Gene Ferriter.



# COAST TO COAST



**ROLE CAUSES COMMOTION AT CAPITOL** - Lloyd Cole (*sans The Commotions*) recently visited Capitol's Los Angeles headquarters in support of his label debut, *Mainstream*. Pictured (from l to r) are: Ron McCarrell, Vice President, Marketing, Capitol Records; Cole; Tim Devine, Director, A&R, Capitol Records; and John Warner, Director, Artist & Product Development, Capitol Records.

**STAY AWAKE** - A&M Records is on the verge of releasing *Stay Awake*, a collection of modern-day renditions of classic tunes from vintage Walt Disney films. The project is the brainchild of Hal Willner, the creative genius responsible for two similarly-styled collections which celebrated the artistry of Thelonus Monk and Kurt Weill (*That's The Way I Feel Now* and *Lost In The Stars*, respectively).

The album features performances by (...are you ready?) Natalie Merchant, Michael Stipe, The Roaches, Los Lobos, Bonnie Raitt, Tom Waits, Van Dyke Parks, Suzanne Vega, Syd Straw, Buster Poindexter And The Banshees Of Blue, Mark Bingham, Aaron Neville, Garth Hudson, NRBQ, Betty Carter, The Replacements, Sinéad O'Connor, Yma Sumac, James Taylor, Sun Ra And His Arkestra, Harry Nilsson, Ringo Starr, Herb Alpert, Ken Nordine, Bill Frisell and Wayne Horvitz... *whew!* Needless to say, it's quite a collection. Hearing these timeless songs performed by contemporary artists is quite intriguing, and often surprising. For example, Tom Waits' reading of "Heigh Ho" finds the song transformed from its lively original state into a dark, almost macabre piece, while Bonnie Raitt's rendition of "Baby Mine" (from *Dumbo*) becomes a lilting love song. A must.

of Kate Lieuallen on lead vocals and guitar, Lee Oser on bass and vocals, Kevin Kraft on lead guitar, and Kevin Jarvis on drums.

Interestingly enough, the band has just completed initial recording of their debut LP, with local hero Long Tall Marvin Etzioni producing. Be advised to keep an open ear...

**RELEASES OF EPIC PROPORTIONS** - Epic Records is gearing up for a healthy holiday with a strong batch of releases set to ship on November 1: Quiet Riot's self-titled fourth LP will be preceded by the advance single "Stay With Me Tonight"; "Til Tuesday will return with *Everything's Different Now*, which will feature the single "(Believed You Were) Lucky" and a new Elvis Costello composition entitled "The Other End (Of The Telescope)"; and the first album release from Jerry Greenberg's new CBS affiliated WTG Record label will be Eighth Wonder's self-titled debut. The first single from the U.K. sensations will be "Cross My Heart." Stay tuned...

**HIGH BIAS** - Buck Owens' new single, "Hot Dog," on Capitol (from the forthcoming album of the same name), is a spicy slice of honky tonk that deserves an immediate listen. Ain't nothing like the real thing...

Other noteworthy releases this week include the John Lennon *Imagine* motion picture soundtrack LP on Capitol, The Balancing Act's *Curtains* on I.R.S. and Game Theory's *Two Steps From The Middle Ages* on Enigma.

**SEAN "PENN NAME," DEPT.** - There's a song on the new Peter Cetera album (*One More Story*, Warner Bros.) entitled "Scheherazade" which features a guest appearance by a vocalist credited as "Lulu Smith." Well, the folks at Warners have revealed that the songstress who sings the part of (and we quote) "a legendary siren who could hold men spellbound by the sound of her voice" is actually Madonna. Just thought you would want to know...

Until next week...

Tom De Savia  
Los Angeles



**NO BIG DEAL** - That, of course, is Tom Waits up there. Tom Waits, as you're well aware, is one of our very best singer/songwriters, a man whose singular music - drawn from a junkpile of pop music odds and ends - has focused itself so brilliantly over the past few years. For my money, *Swordfishtrombones*, *Rain Dogs*, and *Franks Wild Years* (Island) are three of the best pop albums of the past 15 years. Memorable, rapier-sharp songs, wonderfully complementary use of music and effects, terrific delivery. After years of *faux* hobo/hipster Waits found his voice. And when Waits toured last year, landing on Broadway here for a week, he brought it all together: the concert was an extravaganza of satirical theatrics but without sacrificing the music. The music, which you really had to know from the albums because Waits' rasp - frequently filtered through a bullhorn - was almost indecipherable, help up beautifully, and the old songs that were woven in sounded better than ever.

So why was I so disappointed with *Big Time*, the about-to-open full-length concert film from the tour, and the Island album of the same name? The concerts were well-thought-out, the fabric of the concerts - the feeling of "my-tongue's-in-cheek-but-of course-you're all in on the joke" - was perfect. In the movie, the concert - a very theatrical experience - is chopped up, unimaginatively filmed by director Chris Blum, and riddled with stupid interludes of Waits as silent, unnamed characters backstage, out-front, all over the place. It is pretentious, as pretentious, in its way, as *Magical Mystery Tour*. The whole thing comes across as too self-absorbed. The songs - which should be subtitled for those unfamiliar with the albums - are choked with pretension. It's not a good movie.

As for the album, it's a throwaway. These songs have been done much, much better on the albums from which they are drawn - the live interpretations add nothing - and Waits sounds too much like a caricature of himself. Rehashes, filler, Christmas-record-bin stuff. And, by the way, the CD has a full 33% more music than the LP, perhaps a pop music first (except for compilations). That's right, a dozen songs on the LP, a full 18 on the CD.



**TALL WONDER** - Stevie Wonder is visited backstage at Radio City by the cast of the Broadway musical *Sarafina*

**LIFT EVERY VOICE** - The Bulgarian State Female Vocal Choir, which recorded last year's wonderfully exotic Nonesuch release, *Le Mystere des Voix Bulgares* (a second volume is due this month), is going to tour our little country, a tour that'll open Nov. 2 at Lincoln Center (and will also hit Brooklyn's St. Ann's Church Nov. 4) and end Nov. 19 at L.A.'s Wilkern Theatre. This stuff is out there, believe you me.

**TALES FROM THE CRITS** - The First International Music Critics Conference will be part of December's New Music America-Miami Festival. From Dec. 5-9, music critics and musicians from all over will get together to jaw in a public forum. The topics are "Contemporary Music in North and South America: A Cultural Perspective," "Opera and Performance Art in the Late 20th Century," "Post Modernism, Post Minimalism," "Music and Machines: Technology in the Vernacular," and "Responsibilities Past, Present and Future: Critics, Composers and the Public." Set to do the jawing are, among others, Jon Pareles (*NY Times*), Alan Rich (*L.A. Herald Examiner*), Andrew Porter (*New Yorker*), Tom Moon (*Philadelphia Inquirer*), Kyle Gann (*Village Voice*) and Laurie Anderson. A call to (305) 347-3768 gets details.

Lee Jeske  
New York



**THE RIFLEBIRDS** - (from left) Kevin Kraft, Kate Lieuallen, Lee Oser and Kevin Jarvis.

**THE RIFLEBIRDS** - One of the most inviting demo tapes to cross my desk in recent weeks is easily that from Portland, Oregon's Riflebirds - a hypnotic outfit that showcase strong original material and superior musicianship. The band is comprised



Oingo Boingo

## Boingo Alive Celebrates A Decade

By Julius Robinson

LOS ANGELES – "The discipline for Oingo Boingo is holding back live," says lead singer and writer Danny Elfman. "We get carried away and start playing so fast that we can barely keep up with ourselves."

Over the last ten years, Oingo Boingo has attracted a zealous following, based as much on their records as their hyperkinetic live shows. Around their L.A. base they consistently sell out 6000-15,000 seat venues and have a loyal following across the country. Their two-and-a-half hour concerts display a frenetic volatility mixed with a punk-progressive rock energy, all delivered with astonishing virtuosity, and at a breakneck pace. On the band's new MCA LP, *Boingo Alive: Celebration Of A Decade*, Elfman and the band decided to record live on a soundstage, without a lot of overdubs.

Explains Elfman: "We did *not* want a memento of a concert. We wanted the energy of a live performance, but we didn't want the sound quality of a concert album, which normally I don't like. We set up in a circle, no one used headphones, just monitors. We had a few problems getting the mush of drums out of the vocal mikes, but it all worked out."

The album consists of 21 tracks (nine additional on CD) of their favorite songs from such studio albums such as *Only A Lad* and *Nothing To Fear* to later classic LPs like *Dead Man's Party*. Songs include the concert classics "Dead Man's Party," "Just Another Day" and "Private Life." Two new, previously unrecorded tunes are also included – "Cinderella Undercover" (the single for *Boingo Alive*) and "Winning Side."

The album, which was produced by Elfman and fellow bandmembers Steve Bartek and John Avila, was recorded at the Power Plant Rehearsal Studio in North Hollywood, California.

Despite Oingo Boingo's popular live shows and the success of singles like "Weird Science" and "Dead Man's Party," Elfman feels their music has met with resistance at radio, partially because early on they didn't write about the traditional rock & roll subjects: boy meets girl, boy loses girl, boy drives car.

"When we started out, we wrote about things and issues, articles in the paper, or fantasy. It's taken me a while to write more expressively – things that I felt, not things that made me angry."

Oingo Boingo evolved from Elfman's seventies theater-rock group, The Mystic Knights Of The Oingo Boingo, into the current band with its eight-man lineup. (Elfman, bassist John Avila, guitarist Steve Bartek, keyboard player Carl Graves, drummer Johnny "Vatos" Hernandez, saxophonist Sam Phipps, baritone saxophonist Leon Scheiderman and horn player Dale Turner.)

"We had a mutual contempt of pop music of the seventies era," recalls Elfman. "I was sparked by the ska movement out of England. I never really liked punk music, but the energy of it was an instantaneous connection. I've always been someone with a lot of adrenaline, I'm looking for that hard-charging escape on stage. I never play fast enough or get enough energy going. With the new band we'd use no theatrics whatsoever, none of the things that incorporate the 'big' rock & roll show. If we

## Cocteau Twins and the Glorious Nothing

There are few bands as enigmatic and influential in Great Britain today as the Cocteau Twins. Their ethereal, otherworldly soundscapes are the model for everything else on their 4AD record label, and without the Cocteau Twins there might not be such critical darlings as Hugo Largo and Throwing Muses. Taking Brian Eno's ambient minimalism as the starting point, they've evolved a sound that is as confounding as it is primordially affective. Yet these Scottish cult sensations (who are neither twins nor Cocteaues) have shunned the limelight for six years, touring irregularly and echoing the rituals of press and publicity.

*Blue Bell Knoll*, their Capitol Records debut, is their first album in over two years. Yet during that period of seeming inactivity the band's reputation has grown larger and their influence on the Anglo-American avant-garde has been incalculable. The times are right, it seems, for an expression of pure emotion, unmediated by linear narrative or even, for that matter, coherent lyrics. A list of song titles from the new album conveys the importance of sound and meter in the Cocteau Twins' musical strategy: "The Itchy Glowbo Blow," "Spoon-ing Good Singing Gum," "Ella Megalast Burls Forever," "A Kissed Out Red Floatboat."

Singer Elizabeth Fraser acknow-



Elizabeth Fraser of COCTEAU TWINS

ledges that her lyrics are chosen more for their sound than for their sense, but she suggests that something more is going on, even though she can't (or won't) say what it is. She asserts that the Cocteau Twins have a sense of humor, that their music is as full and complex as life itself and equally open to interpretation, but when pressed for a specific interpretation or a general clue about the tone of the band, she nervously laughs. In interviews Fraser is as skittish as a kitten, rarely able to put her thoughts into words or to carry a sentence through to its completion.

Fraser's reputation for almost pathological shyness is part of the band's charm and extends to the band's live performances. Fraser is known to squirm about or wrap her

couldn't carry it with our own energy, our own faces, we wouldn't do it.

"When we started the band in '79 we went through a list of other names. We wanted to be L.A.'s *unhippest* band. We knew the critics were going to *hate* us. We perceived rock as it was then as tough, image-conscious, cool, aloof, leather, dungarees. I said 'we're going to be the exact opposite.' Our name was appropriate because it had no meaning."

Although Oingo Boingo's songs are structurally simple, they are known for their precise and sometimes complex arrangements. Comments Elfman: "If my song arrangements are complicated it's not because I listen to Stravinsky as a kid. It has more to do with my ethnic influences – Gamelon, Bulgarian folk music and African folk music which has intertwining parts."

"XTC inspired me," Elfman continues. "As a singer, one of the reasons I hate a lot of my early vocals is that I unintentionally sounded like Andy Partridge on my first two albums. When I started listening to rock in the late seventies, I liked the Specials, Selector, Madness and XTC."

Recently Elfman has enjoyed a lot of success with film music, scoring a slew of comedies, including *Midnight Run* and *Beetle Juice*, as well as the upcoming features *Scrooged* and *Boyz n the City*. Elfman has found the new career lucrative and rewarding, but he's not tempted to give up the life of a rocker just yet. Nonetheless, the benefits of film scoring are greater than he at first imagined.

"When I'm working on a film score, I long to get up on a concert stage. But when I'm on a tour, I'm dying to get back into the clarity of a film. On a concert stage, you're repeating yourself every night. In film, we're under no pressure to repeat a musical phrase ever again. There's a beauty in working on a project night and day and finishing it. It's over, you can't touch it, you never have to live it again."

With the release of *Boingo Alive*, Elfman and company have provided a chance for their fans to live the live show again and again. Which probably will suffice only until the next opportunity to witness Oingo Boingo on stage.

# Back To Basics With The Wagoneers

By Tom De Savia

self in her own arms, periodically breaking out of her cocoon long enough to smack herself in the chest to the beat of the music. "I'm terrified of performing," Fraser says in her rolling Scottish brogue. "When I stand on stage and look out at the audience, it amazes me that people have paid money to come see us."

The band (Fraser, lead vocals; Robin Guthrie, guitar; Simon Kaymonde, bass) formed in the early-'80s aftermath of punk, and as a reaction against punk posturing Fraser is careful to avoid using the power of the stage as a soapbox. "I think it's immoral to stand on a stage and tell the world what you think. It's not our right." Yet true to the punk ideal, they are fiercely individual. "Our deal with Capitol lets us do whatever we want," says Guthrie. The band recorded the album at their own deliberate pace in their home studio in London. Guthrie says there are no plans to tour in support of the album. "We made the album to please ourselves and it's not important to us what other people think of it."

The Cocteau Twins' music is likely to confound the casual listener, the listener with preconceived notions of what a pop record should and shouldn't be. There are no hooks or choruses or repeated verses, no identifiable beat. The music is all shimmering surfaces, refracted light from different angles, with an eerie hypnotic stillness at its center which is embodied in Fraser's otherworldly vocalizations. But while it is evocative, even cinematic, the music has no deeper secrets to reveal. As the British music magazine *Melody Maker* noted in praise, it is "gorgeously, sumptuously, luxuriously, graphically meaningless."

Even without meaning, without politics, without stories to tell or visions to share, *Blue Bell Knoll* should expand the circle of listeners that the Cocteau Twins have cultivated over the course of six records. And those listeners will continue to treat them like gurus, emissaries from a purified universe.

"It's all so strange," Fraser says of the adulation. "So strange."



**JUDSON & JULIAN BE JAMMING** - While in New Orleans for WEA's annual national sales meeting, Atlantic recording artist Julian Lennon (l) and new Atlantic signee Judson Spence held two impromptu jam sessions on two consecutive nights at The Old Absinthe Bar on Bourbon Street.

*In the minds of many, the thought of traditional country music is similar to that of an extinct beast. The term "country" is usually relegated only to classic performers and simply as a genre of the past. The Wagoneers want to shatter those preconceptions.*

The Wagoneers are a young band (average age: 23) who are currently riding high on the heels of their debut album, *Stout & High* (A&M), and proving to audiences nationwide that country music is alive and well.

Although they encountered some resistance at first ("There are some people out there that almost think we're like a country 'Monkees' - that someone put us together," drummer Tom Lewis explained), it appears that audiences are beginning to understand the band's intentions. Undoubtedly, they shocked more than a few when their first single, "I Wanna Know Her Again," bulleted into the Top 40 of the country charts.

The band is comprised of Monte Warden on lead vocals and guitar, Brent Wilson on lead guitar and vocals, Craig Pettigrew on bass and Tom Lewis on drums. Recently, *Cash Box* spoke with the band about their career and the state of country & western music.

**Cash Box:** Do you find audiences questioning your intentions?

**Warden:** "What I've noticed is that sometimes before people hear the music they want to know what the 'scam' is - and once they hear the music they understand that we are country. It was kind of hard getting across to people that we're not looking to go rock or pop, that we love country and that's what we're going to play."

**Lewis:** "That's how out of hand it's gotten - that we're coming out doing just straight country and people don't know what we're doing."

**Wilson:** "They want to call us rock, but basically what it is is just raw stripped-down country music."

**Warden:** "People always go 'man, you guys are like rock & roll influence country' or 'country influenced rock & roll'. All you've got to do is pick up a George Jones record and that'll tell you what we're doing..."

**Pettigrew:** "...playing country and feeling it."

**Cash Box:** Do you feel any pressure to cross over to the pop market?

**Lewis:** "We just go out there and have a good time playing country music. If we should cross over and have a pop song it's not because it was pre-arranged or anything."



**THE WAGONEERS** - (from left) Brent Wilson, Tom Lewis, Monte Warden and Craig Pettigrew.

**Warden:** "We play country & western music. We've been told by people in the industry that you can't say C&W anymore, you can't say '& western'. They want to call it 'country' because it sounds far more chic than 'country & western'."

**Lewis:** "We had to go to a pop label to get a good country base instead of going to a country label."

**Cash Box:** Do you foresee a resurgence of country music?

**Warden:** "The timing of it has been real good because in spite of itself some real country records have sold in the last three years. I guess it started with Ricky Scaggs and George Strait. In the past month alone Ricky Van Shelton and Patty Loveless have become members of the [Grand Ole] Opry - and I think that Patty may be youngest member of the Opry ever. My opinion is that Nashville, in the past five years, has begun to understand its responsibility and, as a result, there is a lot of good country music being made today."

"I think that the last time country was made by and for young people it ruled the whole block - that's when Elvis and Buddy Holly and the Everly Brothers and George Jones were just hitting the scene - and it certainly was a good thing for music. It just

seemed that country just kind of turned fifty along with George."

**Pettigrew:** "That's one thing that ruined it for the young people, they could relate to a lot of the subject matter. The music of Buddy Holly and Elvis and the Everlys and all that - they call it rock & roll now - really they stem from country roots."

**Warden:** "Heartbreak Hotel" was a number one country record."

**Pettigrew:** "But people think of that as too powerful to be a country record."

**Cash Box:** The band's ultimate goal?

**Lewis:** "To be members of the Grand Ole Opry!"

**Pettigrew:** "If we did that I could not play a note for the rest of my life and I'd feel like I've accomplished my greatest achievement."

**Warden:** "And no one would be truer to the country tradition than we would - maybe as true but not truer. The Opry is my all time dream. I want to be respected by the country audiences and the country peers and I would like the Wagoneers to be regarded as a band that put something nice in country music and left it in a better state than when they found it."

**Wilson:** "Keep it country, that's our motto."

# SINGLE RELEASES

## OUT OF THE BOX

### GEORGE MICHAEL

**Kissing A Fool (4:34)** - Columbia (38-08050) - Chappell-WA Morrison Leahy Music/ASCAP - G. Michael - Producer: G. Michael

A walking acoustic bass line and a jazz brush underline George Michael's latest foray into new territory. If you thought "One More Try" was a stretch, here Michael imagines he's at a red-leather cocktail lounge in middle-America, and sings a nostalgic ditty that your grandpa would like. It's a charming record, but will it succeed as a single? You got to believe in George folks. He's got the touch of platinum.

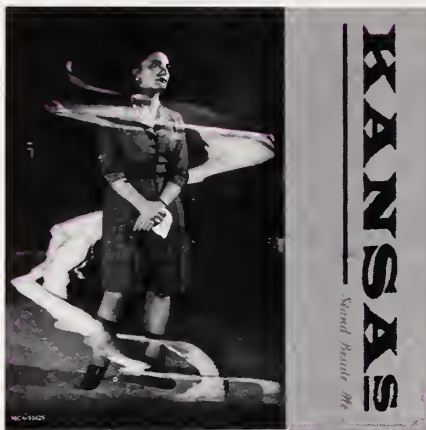


## OUT OF THE BOX

### KANSAS

**Stand Beside Me (3:28)** - MCA (MCA-53425) - Geffen Music-Vulpine Music-Edge Of Fluke Music/ASCAP - M. Jordan/B. Gaitsch - Producer: B. Ezrin-G. Ladanyi-P. Ehart

Having produced some of the most exciting and creative progressive rock in the seventies, Kansas has made its sacrifice to the art-rock god. Now it's time for a late-eighties record, so they went out and found one, a fine tune written by Marc Jordan and Bruce Gaitsch. The result is an eminently listenable, tough-edged record that should play well on AOR.



## OUT OF THE BOX

### DURANDURAN

**I Don't Want Your Love (3:47)** - Capitol (P-B-44237) - Skintrade Music Ltd.-Colgems EMI Music Inc./ASCAP - Taylor-Rhodes-Lebon - Producer: Duranduran-J. Elias-D. Abraham

This single is built from the bottom-up, with the boys leaning on a funky bass and percussive counterpoint to keep this vehicle moving. There's more of a mixed vocal arrangement, relying less on Lebon's strained style. It's a serviceable single, and should perform well across the board. Note: Duran Duran is now Duranduran. (Does that rhyme with Mandarin?)



## OUT OF THE BOX

### JOHNNY HATES JAZZ

**Turn Back The Clock (3:55)** - Virgin (7-99308) - Virgin Music Inc./ASCAP - C. Datchler - Producer: C. Hayes-M. Nocito

A stone smash for J.H.J., this is one of those records that has all the elements: a hook-laden melody, a wispy Alan Parsons-like vocal, a clean, spacious production value that pulls you into the record. On the heels of their huge hit "Shattered Dreams," this pup will fly high on CHR.



## FEATURE PICKS

**JUDSON SPENCE - Yeah, Yeah, Yeah (4:36)** - Atlantic (7-88999) - Judson Spence Music-MCA Music/ASCAP Wholemeal Music Corp./BMI - Spense-Jones - Producer: J. Spense-M. Jones-D. Tickle

This young man is destined for stardom. He's Michael Jackson, Terence Trent D'Arby and George Michael rolled into one. Hearing is believing. Smash.

**DAVID KEITH & CHARLIE SCHLATTER with ZULU TIME (Side A - ELVIS PRESLEY)** - Heartbreak Hotel (2:25) - RCA (8760-7-RA1) - Tree Publishing Co. Inc./BMI - M. B. Axton, T. Durden, E. Presley - Producer: R. Kraft

The original "Heartbreak Hotel" and a remake from the motion picture soundtrack, the original with Presley has an antique charm no imitator can capture, despite an energetic track on David Keith's version.

**PUBLIC ENEMY - Night Of The Living Baseheads (3:14)** - Def Jam (38-08072) - Def American Songs Inc./BMI - C. Ridenhour-E. Sadler-H. Shocklee - Producer: R. Rubin

Inspired musical mayhem and visionary street poetry keep Public Enemy's mug shots up on the wall of America's conscience.

**REO SPEEDWAGON - I Don't Want To Lose You (3:08)** - Epic (34-08030) - Denise Barry Music-Billy Steinberg Music/ASCAP - T. Kelly-B. Steinberg - Producer: K. Olsen

Rock vets REO deliver a hard-driving, corporate-sounding rocker that should satisfy AOR program directors and a few zillion fans.

**FULL FORCE - Take Care Of Homework (4:18)** - Columbia (38-08086) - Forceful Music adm. Willesden Music-Willesden Music Inc./BMI - Full Force - Producer: Full Force

Full Force delivers another meticulously arranged and produced contemporary funk tune. Listen for marvelous vocal harmony stacks. Urban.

**ROGER - If You're Serious (4:06)** - Reprise (7-27897-A) - Troutman's Music Co.-Saja Music Company/BMI - L. Troutman-R. Troutman - Producer: R. Troutman

A curiously dreamlike production around a traditional sounding R&B tune.

**CHERRELLE - Everything I Miss At Home (3:55)** - Tabu (ZS4-08052) - Tyme Tunes/Avant Garde Music Pub./ASCAP - J. Harris III-T. Lewis - Producer: J. Harris-T. Lewis

A beautifully evoked slow-tempo R&B ballad. Cherrelle will appeal to fans of Anita Baker and Brenda Russell.

**HOTHOUSE FLOWERS - Don't Go (3:30)** - London (886 279-7 DJ) - Warner Bros. Music Ltd. PRS adm. WB Music/ASCAP - O'Maonial-O'Toole/O'Braonain - Producer: C. Langer-A. Winstanley

From their London LP *People*, passionate roots-rock with shades of Van Morrison. There is a Celtic lilt to the vocal delivery.

**CANDI - Dancing Under A Latin Moon (3:58)** - I.R.S. (IRS-53436) - Ensign Music Corp.-Stone Diamond Music Corp.-Kinaalda Music/BMI/ASCAP - M. Jay-A.R. Scott-R. Seidman - Producer: D. Shaw

Pop-dance extravaganza with a Latin touch. Commercial appeal across the board.

**ANGELA BOFILL - I Just Wanna Stop (4:08)** - Capitol (P-B-44169) - Rosalind Vanelli Pub/BMI - R. Vanelli - Producer: N. Connors

Bofill does a more than credible remake of this Gino Vanelli hit. The Rosalind Vanelli-written tune holds up well.

## RECORDS TO WATCH

**WOMACK & WOMACK - Slave (5:00)** - Island (7-99268) - Gypsy Wave Music/BMI - Dr. Rue-The Gypsy Wave Banner - Producer: C. Blackwell

**JERMAINE STEWART - Don't Talk To Me (4:06)** - Arista (AS1-9748) - April Music Inc.-Ultrawave Music-Virgin Music Inc./ASCAP - Cymone-Stewart - Producer: A. Cymone

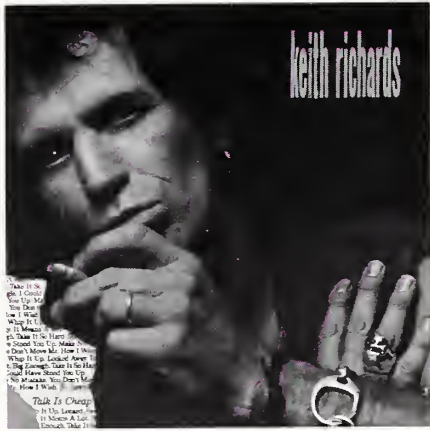
# ALBUM RELEASES

## OUT OF THE BOX

### KEITH RICHARDS

*Talk Is Cheap* - Virgin (7 90973-1) - Producers: Keith Richards, Steve Jordan

Nothing the Rolling Stones have done in the past five years could prepare the listener for Keith Richards' superb solo album. Surrounding himself with kindred spirits, Richards and co-producer Steve Jordan deliver an album of abundant, artful textures, which are laid over a wide variety of gritty-to-melodic tunes. The single, "Take It So Hard" is reminiscent of the Stones' "Happy," while others tackle blues, roadhouse bop and even Al Green styles. A welcome surprise.



## OUT OF THE BOX

### Randy Newman

*Land of Dreams* - Reprise (9 25773-1) - Various producers

Newman's work here with producers Mark Knopfler and Jeff Lynne is richly textured and grows more interesting with repeated listenings. It's something of a concept album, following the life of one li'l kid through childhood, romance and adulthood, most of it expressed in indigenous American musical forms - Dixieland for the New Orleans childhood, honest-to-god rap for the Hollywood adulthood, and some intriguing blues, balladry and spunky rock in between. The lyrics are great, match.

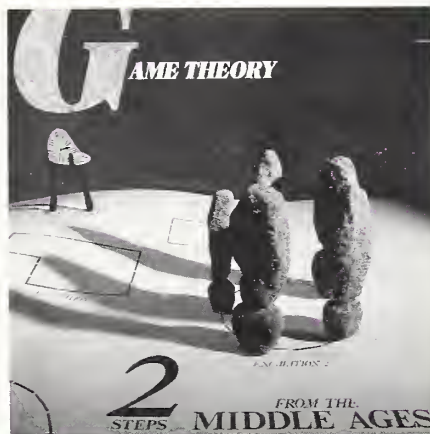


## NEW AND DEVELOPING

### GAME THEORY

*Two Steps From the Middle Ages* - Enigma (7 73350-1) - Producer: Mitch Easter

If *Lolita Nation* was their *White Album* (by way of *Finnegan's Wake*), *Two Steps From the Middle Ages* is Game Theory's *Sgt. Pepper*, a lush bouquet of alternately melodious and metallic pop stylings from the most criminally overlooked band in America (if not the *best* band, period.). Songwriter/guitarist Scott Miller is a true renaissance man, a literate, sexy, insanely clever tunesmith with more hooks in his repertoire than a weekend fishing party.

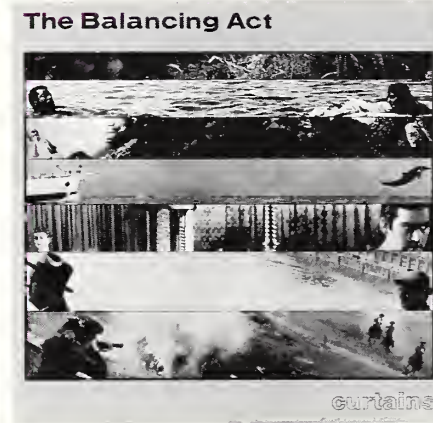


## NEW AND DEVELOPING

### THE BALANCING ACT

*Curtains* - I.R.S. (42237) - Producer: Andy Gill

They don't want to be tagged a folk band, and here the Balancing Act has distanced themselves about as much as possible from traditional folk without losing the essence of their sound. That sound is built around lush harmonies, crafty and eccentric percussion, such novel instrumentation as melodica and bongos, and arrangements that creep into avant-jazz territory. The lyrics are superb vignettes of American life on the margins. A uniquely rewarding album, one of the best of the year.



## FEATURE PICKS

JOHN LENNON - *Imagine: John Lennon, Music From the Original Motion Picture* - Capitol (C1-909803) - Various producers

A soundtrack to the upcoming Lennon documentary/tribute, this double album covers everything from the early Beatles to the break-up period to the final sessions. Includes the previously unreleased "Jealous Guy."

COCTEAU TWINS - *Blue Bell Knoll* - Capitol (C1-90892) - Producers: Cocteau Twins

Weirdly beautiful sound paintings from the Scottish avant-garde trio, this marks the Cocteau Twins' major label debut. Elizabeth Fraser's vocals are deliberately blurred, like pure tone that glides above the gentle music.

R.E.M. - *Eponymous* - I.R.S. (6262) - Various producers

Now that R.E.M. has jumped ship from I.R.S. to Warners, the former has rushed out this nice greatest hits package before the latter can release an album of new material. Includes one unreleased and one alternate cut. Essential.

LLOYD COLE AND THE COMMOTIONS - *Mainstream* - Capitol (C1-90983) - Producer: I. Stanley

British street-romantic Lloyd Cole, whose tough-n-tender observations and subversive knack for melody make him a latter day Lou Reed, has never gotten his due in this country. That may not change, but it's our loss.

THE ALARM - *Electric Folklore Live* - I.R.S. (39108) - Producer: G. Katz

A good live album from a great live band, this features six extended versions of the rousing, political uplift tunes that made the Alarm such a fine opening act for Bob Dylan this summer.

BOINGO BOINGO - *Boingo Alive* - MCA (2-8030) - Producers: D. Elfman, S. Bartek, J. Avila

A greatest hits album recorded live (because of conflicts with A&M, the band's last record company, who also wanted to put out a greatest hits album), this documents the herky-jerky new-wave sound the Boingos are, uh, famous for.

EDDIE MONEY - *Nothing to Lose* - Columbia (OC 44302) - producers: E. Money, R. Zito

Could there be a more affective craftsman of commercial hard-pop/soft-metal than Eddie Money? This album is heartfelt and immaculately well-done. "Walk on Water" should be a big hit.

JUDSON SPENCE - *Judson Spence* - Atlantic (7 81902) - Producers: J. Spence, M. Jones, D. Tickle

Holy cow, is this guy gonna be huge, or what? Raised in an all-black Mississippi neighborhood, white kid Judson Spence sounds something like George Michael, Terrence Trent D'Arby and Michael Jackson rolled into one. Honest!

NIGHT RANGER - *Man In Motion* - MCA (6238) - Producer: K. Olsen

With this album, Night Ranger moves once again to the head of the melodic-metal pack. Their songs are full of hooks, somewhat reminiscent of the best of Bad Company, with little excess and strong vocals from Jack Blades.

DENIECE WILLIAMS - *As Good As It Gets* - Columbia (FC 44322) - Various producers

The eminently likable and hugely talented Deniece Williams delivers a strong and nicely varied effort, highlighted by the spunky "I Can't Wait" and Michael Jackson's "We Are Here To Change the World."

ETTA JAMES - *Seven Year Itch* - Island (7 91018-1) - Producer: B. Beckett

A one-woman history of the blues, Etta James can belt it out better than just about anybody on earth. This is a down and dirty celebration of song, featuring a solid crew of back-up rockers, including Steve Cropper on guitar.

HOWARD HUNTSBERRY - *With Love* - MCA (42217) - Various producers

Filmom's Jackie Wilson and former lead singer of Klique, Huntsberry applies his sweet tenor and falsetto to mostly slick r&b ballads and the occasional hip-hoppy dance track.

THE BOYS - *Messages From the Boys* - Motown (MOT-6260) - Various producers

Boys they are - five brothers between 9 and 14 who got their start singing for spare change on the beaches of L.A. Motown may have themselves a new Jackson Five for the drum-machine era.

BLOOD BROTHERS - *Honey and Blood* - RCA (1134-1-J) - Producer: B. New

They open their album with a heavy-metal rap tune, but Blood Brothers quickly shift to a muscular, streetwise rock & roll that is laced with enough hooks and dance percussion to hold the listener's interest. A band worth watching

# MCA Convention Coverage

LOS ANGELES – MCA recently held their annual convention at the Sheraton Universal in Universal City, California. During the three-day event, presentations were given from the entire MCA family: MCA Records, I.R.S. Records, Motown Records, GRP, Narada, Mechanic, Roadracer, MCA Nashville, Uni, MCA Jazz and MCA Classical.



MCA Music Entertainment Group President Irving Azoff is pictured taking care of some last minute business before heading to the MCA Convention.



MCA Records Vice President of A&R, Kathy Nelson, was joined by recording artist Charli Sexton during her presentation at the convention.



Louill Silas, Jr., MCA Senior VP of Black A&R/Artist Development congratulated MCA conventioners for making MCA the number one black label.



New Motown President Jheryl Busby was joined during his presentation by the label's newly signed act, The Boys. The four-piece vocal group treated convention-goers to a sampling of their debut LP, Message From The Boys.



I.R.S./No Speak recording artist Jimmy "Z" joined I.R.S. Records chairman Miles Copeland during that labels presentation.



During his presentation, Uni Records President David Simone encountered support of an unusual kind from an unidentified graffiti artist.



Barbara Bolan, I.R.S. Records Vice President/Sales & Marketing, is pictured during her speech at the MCA Convention.



(from left): Uni recording artist Steve Earle; Uni Senior VP/General Manager Bill Bennett; Wendy James of Uni act Transvision Vamp; Uni VP/Marketing Robert Smith; and Nan Fisher, MCA Promotion.



Mechanic Records Director of Marketing, Jim Pitulski, is shown during the label's presentation.

## Talking It Over

Back in May, 1946, *The Cash Box* came out with the idea that the coin machine field drive for the minting of a seven-and-a-half cent coin.

This attracted much attention and they have since come out with statements as to the benefit of such a coin acting as an inflationary brake.

The other day the papers were full of the fact that transportation systems, charging odd pennies, in addition to nickels and dimes, were faced with a great problem.

A noted economist advised, through the press, that many items which are now selling for 10 cents would be selling for seven or eight cents but that there was no intermediate coin to handle such a sale.

The coin machine industry realizes that the nickel has gone the way of the penny coin chute. Service remains the same. Cost of equipment is going up. All overhead has risen sky-high, but the charge for playing a machine still remains five cents.

And, as all in the industry realize, the nickel is worth only about the penny of yesterday.

There is no doubt that if a seven-and-a-half cent coin is minted (this 50% increase over the present nickel) can prove the salvation of the entire industry. Certainly it can mean the difference between profit and loss.

Why not write your Congressman and Senator about minting a seven-and-a-half cent coin today?

## Record Review

**FOUR BROTHERS/NO TIME** The Woody Herman Orch. (Columbia 38304)  
Any cutting by Maestro Woody Herman at college time is sure-pop and he doesn't disappoint with this new disk. Opening the topside with a grand instrumental, "Four Brothers," Woody proves that artistry which is uniquely his and gives the college crowd a tune they'll push in coins to hear over and over again. It's Woody's individualistic sort of instrumental that the college boys and girls love. On the flip, "No Time," based on a Chopin theme, and with the Maestro to the vocal, he again cuts one of the very best platters he's every yet produced. This is definitely wax for the millions of college guys and gals all over the country.

## Record Firms To Meet With Petrillo On Plan To End Recording Dispute

NEW YORK — The possibility of an early settlement in the recording band dispute gained momentum this past week when the major recording companies sent a request to James C. Petrillo, president of the American Federation of Musicians, asking for a meeting early this week.

The decision to extend an invitation was arrived at by top recording executives and their counsel, after a lengthy meeting this past week.

It was reported that Mr. Petrillo was not available to meet with the recording companies' request, but it is felt in these quarters that the AFM president will accept. The meeting was tentatively called for October 5...

It was seen this past week that the recording companies have adopted a dis-

interested attitude concerning the legality of the recent Petrillo proposals. Most diskers voiced the opinion that it was up to the Federal Government to decide whether or not Mr. Petrillo's plan, presented to the diskers last week, was legal and would meet with Taft-Hartley Law provisions...

One item in favor of passage of the Petrillo plan was that of the rumored revamping of the Taft-Hartley Law. Trade reports have it that those in the Washington circle hint change in the labor law are imminent, not only because of the prolonged recording dispute, but because of other labor problems that have arisen. Reliable sources state that the disk ban is one of the foremost reasons for the reported changes in the Taft-Hartley Law.

## Capitol Signs Martin-Lewis

HOLLYWOOD — Dean Martin and Jerry Lewis have just been signed to an exclusive Capitol Records recording contract, it was officially announced last week by James B. Conkling, Capitol Vice-President in charge of repertoire.

Martin and Lewis have had a most sensational rise to fame of any comedy team in many years and have built an enthusiastic following thru-out the country through the record breaking engagement at the Copacabana in New York and their recently completed smash run at Slapsy Maxie's in Hollywood.

Capitol regards the signing of these artists as a major accomplishment, particularly in view of the competition for the team which has taken place among all top recording firms for the past several months.

Conkling also stated that the record to be released will combine the duo's great comedy personalities with the exception-

al singing voice of Dean Martin.

Their first record will be given special sales handling and will be available in a few days.

Currently appearing at the Latin Casino in Philadelphia, the duo is to return to Hollywood in October to fulfill film arrangements with Hall Wallis Productions and are slated for an early radio program.

## Report RCA-Victor Set With Own "Long-Play" Disk

NEW YORK — RCA-Victor was reported set with its own "Long Play Recording" plan it was learned here this past week. Altho details of the plan have not been revealed it was rumored that RCA Victor will issue a statement very shortly.

It will be remembered that Victor at one time had a long play recording but dropped it. Trade sages believe that the most opportune time is now at hand for Victor to release its own innovation in the long playing field.

Reports on Columbia Records Long Play program have it that the company is steadily increasing its sales potency in this field. Extensive advertising and promotion has been seen by the Philco Mfg. Corp., manufacturers of the long

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TONY MARTIN	.....Victor
GEORGE PAXTON	.....M-G-M
DINAH SHORE	.....Columbia
JO STAFFORD	.....Capitol

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**IF WE CAN'T BE THE SAME OLD SWEETHEARTS**

Perry Como's Victor Record Started The Ball Rolling—Now Everybody's Featuring It!

**LEO FEIST, INC.**







**TAG TEAM VIDEO** - Columbia recording artist Deniece Williams teams up with her longtime, jazz sax phenomenon Kirk Whalum on the set of Williams' debut video for her upcoming LP *As Good As It Gets*. The premiere single, "I Can't Wait," written by Skylark, is an infectious upbeat song that features Whalum backing up Williams' distinctive vocals.



**ZIGGY STRIKES GOLD** - Ziggy Marley and the Melody Makers, who are currently in the midst of a national tour with INXS, took time out from their hectic touring schedule to celebrate the gold certification of their premier album on Virgin Records, *Conscious Party*. Pictured (l to r) are: Nancy Jeffries, Vice President, A&R, Virgin Records; Cedella Marley of the Melody Makers; Ziggy Marley; Steven Marley of the Melody Makers; and proud parent Rita Marley.



**QUEEN OF THE SWAMP BOOGIE** - Boogie woogie blues piano player Katie Webster (center) is joined by friends, guitarist Bonnie Raitt (left) and actress Margot Kidder during the recording of her just released LP, *Swamp Boogie Queen*, on Alligator Records. Raitt joins Webster on vocals and guitar for two cuts.



Gladys Knight, whose group Gladys Knight & The Pips was featured on the very first Soul Train show, shares a moment with host Don Cornelius during a recent taping of the show.

## Soul Train Chugs Into 18th Season

LOS ANGELES - *Soul Train*, the longest running syndicated television dance and music program, is chugging full steam ahead into its 18th successful season with founder and host Don Cornelius. *Soul Train*, produced by Don Cornelius Productions, is represented in national syndication by Tribune Entertainment Company.

"*Soul Train* is on the best footing it's been on since its inception," Cornelius was recently quoted as saying. In announcing the premiere of the 18th season, he added, "Our goal for *Soul Train* is to make it reflect the crossover tastes in today's music while showcasing the enormous Black talent out there. This season we're adding a great crop of energetic, enthusiastic dancers to our favorite seasoned dancers, a very hot

line up of the country's top R&B, rock, soul and rap performers and solid advertising sponsors," he added.

The 18th season premiered the week of September 24 and features guest performers Thomas Dolby, Vanessa Williams and Tony Terry. Also appearing through October are The O'Jays, Johnny Mathis, New Kids On The Block, Nia Peeples, Tracie Spencer, New Edition and Paula Abdul.

Tribune Entertainment President Sheldon Cooper said of the continuing success of *Soul Train*, "In the past two years, *Soul Train* has increased its national TV market penetration from 69 to 80 percent and is broadcast to at least 90 percent of Black TV households. That's a tremendous accomplishment."

## Industry Moans Loss Of Chester Simmons

LOS ANGELES - Chester Simmons, who started his career in the music industry as a vocalist with The Marquees, passed away September 27, 1988 of a heart attack at age 50.

Following his stint with The Marquees, Simmons joined the famous, Harvey and the Moonglows, noted for their tremendous hit "Good Night My Love."

After the group disbanded, Simmons went on to form his own company which handled artist management, marketing and promotions. Most recently Simmons had lived in Arizona, but had moved back to Charlotte, N.C. to be nearer to his mother.

Simmons had spent many years establishing himself as one of the most well-respected executives in the entertainment business. His physical being will be missed by those who knew, loved, respected and worked with him over the years. Services were held Saturday, October 1 at the Galbraith AME Zion Church, Washington, D.C.

## Lenny Williams Releases Debut For Crush Records



Lenny Williams

LOS ANGELES – From his early days as lead vocalist for Tower of Power, through his hit solo LPs, to his electrifying performance on Kenny G.'s 1987 smash, "Don't Make Me Wait For Love," singer Lenny Williams has been making a habit of giving his all. "I believe in casting my bread across the waters," he says with a smile. Now, with the release of his debut Crush Records single "Giving Up On Love," it looks like some of that bread may just be coming back to him.

Written by Bobby Caldwell and produced by Bill Pfordresher, "Giving Up On Love" is one of those silky uptempo Urban ballads Lenny pulls off with such impeccable style. With a full-scale album now in the works, the release of the single marks a new approach in Lenny's career. Equally versed in songwriting, producing and playing, as well as singing, he's always been renowned as a total music artist. This time out his intentions are clear: Lenny Williams is a singer first and foremost,

and his objective is nothing less than the top of the singles charts.

Success doesn't come cheap. It takes hard work and in-depth knowledge of the business to sustain a career. Williams has never been complacent. "I'm still progressing," he says. "Other singers might think after a certain point, 'Well I've gone as far as I can go as a singer.' Not me. I'm still growing." That is why Williams has rededicated himself to that outsized talent of his. "My total emphasis will be on that vehicle that got me here today: singing."

New ideas are the lifeblood of any creative person, and for Lenny Williams, there's never a short supply. "I'm a lot freer than I used to be," says the singer, "and less structured in my approach. I'm willing to take more chances." That's quite apparent in William's bold version of "Giving Up On Love." A singer's singer paired with a world-class song: considering the limitless talent of Lenny Williams, the possibilities are endless.

## Date For NAACP Image Awards Set

LOS ANGELES – Willis Edwards, President of the Beverly Hills/Hollywood Chapter of the National Association for the Advancement of Colored People (NAACP) has announced that the 21st Annual NAACP Image Awards will be held on Saturday, December 10 at the Wilshire Theatre in Los Angeles.

Edwards stated that "the NAACP will pay tribute to television, motion picture and recording artists with a program filled with the glamour, glitz and entertainment the public has come to expect."

The NAACP Image Awards has emerged to become one of the most coveted and prestigious awards in the entertainment industry. The 21st Image Awards program, which attracts Hollywood celebrities as well as government and community leaders, has garnered national recognition and acclaim. The program will be taped for the third consecutive year to air nationally on NBC-TV.

Image Awards information can be obtained by calling the branch office at 213-464-7616.

## Melba Moore Has A Sweet Obsession

NEW YORK – Melba Moore, who has achieved fame in every aspect of entertainment and opened doors for artists such as Freddie Jackson, has proven again that she has a golden ear with the release of the debut album by Sweet Obsession.

Melba saw the talented sisters (Keena, Kilmala, and Michelle Green) from Detroit while hosting the Ohio Valley Music Awards. After seeing their sizzling performance, Melba invited them to meet with Hush Productions management firm in New York. Although the music

awards was suppose to be the girl's last venture in the music business, they jumped at the chance to meet with the firm.

Sweet Obsession's first single, "I'm Gonna Get Over You," from their self-titled debut album is rapidly rising up the *Cash Box* singles chart. Their impending success has garnered them a song in Tri-Star Pictures' winter release *Iron Eagle II*, starring Lou Gossett Jr., as well as joining Freddie Jackson's USA tour as the opening act.



(L-R) Keena and Michelle Green, Melba Moore, and Kilmala Green.

## Gospel Fest '88 Set

LOS ANGELES – Tim Reid, star of the Emmy Award-winning television series, *Frank's Place*, and Daphne Maxwell-Reid, his wife and co-star, will emcee McDonald's Fourth Annual Gospel Fest, a glittering night of gospel entertainment benefitting the United Negro College Fund, on Saturday, Nov. 12.

Gospel Fest '88, hosted by the McDonald's Operators' Association of Southern California, will take place at the Shrine Auditorium in Los Angeles at 7 p.m.

While a bevy of celebrities will take

part in the night as performers and as judges, the real attraction will be the performing choirs. Gospel Fest '88 will climax a seven month, five county search for the Southland's finest gospel choirs.

The legendary Mighty Clouds of Joy will receive McDonald's "Golden Circle" Lifetime Achievement Award for their many contributions to the world of gospel music.

Further information about Gospel Fest '88 may be obtained by calling 213-410-1062.



'SUPER JOCK' – Pete "Super Jock" Blalock has paved the way for WPGA-FM to become Middle Georgia's number one Urban Contemporary radio station. Blalock not only anchors the afternoon drive time show, but is also instrumental in music selection, programming and staffing.







# ALBUM RELEASES

## ALBUM REVIEW

**THE BELLAMY BROTHERS** – *Rebels Without A Clue* – MCA/Curb (42224) – Producers: J. Bowen-J. Stroud

The Bellamy Brothers, now known for their melodic commentaries on life as it was, and life as it is now, have released an album of such material. Sometimes it almost seems as though they'd rather be stuck in an everlasting time warp. Yes, the 60's were great, but we all have to grow up and, at some point, become a part of The Establishment. Responsibilities have their pitfalls, but they have their perks too, and the Bellamy's show this can be true with cuts like "Stayin' In Love" and "Get Your Priorities In Line". Nostalgic top cuts included "The Andy Griffith Show", "When The Music Meant Everything" and first single as well as title cut, "Rebels Without A Clue".



**BARBARA MANDRELL** – *I'll Be Your Jukebox Tonight* – Capitol (C1-90416) – Producer: T. Collins-F. Foster

One of the busiest ladies in country music has taken time out to make one heck of a country album, (and we did say country!). Cut after cut dispels the myth that Mandrell might be trying to 'pop'-ularize her sound. This project displays some ferocious down-home pickin' and singin'. Kicking off with the title cut, one that juke box joints won't be able to play enough of, Mandrell promises to vocalize some songs sure to become new favorites. Best cuts: "If We Fall, We Will Fly", "My Train Of Thought", "Big Big Love" and first single release "I Wish That I Could Fall In Love Today".



# SINGLE RELEASES

## OUT OF THE BOX

**STEVE WARINER** – *Hold On (A Little Longer)* (3:08) – MCA (53419) – Steve Wariner/BMI – S. Wariner-R. Hart – Producers: J. Bowen-S. Wariner

Wariner pulls this heartfelt ballad from the LP *I Should Be With You*, which asks his girl to "hold on a little longer" while they're separated from one another. The song carries a tropical flavor, spiced by the sound of pedal steel and a beautiful solo guitar introduction. Wariner's last hit, the title cut from his album, checked in at #1 on the singles chart, and this product has a good chance to follow it there as well. Dreamy



production paves the way for the adept instrumentalists and Wariner's sincere vocals.

## INDIE SPOTLIGHT

**FRANK BURGESS** – *American Man* (2:52) – True (TU94-A) – Tree/BMI-Cross Keys/ASCAP – B. Braddock-D. Henry – Producers: D. Burgess

Weaving a tale about growing up in the heartland of the U.S., Burgess convincingly relays bits and pieces of the life of an American man. With country/rock instrumentation and a well-produced product, we see no reason why Burgess isn't ready to play ball in the major leagues. Perhaps a new leader of the Hank, Jr. generation, Burgess seems to have the goods to make it among the working class folks especially. Energetic vocals highlight a man



who is not afraid to speak his mind and tell it like it is. Let's hear some more!

## FEATURE PICKS

**EDDIE RABBITT** – *We Must Be Doin' Somethin' Right* (3:35) – RCA (8716-7-R) – Eddie Rabbit-Englishtown/BMI – E. Rabbitt-R. Nielsen – Producer: R. Landis

Two kids married right out of high school, who weather the bad times to relish in the good times, become the theme of this uptempo tune from Rabbitt. Fifties-inspired vocals punctuate a optimistic song about what happens when people put a lot of hard work into their marriage.

**RICKY SKAGGS** – *Old Kind Of Love* (3:29) – Epic (34-08063) – Scarlet Moon/BMI – P. Overstreet – Producer: R. Skaggs

This Overstreet-penned tune heralds the second coming of an age where husbands and wives are faithful to each other and the 'old-time' values have returned. Although the lyrics allude to the fact that all of this was brought on by AIDS, the deadly virus is never given credit for this newfound morality. Minor chord progressions make for an interesting melody line and Skaggs' vocals are up to par.

**MEL McDANIEL** – *Henrietta* (2:32) – Capitol (B-44244) – Eight-O-Five-Millhouse-Of Music/ASCAP-BMI – Grissom-Kennedy-Fagan – Producer: J. Kennedy

Sounding a bit like the Oak Ridge Boys' "Elvira", McDaniel captures the true essence of what home-town girls are all about – true love and commitment. And although he's traveled the world looking for a more exciting lifestyle, he is always lured back to what he had to begin with – Henrietta!

## INDIE FEATURE PICKS

**THE BEARDS** – *Fearless Heart* (3:10) – Beardo (BR-002) – Gold Line/ASCAP – S. Earle – Producer: B. Carr

Brothers Randy And Ronnie Beard combine talents here to perform a Steve Earle-penned tune – and perform it superbly! The boys from Indiana sing about what it takes to mend a broken heart in a well-paced, powerful manner. A good bet for heavy airplay.

**ROGER GORE** – *Too Far Apart* (2:44) – A.M.I. (A.M.I. 1329 AA) – Silver Dust/ASCAP – B. Cleghorn-D. Nightingale – Producer: M.R. Radford

Gore gives us some traditional country crooning with a ballad about falling out of love. The fiddle, pedal steel and Gore's fine tenor voice combine beautifully, resulting in a product ready-made for radio.

**RICH CHANEY** – *My Heart Played Out* (3:04) – A.M.I. (A.M.I. 1953 AA) – Road Company/BMI – R. Chaney – Producer: M.R. Radford

With a catchy chorus, Chaney should reel in listeners hook, line and sinker on this latest tune. Although he sings about being disappointed in love, his cheery vocals portray a man who is ready to get back on his feet and try, try again!

## PROGRAMMERS' PICK

**EDDIE RABBITT** – *We Must Be Doin' Somethin' Right* – RCA 8716-7-R

The Programmers' Pick this week is Eddie Rabbitt. This is the third cut from his latest LP, *I Wanna Dance With You*. He recently charted "The Wanderer" at #1 on the singles chart. Stations voting for Rabbitt include: WMUS, WVAR, KINO, WPNC, KZZY, WASP, KZNN and WOFF.

## DARK HORSE CONSENSUS

**DENNIS PAYNE** – *That's Why You Haven't Seen Me* – True TU-93A

This week the Dark Horse Consensus is Bakersfield-born Dennis Payne. With this latest release, listeners should not only be hearing, but seeing a lot of Payne as well! Some of the stations supporting Dennis in his latest effort are as follows: WAGI, WLOR, KRLW, WASP, WELE, WATZ, WSDS and KJUN.

## NASHVILLE NOTE-ABLES

## The Prettiest Lace On The Market!

Working hard to forget a tragic accident that killed a band member, singer Bobbi Lace is preparing to resume her career with the release of a new single and the completion of an album.

Lace, winner of a recent *Cash Box* award as "Top Independent Female Vocalist", has spent the last several weeks recuperating from injuries sustained in an auto crash that killed bass player, Mark Ellis, as the two were leaving a performance in her native East Tennessee.

Now that her recovery is complete, the 615 Records artist is planning to forge ahead with her career, first by releasing a new single entitled "It's Gonna Be Love", which is a duet with former Exile member Mark Gray. The two scored significant chart and radio success earlier this year with another duet entitled "Song In My Heart".

"It was a whole lot of fun," Lace remarked of her recording sessions with Gray, who also co-produced the two singles. "Mark's a real perfectionist and it was a lot of work, but he's certainly good company to be in when you're in the recording studio."

Lace, who has twice been nominated for the Academy of Country Music's "Top New Female Vocalist" award, described the new duet as being "more uptempo" than its predecessor. "I feel like it's a very good song," she said. "Everybody seems to like it better than the last duet, and everybody seems to think it has more commercial potential."

Following the release of the single, Lace is planning to return to the recording studio to finish work on her forthcoming album. "We only have five more songs to complete and that's our top priority as soon as the new single is released. We're very anxious to get the album out as soon as we can," she said.



With a long string of nationally charted singles to her credit, among them such releases as "The Real Woman In Me," "Skin Deep" and "Somebody's Baby," Lace has experienced considerable success since launching her professional singing career only a few short years ago. One area in which she's become particularly proficient is in selecting material from the stacks of demo tapes she receives regularly. "Basically, I listen and see if a particular song affects me," she said. "I either have sort of a dead feeling towards the song, or else, it really excites me, and that's what I generally go by...just my reaction to the song itself."

One of the most common problems she encounters in selecting material is the apparent shortage of songs being written from a woman's point of view. "Obviously that's not as big a problem as it once was, but it's something you still run into from time to time," she said. "A lot of the things people send me are written by men, and quite often they just don't fit. At least that seems to be the case with me."

Following a series of media appearances in support of the new single and completion of the LP, Lace is slated to return to live performing with appearances already scheduled throughout Tennessee, South Carolina, Georgia and Florida.

Joe Henderson



Nashville recording artist George Strait played to packed houses for two nights recently at the Universal Amphitheater in Los Angeles. He was greeted backstage by MCA executives who presented him with a Gold Video Award (for sales in excess of 25,000 units) for his first home video, "George Strait Live". Shown here (L to R) are: Louis Feola, Senior Vice President of Marketing, MCA Home Video; Jane Ayer, Director of Publicity, MCA Home Video; George Strait; John Burns, Executive Vice President of Distribution, MCA Distributing; Ero Woolsey, Manager of Strait; Bob Schnieders, Vice President of Branch Distribution, MCA Distributing; Terry Hughes, Director of Promotion (West Coast) MCA/Nashville; and John Allison, Los Angeles Regional Branch Manager, MCA Distributing.



The Swiss Alps provide the setting for an interview with Mercury/PolyGram songstress Kathy Mattea and Robert Brookes of Radio International and Phillippe Nicholet of the Swiss Cable Network. Switzerland was one of five countries where triple CMA Award nominee, Mattea, performed on her first concert tour of Europe. Photo by Bob Titley.



Moments after this picture was taken in Pittsburgh, one of Eddie Rabbitt's ardent young fans pulled him into the audience where it was bedlam as some of the girls tried to grab a souvenir of his shirt or a lock of his hair. Eddie Rabbitt's "comeback tour" has played before some of the largest crowds in his career. According to Eddie's Hare Trigger Band, "The girl quotient is definitely up!"

## RECORDS TO WATCH

- THE SANDERS - *Dancin' To The Radio* - Airborne (ABS-10009) (M. Joyce, J. Buckingham) (Producer: S. Roberts)
- LINDA DAVIS - *All The Good One's Are Taken* - Epic (34-08057) (M. Barnes, R. Hardison) (Producer: B. Montgomery)
- TRINITY LANE - *Ready To Take That Ride* - Curb (CRB-10515) (A. Estes, S. Anderson, C. Hill, T. Grant) (Producer: N. Wilson)
- MICKEY JONES - *The Gal From San Antone* - Stop Hunger (SHR MJ-1101) (M. Jones) (Producer: R. Metzgar)
- JERRY DILLON (with The Jordanares) - *It's A Long Way To Heaven* - Arco (2212) (J. Dillon) (Producer: T. Allsup)
- JOHNNY RAMONE - *Where Did I Go Right* - Comstock (COM 1911) (G. Warzback, B. Gordh) (Producer: P. Parker)
- ERNIE BIVENS 3RD - *Almost Jack Daniels Drowned* - GBS (771) (R. Reynolds, L. Craig) (Producer: E. Bivens)
- BILLY WESTERN - *This Song Is Just For You* - Empire Sound (NR 17555-1) (P. Williams, C. Harris) (Producers: B. Western, D. Grisham)







# THE INDEPENDENT WAY



## Indie Groove

**G**ANG ACTIVITIES REPORT - National People's Gang, a very hip and hypnotic combo from somewhere in the suburbs, is winging its way to Toronto as one of five American bands who will represent the U.S. in the International Festival of Independent Music, a convention of alternative-music types, sponsored by our friends at Molson beer. A total of 125 bands from around the world will perform at the convention, which styles itself after the now-overgrown New Music Seminar in New York. The other American bands are **Electric Love** from Philadelphia, **Kroll** from Boston, **Smegma** from Portland, Ore., and the **Other Kids** from Madison, Wisc. The underdog NPG was chosen to represent L.A. after laying down the law in a battle of the bands at Bogart's in Long Beach. The secret of their success, insiders say, is a performance-art vocal style and the dy-no-mite rhythm section led by bassist Chuck Morris. And talk about timing - the band has a new album, *The Hard Swing*, coming out this week on Dr. Dream Records. World domination is just around the corner.



*WIRE* - Some kind of threat to American youth?

**HEY, WHAT'S THE DEAL?** - This is starting to tick me off. *Wire*, the pioneering post-punk Brits who've been bending minds and subverting expectations for more than ten years now, were recently denied a visa to perform in this country. This kind of treatment, in accordance with new Immigration Department regulations, is usually reserved for little-known foreign entertainers whose services might deprive American musicians of a needed gig. Yet *Wire* has been to the U.S. many times (as recently as this summer) and has a legion of fans who wouldn't simply go see an American band as a reasonable substitute. The same thing happened to the **Sugarcubes** earlier this year, as well as to countless other bands who are caught up in

Reagan-era red-tape while their fans across the country wait outside the club with tickets in hand. Write your congressman! And while you're at it, buy *Wire*'s new album on Enigma or singer **Colin Newman**'s new solo record on Restless instead of the latest **Bon Jovi** platter. That'll teach 'em!

**CHILD STAR MAKES GOOD** - You might know him as Cousin Oliver from *The Brady Bunch* or Ted Baxter's adopted son in *The Mary Tyler Moore Show*, but his real name is Robbie Rist, the tiny John Denver look-alike who pretty much owned the American airwaves in the early '70s. For at least ten years now Robbie has been playing his brand of power-pop music in the L.A. clubs, and finally he has an album that documents his love for the classic hook. With Cleveland semi-legend Paul Pope (formerly of **Molkie Cole**), Rist co-anchors **Paul Pope, Robbie Rist and the Tower of Light Beer Rhythm Section**, whose debut album on Burbank Records is called *Here*. It's a slightly revved-up version of what the **Knack** or the **Raspberries** used to do. (Rist has an autographed photo of **Eric Carmen** on his living room wall!)

**ARE YOU LISTENING?** - Admirably eclectic ROM Records is readying *All-Ears Review, Volume 4*, for release this week. Like all of the *All-Ears* compilations, this one culls interesting material from a wide variety of adventurous indie performers in blues, jazz, rock, reggae and folk music. Among those represented on this installment are such alternative rock bands as the **Bonedaddys**, the **Cucumbers** and **Poi Dog Pondering**, reggae pioneer **Joe Higgs**, and saxman **Big Jay McNeely**.



**ELY'S COMIN'** - Joe Ely, the Texas roots rocker and longtime favorite of the critics, has a new album on Hightone Records, *Dig All Night*. His first effort on Hightone, *Lord of the Highway*, was the biggest seller in that label's history.

Keep the faith ...

Joe Williams

## CASH BOX INDIE JAZZ ALBUMS

<b>1</b>	<b>FACETS</b> DOC SEVERINSEN (Amherst AMH 3319)	1 7	<b>BASES LOADED</b> BRIAN BROMBERG (Intimo 73325)	12 15
<b>2</b>	<b>THE POWER OF SUGGESTION</b> RICHARD ELLIOT (Intima 73321)	2 17	<b>22 LAGUNA SUNDAY</b> JIM DEVLIN (Novo 8809)	25 9
<b>3</b>	<b>RAY CHARLES AND BETTY CARTER</b> (Dunhill 039)	4 5	<b>23 OPTICAL RACE</b> TANGERINE DREAM (Private Music 2042)	DEBUT
<b>4</b>	<b>THE CARMEN MCRAE - BETTY CARTER DUETS</b> (Great American Music Hall/ Fantasy GAMH 2706)	3 5	<b>24 MOSCOW NIGHT</b> DAVE BRUBECK (Concord CJ 353)	24 11
<b>5</b>	<b>GENIUS + SOUL = JAZZ</b> RAY CHARLES (Dunhill 038)	7 5	<b>25 LAY IT ON THE LINE</b> SAM RINEY (Spindletop SPT 121)	18 15
<b>6</b>	<b>THAT A PLENTY</b> AL HIRT (Projazz/Intersound 659)	8 5	<b>26 BASIE AND FRIENDS</b> COUNT BASIE (Pablo 25218-0925)	29 7
<b>7</b>	<b>KILIMANJARO</b> THE RIPPINGTONS (Passport Jazz PJ 88042)	5 17	<b>27 LIVE AT BIRDLAND WEST</b> CARMEN MCCRAE (Concord CJ-342)	21 17
<b>8</b>	<b>NO LONGER ONE</b> TOM BROWN (Malaco Jazz MJ 1500)	6 17	<b>28 EARLY SPRING</b> ALPHONSE MOUZON (Optimism OP 6002)	22 17
<b>9</b>	<b>5TH GEAR</b> ROB MULLINS (Nova 8810)	13 11	<b>29 TRIBUTE TO COUNT BASIE</b> GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	26 17
<b>10</b>	<b>SEARCHING THE HEART</b> TIM HEINTZ (TBA 236)	9 17	<b>30 SALSA MEETS JAZZ</b> TITO PUENTE AND HIS LATIN ENSEMBLE (Concord Picante CJP-354)	36 3
<b>11</b>	<b>RIVER'S GONNA RISE</b> PATRICK O'HEARN (Private Music 2029)	14 5	<b>31 SAY WHAT YOU WANT</b> BOB THOMPSON (Intima D1-73331)	28 17
<b>12</b>	<b>DANCING IN THE DARK</b> SONNY ROLLINS (Milestone M-9155)	10 17	<b>32 EVENING STAR</b> JOSHUA BREAKSTONE (Contemporary C-14040)	30 13
<b>13</b>	<b>LIVING IN PARADISE</b> FAITBURGER (Intima 73334)	19 3	<b>33 BLUES FOR FRED</b> JOE PASS (Pablo 2310-931)	DEBUT
<b>14</b>	<b>SKYWALKERS</b> GEORGE SHAW & JETSTREAM (TBA 234)	16 9	<b>34 REVERENCE</b> CHRISTOPHER HALLYDAY (RBI 402)	31 11
<b>15</b>	<b>JUMP START</b> RICK STRAUSS (Projazz/Intersound 667)	23 3	<b>35 ONLY TRUST YOUR HEART</b> TOOTS THIELMANS (Concord CJ-355)	DEBUT
<b>16</b>	<b>LIVE JAZZ</b> NANCY KELLY (Amherst 3317)	11 17	<b>36 HARLEM BLUES</b> DONALD BYRD (Landmark LLP-1516)4	32 17
<b>17</b>	<b>THE TIDES OF TIME</b> ROLAND VAZQUEZ (Soundwings SW 2106)	17 15	<b>37 CRAZY RHYTHM</b> AZYMUTH (Milestone M-9156)	33 17
<b>18</b>	<b>STATE OF THE ART</b> BOB FLORENCE (USA Music Group 589)	27 3	<b>38 NIGHTWIND</b> MIKE LAWRENCE (Optimism OP 3104)	34 17
<b>19</b>	<b>FLYING HOME</b> TERRY GIBBS DREAM BAND (Contemporary C-7654)	20 13	<b>39 GAMALON</b> (Amherst AMH 3318)	35 17
<b>20</b>	<b>WHEN WE'RE ALONE</b> FRANK POTENZA (TBA 235)	15 17	<b>40 MAJOR CHANGES</b> FRANK MORGAN & THE MCCOY TYNER TRIO (Contemporary C-14039)	37 17
<b>21</b>				

### LABEL BREAKDOWN:

Each Label is followed by the number of albums that appear on this week's Indie Jazz Chart.

FANTASY	9
Contemporary	(3)
Milestone	(2)
GAMH	(1)
Landmark	(1)
Pablo	(2)
CONCORD	5
Picante	(1)
INTIMA	4
TBA	3
AMHERST	3
MOSS MUSIC	1
DUNHILL	2
NOVA	2
OPTIMISM	2
PROJAZZ/INTERSOUND	2
MALACO	1
PASSPORT	1

PRIVATE MUSIC	2
SOUNDWINGS	1
SPINDLETOP	1
USA MUSIC	1

**THIS WEEK'S #1 DEBUT:**  
OPTICAL RACE



Tangerine Dream

## Diabetes Association Will Honor Bert Padell

NEW YORK — The American Diabetes Association of New York will honor celebrity business manager Bert Padell with its 1988 Humanitarian Award at a dinner dance at the Pierre Hotel on Friday, Nov. 4, 1988. Co-chairs of the dinner are Mr. and Mrs. Art Kass. Art Kass is the president of Sutra Records.

Bert Padell, a senior partner at Padell, Nadell, Fine, Weinberger and Company. He is business manager for such superstars as Robert De-Niro, Faye Dunaway, Peter Max, Cyndi Lauper, Madonna, Jackie Mason and many, many more. He will be recognized for his numerous philosophical endeavors and contributions to the New York community.

Padell, a New York Yankees bat boy at age 15, has travelled a very unlikely road from the baseball clubhouse to his present reputation as business manager and tax consultant to the widest range of personalities ever assembled in one office. A spokesperson for the Diabetes Association said that "his professional work is marked by an underlying theme of love and commitment to all kinds of people." One of Padell's superstar clients, speaking on behalf

of many others, said, "Bert is the most concerned and caring man we have ever met. He absolutely loves us as if we were his family. He gives us all that the brother or sister we didn't have would have given. He worries more than all our mothers. He prays and cries with you. He devotes his life to you."

Vice chairmen of the dinner are James H. Buck, Jr., first vice president of Republic National bank, and Richard L. Gelb, chairman and chief executive officer of Bristol Meyers Co.

The event aims to raise funds for the New York Diabetes Association's service and education programs and Camp NYDA for diabetic children, as well as important medical research aimed at seeking a better understanding of diabetes — and eventually a preventative and a cure. Nationally the American Diabetes Association issued over \$6 million in research funds last year.

The American Diabetes Association and its affiliates in all 50 states offer support and information to help people cope with diabetes. For more information on diabetes or the award dinner, call (212) 947-9707.

## Rykodisc Debuts Speedo Label

SALEM, MA. — Rykodisc USA has announced the creation of a subsidiary label, Speedo Records, for the release of analogue equivalents of a few selected CD titles from the Rykodisc catalog. All titles released on Speedo will carry a \$7.98 list price. The label's debut release is *Bones and Flowers* by the Screaming Tribesmen, which is already generating strong sales in the alternative rock market.

The Speedo label differs from the recently announced Ryko Analogue line, which features CDQ (CD Quality) records and cassettes carrying a \$10.98 list. The Speedo releases will utilize standard industry packaging and materials, rather than the audiophile standards featured with Ryko Analogue.

"This is by no means a budget line — it is simply standard-quality, as op-

posed to the premium quality of Ryko Analogue," said Rykodisc vice president of distribution Robert Simonds. "We are putting it out at a dollar less than a majority of front-line LP/cassette product to give us an edge with consumers."

The Speedo label represents another step for the formerly CD-only Rykodisc into the mainstream market. It will only be activated on certain artist-development projects and other releases that the label feels will be aided by the availability of a standard-quality version at a competitive price. "We are responding to heavy distributor, dealer and consumer demand in debuting Speedo," Simonds added. "This move is completely in sync with the reason Rykodisc was originally founded — to make as much good music available to as wide an audience as possible."



ODETTA — *Christmas Spirituals* — Alcazar

Since the last day of summer is traditionally the first day of the Christmas season, the time is right for the new Odetta album, *Christmas Spirituals*. Refreshingly, this is not the same ol' Yuletide pablum you see peddled on late-night t.v. every eve-

ning from August to December, but rather a collection of Christmas songs with a foundation in Southern gospel. In its way it documents the cycle of suffering, redemption and joy that is central to the black experience in America and the place that Christianity has within that cycle. Christ who is worshipped here is not the fuzzy blue-eyed Christ of middle American fanatsy, but an earthy, compassionate and profoundly "ethnic" Christ. The music, in turn, is a rich and timeless cry. The arrangements are folksy and spare — guitar, bass and percussion — with the instruments mixed so low that the vocals seem a *capella*, further enhancing their power and warmth. The selections are mostly traditional (with some new lyrics), including "Go Tell It On The Mountain," "Mary Had a Baby" and "O Jerusalem." An album of rare and solemn beauty, it celebrates the true meaning of Christmas in a way that few of the standard holiday albums ever could.

Joe Williams



WHEN WORLDS COLLIDE — Yes, it's the Edge, down-to-earth guitar hero of U2 speaking face to face with John Lee Hooker, self-described outlaw of love and the man who practically invented the blues-rock guitar style that is so beloved by musical plagiarists everywhere. The scene is backstage at the recent San Francisco Blues Festival. The 72-year-old Hooker was overhead to say, "I dig your chapeau, Edge." Later in the day, organizers tried to coax Mr. Edge onstage for a few bars of "Foggy Mountain Breakdown," but he declined on religious grounds and was promptly thrown out of the joint.



## AROUND THE ROUTE

**W**ith the JAMMA show getting underway in Japan and Rowe distributes hosting regional showings of the new Star Series jukeboxes all over the country, not to mention that AMOA Expo '88 is just around the corner, this is a very hectic, exciting period in coin-biz!

On the road. Rowe execs Joel Friedman and Jerry Gordon (along with other key members of the team) have been wearin' their travelin' shoes and making as many appearances as possible at the various distrib showings that have been in progress since the introduction of the new Rowe jukeboxes in mid-September. And, as Joel tells us, operator response to the new machines has been "stupendous!" In next week's issue we'll elaborate on the fantastic tie-in promotion Rowe initiated with a number of major record labels, in conjunction with their new "LaserStar" CD juke — so keep tuned.

A runaway hit! Since shipments began, about three weeks

ago, orders for SNK's "P.O.W." game have been pouring in much to the delight of prexy Paul Jacobs, who anticipates a "tremendous run" and expects shipments of "P.O.W." to exceed those of any other dedicated game released in 1988! "This game will not be released in Japan until about the first week of November," he told us, emphasizing that "we are protecting the American buyers. The demand in the U.S. is so great that we might not even be able to get any boards out to the European market until the end of November." As to SNK's plans for AMOA Expo, they'll be occupying about three times the space they had last year, will be showing "P.O.W.," of course and, possibly, a "surprise" or two! Getting back to "P.O.W.," Paul said that Dynamo (who's building the games) has been responding very well to the demand for "cranking up" production, so that current orders can be filled.

Camille Compasio

## Rowe's New Star Series Offers 'A Jukebox For Every Location'

CHICAGO — Rowe International introduced its new product group — the Star Series — at its recently held 1988 Distributors Meeting (9/14-16) in Naples, Florida. The star Series jukeboxes include a new dedicated CD machine, a combination CD/45 model and a standard 45, all designed for maximum play with dynamic, customer-attracting features. The outstanding lineup contains a jukebox to fit every location.

"LaserStar" is Rowe's first dedicated compact disc jukebox. The unit is engineered for top quality CD sound, and features a revolutionary new design, exciting halo-lit album display for up to 100 CDs, and an eye-catching "attract mode" with whirling compact discs for added appeal on location.

Another from the new series is the

"ComboStar," which combines yesterday's vinyl favorites with today's laser sound in a machine that plays both 45s and compact discs.

"RoweStar," the traditional jukebox with modern design, plays up to 200 vinyl 45 selections through a dual-channel, three-way speaker system. A rotating ball in a mirrored enclosure highlights the top of the machine. All features are brightly lit for easy readability.

The entire Star Series of Rowe jukeboxes come equipped with Rowe's \$1 and \$5 bill acceptors, and can be easily adapted to accept coins.

Further information about the new line may be obtained through factory distributors or by contacting Rowe International, 75 Troy Hills Road, Whippany, NJ 07981.

## Rowe's 'LaserStar' CD Jukebox

CHICAGO — The newly debuted Rowe "LaserStar" dedicated compact disc jukebox combines a unique new design with state-of-the-art stereo sound.

The dramatic title display is surrounded by colorful halo lighting, showing 12 full-size CD jackets at a time, in an open-book style. The pages of the display are turned with motor-controlled pushbuttons, revealing a total of up to 100 albums.

Another attraction of the LaserStar is the brightly lit animation device at the top of the machine, featuring three rotating CDs in an eye-catching, reflective enclosure. In the "attract mode," the alpha-numeric selection panel displays the message "Play the Music."

Engineered for top quality CD sound, the three-way system includes two 10" woofers, two 6" mid-range and two 3" tweeters. Dual channel speakers are concealed behind perforated grille areas on the front of the unit.

"The new Rowe LaserStar has many exciting design and sound features that will result in tremendous income opportunities," stated Joel Friedman, vice president of Rowe's music division. "LaserStar can command a higher price-per-play and is certain to receive more multiple play selections." The back-lit bill acceptor takes \$1 and \$5 bills, and can also be adapted to accept coins.



The machine includes all-front servicing and a three-level security system for programming and auditing functions. A central microcomputer control system maintains all phonograph functions, including power supply, keyboard module and digital display.

Optional enhancements include programming for priority selection, album play and free play. LaserStar can also be equipped with a printer interface to be used in auditing.

This model, along with the full Star Series lineup, will be shown at the upcoming AMOA convention in Chicago. The new machines are now being showcased by factory distributors at regional showings throughout the country.

## Arachnid Releases 'Super 6 Plus'

CHICAGO — Arachnid, Inc., the manufacturer of English Mark Darts for over 13 years, announced the introduction of the "Super 6 Plus" model, which has all the features of the Super 6 and the Super 6 Plus kit, along with two new features.

The Super 6 Plus includes the new "Coin Credit Card" (tm) with special hardware built into the game that allows operators to choose and change the number of credits per coin or the number of coins per credit. In other words, the operator is able to raise and lower the price of a game whenever desired by the mere flip of a switch.

This new Card opens up new avenues of "highly profitable promotions for operators" by lowering the cost of 2 games for a quarter or fifty cent cricket games for short periods of time, such as "happy hours" or during special tournaments, as noted by Bernie Powers, Arachnid's director of marketing and sales. It also enables the game to remain

profitable through inflationary times and in areas of the country where the cost of living is higher, "and a quarter just isn't worth what it used to be, by raising the number of quarters needed per credit, he further stressed.

The Super 6 Plus also introduces "Cricket 200" (tm), an updated and now standard version of the game on all English Mark Darts machines. Players are limited to scoring 200 points over their opponents. Cricket 200 forces players to close numbers quicker, resulting in shorter games, more games and increased profit for operators.

The Super 6 Plus includes the Tac Darts and Horse games and all the games that are standard on Super 6, as well as the Arachnid Wheel (tm), to snare missed darts.

Further information may be obtained through factory distributor or by contacting Arachnid, Inc. at 6421 Material Ave., P.O. Box 2901 Rockford, IL 61132-2901.

## Big Rise In Seeburg Shipments

CHICAGO - Seeburg's July and August shipments, the first two months of the company's fiscal year, increased an impressive 56% over the same period last year.

Considered normally "soft" months in music equipment sales, Seeburg's recent \$30 million lease/purchase program coupled with "two solid years of revenue-producing performance" has been the main reasons for the increased demand, according to Seeburg President Nick Hindman. "Operators, interested in better profits and updating their equipment, are now turning to our lease plan," he noted.

In addition, Seeburg will double the monthly production of its all-CD "Classic" jukebox model this fall. Currently, the Classic has a six to

eight week shipment backlog," Hindman said. "It's a nice problem for Seeburg, but it certainly doesn't help an operator's immediate needs," he added.

By AMOA time, Seeburg will release its second "Hot Hits" disc. "Pressing 15 of the top 50 chart hits on a single CD has been very profitable for the operator," as Hindman pointed out. Seeburg intends to continue to press this format on a regular basis, and also plans to release a top "Jukebox Hits" format on CD, consisting of about 20 to 25 songs per disc.

Further information may be obtained by contacting Seeburg Corporation, 1105 Westwood Ave., Addison, IL 60601.

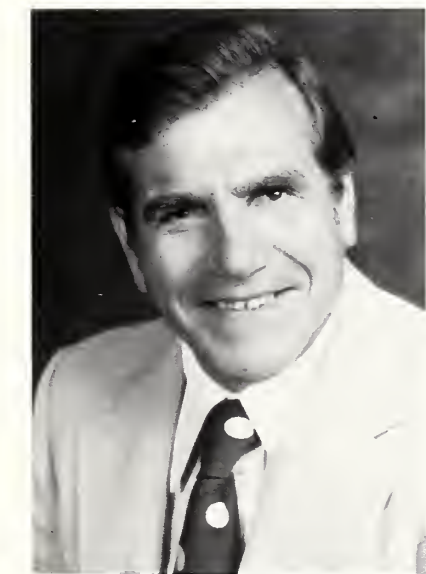
## Bert Betti To Be Honored By AAMCF

CHICAGO - Each year the American Amusement Machine Charitable Foundation singles out an individual to be honored at the Foundation's dinner, which is held during the annual American Coin Machine Exhibition.

The honoree is chosen on the basis of distinguished service in the coin-op amusement industry and on the community level as well.

Mr. Bert Betti, chairman of Betson enterprises, one of the industry's most prominent distributor organizations, obviously fits the bill and is deserving of AAMCF's 1989 tribute. He also has the distinction of being the first distributor to be so honored.

As stated by Joe Robbins, president of the American Amusement Machine Charitable Foundation, Bert Betti, aside from being an outstanding business success, is truly respected and admired throughout the industry for his honesty, integrity,



and unflinching support of our industry through the years. We are proud to be able to honor him."

The Foundation's 1989 dinner and tribute to Bert Betti will take place on February 3, 1989 at Bally's Hotel in Reno, Nevada.

## Atari's 'Cyberball'

CHICAGO - "Cyberball," the latest video game from Atari Games Corp., offers interactive two-screen action for up to four players, and is based on a futuristic interpretation of football in the 21st Century.

Here's the scenario. The year is 2022...and the last human has been eliminated from the game, so that now only robots five times the size of humans can withstand the violence and destruction. Cyberball captures hard hitting, action packed football, packaged in a format for today's demanding player, and is "truly one of the most innovative and competitive sports games ever designed," according to Jerry Momoda, product manager at Atari Games.

As to the play action, one to four players can participate, competitively, as a team, or against the computer and there's a new auto-challenge feature that pits players head-to-head for even more fun. The Atari standard buy-in anytime feature allows new players and team mates to enter the action at any time. Bonus playing time is awarded for each additional player and there's even a sudden death period to settle the games.

Two interactive screens allow each team to view and play the game from their perspective. Simple controls, an eight way joystick and button put players in control of the Cyberball team of their choice. Players can



select from more than 100 offensive and defensive plays. There's even the chance to take time-outs and replace weak or demolished players.

Players select from six different teams, such as the Los Angeles Assassins or the New York Enforcers, among others. Game play is basic football, but with some entertaining new additions.

Included with every game is a free Cyberball Tournament Package, complete with the necessary items to conduct a competitive Cyberball Tournament and crown a champion.

Further information may be obtained through Atari distributors or by contacting Atari Games Corp. direct, for referral, at 675 Sycamore Drive, Milpitas, CA 95035.

## 1988 U.S. Olympic Team Enjoys Coin-Op Entertainment

CHICAGO - Where could you see the U.S. basketball team competing against the U.S. rowing team, or U.S. waterpolo players competing against U.S. track and field athletes? At the Los Angeles Airport Hilton Hotel, of course, where the 1988 U.S. Olympic team and staff have been taking a well deserved break and enjoying their own private mini-arcade in the hotel's San Lorenzo Room. Sponsored by the American Amusement Association and the Amusement and Music Operators Association, the game room was provided to entertain the athletes and staff during their three weeks of final processing before leaving for Seoul to participate in the Olympics.

The room was officially opened at a ribbon cutting ceremony on August 27 and remained open until September 9 when the athletes departed for Seoul and the 1988 Summer Olympic Games. AAMA executive vice president Robert C. Fay, incoming AMOA president Clyde Knupp and the 1988 U.S. swim team were present for the festivities. The equipment in the room was coordinated by Los Angeles distributors Ira Bettelman of

C.A. Robinson & Co. and Peter Betti of Betson Pacific.

"I am happy to see everyone having such a good time with the equipment," Fay commented. "This is a terrific way for our athletes to relax before the intense competition they will face in Seoul." Knupp agreed, and added "The amusement machine industry is proud to have this opportunity to show our support for our U.S. athletes and to honor their outstanding achievements."

Following is the lineup of equipment supplied by the manufacturers listed and set on free play for the convenience of the athletes: Toobin by Atari; Bad Dudes by Data East; an air hockey by Dynamo; Main Event by Konami; Quarterback by Leland; and NSM City IV jukebox by Loewen America; an electronic dart game by Merit; Robo War by Premier; Gold Medalist by Romstar; Guerrilla War by SNK; a pool table by The Valley Co.; a Challenger crane by Wedges/Ledges (with plush provided by Wedges/Ledges and Brady Novelty); and Swords of Fury by Williams.

## INDUSTRY CALENDAR

- 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.
- Feb. 23-25: ACME '89 (American Coin Machine Exposition); Bally Hotel; Reno, NV.
- Mar. 2-4: SCCOA (So. Carolina Coin Operators Assn.); Sheraton Hotel; Columbia, SC; annual state convention & trade show.
- Aug. 18-20: AMOT (Amusement/Music Operators of Tennessee); Nashville, TN; annual state convention & trade show.



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HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX 76501. Tel: (817)778-4211. I want to buy Merit Pit Boss and Merit Triv-Whiz (sex) counter (bartop) games.

DYNAMO POOL TABLES 4x8-\$1000 each 1/3 deposit & balance C.O.D.. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st St., P.O.Box 3644, Temple, TX 76501.

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### Cassandra

*The dazzling Cassandra is prepared to take her place among the top talents in the business: she's got the voice and the attitude, and is a strong writer to boot.*

Coming soon!



### Teamwork

*This dynamic young California group has been honing their unique sound for some years now, and their bristling studio debut makes it evident that the wait was worthwhile.*

Coming soon!

