

CASH BOXTM

JULY 23, 1988

NEWSPAPER \$3.50

TROOP



THE HOT LIST

ROYALTY

RICH AND FAMOUS

(4/2/1-25592)

FEATURING

"WANNA MAKE IT UP TO YOU"

(7-27843)

PATTI AUSTIN

THE REAL ME

(4/2/1-25696)

GWEN GUTHRIE

LIFELINE

(4/2/1-25698)

BIG DADDY KANE

LONG LIVE THE KANE

(4/2/1-25731)

FEATURING

"AIN'T NO HALF-STEPPIN'"

(7/4-27834)



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COVER STORY



Troop

The five young men of Troop (none older than 19) have scored a Top 20 hit with the very first single from their self-titled debut album on Atlantic. "Momacita," a sleek and stylish mid-tempo jam, was written and produced by label mates LeVert and mines the same sweet vocal territory as LeVert's unstoppable smash "Cassanova."

The group formed four years ago after founding members Reggie Warren and Rodney Benford won a \$1,000 prize lip syncing on the nationally televised program *Puttin' On The Hits*. They scrambled to form a group to capitalize on their success, contacting friends from Pasadena High School and eventually bringing together five talented singers and dancers: lead vocalists Steve Russell and Allen McNeil, and back-up vocalists Reggie, Rodney, and John Harreld. Performing their own a capella compositions (Steve Russell and Allen McNeil co-wrote three of the album's eight songs) and covers to tracks they won a long series of talent shows in the Southern California area and developed their self-choreographed stage show to such a point that Atlantic signed them after attending just two concerts.

Six production teams worked on *Troop*, coming up with a stylistically diverse album that runs from funky dance music ("My Heart," produced by Chuckii Booker) to lush ballads ("Happy Relationship," produced by former Prince bassist Brownmark). But most exciting, recalled Allen McNeil recently, was going to Philadelphia to work with LeVert.

"They were great. We met Gerald, and Eddie LeVert, Sr. of the O'Jays. He was in the studio while we were singing, and it was a big inspiration for us. That was really exciting. That was one of the best sessions I've ever had. They're vocalists and they have a track record of hits. And it was a challenge just being in there with them. It was a trip. They'd compliment us, and we'd compliment them. They gave us a lot of confidence, made us believe in what we were doing. That's why the record came across so strong."

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TOP POP DEBUTS

SINGLES

#7

ANOTHER PART OF ME
Michael Jackson - Epic

ALBUMS

#76

LONG COLD WINTER
Cinderella - Mercury

#1

POP SINGLE

POUR SOME SUGAR ON ME
Def Leppard
Mercury/PolyGram

#1

B/C SINGLE

DON'T BE CRUEL
Bobby Brown
MCA

#1

COUNTRY SINGLE

DON'T WE ALL HAVE THE RIGHT
Ricky Van Shelton
Columbia

#1

JAZZ ALBUM

REFLECTIONS
George Howard
MCA

#1

RAP ALBUM

TOUGHER THAN LEATHER
RUN DMC
Profile

#1

POP ALBUM

OU812
Van Halen
Warner Bros.

#1

B/C ALBUM

INEFFECT MODE
Al B. Sure
Warner Bros.

#1

COUNTRY ALBUM

WILD EYED DREAM
Ricky Van Shelton
MCA

#1

12" SINGLE

SAYIN' SORRY DON'T MAKE IT RIGHT
Denise Lopez
Vendeita

WINNER'S CIRCLE

BOOM! THERE SHE WAS
Scritti Politti featuring Roger
CWarner Bros

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

CASH BOX TOP 100 SINGLES

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

		Last Week	Total Weeks			Last Week	Total Weeks		
1	POUR SOME SUGAR ON ME (Mercury/PolyGram 870 298-7)		2	13	52	SHATTERED DREAMS (Virgin 7-99383)	43	18	
2	THE FLAME (Epic 34-07745)		1	16	53	SAYIN' SORRY (DON'T MAKE IT RIGHT) (Vendetta/A&M VV-7200)	61	6	
3	HOLD ON TO THE NIGHT (EMI-Manhattan B-50106)		7	10	54	LITTLE WALTER (WING/PolyGram 887 385-7)	48	9	
4	ROLL WITH IT (Virgin 7-99326)		6	7	55	I HATE MYSELF FOR LOVING YOU (Blackheart/CBS ZS4 07919)	60	5	
5	NEW SENSATION (Atlantic 7-89080)		3	11		Joan Jett and the Blackhearts			
6	MERCEDES BOY (MCA 53279)		4	12	56	SAY IT'S GONNA RAIN (Epic 34-07908)	59	6	
7	DIRTY DIANA (Epic 34 07739)		5	12	57	MISSED OPPORTUNITY (Arista AS1-9727)	69	3	
8	HANDS TO HEAVEN (A&M 2991)		10	12	58	PLEASE DON'T GO GIRL (Columbia 38-07700)	New Kids On The Block	66	5
9	MAKE ME LOSE CONTROL (Arista AS1-9686)		11	10	59	I DON'T WANT TO BE A HERO (Virgin 7-99304)	Johny Hates Jazz	73	3
10	SIGN YOUR NAME (Columbia 38-07911)		13	9	60	KNOCKED OUT (Virgin 43252)	Paula Abdul	67	5
11	RUSH HOUR (EMI-Manhattan B-50118)		12	12	61	HOLE IN MY HEART (ALL THE WAY TO CHINA) (Epic 34-07940)	Cyndi Lauper	74	3
12	NITE AND DAY (Uptown/Warner Bros. 7-28192)		8	16	62	FEELINGS OF FOREVER (MCA-53325)	Tiffany	55	7
13	1-2-3 (Epic 34-07921)		17	8	63	BOOM! THERE SHE WAS (Warner Bros. 7-27976)	Scrirtti Politti featuring Roger	68	5
14	FOOLISH BEAT (Atlantic 7-89109)		9	14	64	TROUBLE (Mercury 870 154-7)	Nia Peeples	53	12
15	LOST IN YOU (Warner Bros. 7-27927)		15	12	65	EVERYTHING YOUR HEART DESIRES (Arista AS1-9684)	Daryl Hall John Oates	44	15
16	DO YOU LOVE ME? (Motown Y 448F)		18	7	66	FORGIVE ME FOR DREAMING (Chrysalis VS4-43237)	Elsa Florillo	57	11
17	I DON'T WANNA LIVE WITHOUT YOUR LOVE (Reprise/Warner Bros. 7-27855)		19	8	67	ANOTHER PART OF ME (Epic 34-07962)	Michael Jackson	DEBUT	
18	PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J)		20	12	68	IT WOULD TAKE A STRONG STRONG MAN (RCA 8663-7-RAA)	Rick Astley	82	2
	D.J. Jazzy Jeff & The Fresh Prince				69	IF IT ISN'T LOVE (MCA 53264)	New Edition	79	4
19	I DON'T WANNA TO GO ON WITH YOU LIKE THAT (MCA-53345)		22	6	70	WE ALL SLEEP ALONE (Geffen 7-27986)	Cher	56	16
20	PARADISE (Epic 34-07904)		21	11	71	PIANO IN THE DARK (A & M AM3003)	Brenda Russell featuring Joe Esposito	62	24
21	JUST GOT PAID (Columbia 38-07744)		25	11	72	HEART TURNS TO STONE (Atlantic 7-89046)	Foreigner	84	2
22	COLOUR OF LOVE (Jive/Arista JS1-9707)		23	9	73	BETTER BE HOME SOON (Capitol B-44164)	Crowded House	80	3
23	MAKE IT REAL (MCA MCA-53311)		14	14	74	SUPERSONIC (Ruthless/Atlantic 7-99328)	J. J. Fad	63	13
24	LOVE WILL SAVE THE DAY (Arista AS1-9720)		29	4	75	NAUGHTY GIRLS (NEED LOVE TOO) (Jive 1089-7-J)	Samantha Fox	64	22
25	MONKEY (Columbia 38-07941)		33	3	76	TWO OCCASIONS (Solar/Capitol 70015)	The Deele	71	21
26	THE TWIST (Tin Pan Apple/Polydor 887 571-7)		30	6	77	SHOULD I SAY YES? (Atlantic 7-89108)	Nu Shooz	70	15
27	NOTHIN' BUT A GOOD TIME (Enigma/Capitol B-44145)		16	14	78	DARLIN' DANIELLE DON'T (CBS Associated ZS4-07909)	Henry Lee Summer	72	9
28	FAST CAR (Elektra 7-69412)		39	6	79	ONE GOOD WOMAN (Full Moon/Warner Bros 7-27824)	Peter Cetera	DEBUT	
29	LOVE CHANGES (EVERYTHING) (Capitol B-44137)		32	11	80	TELL ME (Atlantic 7-89051)	White Lion	85	3
30	SIMPLY IRRESISTIBLE (EMI-Manhattan B-50133)		35	4	81	WHAT'S ON YOUR MIND (PURE ENERGY) (Tommy Boy 7-27826)	Information Society	DEBUT	
31	RAG DOLL (Geffen 7-27915)		37	8	82	ANYTHING FOR YOU (Epic 34-07759)	Gloria Estefan and Miami Sound Machine	65	26
32	WHEN IT'S LOVE (Warner Bros. 7-27827)		40	4	83	LOOK OUT ANY WINDOW (RCA 8678-7-RAA)	Bruce Hornsby And The Range	DEBUT	
33	THE VALLEY ROAD (RCA 7645-7-R)		24	13	84	SPRING LOVE (COME BACK TO ME) (LMR 74002)	Stevie B.	88	2
34	I STILL BELIEVE (MCA MCA-53288)		27	17	85	COMING TO AMERICA (Atco/Atlantic 7-99320)	The System	86	2
35	TOGETHER FOREVER (RCA 8319-7-R)		26	15	86	MY OBSESSION (Chrysalis VS4 43240)	Icehouse	87	3
36	I SHOULD BE SO LUCKY (Geffen 7-27922)		31	11	87	INSIDE OUTSIDE (Fever/Sutra SF 1916)	Cover Girls	DEBUT	
37	PERFECT WORLD (Chrysalis VS4 43265)		54	2	88	THE RIGHT STUFF (Wing/PolyGram 887 386-7)	Vanessa Williams	DEBUT	
38	CIRCLE IN THE SAND (MCA MCA-53308)		28	15	89	MAKE IT LAST FOREVER (Vintertainment/Elektra 7-69386)	Keith Sweat (Duet With Jaccl McGhee)	DEBUT	
39	ALPHABET ST. (Paisley Park/Warner Bros. 7-27900)		34	13	90	SUMMERGIRLS (4'th & B'Way 7468)	Dino	DEBUT	
40	ONE MORE TRY (Columbia 38 07773)		36	15	91	WISHING I WAS LUCKY (UNI/MCA 50000)	Wet Wet Wet	75	9
41	SWEET CHILD O' MINE (Geffen 7-27963)		52	5	92	UNDER THE MILKY WAY (Arista AS1-9673)	The Church	76	16
42	I'LL ALWAYS LOVE YOU (Arista AS1-9700)		46	7	93	JOY (Elektra 7-69401)	Teddy Pendergrass	81	5
43	ALL FIRED UP (Chrysalis VS4 43268)		49	4	94	HEART OF MINE (Columbia 38-07780)	Boz Scaggs	77	13
44	HERE WITH ME (Epic 34-07901)		50	5	95	BLACK AND BLUE (Warner Bros. 7-27891)	Van Halen	78	10
45	NOBODY'S FOOL (Theme from Caddyshack II) (Columbia 38-07971)		58	3	96	ANGEL (Geffen 7-28249)	Aerosmith	83	26
46	IN YOUR SOUL (EMI-Manhattan B-50134)		47	7	97	FOREVER YOURS (Epic 34-07900)	Tony Terry	89	4
47	I KNOW YOU'RE OUT THERE SOMEWHERE (Polydor/PolyGram 887 600-7)		51	7	98	WISHING WELL (Columbia 38-07675)	Terence Trent D'Arby	90	28
48	TALL COOL ONE (Es Paranza/Atlantic 7-99348)		38	13	99	YOU HAVE PLACED A CHILL IN MY HEART (RCA 8619-7-RA1)	Eurythmics	91	9
49	BEDS ARE BURNING (Columbia 38-07433)		41	17	100	I DON'T WANT TO LIVE WITHOUT YOU (Atlantic 7-89101)	Foreigner	92	19
50	KISS ME DEADLY (Dreamland/RCA 6866-7)		42	17					
51	TOMORROW PEOPLE (Virgin 7-99347)		45	10					

MTV Awards Finalists Announced

LOS ANGELES - MTV: Music Television recently announce the finalists chosen in each category competing for the "1988 MTV Video Music Awards." The winners will be announced on Wednesday, September 7, during the live awards presentation - which will emanate from Los Angeles' Universal Amphitheatre and will be telecast live.

Seventeen awards will be presented for excellence in the field of video music, including the Hall of Fame honor and the Viewer's Choice award.

Performers will include Cher, INXS, Rod Stewart, Guns N' Roses, Andy Taylor and Jody Watley. Award presenters will include Teri Garr, Cyndi Lauper, Belinda Carlisle, David Coverdale and Tawny Kitaen. Dick Clark is the co-Executive Producer of the show.

The finalists (in each category) for the "1988 MTV Video Music Awards" are:

BEST VIDEO

George Harrison - "When We Was Fab"

INXS - "Need You Tonight/Mediate"

Bruce Springsteen - "Tunnel Of Love"

U2 - "Where The Streets Have No Name"

U2 - "I Still Haven't Found What I'm Looking For"

BEST MALE ARTIST

Terence Trent D'Arby - "Wishing Well"

George Harrison - "Got My Mind Set On You" (Chair Version)

Prince - "You Got The Look"

Bruce Springsteen - "Tunnel Of Love"

Steve Winwood - "Back In The High Life"

BEST FEMALE ARTIST

Cher - "I Found Somebody" (Concept/Performance Mix)

Lita Ford - "Kiss Me Deadly"

Janet Jackson - "The Pleasure Principle"

Suzanne Vega - "Luka"

Jody Watley - "Some Kind Of Lover"

BEST CONCEPT VIDEO

Pink Floyd - "Learning To Fly"

George Harrison - "When We Was Fab"

INXS - "Need You Tonight/Mediate"

XTC - "Dear God"

U2 - "I Still Haven't Found What I'm Looking For"

I'm Looking For"

BEST GROUP VIDEO

Aerosmith - "Dude (Looks Like A Lady)"

Eurythmics - "I Need A Man"

INXS - "Need You Tonight/Mediate"

U2 - "I Still Haven't Found What I'm Looking For"

U2 - "Where The Streets Have No Name"

BEST STAGE PERFORMANCE

Aerosmith - "Dude (Looks Like A Lady)"

Grateful Dead - "Touch Of Grey"

Elton John - "Candle In The Wind"

Roy Orbison - "Pretty Woman" (Live)

Prince - "U Got The Look"

U2 - "Where The Streets Have No Name"

BEST NEW ARTIST IN A VIDEO

Guns N' Roses - "Welcome To The Jungle"

Godfathers - "Birth, School, Work, Death"

(Continued on page 6)



INTUITION - The German-based Intuition Records has announced the launch of a U.S. label to be distributed by Capitol Records. The label was founded in Cologne, Germany in 1987 by Vera Brandes. Initial releases will ship on August 23rd. Pictured (from l to r) are: Helmut Fest, Managing Director, EMI Electrola; Bhaskar Menon, Chairman and CEO of EMI Music Worldwide; Vera Brandes; Bruce Lundvall, East Coast General Manager, Capitol Records; President, Blue Note Records; and David Berman, President, Capitol Records.

24 Hours For Life: Plans For AIDS Benefit To Be Announced

NEW YORK - Hoping to gain the support from the music and broadcast industries, Mel Cheren, industry veteran and disco pioneer, has scheduled a press conference at New Music Seminar Nine to announce plans for a worldwide benefit for AIDS relief. The benefit, called "24 Hours For Life," is still in the planning stages and will be held March 12, 1989.

As Cheren envisions it, "24 Hours For Life" will not be a single massive event, but a collection of separate performances and broadcasts worldwide in one 24 hour period with nightclubs, concert halls, and stadiums donating their door receipts. Radio and TV spots would be used to raise public awareness of

the AIDS crisis and help promote the event. Donations could be phoned in to an AT&T 900 telephone number. Cheren hopes to raise over \$100 million to be used for humanitarian AIDS relief organizations and medical research.

Cheren, who has been in the music business since 1959 and was a founder of West End Records, has scheduled a press conference for 7:00pm, Monday, July 18, at the Astor Ballroom of the Marriot Marquis Hotel in New York City. The conference is open to non-residents of the New Music Seminar. No specific artists participating have been announced, but Cheren's organization has begun negotiations with "various superstars."

TICKERTAPE

NEW YORK - David Bowie is co-producing, starring-in and doing soundtrack work on a new Australian film, *The Delinquents*, based on a 1962 book by Crieda Rohan described by Bowie as "one of the best teenage books I've read"...David Maldonado Management has created **Bluedog Records** which will "add the complementary rhythms of rock urban dance and pop, twist in a tinge of Latin and produce a daring new street sound"...A Newark federal grand jury has returned a three count indictment charging Huntington, New York's **Gerald I. Gottlieb** with copyright infringement and trafficking in counterfeit phonograph labels; if convicted Gottlieb, who is accused of cassette bootlegging, faces a maximum sentence of 15 years in prison and a \$750,000 fine...The RIAA's bloodhounds were out in force in Florida, where the Jacksonville Sheriff's office conducted three flea market raids on June 18, netting counterfeit tapes galore..."Six Hours for Life," a benefit for the Leukemia Society of America, will air on local television stations over the weekend of August 6&7...New on the bookshelves: *The Death of Rhythm and Blues* by Nelson George (\$18.95, Pantheon).



KINGS FOR A DAY - Megaforce/Atlantic recording artists King's X are pictured here following an appearance at New York's Cat Club. Pictured (from l to r) are: Megaforce Chairman Jon Zazula; Mark Schulman, Atlantic Senior Vice President/General Manager; Jerry Gaskill of King's X; Marsha Zazula, Megaforce President; Perry Cooper, Atlantic Vice President of Artist Relations and Media Development; and Doug Pinnick and Ty Tabor of King's X.

Joe Smith's Million Dollar Dinner

LOS ANGELES – The Music Industry for the City of Hope 1988 tribute for Joe Smith has hit its million dollar target—a feat that has gone unmatched in the 16-year history of the chapter.

Joe Smith, President and Chief Executive Officer of Capitol Industries-EMI, Inc. is this year's recipient of the "Spirit of Life" award, which is presented annually to recognize the honoree's professional achievements and his concern for the dignity of man. The award was presented to Mr. Smith at ceremonies held at the Century Plaza Hotel in Los Angeles, July 14.

The money was raised from the combination of the awards dinner, a tribute journal and several special events, including a recent celebrity/industry basketball tournament.

The money from these events will help to establish a Music Industry Fellowship in honor of Joe Smith at the City of Hope.

The committee for this year's

awards were are: Honorary Chairmen, Bhaskar Menon, EMI Music Worldwide and Mo Ostin, Warner Bros. Records; Banquet Chairperson, Donnie Smith; Dinner Chairman, David Berman, Capitol Records; International Chairmen, Mel Posner, Geffen Records and Don Zimmermann, EMI Music Worldwide; National Campaign Chairman, Jerry Sharell, Westwood One; East Coast Chairman, Sal Licata, EMI-Manhattan Records; Nashville Chairman, Jim Foglesong, Capitol Records; Journal Co-chairpersons, Frannie Martis, Tower Records/Tim Neece, Tim Neece Mgmt.; Major Gifts Chairman, Zach Horowitz, MCA; Endowment Chairman, Tom Ross, CAA; Corporate Gifts Chairman, John Frankenheimer, Loeb & Loeb; Resource Chairman, Bob Brown, Capitol Industries-EMI, Inc.; Media Chairperson, Ruth A. Robinson, MCA Music Entertainment Group; and William D. Vernon, Director, National Entertainment Industries.



Scott



Ganis



Sicurezza



Bluck

Scott Appointed – Carl Scott has been named Senior Vice President of Artist Relations for Warner Bros. Records. As an artists manager in the late '60s Scott guided the careers of Captain Beefheart, Little Feat and the Beau Brummels, among others.

Atlantic Appoints TWO – Andrea Ganis and Lou Sicurezza have been named Vice Presidents of National Promotion for Atlantic Records. The announcements were made by Atlantic Senior Vice President/General Manager Mark Schulman.

Bluck Chosen – Diane Bluck has been appointed Publicist, Press and Public Information, West Coast, Columbia Records. She will be responsible for developing and implementing national and regional publicity and media campaigns for Columbia artists.

Guerinot Joins A&M – Jim Guerinot has joined A&M Records as Executive Director of Artist Development. Guerinot joins A&M after serving most recently as Director of Booking at MCA/Universal Concerts.

Seery Appointed – Thomas P. Seery has been appointed Vice President Management Information Systems, CBS Records Inc. Seery's appointment was made by Seymour Gartenberg, Executive Vice President, CBS Records Inc.

Young Advances – Jamie Young has been appointed Senior Counsel, West Coast, CBS Records Inc. Prior to joining CBS, Young had been associated with the New York law firm of Golenbock and Barell.

Widmann Named – Nancy Widmann has been appointed President of the CBS Radio Division. Widmann has been with CBS since 1972. Her most recent position was as Vice President, CBS Owned Radio Stations.

Tavener Appointed – John Tavener has been appointed to the newly created position of Associate Director, Video Marketing, CBS Music Video Enterprises. Tavener joined CBS Records in 1981.

Roberts Named – Rita Roberts has been appointed to the position of Branch Field Sales Manager/Black Music for the Warner/Elektra/Atlantic Corporation. Roberts had been with Atlantic Records since 1986.

Farberman Appointed – Paul Farberman has been named Vice President of Business Affairs for CBS Records of Canada in Toronto. Prior to joining CBS, Farberman was in private practice as an attorney.

Virgin Adds Two – Paul Babin has been named Southern Regional Sales Manager, based in Atlanta, and Adam Kaplan has been appointed Alternative Retail Marketing Coordinator, based in New York for Virgin Records.

Gerald Named – Lee Gerald has been appointed Promotion Marketing Manager for Elektra out of the Cleveland branch. Gerald will be responsible for the Pittsburgh, Buffalo, Cleveland and Columbus markets.

Grossberndt Named – Jennifer Grossberndt has been named Manager, National A/C and Alternative Promotion for EMI-Manhattan Records. Prior to joining the label in 1987, Grossberndt was Music Director at WRAS radio in Atlanta, GA.

Manzi Promoted – Thomas Manzi has been promoted to Senior Marketing Coordinator, EMI-Manhattan Records. Manzi will be responsible for coordinating the day-to-day activities of the Marketing Department.

Ziskrout Relocated – Jay Ziskrout, Director National Album Promotion for Arista Records, has relocated back to the New York office. Ziskrout spent the last year at Arista's Los Angeles office.

CBS Names FiveE – Joseph Chunga has been appointed Assistant Controller, George Blair has been named Director, Procedures and Controls, Donna Raybuck has been appointed Manager/Disbursements, Frank Boone has been named Manager/Financial Analysis and Angela Moore has been appointed Senior Cost Accountant for CBS Records Inc.

Mann Named – Jonathan Mann has been appointed Vice President of Business Affairs for JEM Records. Mann previously served as President of Jump Street Records.

Starita Chosen – Laura Starita has been appointed to the newly created position of Promotion Coordinator for K-TEL. Starita will be based at K-TEL's head office in Minneapolis.

MTV Awards

(Continued from page 5)

Buster Poindexter – "Hot, Hot, Hot"
Swing Out Sister – "Breakout"
Jody Watley – "Some Kind Of Lover"

BEST VIDEO FROM A FILM

Bangles – "Hazy Shade Of Winter"
(from *Less Than Zero*)
Bryan Ferry – "Kiss & Tell" (from *Bright Lights, Big City*)
Peter Gabriel – "Biko" (from *Cry Freedom*)
Los Lobos – "La Bamba" (from *La Bamba*)
Bob Seger – "Shakedown" (from *Beverly Hills Cop II*)

BEST SPECIAL EFFECTS

George Harrison – "When We Was Fab"
INXS – "Need You Tonight/Mediate"
Grateful Dead – "Touch Of Grey"
George Harrison – "Got My Mind Set On You" (Arcade Version)
Squeeze – "Hourglass"

BEST ART DIRECTION IN A VIDEO

George Harrison – "Got My Mind Set On You" (Arcade Version)
INXS – "Need You Tonight/Mediate"
George Michael – "Faith"
Pink Floyd – "Learning To Fly"

REM – "The One I Love"
XTC – "Dear God"

BEST DIRECTION IN A VIDEO

INXS – "Need You Tonight/Mediate"
INXS – "Devil Inside"
Lovember – "Notorious"
Prince – "U Got The Look"
Bruce Springsteen – "Tunnel Of Love"

BEST CINEMATOGRAPHY IN A VIDEO

George Michael – "Father Figure"
Pink Floyd – "Learning To Fly"
Robert Plant – "Heaven Knows"
Sting – "We'll Be Together"
Suzanne Vega – "Luka"

BREAKTHROUGH VIDEO

George Harrison – "When We Was Fab"
INXS – "Need You Tonight/Mediate"
Squeeze – "Hourglass"
Suzanne Vega – "Luka"
XTC – "Dear God"

BEST CHOREOGRAPHY IN A VIDEO

Janet Jackson – "The Pleasure Principle"
Michael Jackson – "Bad" (Short Version)
Michael Jackson – "The Way You Make Me Feel"
Prince – "U Got The Look"
Sting – "We'll Be Together"

ASCHOCKING SET - Last week, Capitol recording artists House Of Schock headlined the Sunset Strip's Roxy Theatre and presented a show that should establish the band as a force to be reckoned with. Fronted by ex-Go-Go Gina Schock and New Orleans bassist/songwriter Vance DeGeneres, House Of Schock proved an able and talented troupe who combine infectious pop melodies with intelligent lyrics.



HOUSE OF SCHOCK - Vance DeGeneres and Gina Schock.

Throughout their set, the band relied on tunes culled off their current self titled debut LP ("Middle Of Nowhere," the album's first single, could easily be the most engaging pop tune of the year thus far), as well as previewing more recent tunes. The crowd, an interesting mix of fans and industry types, seemed instantly won over by the band.

Opening the show were the Del Rubio Triplets (see photo). These three gals performed a captivating set which included such tunes as "Light My Fire," "In The Mood," "I Heard It Through The Grapevine," "Hey Jude," and a Spanish number entitled "Besame Mucho" (which, according to the triplets, translates into "kiss me a lot"). L.A.-based Blue Yonder Records has just released the trio's first LP, the aptly titled *Three Gals, Three Guitars*.



THE DEL RUBIO TRIPLETS - Milly, Elena and Eadie.

...**SHOCKED AGAIN** - Last weekend, PolyGram Records hosted a party for the label's Michelle Shocked at a secluded ranch in Chatsworth, CA.

The bash was in celebration of Shocked's upcoming Pete Anderson-produced *Short, Sharp, Shocked*.

The LP is the artist's second outing. The first, *The Texas Campfire Tapes*, was a collection of songs recorded live at the side of a Texas highway (on a Sony Walkman) that instantly captured the attention and hearts of the music media worldwide. *Short, Sharp, Shocked* marks the first project Shocked has recorded with a producer - the ever-capable Pete Anderson (Dwight Yoakam, Rosie Flores, George Highfill, etc.).

After a genuinely shy Shocked performed a brief set for the crowd, guests were invited to partake in a jam session utilizing whatever musical instruments they desired (everything from mandolins to kazooes to maracas surfaced). Spotted at the event were Ian Astbury of The Cult, Carmaig DeForest, Long Tall Marvin's Marvin Etzioni, Phast Phreddie and The Balancing Act's Robert Blackmon, as well as a batch of various record label and press-type representatives. ...definitely one of the finer industry events in recent memory.



HALLELUJAH - Pictured during Enigma's recent listening party for Stryper's new In God We Trust LP are (from l to r): Oz Fox and Timothy Gaines of Stryper; Cynthia Miska, BMI Associate Director Writer/Publisher Relations; Stryper's Robert Sweet; Lisa Gladfelter, Enigma Metal Press & Media Relations; and Stryper's Michael Sweet.

RYDING SOLO - Ex-Long Ryders frontman Sid Griffin has recently completed a five-song demo tape that is creating quite a buzz around town. For the demo, Griffin also utilized the talents of fellow ex-Ryder Greg Sowers, relocated L.A. hero Billy Bremner (ex-Rockpile) on guitar, and called on the aid of Tony Kinman (ex of Rank & File, currently of Blackbird) on bass. The songs included are "What Am I Doing (In This Thing Called Love)," "I Tell Her All The Time," "Everybody's Fault But Mine," "It Happened To Me" and "Stuck On An Island." The tape was co-produced by Griffin and Neill King (engineer for Nick Lowe, Elvis Costello, Dave Edmunds, et al), and it's pretty damn great. For more information, contact Gary Stamler at (213) 626-6700.

Until next week...

Tom De Savia
Los Angeles

REVOLUTION NUMBER NINE - New Music Seminar Nine is upon us. The censorship panel looks interesting (1:30, Monday, Dave Marsh will be there as will be Luther Campbell of Luke Skywalker records - his 2 Live Crew's "We Want Some Pussy" nearly landed a record store clerk in jail), though it's too bad no one from the dreaded PMRC will be on hand to rebutt. Plenty of other interesting panels: everything from remixing to metal marketing to world beat.

The real fun, though, is all the cool and groovy bands: over 250 bands are playing more than 25 venues Friday, July 15 - Wednesday, July 20. Some recommendations:

The New York Nights festival is presenting more dance music this year, lots more and much of it quite good. If you care about rap and the future of pop music (and you should) **DO NOT MISS** the DJ/MC Battle For World Supremacy featuring Doug E. Fresh, Big Daddy Kane and Stetsasonic, Monday, the Ritz, 9:30. At a recent show at Hotel Amazon (formerly the Milky Way) the Stet was **NOTHING SHORT OF AMAZING**. Using a live drummer to give the music more of an in-ya-face charge than ever, they tore the roof off the house, rapping, scratching, and dancing like a team of, uh, Samurai warriors or something. And not for nothing did Doug E. Fresh name his recent album *The World's Greatest Entertainer*.

Sure To Be Great: Pere Ubu, Monday, Cat Club, 11:00. Their October concert at the Ritz was goodtime dubwise avant-funk: transcendently great. **Ambitious Lovers**, Wednesday, Westbeth Cabaret. They make some of the smartest music NYC has to offer: Brazilian flavored booty-shaking noise-pop.

Too much to do on Saturday: Caroline Records has put together one of the only truly great showcase packages, Saturday at the Big Kahuna, starting from 9:00: real songs from Chicago punks Naked Raygun; plainly anti-song, brutally aggressive, metaloid noise from NYC grunge meisters White Zombie; and the mind blowing stomp of **THE GREATEST SUPER-TRASH ROCK BAND** in existence, Rolling Stones fanatics and New York's own Pussy Galore. I've never seen Naked Raygun (and the appearance of dance-droners Abecedarians will give you time to get a drink), but White Zombie and Pussy Galore both **ROAR** live. And gosh, if you can't live without *more* NYC noise-rock, go see Live Skull at the Ritz on Saturday. Try to get there early enough to for wall-of-guitar popcraft from Band Of Susans, whose live show gets better and better.

Saturday's big-star bill is at CBGB: Miracle Legion (10:30) (my favorite band in the world), The Royal Crescent Mob (their brand of funk-punk is

fierce, and their Ohio Players covers fun), **The Meat Puppets** (they're the big stars, 12:30), and the best unsigned Boston psychoid-garage-pop trio I know of, the **Cavedogs** (playing sometime before dawn, check 'em out you A&R scouts).



UP NORTH - Elektra rocker Raymond May (center) is shown at Toronto radio station Q 107 with Q 107's Steve Warden (l) and John Derringer (r). May dropped in to talk about his Unadulterated Addiction LP.

Monday night is "They've got GREAT records, so I'm going to see them" Night: Men And Volts, Monday, 10:00, Rodeo Bar; and Dag Nasty, Monday, 12:00, Lismar Lounge. Men And Volts started out playing (no joke) only Captain Beefheart covers. On *The Mule* (Shimmy Disc) they spin great gobs of twiney guitar across pop songs that don't wanna be pop songs. Dag Nasty are grown-up punks who play grown-up hardcore. *Field Day* (Giant) is **EVERYTHING** a rock record should be: a little sentimental, a little noisy, a lotta fun.

Tuesday is for Led Zep-oid splurt: Seattle's Soundgarden (recently signed to A&M), Tuesday, 12:30, Limelight (be warned, the snobs that run the place frown on jeans and sneakers), and NYC's Das Damen, Tuesday, 9:00, CBGB. World beatniks will check out Toure Kunde at Palladium, Tuesday, on the bill with the Ohio Players and Gypsy Kings.

Finally, two killer rap showcases are scheduled for Saturday, July 16, at Irving Plaza (current home to Milky Way rap nights) and Wednesday, July 20, at the World (formerly home of Brutal rap nights). The Irving Plaza show features tough-guys Just-Ice and True Mathematics and plenty more, while the World has tough-gal MC Lyte, as well as De La Soul (current smash "Plug Tuning" is the weirdest/freshest sound in hip-hop), and Miami's 2 Live Crew. Word to the wise: at these rap shows the dancing is usually more important than the performing.

And didn't even have a chance to mention Iggy Pop, Soul Asylum, Jules Shear & The Reckless Sleepers, Arrow, Big Dipper, Christmas, Binky Phillips, The Lyres, Bong Water, Government Cheese, the Orginal Sins, Jean-Paul Bourelly, Tabou Combo, and the closing night benefit gala with Tackhead at The Tunnel. Yow.

Joe Levy
New York

CASH BOX TOP 100 ALBUMS

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

All albums available on CD unless otherwise

indicated

(NCD) - No CD

(G) - Gold (RIAA Certified)

(P) - Platinum (RIAA Certified)

		L	W		L	W		L	W		
		W	C		W	C		W	C		
1	OU812 (P/A) VAN HALEN (Warner Bros. 25732)WEA 9.98	1	6	34	JOY TEDDY PENDERGRASS (Elektra 60775)WEA 8.98	34	10	69	NAKED (G) TALKING HEADS (Fly/Sire 25654-1)WEA 9.98	66	17
2	HYSTERIA (P/A) DEF LEPPARD (Mercury 830 675-1)POL 9.98	4	49	35	PERMANENT VACATION (P/2) AEROSMITH (Geffen GHS24162)WEA 8.98	37	45	70	ALWAYS & FOREVER (P/2) RANDY TRAVIS (Warner Bros. 25568-1)WEA 8.98	74	62
3	APPETITE FOR DESTRUCTION (P) GUNS AND ROSES (Geffen GHS 24148)WEA 8.98	5	47	36	RAM IT DOWN JUDAS PRIEST (Columbia FC 44244)CBS	35	8	71	TIFFANY (P/A) (MCA 5973)MCA 8.98	59	41
4	TRACY CHAPMAN (G) (Elektra 60774)WEA 8.98	7	14	37	IN MY TRIBE 10,000 MANIACS (Elektra 60738)WEA 8.98	38	25	72	DON'T BE CRUEL BOBBY BROWN (MCA 42185)MCA 8.98	104	2
5	FAITH (P/A) GEORGE MICHAEL (Columbia OC 40867)CBS	2	35	38	HEAVY NOVA ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	77	2	73	WIDE AWAKE IN DREAMLAND PAT BENATAR (Chrysalis OV 41628)CBS	118	2
6	STRONGER THAN PRIDE SADE (Epic OE 44210)CBS	6	8	39	HEART BREAK NEW EDITION (MCA 42207)MCA 8.98	83	3	74	NON STOP JULIO IGLESIAS (Columbia OC 40995)CBS	58	8
7	DIRTY DANCING (P/7) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	3	43	40	MOVE SOMETHIN' 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	40	10	75	THE BEST OF OMD ORCHESTRAL MANOEUVRES IN THE DARK 8.98 (Virgin/A & M SP 186)RCA	60	18
8	ROLL WITH IT STEVE WINWOOD (Virgin 90946)WEA	15	3	41	LITA (G) LITA FORD (Dreamland/RCA 6397-R-A)RCA 8.98	41	22	76	LONG COLD WINTER CINDERELLA (Mercury 834 612-1)POL		DEBUT
9	SCENES FROM THE SOUTHSIDE BRUCE HORNSBY & THE RANGE (RCA 6686-1-R)RCA 9.98	9	10	42	SEVENTH SON OF A SEVENTH SON IRON MAIDEN (Capitol CI 90258)CAP 9.98	39	13	77	THE HITS REO SPEEDWAGON (Epic OE 44202)CBS	85	5
10	OPEN UP AND SAY... AHHI (P) POISON (Enigma C1-48493)CAP 8.98	8	10	43	COLORS 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25713)WEA	36	10	78	TUNNEL OF LOVE (P/3) BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	75	40
11	INTRODUCING THE HARDLINE (P) ACCORDING TO TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	11	40	44	HOW YA LIKE ME NOW (G) KOOL MOE DEE (Jive 1079-I-J)RCA 8.98	44	35	79	...NOTHING LIKE THE SUN (P) STING (A&M SP 6402)RCA 10.98	81	39
12	MORE DIRTY DANCING (P/2) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA 9.98	12	19	45	OTHER ROADS BOZ SCAGGS (Columbia FC 40463)CBS	42	8	80	TURN BACK THE CLOCK JOHNNY HATES JAZZ (Virgin 90860)WEA 8.98	80	14
13	TOUGHER THAN LEATHER RUN D.M.C. (Profile PRO-1265)IND 8.98	10	8	46	PRIDE (P) WHITE LION (Atlantic 81768)WEA 8.98	46	37	81	CHER (G) (Geffen 24164)WEA 8.98	69	36
14	NOW AND ZEN (P) ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA 9.98	13	20	47	EVEN WORSE 'WEIRD AL' YANKOVIC (Rock 'N' Roll FZ 44149)CBS	47	12	82	UP YOUR ALLEY JOAN JETT (Blackheart FZ 44146)CBS	87	9
15	LET IT LOOSE (P) GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	14	58	48	19 CHICAGO (Reprise 25714)WEA 9.98	94	2	83	BY ALL MEANS NECESSARY BOOGIE DOWN PRODUCTIONS (Jive 1097-1-J)RCA 8.98	70	15
16	IN EFFECT MODE (G) AL B. SUREI (Jupitown/Warner Bros. 9 25662-1) 8.98	16	11	49	OOH YEAH! (G) DARYL HALL JOHN OATS (Arista AL-8539)RCA 8.98	49	10	84	SIMPLE PLEASURES BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	82	15
17	HE'S THE DJ, I'M THE RAPPER (G) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	18	15	50	COMING BACK HARD AGAIN FAT BOYS (Tin Pan Apple 835 809-1)POL 8.98	61	3	85	IT TAKES A NATION OF MILLIONS TO HOLD US BACK PUBLIC ENEMY (Def Jam FC 44303)		DEBUT
18	SAVAGE AMUSEMENT (P) SCORPIONS (Mercury 832 963-1)POL 8.98	17	11	51	TEAR DOWN THESE WALLS (G) BILLY OCEAN (Jive/Arista JL-8495)RCA 9.98	51	19	86	WILD STREAK HANK WILLIAMS JR. (Curb/Warner Bros 9 25726-1)WEA 8.98	98	3
19	LAP OF LUXURY CHEAP TRICK (Epic OE 40922)CBS	20	12	52	MAGIC (G) THE JETS (MCA 42085)MCA 8.98	43	38	87	ALIENS ATE MY BUICK THOMAS DOLBY (EMI-Manhattan E1 48075)CAP 8.98	72	13
20	LOVESEXY PRINCE (Paisley Park 25720)WEA 8.98	19	9	53	WHITNEY (P/6) WHITNEY HOUSTON (Arista AL-8405)RCA 9.98	53	58	88	TEMPLE OF LOW MEN CROWDED HOUSE (Capitol C1-48763)		DEBUT
21	PEBBLES (G) (MCA 42094)MCA 8.98	22	23	54	STARFISH THE CHURCH (Arista AL-8521)RCA 8.98	50	20	89	ODYSSEY YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor 835 451-1)POL 8.98	78	14
22	KICK (P/2) INXS (Atlantic 81796-1)WEA 9.98	23	37	55	THE WORLD'S GREATEST ENTERTAINER DOUG E. FRESH (Reality/Danya F-9655)IND 8.98	55	9	90	SAMANTHA FOX (Jive/RCA 1061-1-J)RCA 8.98	68	13
23	DIESEL AND DUST MIDNIGHT OIL (Columbia BFC 40967)CBS	25	24	56	I'M REAL JAMES BROWN (Scotti Bros FZ 44241)CBS	62	5	91	CROSSROADS (G) ERIC CLAPTON (Polydor/PolyGram 835 261-1)Pol	71	12
24	OUTRIDER JIMMY PAGE (Geffen GHS 24188)WEA 8.98	28	3	57	SECRETS OF FLYING JOHNNY KEMP (Columbia BFC 40770)CBS	64	10	92	OPERATION: MINDCRIME QUEENSRYCHE (EMI-Manhattan E1-48640)CAP 8.98	63	10
25	BAD (P/6) MICHAEL JACKSON (Epic OE 40600)CBS	21	44	58	HEAVEN ON EARTH (P) BELINDA CARLISLE (MCA 42080)MCA 8.98	52	40	93	THE LION AND THE COBRA SINÉAD O'CONNOR (Chrysalis BFV 41612)CBS	79	25
26	MAKE IT LAST FOREVER (P) KEITH SWEAT (Elektra 60763)WEA 8.98	26	32	59	STRICTLY BUSINESS E.P.M.D. (Fresh/Sleeping Bag LPRE 82006) 8.98	73	5	94	OPEN ALL NIGHT THE GEORGIA SATELLITES (Elektra 60793)WEA 8.98	107	4
27	REG STRIKES BACK ELTON JOHN (MCA 6240)MCA 9.98	31	3	60	CLOSE-UP DAVID SANBORN (Reprise 9-25715)WEA 9.98	93	2	95	JOE JACKSON LIVE 1980/86 JOE JACKSON (A&M SP 6706)RCA 10.98	76	10
28	CONSCIOUS PARTY (P) ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	29	14	61	SURFING WITH THE ALIEN JOE SAIRIANI (Relativity/important 8193)IND 8.98	57	23	96	ALL THAT JAZZ BREATHE (Virgin/A&M SP 5163)RCA 8.98	106	7
29	OUT OF ORDER ROD STEWART (Warner Bros. 25684) 9.98	30	8	62	DOWN IN THE GROOVE BOB DYLAN (Columbia OC 40957)CBS	45	6	97	THE INNOCENTS ERASURE (Sire/Warner Bros. 25730)WEA 8.98	97	6
30	OUT OF THE BLUE (P/2) DEBBIE GIBSON (Atlantic ATL 81780)WEA 8.98	24	47	63	GET HERE BRENDA RUSSELL (A & M SP 5175)RCA 8.98	48	17	98	SALSA ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 6232)MCA 9.98	90	5
31	WHENEVER YOU NEED SOMEBODY RICK ASTLEY (RCA 6822-1-R)RCA 8.98	27	26	64	KINGDOM COME (G) (Polydor 835 368-1)POL 8.98	54	19	99	MOTHER WIT BETTY WRIGHT (Vision/MS. B. 3301)IND 8.98	100	21
32	RICHARD MARX (P) (Manhattan ST 53049)CAP 8.98	32	57	65	WHO TONYTONITONÉ (Wing 835 549-1)POL 8.98	56	11	100	ALL SYSTEMS GO VINNIE VINCENT INVASION (Chrysalis OV 41626)CBS 8.98	84	10
33	SUR LA MER THE MOODY BLUES (Threshold/Polydor 835 756-1)POL 9.98	33	5	66	HOT WATER JIMMY BUFFETT (MCA 42093)MCA 8.98	96	3				
				67	GREEN THOUGHTS THE SMITHEREENS (Enigma C1-48376)CAP 8.98	67	15				
				68	IN GOD WE TRUST STRYPER (Enigma D1-73317)CAP 8.98	108	2				



FUTURE'S SO BRIGHT HE'S GOTTA WEAR SHADES - Lou Reed has signed a long-term agreement with EMI Music Publishing Worldwide. The agreement covers the entire Reed catalogue, including the classic Velvet Underground material.



KAN U SHMOOZE? - Atlantic recording artist Y Kant Tori Read was recently in New York promoting her self-titled debut LP. Pictured (from l to r) are: Linda Ferrando, Atlantic National Video Promotion Coordinator; Joe Ianello, Atlantic Associate Director of National Secondary Promotion; Judy Libow, Atlantic Vice President of Product Development/Promotion; Marc Nathan, Atlantic Director of National Singles Promotion; Y Kant Tori Read; Andrea Ganis, Atlantic Vice President of National Pop Promotion; David Fleischman, Atlantic Director of National Album Promotion; Jackie Tesman, Atlantic National Alternative Promotion Coordinator; and Diane Gilmour, Atlantic Director of Media Relations.



O-BLAH-DE O-BLAH-DA - Paul McCartney was honored recently at the 1988 Silver Clef Luncheon, held at London's Park Lane International Hotel to benefit Nordoff-Robbins Music Therapy which helps handicapped children. During a charity auction McCartney bid \$50,000 for a hand-built replica of the Everly Brothers' guitar and then gave it back to be re-auctioned next year.



ONE TALKS, THE OTHER LISTENS - Lyricist Marilyn Bergman (r) listens to director Sydney Pollack during the recent "Marriage Of Music And Film" ASCAP seminar held at the Metropolitan Museum Of Art in New York City.



YEAR OF THE STEWART - Al Stewart was in the Enigma Records office recently reading his label debut, entitled Last Days Of The Century. Pictured (from l to r) are: Jim Martone, Enigma's Chief Financial Officer; William Hein, Enigma's Chief Executive Officer; Stewart; Steve Chapman, Stewart's Manager; Stewart collaborator Peter White; and Wesley Hein, President of Enigma.



'BLAME IT ON THE MOVIES!' - There was a song in everyone's heart recently when the Catalina Production Group Ltd. and the cast of Blame It On The Movies! The Reel Music Of Hollywood, honored many of the composers whose music was featured in the show. Pictured (l to r) are: Henry Mancini; David Raskin; and Ernest Gold.



BEAUTIFUL VISIONS - Patrick O'Hearn was recently a guest on VH-1's new age show, New Visions, where he talked about his Private Music release Rivers Gonna Rise and his upcoming national tour. Pictured (l-r): Ben Sidran, host, New Visions; Mike Simon, producer, New Visions; and O'Hearn.



ERR MICHAEL - Michael Jackson was presented with a double-platinum award for Bad by CBS Germany during a recent Berlin Wall concert. Pictured (l-r): Willy Ehmann, CBS Germany; Heinz Canibol, CBS Germany; Jackson; and Jochen Leuschner, managing director, CBS Germany.



NO FEAR OF FLYING - Johnny Kemp is shown backstage at the Palladium in New York City where he recently kicked off his North American tour in support of his Columbia LP Secrets Of Flying. Celebrating are, from left: Ruben Rodriguez, sr vp, Black Music, Columbia; Ken Sandra DaCosta, director, product marketing, Columbia; and Jerry Lembo, local promo manager, NY Columbia Records.

Ranking Roger

By Joe Williams

LOS ANGELES – Ranking Roger sits in an office at I.R.S. Records beneath a giant poster of himself from seven years earlier. "A bit frightening, isn't it?" he says, referring both to the photograph and the burden of having to answer so many questions about his past. But Rank-

something even more subversive in mind. "If I can get them to dance to one song, maybe later they will listen to the lyrics."

Roger has lost none of the fiery political commitment that made the English Beat such an extraordinary combination of style and substance.



ing Roger has quite a legacy to live up to. He and Dave Wakeling were the singers in the English Beat, the band that's pictured in the photograph and the most successful of the turn-of-the-decade ska performers who had all of Britain skanking to the multi-racial beat. Later he and Wakeling formed General Public, a similarly rounded musical experience that combined elements of reggae and soul with a pure pop sense. But although his new I.R.S. solo album is called *Radical Departure*, Roger was smart enough to stick with what he does best – hyperkinetic, Carribean-flavored dance rock with politically charged lyrics.

Although a couple of the cuts on the new album feature a backing band from Roger's native Birmingham, England, most of the songs on the record were done by Roger alone on an Atari home computer. He neatly avoided the usual limitations of synthetic rhythms, and although there is an abundance of danceable material, the album covers many styles, from rock to reggae to soulful crooning to the sinewy dance pop of his current single, "So Excited," all of it held together by his silky vocal style and meticulous arrangements.

"There's something here for everybody," he says with a bit of a conspiratorial smile. "I tried to write a couple love songs to get the music on the radio, but I think the album will appeal to many different kinds of people."

But if his album seems cleverly calculated to draw attention, he has

On the new record he decries the reemergence of fascism ("I Told You"), voter apathy ("Point of View"), unemployment ("Time to Mek a Dime") and the encroachments of technology ("Mono Gone To Stereo"). The lyrics are often angry, he admits, but "I've got a lot to say about the way the world is. I'm sure we all have, but a lot of groups tend to just sing love songs. They might get a hit or two, and then goodbye, that's the end of it. But I'm trying to make people aware. People are a bit like sheep and are led too easily. They hear something on the news and they say 'Oh, that's horrible,' but then as soon as it's finished, they forget about it. But these things are really happening. It's reality."

Fortunately, he never slips into cliched pronouncements, and always the message is delivered with a musical urgency that is equal to the lyric's. While Roger feels an almost-Biblical pessimism about the state of the world, he stresses that music and the acceptance of personal responsibility are big parts of the evolutionary process. "In the West, people have a right to vote and they're not using it. You have a right to free speech. And if you don't use those rights, one day they will get taken away from you."

"At the moment, I am pessimistic. But things can change. It's up to our generation. As a musician, I have an opportunity that many other people don't have. And I'm going to use that opportunity the best I can."

Velvet Elvis

By Joe Williams

LOS ANGELES – Their name suggests the ultimate in schlock Americana, but Velvet Elvis is anything but campy, and they're not so sure that they're Southern either.

"A few months ago we did an interview in North Carolina," says singer/guitarist Dan Trisko, "and this woman asked us how we felt being lumped in with all these Southern bands. Up until that moment I had never thought of it. Maybe I'm admitting to some kind of naivete, but until I started delving into regional rock magazines, I was really unaware of how much music the South has produced. There is indeed a Southern pop movement, but I never felt a part of it or that we were another Southern band."

Although the band hails from Lexington, KY and their self-titled L.P. on Enigma Records was produced by Southern pop guru Mitch Easter, Trisko sees his brand of music as something more diverse than the usual R.E.M.-derivative strum. "I'm willing to bet that if Velvet Elvis had come from Boise Idaho, we'd probably sound the same. I don't think where we come from has a big influence on our sound. When we get labelled as a very 'American' or 'Southern' band, I think that's great, but I feel as if most of my influences are British. It's British people who were very taken with American music in the early '60s, so I'm an American getting his roots through British people rather than going right to the source."

Trisko says that as a teenager in Lexington he had to glean his influences from national rock magazines, because small-town radio was not playing the adventurous music of the time. He says the style he evolved, like the college town itself, "is a grab bag of personalities." Beside the British bands of the '60s, Trisko cites Tom Petty as an influence, and the Petty sound is evident in the harmonic structure and the hearty, mainstream rock textures that underlie the up-to-the-minute jangle.

Trisko teamed up with bassist Scott Stoess, keyboard player Jeff Yurkowski and drummer Sherri McGee in the mid '80s, and the band released an independent album on Hit-A-Note Records in 1986. Then, opening for the band Let's Active, they caught the attention of Easter, who volunteered to produce their next recording. The happy result was the deal with Enigma and a sound that's both instantly appealing and layered enough to reward repeated listenings.



The band's spirited live performances are perhaps more representative of the "true" Velvet Elvis sound than their album is, and the band hopes that their next release will have even more of an edge. But the basic intelligence and formal restraint of Trisko's songwriting should remain intact. He knows that his craft is best exercised on hooky and heartfelt pop songs. "Sometimes I listen to the music that was important to me when I was young, like the Who, and I wonder why I can't write five-minute rock songs with crazy guitar solos. But you can't get blood out of a turnip. Just as there are certain movie directors who seem to make the same two or three films over and over again, I've got one style that I do right and I stick with it." Chances are, the record-buying public will thank him.



TOO HIP... – A&M Records' head honcho Herb Alpert recently made a cameo appearance in Brenda Russell's new video for "Gravity" – the second single off her acclaimed Get Here LP. Pictured (from l to r) are: Leslie Libman, video director; Russell; and Alpert.

Songwriter's Spotlight

Michael Jay

By Julius Robinson

LOS ANGELES—Michael Jay is the kind of songwriter who lives and breathes hit singles. You might even say he was raised that way. "My parents bought me a jukebox for my 13th birthday," says Jay. "I got the national singles charts and bought the top 100 records, and every week with my allowance I'd buy the new entries and keep them in the order of the charts in the jukebox. I found out that I wasn't just attracted to the music, but the whole music business."

It's been an unusual road to hit-songwriting for Michael Jay. He got into the business by working at a variety of small music companies around the Chicago area, before coming out to L.A. in the early eighties and becoming an independent music publisher. Since then he's written top-ten hits for Five Star ("If I Say Yes," "Slightest Touch"), and has had his songs covered by Miami Sound Machine, Debby Harry, E.G. Daly, Stephanie Mills, Anita Pointer, Patrice Rushen, Tracie Spencer, Ronnie Laws, Glenn Jones, Fire On Blonde (also their producer for Spinn/Atlantic) and many more. He penned the song "Hot Summer Nights" for the soundtrack of *Top Gun*. He has just completed writing and producing the new Martika album for Columbia. Signed as a staff writer to Famous Music Publishing (Paramount), Michael Jay is poised for a new phase in his career as a top-flight record producer.

Jay's first exposure to the L.A. scene was tough. "I was working at Music Plus for a while. I was going around town trying to get an A&R job, but doors were closing in my face. So I decided one day to try to start writing. I'm embarrassed I played some of those first songs for anybody, but I took them around to publishers, and got to know a lot of them. I started going to the Los Angeles Songwriter's Showcase, which I think is a wonderful service for up and coming writers. I made all of my connections through it. If it wasn't for them, I'd probably still be at Music Plus."

"The one problem I had, maybe I wasn't as polished a writer then, but I felt I wasn't being taken seriously because I met these people at the showcases. Sometimes you get a reputation if you keep going back and back again to publishers, this guy is not going to give up! You can make it easy for them to say no. It was so hard to get the first cut."

"The A&R man in me came out, I know when I hear a hit, so I started my own publishing company. I figured I'll go to the songwriter's showcase, I'll own the publishing, and I'll go out and get them cut! That

started introducing me to producers. Eventually I ran into Jay Graydon and we became friends, I was running some of his songs around. There was a publishing night at UCLA extension, and I was asked to represent the independent publishers. That was the night I met Alan Melina of Famous Music Publishing. He was new in town and didn't know me from squat. Alan wanted to get to Jay Graydon, because he had songs for Al Jarreau. So I played him some of my tunes, some of which he liked. A few he hated, like the song "Under Pressure," which ironically was the first song he got cut for me on a Stephanie Mills LP!"



"Four years ago everybody wanted songs like 'What's Love Got To Do With It,' more structured songs. I came in with this stuff that you hear on Power 106, something staff writers weren't doing at the time."

Throughout, Jay praised the efforts of Alan Melina, Jim Vellutato and Julie Gordon at Famous. In fact during the interview at Jay's San Fernando Valley apartment, Melina called and left a message on the machine about yet another cover.

"I love my publisher," says a smiling Jay. "I never have anything bad to say about Famous Music, because when I sit around and talk to other writers they make my publisher look like God. I feel sorry for some of these people because they don't get half the demo budget I get. Not only does it sell the songs, but it helped Martika get her record deal. When you go into the A&R person's office, they have these incredible stereotypes, and you don't want to play an 8 track demo. It just doesn't do anything for them."

Jay does not consider himself a performing player, although he's

competent on keyboards. He's a natural writer, usually humming melodies over chord progressions, and bringing in session players for the demo.

"I wrote 'Cross My Heart' in the shower. It was the song that probably got Martika her deal. Somehow it also ended up on Tracy Spencer's new album, and it's currently charting for a band called Eighth Wonder. The melody the words, 90% of it all came. By the time I got out of the shower I sang it into my portable cassette deck *a cappella*. A couple of weeks later I put chords on it."

Jay is extremely excited about the prospects for Martika, who he says is "light-years ahead of Tiffany or Debbie Gibson."

"Martika had her own TV series called 'Kids Incorporated' which she did for 4 or 5 years. My sister happened to have worked as a production assistant on the show. I went down one day for the taping, and Martika sang a Robbie Nevil song called 'All Tied Up.' I was standing 10 feet away, I've never been so energized by any performance. I was blown away. She was beautiful, talented, and she was so young then, just 16. I wanted to work with her. But at that point I had just signed my deal with Famous, I didn't have that much going, so I walked away."

A couple of years later he ran into her again and a partnership was formed as a co-writer and producer.

"I'm the kind of producer who relies on improvisation, even mistakes, a wrong part might sound right. The problem I had making Martika's album is I had to tediously copy everything from the demo's, so it was tough recreating the spontaneity. It made the process a little more mechanical, but the end result was great."

And what about the future for Michael Jay? "One day I still want to graduate into A&R, or running my own record company," says Jay. Old dreams die hard.



PRESTON GETS 'WIRED' - Keyboard legend Billy Preston (right) is pictured during production of his cameo appearance in the John Belushi film biography, *Wired*. Preston appears as the pianist backing actor Michael Chiklis (left) during the latter's rendering of Belushi as Joe Cocker performing "You Are So Beautiful," which was written by Preston.

The Ramones

THE HOLLYWOOD PALLADIUM, LOS ANGELES - Fans demand very little from a Ramones concert - the same three chords, delivered at breakneck speed - but for most bands, that's asking the world. The genius of the Ramones is that they turned every convention of rock in the '70s on its proverbial ear, making a virtue of amateurism and simplicity at a time when the conventional wisdom called for orchestration and bombast. Since they first exploded onto the New York underground scene in 1974, they have not deviated from their style - a fearsome blur of neanderthal hooks and adolescent aggression that harkens back to rock 'n' roll's basis in teen rebellion. Their recent appearance at the Hollywood Palladium confirmed that the Ramones are incapable of compromise. They are every bit as "punk" today as they were 14 years ago.

An overflow crowd of 5,000 packed into the old dance hall, decked out in every variation of the black-leather-and-fishnet-stockings look. Sweat was the order of the day, and shirtlessness was the rule. This was one proud and ugly audience. And after the fabulous Dickies wowed the crowd with their hyper-screwball antics and proto-punk novelty songs, the Ramones took the stage to a crush of bodies and the ubiquitous chants of "Hey, ho, let's go!" For the next hour, the boys from Queens raced through a career retrospective with nary a pause for breath.

The material stretched from the seminal onslaught of "Blitzkrieg Bop" and the re-issued single, "I Wanna Be Sedated" to the recent "Somebody Put Something In My Drink" and "Bonzo Goes to Bitburg." Anyone unfamiliar with the material would not have known one song from the next, and that's almost the point. Joey doesn't go out of his way to enunciate the lyrics, Johnny doesn't clutter his guitar playing with anything so arrogant as individual notes, and the closest thing to stage presence was Dee Dee counting off "1-2-3-4!" between songs. Yet this is rock 'n' roll at its primal best, and tonight the boys played it like they were 19 years old and way hungry. Even without being able to see (and most of the audience couldn't), the kids were slamming and crowd-rolling and tossing sheets in the air to the most insistently catchy beat in all of pop music. When it ended after two encores and the audience dragged themselves limp from the arena, almost nobody seemed to remember what happened.

Joe Williams

Kings Of The Sun

By Joe Levy

NEW YORK – The raw rocking self-titled debut album from Kings Of The Sun is a record that almost didn't happen. The Australian quartet was on the verge of calling it quits when they were signed by RCA at one of their final shows. "We were playing rock 'n' roll and people [in Australia] weren't really into rock 'n' roll," recalled vocalist and guitarist Jeffrey Hoad recently. "So finally we were going to throw the towel in. We'd had it, just playing and playing and playing, not getting anywhere. And we had this guy from RCA come and check us out at one of the last gigs we were going to do – we had a series of gigs we were going to finish up – and he loved the band, loved us live, and said, 'Do want to come to America and make a record?' We just went, 'WHAT?' Total transformation. The enthusiasm was up, and away we went."

Without their guitarist, though, who stayed behind in Australia to get married. So Kings Of The Sun found themselves with a record contract, in an upstate New York recording studio, far from home, with an incomplete band. Jeffrey Hoad made up the difference, laying down raunchy rhythm and lead guitar, and after more than five years of struggle Kings Of The Sun completed the album they almost never got the chance to make.

Hoad describes their sound as, "Pop hard rock, almost. It's not dark and it's really melodic, but it's got a hard edge to it. I don't see it as dark



and dreary, or hard rock like AC/DC or like that. It's a more optimistic sound. In melody we're lighter, not lighter in the sense of power." Their catchy, hook oriented writing style comes partly from an early love of Creedence Clearwater Revival. Their powerful guitar-drenched sound from a love of straight ahead rock 'n' roll. Says Hoad, "We used to get canned by other [Australian] bands for just being a rock band, and we never had any pretention to being anything else."

Concludes Hoad, "We're not just going to turn into Good Old Fashioned Rock And Roll. We think we're a new, young, exciting band. The new breed of rock 'n' roll. We're not just the classic, old, boring rock band – like a cover band – we feel we've injected a bit of a new spark into it. We're coming up, and we've put something new into it. People say, 'You guys are playing Good Old Rock And Roll.' But we're not turning ourselves into Led Zeppelin and playing the tried and true formula that everyone knows works and sells. We've tried to take it a step out there and give it something new."

NAS Honors

Holland-Dozier-Holland

By Julius Robinson

LOS ANGELES – In one of the most entertaining and intimate gatherings of songwriters and supporting industry professionals in recent memory, the National Academy of Songwriters held a fundraiser at the spacious Los Angeles home of producer/songwriter Michael Masser. Honored were the famed songwriting team Brian Holland, Lamont Dozier and Eddie Holland. The evening was a schmooze opportunity of unparalleled proportions, but the real fun began after dinner with some fairly impromptu renditions of the H-D-H's tunes by a variety of notables around the piano. More on that later.

Holland-Dozier-Holland, recently inducted into the Songwriters Hall Of Fame and winners of NAS's 2nd annual Lifetime Achievement Award, began working in 1962 writing for Motown artists such as the Supremes, Four Tops and Marvin Gaye. Their songs, some of the most famous and commercially successful in contemporary music, include "Heat Wave," "Stop In The Name Of Love," "Can I Get A Witness," "Nowhere To Run," "Can't Hurry Love," "Baby Love," "Same Old Love," "Can't Help Myself," "Quicksand," and "Heaven Must Have Sent You."

Also on hand were songwriting giants Barry Mann and Cynthia Weil, Gerry Goffin, Dean Pitchford and Stephen Bishop. Also seen was Barry White. Howard Hewitt arrived with companion Nia Peeples. Also seen were a variety of industry professionals including music publishers Alan Melina, Jay Landers and Ronnie Vance.

The sing-in after dinner included a performance by Freda Payne of "Band Of Gold" which was received with rousing a rousing ovation by the gathered. Mary Wilson and Howard Hewitt also sang a couple of numbers. A high point was Lois Blaisch singing "Greatest Love Of All" with Michael Masser at the piano.

Funds raised from the event go to the National Academy of Songwriters, a non-profit organization aiding beginning to top-name professional songwriters, with a variety of activities including classes, seminars, events, facilitating industry changes and public policy efforts. Currently NAS is dealing with the issue of putting songwriter's credits on cassette and CD's. For any information regarding songwriting, NAS provides toll free numbers. In California, dial 1-800-334-1446. Outside California, 800-826-7287.

Flotsam And Jetsam

By Brad Buchsbaum

LOS ANGELES – Take one part of heavy metal's lightning-fast guitar riffs and one part of punk's speedy aggressiveness, throw it all into a blender and what you come up with is speed-metal. And riding at the forefront of the speed-metal explosion is Elektra/Metal Blade recording artists Flotsam And Jetsam.

Flotsam And Jetsam chose their name to mean "misfits or outcasts" of rock 'n' roll. But with the success of other speed-metal bands like Megadeth (who are featured in Penelope Spheeris' film *The Decline Of Western Civilization, Part II: The Metal Years*) and Metallica (who are currently out as part of Van Halen's "Monster's Of Rock" tour), and the success of their most recent album for Elektra/Metal Blade Records, *No Place For Disgrace*, Flotsam And Jetsam should have no problem fitting in with the big boys on the speed-metal block.

Flotsam And Jetsam's lineup consists of lead vocalist Eric A.K., guitarists Ed Carlson and Mike Gilbert, bass player Troy Gregory and drummer Kelly Smith. Eric A.K. (who prefers to be called A.K.) talked with *Cash Box*.



FLOTSAM AND JETSAM

Flotsam And Jetsam was started in Phoenix at the beginning of the Eighties by drummer Kelly Smith and bassist Jason Newsted. "We started out covering Iron Maiden, UFO and early Quiet Riot tunes and during this time we went through

about 800 guitar players. We finally found Ed and then Gilbert. Once Gilbert joined the band we decided to go original."

In 1986, after the tragic death of their bass player Cliff Burton, Metallica asked then Flotsam And Jetsam bassist Jason Newsted to audition for their band. Newsted passed and is now a permanent member of Metallica. Newsted was eventually replaced by Troy Gregory.

The band finds that being based in Phoenix as opposed to Los Angeles has worked to their advantage. "When we decided to hit some labels and see what they had to say about us, we hit them at a real good time. They liked the fact that we weren't just another band from L.A."

Flotsam And Jetsam spent February of 1987 on a northeast U.S. tour with Megadeth, followed in March with a trip to Europe. The band was signed to Elektra in June of 1987 and spent the rest of the year writing and touring.

When the band went into the studio to record *No Place For Disgrace* it was the first time they had a major

label looking over their shoulders. "Elektra gave us their suggestions and we tried all of them. If we didn't like the suggestions we would just do it our way. They didn't force us into anything."

The album contains nine original tracks and an unlikely cover of Elton John's "Saturday Night's Alright For Fighting." In addition to their louder-and-faster-is-better sound, Flotsam And Jetsam also explore other genres on the album, including the attractive acoustic guitar introduction to "Escape From Within."

Flotsam And Jetsam, although younger and faster than the heavy metal veterans that they cite as influences, can lay claim to having some big name veterans as fans. "Alice Cooper [who also makes his home in Phoenix] loves us, and everytime we play and Rob Halford [of Judas Priest] is in town, he checks us out."

Flotsam And Jetsam are hopping into their own tour bus and spreading the speed-metal message across the U.S. Check 'em out.

Capitol Intros Stereo Disk Line

HOLLYWOOD—Capitol Records will introduce its initial line of stereo packages August 18th with a ten popular and five classical disk release.

Capitol stereo records will be priced at a dollar more per record than corresponding monaural albums. Also, the stereo record number is the same as the corresponding monaural album. However, for stereo records, the letter "S" is added to the monaural prefix. For example, a "T" album, which usually retails for \$3.98, will bear the stereo prefix "ST" and will usually retail for \$4.98. A \$4.98 "P" monaural album will usually be a \$5.98 "SP" stereo package. The Capitol stereo story will be told in a new full-color inner sleeve.

The following is the initial Capitol pop stereo: "The Stereo Disk"—"Stars In Stereo"; "Big Band Stereo"; "The King And I"—soundtrack; "Ports Of Pleasure"—Les Baxter; "Sea Of Dreams"—Nelson Riddle; "Les Brown Concert Modern"; "Selections From 'South Pacific'"—Fred Waring And His Pennsylvanians; "Songs From 'St. Louis Blues'"—Nat "King" Cole; and "Burnished Brass"—George Shearing (new release).

The classical stereos include: Britten: Young Person's Guide To The Orchestra—Dohnanyi; Variations On A Nursery Tune—Felix Slatkin Conducting The Concert Arts Orchestra; Holst: The

Planets—Leopold Stokowski; "Starlight Chorale"—Roger Wagner Chorale And The Hollywood Bowl Symphony Orchestra; "The Sound Of Wagner"—Concert Arts Orchestra—Directed By Erich Leinsdorf; "La Belle France"—Carmen Dragon.

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- 10 **★RICKY NELSON**
RICKY NELSON (Imperial IMP 9050 * IMP-158)

Mathis Signs New Columbia Contract

NEW YORK—Johnny Mathis has signed a new long term contract with Columbia Records, according to an announcement by Goddard Lieberman, president of the company.

"In the present era of short-lived success and quick turnover of artists, we are particularly gratified with the progress of Johnny Mathis, who, despite his youth, is building a solid career with one hit album and single record after another. He will emerge as one of the great entertainers of our time. Columbia is proud to have discovered Johnny Mathis, to have contributed to his development and to continue its association with him."

The 23-year old star was signed by Columbia late in 1955. He made his record debut in 1956 with an LP titled "Johnny Mathis." In less than two years, Mathis has sold more than a million albums. His hit single records in-

clude two million-sellers—"Chances Are" and "It's Not For Me To Say."

This week Mathis makes his debut at the Sands Hotel in Las Vegas, culminating a triumphant tour of top nightclubs from Coast to Coast, including the Fountainbleau in Miami Beach, the Copacabana in New York, the Crescendo in Hollywood, the Latin Casino in Philadelphia, Blinstrub's in Boston, the Chase Hotel in St. Louis, and the Fairmount Hotel in his native city, San Francisco.

Top 10 Singles

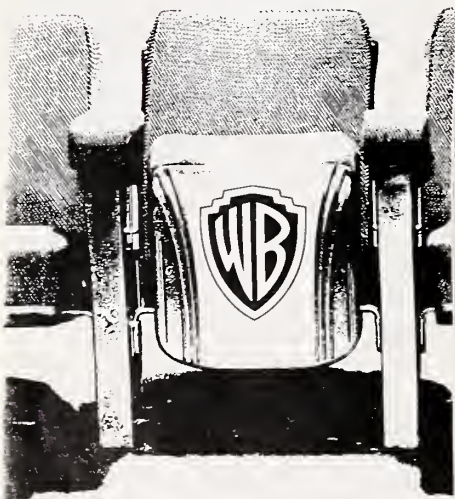
- 1 - **PATRICIA**
Perez Prado (RCA Victor)
- 2 - **SPLISH SPLASH**
Bobby Darin (Atco)
- 3 - **YAKETY YAK**
Coasters (Atco)
- 4 - **HARD HEADED WOMAN**
Elvis Presley (RCA Victor)
- 5 - **POOR LITTLE FOOL**
Ricky Nelson (Imperial)
- 6 - **WHEN**
Kalin Twins (Decca)
- 7 - **REBEL-'ROUSER**
Duane Eddy (Jamie)
- 8 - **PURPLE PEOPLE EATER**
Sheb Wooley (MGM)
- 9 - **LEFT RIGHT OUT OF YOUR HEART**
Patti Page (Mercury)
- 10 - **ONE SUMMER NIGHT**
Dandleers (Mercury)

Johnny Cash Signs With Columbia

NEW YORK—Johnny Cash, one of the top country artists, will record for Columbia Records, effective August 1st.

The former Sun Records performer has had a long-string of hits to his credit, including the current country number one seller, "Guess Things Happen That Way." In the recent Cash Box Country Disk Jockey Poll, the songster walked away with top honors in two departments. He was named as the "most programmed male vocalist" and his "Ballad Of A Teenage Queen" was voted the "most programmed record." His initial move into the dual-mart, country-pop area was with "I Walk The Line." Other big chart-riders included "Home Of The Blues," "Next In Line," "There You Go" and "Train Of Love."

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Joan Armatrading

TONES FROM JOAN'S BONES - "People listen to my records because they think I've suffered," says Joan Armatrading. "They think I understand all the complicated emotions involved in relationships. I'm an agony aunt. Actually, I haven't suffered at all. My songs are rarely autobiographical. It's just that I've been a loner, one of life's observers. Even as a child I'd never join in a playground, I'd always be on the outside looking at the games. I've seen rows in airports and restaurants and turned them into songs."

Armatrading claims only one song, "Words," from the new album *The Shouting Stage*, was written from personal experience. But somehow I doubt she is as even-keeled as she says she is. After all, she does walk at least 10 miles every day and is a virtual country recluse. She has recently opened a stud farm, but has not got 'round to buying any horses. She doesn't ride herself, but aims to study genetics.

The new album will be accompanied by a short world tour. It has taken Armatrading years to get over her shyness. She is no longer afraid of the stage, but finds touring exhausting and debilitating and so will not lengthen the process.

"Looking back, I realize that the last few albums were completed far too quickly because I was under pressure. But I've taken my time with this one and I'm very pleased with it."

She acknowledges that her audiences are largely female, but claims men write to her saying how they use her lyrics in love letters to their girlfriends.

"I'm very flattered; it means my songs are realistic, even though I didn't have to live them. What a neurotic mess I'd be if I had gone through all the tortures I sing about.

"I don't think men understand my lyrics in the same way as

women. They couldn't possibly. They do not have the emotional capacity; after all, men and women are built differently. Women do not have the physical strength and men do not have the emotional strength."

SIS - Bros fever remains as high-pitched as ever. Drumming twin Lukas Goss's girlfriend is Shirley Lewis, sister of singer Linda. Shirley's own debut single, "Romantic," is being greeted with mixed emotions. Half the Bros fans want to lynch her, and the other half have rushed out to buy her records and follow her into shops, helping her buy her ripped 501s.

"After all I'm just another Brosette. Before I met Lukas I used to wear stretched denims. Now I've adopted his look - the ripped jeans, the Doc Martens shoes and the leather jackets. I don't mind that millions of screaming girls all look like me. I like it when they follow me shopping. They ask me to sign their clothes and give me little notes to pass to Luke. It's the least of my worries. In the beginning, I really had to win them over. I was receiving death threats by the dozen from jealous teenagers."

Bros are the biggest teen group since Duran Duran and may end up even bigger. They have just achieved their first number one, "I Owe You Nothing," but even that is not representative of the absolute mayhem they have caused. If they dare to make a public appearance, you can be sure besieging 13-year-olds are not far off, usually accompanied by the sirens of ambulances picking up the casualties. Young girls are reported to have sold off all of their possessions and given up their homes to raise money to accompany them on every date of their UK tour.

They are good at what they do, but not that good. The songs are pleasant enough, even after they have saturated the airwaves for the past few months. And Matt's voice is truly one of pop's greatest, but that's not what those girls really like.

DECKER DECKED - T'Pau's Carol Decker has cancelled all plans for touring next year because rumor has it a mini-Decker is on its way. She is the longtime live-in partner of the group's guitarist Ronnie Rogers.

Chrissy Iley

England's Top 10

TOP 10 SINGLES

1. *The Twist (Yo Twist)* - Fat Boys & Chubby Checker - Urban
2. *Nothing's Gonna Change My Love For You* - Glen Medeiros - London
3. *I Owe You Nothing* - Bros - CBS
4. *Push It/Tramp* - Salt 'N' Pepa - London/Champion
5. *Tribute (Right On)* - Pasadenas - CBS
6. *In The Air Tonight '88* - Phil Collins - Virgin
7. *Boys* - Sabrina - Ibiza
8. *Fast Car* - Tracy Chapman - Elektra
9. *Breakfast In Bed* - UB40 with Chrissie Hynde - DEP International
10. *Tougher Than The Rest* - Bruce Springsteen - CBS

TOP 10 ALBUMS

1. *Tracy Chapman* - Tracy Chapman - Elektra
2. *Idol Songs - 11 Of The Best* - Billy Idol - Chrysalis
3. *Push* - Bros - CBS
4. *Roll With It* - Steve Winwood - Virgin
5. *Tango In The Night* - Fleetwood Mac - Warner Bros.
6. *Niteflite* - Various Artists - CBS
7. *Dirty Dancing* - Original Motion Picture Soundtrack - RCA
8. *Heavy Nova* - Robert Palmer - EMI
9. *Heaven On Earth* - Belinda Carlisle - Virgin
10. *The Collection* - Barry White - Mercury

Italy's Top 10

TOP 10 SINGLES

1. *Gimme Five* - Jovanotti - Ibiza/CBS
2. *Tell Me* - Nick Kamen - WEA
3. *Stay On These Roads* - a-ha - WEA
4. *I'm Not Scared* - Eighth Wonder - CBS
5. *Every Girl And Boy* - Spagna - CBS
6. *Reckless* - Afrika Bambaata & UB40 - EMI
7. *Alphabet St.* - Prince - Paisley Park/WEA
8. *A Caus' Des Garcons* - A Caus' Des Garcons - WEA
9. *Andamento Lento* - Tullio De Piscopo - Bagaria/EMI
10. *Gimme Hope Jo' Anna* - Eddy Grant - EMI/Parlophone

TOP 10 ALBUMS

1. *Dalla/Morandi* - Lucio Dalla & Gianni Morandi - BMG Ariola/RCA
2. *Lovesexy* - Prince - Paisley Park/WEA
3. *Stronger Than Pride* - Sade - Epic/CBS
4. *Jovanotti For President* - Jovanotti - Ibiza/CBS
5. *Freeway Estate '88* - Various Artists - WEA
6. *Stay On These Roads* - a-ha - WEA
7. *...Nothing Like The Sun* - Sting - PolyGram/A&M
8. *Fearless* - Eighth Wonder - CBS
9. *Fisiognomica* - Franco Battiato - EMI
10. *Push* - Bros - CBS

Prince Holds Court In Europe

BUDAPEST - Prince's *Lovesexy* (July 15-17, 19-20), London Tour has begun its long, slow march (Wembley, July 25&26, 28&29, August 1&3), Helsinki (August 7&8), Stockholm (August 10&11), Hamburg (August 14), and Rotterdam (August 17-19). The tour - with a band made up of Sheila E, Dr. Fink, Boni Boyer, Miko Weaver, Levi Seacer Jr., Eric Leeds, Atlanta Bliss, and Cat - will make it stateside in the 12th before shoving on to Milan September.

SINGLE RELEASES

OUT OF THE BOX

BELINDA CARLISLE

I Feel Free (4:20) - MCA (MCA-53377) - Unichappell Music, Inc./BMI - J. Bruce-P. Brown - Producer: Rick Nowels

Rick Nowels and company here have put together a terrific track of this Jack Bruce classic song. You get an imploding kind of sensation listening to this version. Hard crunching guitars keep this platter driving ferociously ahead. It's great to hear this kind of tune revived. Carlisle makes her presence known. From her smash LP *Heaven On Earth*, has AOR possibilities.



OUT OF THE BOX

POISON

Fallen Angel (3:57) - Capitol (P-B-44191) - Sweet Cyanide Music adm. by Willesden Music Inc./BMI - B. Dall-C.C. DeVillie-B. Michaels-R. Rockett - Producer: T. Werman

From their LP *Open Up And Say... AHH*. Once again the boys bash and thrash their way through a good tune about the small-town girl gone bad in the big city. They have the ability to rock the house down while keeping dynamic control and a clear vision. Should thrive on AOR, wherever metal lives.



OUT OF THE BOX

PETER CETERA

One Good Woman (4:06) - Warner Bros. (7-27824-A) - Fall Line Orange Music/ASCAP-Johnny Yuma Music-BMI - P. Cetera-P. Leonard - Producer: P. Cetera-P. Leonard

Peter Cetera has a sound that evokes memories. His Chicago hits defined a kind of melodic pop that at the time seemed trite to some, but in retrospect was rich and melodic. The tradition continues here, providing some more solo brilliance in this lovely self-penned song. Should thrive on CHR, AOR across the board.



OUT OF THE BOX

LISA LISA & CULT JAM (With Full Force)

Go For Yours (4:02) - Columbia (38-07982) - Forceful Music adm Willesden Music Inc. Willesden Music Inc.-Warner Tamerlane Pub. Corp./BMI - Full Force - Producer: Full Force

This is a high spirited romp through funk-dom, featuring the great writing and production acumen of Full Force on the track. From the original motion picture soundtrack for *Caddyshack II*, there is a spirited interplay between vocal parts that make this an exciting listen.



FEATURE PICKS

BOZ SCAGGS - Cool Running (4:13) - Columbia (38-07981) - Presidio Music-Kichelle Music/ASCAP Johnny Yuma Music/BMI - B. Scaggs-D. Williams-P. Leonard - Producer: Bill Schnee

A wonderfully measured exotic-feeling track, featuring some nice vocal sampling and cool-as-ice backgrounds for a subtle and engaging lead by Boz. **STRYPHER** - Always There For You (4:11) - Enigma (B-75019) - Stryper Music/BMI - Stryper - Producer: M. Lloyd-Stryper

Nothing overtly Christian here, just a solid rocker with a great melody. **MIDNIGHT OIL** - The Dead Heart (5:10) - Columbia (38-07964) - Sprint Music PTV Ltd./APRA adm Warner Tamerlane Pub. Corp./BMI - Midnight Oil - Producer: W. Livesey & Midnight Oil

Another lament for the indigenous man. Once again they combine melody with passion to create a mesmerizing piece. Outstanding. AOR.

BARDEUX - Bleeding Heart (3:20) - Enigma (EPRO-106) - Bug Music/BMI - Moet-Smith - Producer: Jon St. James

Easy grooving, light vocals, dance track, great look, hit record.

JERMAINE STEWART - Get Lucky (3:45) - Arista (AS1-9714) - Eee Bee Songs Ltd./PRS Adm. WB Music Corp/ASCAP Rare Blue Music Inc./ASCAP - Brown-Climie - Producer: J. Knight-A. Zigman

A shuffling feel and a strong vocal highlight this fine track.

ANDY LEEK - Please, Please (4:39) - Atlantic (7-89054) - Hit & Run Music Pub. Inc./ASCAP - A. Leek - Producer: G. Martin

A fluid voice and excellent lyrics highlight this George Martin-produced, latin-tinged tune.

LITA FORD - Back To The Cave (3:38) - RCA (8640-7-RAC) - Chapman Publishing Enterprises adm. Arista Music Inc.-Lisabella Music/ASCAP - M. Chapman-L. Ford - Producer: M. Chapman

Lita is back where she belongs... doing solid, mean, snarling rock. Huge guitar sound by producer Chapman.

TIMES TWO - Cecilia (3:40) - Reprise (PRO-S-3203) - Paul Simon Music/BMI - P. Simon-J. Cesar - Producer: J. King

Techno-remake of this Simon and Garfunkel classic should hit across the board.

INCORPORATED THANG BAND - Body Jackin' (3:56) - Warner Bros. (7-28321) - X-O-Skeletal Pub.-Warner Tamerlane Pub. Corp./BMI - G. Clinton-J. Fiddler-W. Collinsr - Producer: G. Clinton

(Last week this record was incorrectly called "The Tackheads") Medium funk, music to crack your back by. Urban, dance formats.

GRANDMASTER FLASH AND THE FURIOUS FIVE - Magic Carpet Ride (3:59) - Elektra (7-69380) - Trousdale Music Pub. Inc./BMI - J. Kay-R. Moreve - Producer: G. Flash

A rappin', funky, rocking remake. Should score urban, AOR. Smash potential.

RECORDS TO WATCH.

THE DAZZ BAND - Single Girls (4:12) - RCA (8676-7-RAA) - SBK April Music Inc.-Dazzberryjam Music/ASCAP SBK Blackwood Music Inc. Toy Band Music Inc./BMI - B. Harris-I. Ledesma - Producer: B. Harris

JUNIOR - Say That You Care (3:59) - London (886 331-7 DJ) - Colgems-EMI Music Inc.-Monte Moir Music-ASCAP - Junior-M. Moir - Producer: M. Moir

BLUE ZONE U.K. - Jackie (3:27) - Arista (AS1-9725) - Billy Steinberg Music/ASCAP Denise Berry Music - Steinberg-Kelly - Producer: P.S. O'Duffy

DOKKEN - So Many Tears (4:03) - Elektra (7-69379) - WB Music Corp. Megadude Music-E-A Music Inc./ASCAP - Dokken-Lynch-Pilson - Producer: N. Kernon

ALBUM RELEASES

OUT OF THE BOX

BRIAN WILSON

Brian Wilson - Sire/WB (25669-1) - Producer: B. Wilson

This is perhaps the most astounding record of the year, not solely for its musical virtues, which are plentiful, but for the fact that a man who has done so little in the last twenty years can produce a record that rivals his best work with the Beach Boys. Wilson's triumph is both musical and personal. Musically, he returns to the textured, harmonic sweetness of *Pet Sounds*, with the trademark surf harmonies and sleigh-bell percussion.



OUT OF THE BOX

PATTI SMITH

Dream of Life - Arista (AL 8453) - Producers: F.S. Smith-J. Iovine

This is one of the most anxiously awaited records of the decade, and Smith has risen to the challenge. Her tone is perhaps a bit more meditative here, even hopeful at times, since the happy life she shares with husband/producer Fred Sonic Smith is a prominent theme; but on the soaring, anthemic "People Have the Power," the Stonesy "Up There Down There," and the chimey "Looking For You," she confirms her status as the punk madonna.



OUT OF THE BOX

STEVE FORBERT

Streets of This Town - Geffen (24194) - Producer: G. Tallent

This extraordinary singer/songwriter returns with a rock-solid collection that ranges from lingering folk (the lovely "Search Your Heart") to troubadour toe-tappers (the title track) to sassy roots-rock ("As We Live and Breathe," "Wait a Little Longer"), all of it enlivened by his uniquely human voice and lyric insight. Alternately reminiscent of Bob Dylan, Marshall Crenshaw and John Mellencamp, Forbert at his best is equal to any of them.



NEW AND DEVELOPING

THE PRIMITIVES

Lovely - RCA (8443-1-R) - Producers: P. Sampson-C. Leon-M. Wallis

The new-wave female vocal sound that was popularized by Blondie is back with a vengeance on this superb new album, already a sensation in Britain. The harmonies and hooks are seamless, the beat irresistible, and the production seasoned with psychedelic/post-punk flourishes like sitar and feedback *a la* the Jesus and Mary Chain. The single, "Crash," is bubblegum the way we dream about it.



FEATURE PICKS

RANDY TRAVIS - *Old 8 x 10* - Warner Bros. (25738-1) - Producer: K. Lehning

Country music's most popular "new traditionalist" offers an album of gentle pleasures, highlighted by his immaculately smooth vocals and solid backwoods instrumentation. The country-blues "Honky Tonk Moon" is tremendous.

PERE UBU - *The Tenement Year* - Enigma (D1-73343) - Producers: P. Hamann-Pere Ubu

Cleveland, Ohio's avant-garde noisemakers return with their first new recording in six years, a playfully fractured collection of honks and squeals and abrupt tempo changes. Heap big fun, with a huge talent behind it.

FATAL FLOWERS - *Johnny D. Is Back!* - Atlantic (81872-1) - Producer: M. Ronson

The rise and fall of an aging rocker is the loose framework for the new album by this Dutch guitar quartet. Producer Mick Ronson gives it the glam feel of Bowie or T. Rex, with some stylistic variety and a modern edge.

REASONS UNKNOWN - *4 Reasons Unknown* - Epic (BFE 40667) - Producer: D. Bendeth

4 Reasons Unknown combine dramatic synth textures with soft-metal dynamics, the epic vocal sweep of U2 and just a hint of Prince-style guitar funk to produce an eminently commercial sound.

THE FOUNTAINHEAD - *Voice of Reason* - China/PolyGram (835 719-1) - Producer: P. Hardiman

This British duo layers lyrical guitar figures over skiffly dance rhythms and insistent synths. The result is a seductive, modern sound that straddles the AOR and CHR sensibilities.

GARY WRIGHT - *Who I Am* - Cypress/A&M (YL 0111) - Producers: W. Davis-G. Wright

The ol' dream weaver returns with a finely crafted synth-art-dance-rock record that sounds, at times, as hitworthy as Foreigner. The title track incor-

porates South Indian violin and percussion in a unique way.

ASLAN - *Feel No Shame* - Capitol (C1-48989) - Producer: M. Glossop

Dublin's Aslan foregoes synthesizers for a soaring, energetic guitar-rock sound with abundant hooks, athletic vocals and surprising moments of sweetness and texture. A welcome surprise.

THE ESCAPE CLUB - *Wild Wild West* - Atlantic (81871-1) - Producer: C. Kimsey

This British quartet is an interesting amalgam of guitar-rock influences that seem to include the Rolling Stones, Led Zeppelin and Elvis Costello (honest), delivered in a funk-sassy dance style that could score big with INXS fans.

SCHOOLLY D - *Smoke Some Kill* - Jive/RCA (1101-1-J) - Producer: Schoolly D

The meanest and streetest of the big-league rappers, Philadelphia's Schoolly D goes straight for the throat here, and it works all too well. Shamelessly great: "No More Rock 'N' Roll," a virtual declaration of war.

IN TUA NUA - *The Long Acre* - Virgin (90948-1) - Producer: D. Dixon

Ireland's In Tua Nua have a sound that melds traditional Irish textures with sweet pop harmonies and the big, expressive vocals of Leslie Dowdall. Producer Don Dixon nicely balances the Gaelic and mainstream-rock elements.

PATTI AUSTIN - *The Real Me* - Qwest/WB (25696-1) - Producer: D. Pack

Songstress Patti Austin covers swing material and torch songs by Cole Porter, Duke Ellington, George Gershwin and others on this delightfully elegant throwback to the golden age of song. Bravo.

ROBBEN FORD - *Talk To Your Daughter* - Warner Bros. (25647-1) - Producers; S. Ferguson-R. Ford

The guitar virtuoso offers a platter of rock and blues that goes from medium cool to red hot. Besides his effortlessly swingin' guitar playing, Ford also handles the vocals, in a nice tenor.

RECORDS TO WATCH

GWEN GUTHRIE - *Lifeline* - Warner Bros. (25698-1) - Producer: G. Guthrie
 JAMES "D-TRAIN" WILLIAMS - *In Your Eyes* - Columbia (BFC 40914) - Producers: H. Eaves-J. Williams

DEATHANGEL - *Frolic Through the Park* - Enigma (D1-73332) - Producers: D. Vain-R. Cavestany-A. Galeon

WINGER - *Winger* - Winger - Atlantic (81867-1) - Producer: B. Hill

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	DON'T BE CRUEL (MCA MCA 53327)	Bobby Brown	6	9	51	1-2-3 (Epic 34-07921)	Gloria Estefan and the Miami Sound Machine	54	4
2	ROSES ARE RED (MCA MCA-53177)	The Mac Band Featuring The McCampbell Brothers	5	2	52	THAT'S THE TICKET (Mercury/Polygram 888 917-7)	Cash Flow	57	4
3	IF IT ISN'T LOVE (MCA MCA-53264)	New Edition	7	8	53	SHAKE YOUR THANG (Next Plateau KF-319)	Salt-N-Pepa (Featuring E.U.)	71	3
4	SIGN YOUR NAME (Columbia 38-07911)	Terrence Trent D'Arby	8	9	54	MONKEY (Columbia 38-07941)	George Michael	59	3
5	PARADISE (Epic 34-07904)	Sade	1	11	55	MARY, MARY (Profile PRO 5211)	Run-D.M.C.	60	3
6	THE RIGHT STUFF (Wing/PolyGram 887 386-7)	Vanessa Williams	3	10	56	ANOTHER PART OF ME (Epic 34-07962)	Michael Jackson	64	2
7	OFF ON YOUR OWN (GIRL) (Warner Bros 7-27870)	Al B. Sure	11	7	57	DIRTY DIANA (Epic 34-07739)	Michael Jackson	34	13
8	MAMACITA (Atlantic 7-89078)	Troop	14	9	58	WHEN I FALL IN LOVE (EMI-Manhattan B-50138)	Natalie Cole	69	4
9	KNOCKED OUT (Virgin 99329)	Paula Abdul	15	10	59	LITTLE WALTER (Wing 887 385-7DJ)	Tony Toni Tone	37	15
10	GROOVE ME (Uptown/MCA 53300)	Guy	17	11	60	CRAZY (Atlantic 7-89068)	Miki Howard	68	3
11	I CAN'T COMPLAIN (Capitol B-44148)	Melba Moore (Duet With Freddie Jackson)	9	9	61	DON'T BELIEVE THE HYPE (Def Jam 4-07934)	Public Enemy	DEBUT	
12	I'LL PROVE IT TO YOU (Columbia 38-07774)	Gregory Abbott	4	12	62	WHAT CHA GONNA DO (RCA 8328)	Theresa	63	5
13	LOOSEY'S RAP (Reprise 7-27885)	Rick James	20	6	63	EVERYTHING YOUR HEART DESIRES (Arista AS1-9684)	Hall & Oates	38	15
14	THE COLOUR OF LOVE (Jive/Arista JS1-9707)	Billy Ocean	18	8	64	GLAM SLAM (Paisley Park/Warner Bros 7-27806)	Prince	72	2
15	I'M REAL (Scotti Bros/CBS ZS4 07783)	James Brown	5	12	65	YOU AND I (Columbia 38-07678)	Earth, Wind & Fire	76	2
16	SYMPTOMS OF TRUE LOVE (Capitol B-44140)	Tracie Spencer	16	12	66	GET LUCKY (Arista 1-9714)	Jermaine Stewart	75	3
17	WORK IT (Epic 34-07902)	Teena Marle	24	8	67	SLAM (Reprise/Warner Bros 7-27857)	David Sanborn	DEBUT	
18	OFF THE HOOK (EMI-Manhattan 50132)	RJ's Latest Arrival	22	9	68	TAKE YOUR TIME (MCA 53362)	Pebbles	79	2
19	FOREVER YOURS (Epic 34-07900)	Tony Terry	29	8	69	AIN'T MY LOVE ENOUGH (EMI-Manhattan 56090)	Pieces Of A Dream	73	3
20	WATCHING YOU (Virgin/MCA 53304)	Loose Ends	27	5	70	FALLING ALL OVER AGAIN (Polydor/PolyGram 887 480-7)	Carl Anderson	74	2
21	JOY (Asylum 7-6941)	Teddy Pendergrass	10	14	71	TEASE ME (Virgin 99303)	Gary Taylor	DEBUT	
22	LET ME TAKE YOU DOWN (Motown 1934MF)	Stacy Lattisaw	13	12	72	NO RESPECT (Jive/RCA 1116-7-J)	Kool Moe Dee	77	2
23	SHOOT 'EM UP MOVIES (Solar/Capitol B 70023)	The Deele	12	11	73	BORN NOT TO KNOW (Wing/PolyGram 887 680-7)	Tony! Toni! Toné	DEBUT	
24	YOUR LOVE IS SO DEF (Columbia 38-07920)	Full Force	33	6	74	PERSONALITY (EMI-Manhattan 50136)	Najee	83	2
25	COMING TO AMERICA PART I (Atlantic 7-99320)	The System	32	9	75	STATIC (Scotti Bros/CBS ZS4 07975)	James Brown	DEBUT	
26	ONE MORE TRY (Columbia 38 07773)	George Michael	19	14	76	GO FOR YOURS (Columbia 38 07982)	Lisa Lisa & Cult Jam	DEBUT	
27	MOST OF ALL (MCA MCA 53258)	Jody Watley	21	13	77	STRAIGHT FROM THE HEART (Total Experience 101)	The Gap Band	85	2
28	IT'S GONNA TAKE ALL OUR LOVE (MCA MCA-53351)	Gladys Knight And The Pips	31	6	78	HELLO BELOVED (Mercury/PolyGram ???)	Angela Winbush	DEBUT	
29	SUPERSONIC (Ruthless/Atco 7-99328)	J.J. Fad	23	7	79	IT TAKES TWO (Profile PRO 7186)	Rob Base & D.J. E-Z Rock	40	7
30	NICE 'N' SLOW (Capitol 44171)	Freddie Jackson	35	3	80	LAY YOUR BODY DOWN (Kru Cut/Skam 45009)	THE WORLD CLASS WRECKING CRU	DEBUT	
31	LOVE WILL SAVE THE DAY (Arista AS1-9720)	Whitney Houston	65	4	81	MARC ANTHONY'S TUNE (CoolTempo/Chrysalis VS4 43238)	Tyka Nelson	41	10
32	PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	25	12	82	BETTER DAYS (Blue Note/EMI-Manhattan 50119)	Diane Reeves	58	8
33	THAT GIRL WANTS TO DANCE WITH ME (Epic 34-07793)	Gregory Hines	36	7	83	JUST GOT PAID (Columbia 38-07744)	Johnny Kemp	42	16
34	SHAKE YOUR BODY (Capitol P-B-44178)	Suavé	39	5	84	THE LOVERS (Tubu/CBS ZS4 07795)	Alexander O'Neal	46	9
35	SHOULD I SAY YES? (Atlantic 7-89108)	Nu Shooz	26	13	85	IT'S A COLD, COLD (King Jay/Warner Bros 7-28101)	Club Nouveau	62	13
36	EVERY SHADE OF LOVE (A&M AM 1214)	Jessie Johnson	43	6	86	FLIRT (EMI-Manhattan B-50101)	Evelyn King	48	17
37	YOU GOT TO CHILL (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	28	10	87	TIRED OF BEING ALONE (Motown 1931MF)	The Right Choice	66	15
38	ALPHABET ST. (Paisley Park/Warner Bros. 7-27900)	Prince	30	13	88	MOVE SOMETHIN' (Luke Skywalker GR 112)	2 Live Crew	67	9
39	HUSBAND (Elektra 7-69396)	Shirley Murdock	DEBUT		89	GET IT (Motown 1930MF)	Stevie Wonder & Michael Jackson	49	14
40	K.I.S.S.I.N.G. (Gwest/Reprise 7-27928)	Sledah Garrett	45	5	90	MY LOVE (Columbia 38-07781)	Julio Iglesias Featuring Stevie Wonder	70	6
41	MAKE IT LAST FOREVER (Vintertainment/Elektra 7-69386)	Keith Sweat (Duet With Jacqui McGhee)	56	3	91	BLUEBERRY GOSSIP (A&M 1204)	Ta Mara & The Seen	78	10
42	ONCE, TWICE, THREE TIMES (Elektra 7-69390)	Howard Hewett	47	5	92	NO PAIN, NO GAIN (Vision/Ms. B. 4501)	Betty Wright	81	19
43	SALLY (Tommy Boy 912)	Steatsonic	DEBUT		93	DIVINE EMOTIONS (Reprise/Warner Bros 7-27967)	Narada	87	16
44	SENDING OUT AN S.O.S. (Island 7-99336)	Will Downing	44	8	94	MAKE IT REAL (MCA MCA 53311)	The Jets	84	9
45	IN YOUR EYES (Columbia 38-07930)	James "D-Train" Williams	50	4	95	SWEAT (Track Record TRK 58815-7)	The Ohio Players	80	6
46	THE TWIST (Tin Pan Apple/Polydor 887 571-7)	Fat Boys	61	4	96	SOMETHING YOU CAN FEEL (Jive/RCA 1111-7)	Millie Jackson	82	10
47	INDIAN GIVER (44 07820)	Rainy Davls	51	6	97	RUN'S HOUSE (Profile Pro-5202)	Run-D.M.C.	88	13
48	I'LL ALWAYS LOVE YOU (Arista AS1-9700)	Taylor Dayne	53	5	98	DAYDREAMING (Warner Bros. 7-27917)	Morris Day	86	13
49	ROLL WITH IT (Virgin 7-99326)	Steve Winwood	52	6	99	VIBE ALIVE (Columbia 38-07718)	Herbie Hancock	89	14
50	KISS SERIOUS (Motown 1935MF)	Chico DeBarge	55	4	100	MERCEDES BOY (MCA MCA 53279)	Pebbles	92	19

Guest Commentary

Rap Demographics: Not As Young As You Think

By Glen Ford

NEW YORK – As syndicators of the two-hour, weekly barter program "Rap It Up"—the first and only show of its kind—our biggest hurdle has been to overcome a myth, that the rap audience is composed almost exclusively of teens and between, who are notoriously short of expendable income. This myth is repeated with such regularity that it has become an accepted truth, despite lack of any hard supportive data, and in the face of common sense evidence to the contrary. So, let's explode the misconception, before it does further damage to artists' careers ("they only appeal to kids") and to programs like "Rap It Up" ("were looking for older 'demos' on our station"). Rap has matured, and so has its listenership.

There is, of course, no question that rap is now THE music of urban youth. But young adults, men and women who grew up with hip-hop and now have money to spend, make up a substantial part of rap's multi-million member posse. Rap-oriented nightclubs serving drinking-age crowds are proliferating all across the country. And the artists themselves are aging at precisely the same rate as the rest of us. Grandmaster Flash, Kurtis Blow and Ice-T haven't been asked to present ID at the saloon door for many, many years.

It is true that younger teenagers and between (11-to-13 year-olds) tend to light up the telephones of local radio stations, demanding rap, in disproportionate numbers. But hyperactivity on the telephone has always been a childhood characteristic, and is no barometer of actual audience tastes. People in the lower range of teens simply have little else to do but badger DJs to play their musical fixations of the moment. Older listeners have more serious concerns (spouses, car notes, work), while often sharing younger people's tastes in records.

Indeed, the conventional wisdom that relegates rap to the narrowest, least sought-after demographic boundaries (inner-city youth with virtually no income) defies logic, and also flies in the face of all the basic tenets of sociology and even anthropology. Rap has been a strong, national musical phenomenon since at least the early '80s. Teenagers who were hooked back then are breadwinners today. It takes a fantastic leap of logic to assume that, at some magic cutoff age like, say, 20, the rap audience is transformed, miraculously and en masse, into Anita Baker fans, discarding hip-hop in the process.

Imagine, if you will, that such a ridiculous assumption had been

made about the youth who were turned on by early '60s R&B; that, somehow, with the passing of time, followers of Smokey Robinson and the rest of the Motown crew would revert to Johnny Mathis and Nat King Cole. Preposterous! Human beings retain the musical tastes and styles that they develop in their formative, teenage years. Once a Smokey fan, always a Smokey fan. The same goes for Duke Ellington, Sam Cooke and Kool Moe Dee.

Common sense, then, dictates that the rap audience is becoming steadily bigger, older, and richer; it could not be otherwise. Therefore, rap programming will continue, year to year, to reach more attractive demographics. This spells increasing success for programs like "Rap It Up," and for programmers who can overcome their own irrational prejudices against the music.

I suspect that many PDs—and an even greater number of station managers, most of whom have little or no on-air experience—are simply uncomfortable with rap; it's not the style of their generation, and they may not feel competent to judge what's good and what's garbage. Let's deal with the reality, not mythology, of radio.

The demographic argument against rap is simply the latest refuge of those who once claimed that hip-hop was merely a fad. That bubble having been burst, those who "dissed" rap switched to claiming that it was solely a New York style. Now, with hip-hop sweeping the South (almost all of the affiliates of "Rap It Up" are in the Southeast), and having some of the most dynamic production companies located below the Mason-Dixon Line, the anti-rappers resort to the common refrain, "Rap listeners are too young. They don't have money to spend." This, too, shall pass because myths cannot stand up against real market forces, and rap is moving ever deeper into the economic fiber of the Black/Urban community with each passing day. It is a permanent fixture of our culture, for the obvious reason that its fans grow older, marry, buy houses, have children, get jobs and, in general, do the same things every proceeding generation has done—including retain their early tastes in music. Programmers who don't understand this simple fact will find that their days in this business are numbered.

Glen Ford is co-host and co-executive producer of the syndicated radio program, Rap It Up.



RUN DMC VISITS V-103 – Profile recording artist RUN DMC recently paid a visit to V-103 radio in Baltimore to promote the "Work Works" program on V-103 and V-103's new TV show "V-TV." Pictured L-R are Russell Simmons; president of Def Jam Records and manager of the group, Jam Master J; Roy Sampson; program director V-103; D. J. RUN; Ed Strickland, promoter and in front is DMC.



FLERTING WITH FORTUNE – Two young businessmen recently announced the formation of Flert Records. Founded earlier this year by c.e.o. Edward Fitch. (L) The 21 year old executive has been doing music production and composing since he was 12 years old. This young company is managed by Fitch, with Mike Davis (R) serving as president. Davis, a youthful veteran of the entertainment business has 15 years of industry experience. Look for many exciting musical projects from this talented duo.



CAPITOL DEBUTS CHAPTER 8 Pictured L-R during a listening session of the final mix on their debut LP on Capitol Records are: group members Vernon Fails; group founder and producer, Michael J. Powell; founding member and producer; Gerald Lyles, Valerie Pinkston and David Washington. (not pictured: Courtlen Hale) The debut single "Give Me A Chance" has just been released with the LP "Forever" scheduled for release August 23rd.



V-103 AWARDS BIG MONEY - Pictured with the latest big money winner during their successful "Winning Check Sweepstakes 2" contest is Roy Sampson (R) program director of the highly rated V-103 in Baltimore. The proud recipient of \$10,000 is Evelyn Barnes.

Redmond Named Vp At Future Records

CHICAGO—Industry veteran Gus Redmond, who started his musical career as a singer, later moving into marketing and promotions working with Tyrone Davis has come full



circle. He was recently appointed to the position of vice president of marketing/promotion for Chicago based Future Records. Redmond was

apart of the promotional efforts that led to several number one records for Davis during his successful stint with Dakar Records. Prior to joining Future Records, he had spent several years operating his own independent marketing and promotion firm. In addition to working with Davis, Gus also was reunited with his long time friend and business associate Leo Graham, vice president of Future Records and Perceal Searcy, president of the label and a very successful Chicago businessman. Redmond spoke very excitedly about the potential of the company and the current project on Davis. I guess you could say the gang at Future Records are "Flashing Back" which happens to be the title of Tyrone's chart climbing debut LP featuring the hot new single "It's A Miracle."

Crush Music Signs Lenny Williams



The newly formed Crush Music (distributed by K-Tel) announced the recent signing of Lenny Williams to the label. Williams formerly was lead singer of the legendary group Tower Of Power and most recently was the featured vocalist on Kenny G's hit recording of "Don't Make Me Wait For Love." Williams' debut release for Crush Music, "Givin' Up On Love," is scheduled for shipment later

this month. Pictured during the formal signing were label principals (L-R) Al Bergamo, senior vice president and general manager, K-Tel Records; Lenny Williams; Joel Newman, president, Crush Music; Sandy Newman, Williams' manager Elston Riddle, director of A&R, Crush Music and Robert Lieberman, chairman and general counsel, Crush Music.

Siedah Garrett

By Bob Long and Brad Buchsbaum

LOS ANGELES - Siedah Garrett's musical credentials read like a fairytale: she beat out 800 other singers at an audition and became a member of Deco, a vocal group that was put together by Quincy Jones for his Qwest Records label; she sang a love duet with Michael Jackson, "I Just Can't Stop Loving You," which was

me, 'How do you feel about everybody always asking you about Michael Jackson and everyone always asking aren't you the girl who sings with Michael Jackson?' And I said, 'Well look, if you want to know the truth, I would much rather be the girl who sang with Michael Jackson, than to be known as the girl who sang



SIEDAH GARRETT

the first single from his *Bad* LP; she co-wrote and sang backup on another Jackson hit, "Man In The Mirror"; and, most recently, Garrett has released her first solo album, *Kiss Of Life*, on Qwest.

Garrett knew at an early age that she wanted to be a star. At age 13 she changed her name to reflect her ambitions. "The name Siedah was given to me to mean shining and starlike. I like that name much better than my original, Debra Christine, which means bee as in bumble."

Garrett's first break came when she was chosen to be a member of Deco. A song she wrote and sang with them, "Do You Want It Right Now," went to No. 3 on the national dance charts.

After Deco disbanded, Garrett spent the next two years writing songs and doing backup vocal work.

Her big break came when Jones played a demo for Michael Jackson of a song Garrett co-wrote with Glen Ballard, "Man In The Mirror." Jackson went on to record the song and he was so impressed with Garrett's voice that he asked her to duet with him on "I Just Can't Stop Loving You."

"I remember a journalist asking

with Pee Wee Herman.

"As a songwriter I am only successful when I have made the listener feel something. Whether it is either happiness or sadness or if I have made the listener think about something in their life and encouraged them to be more reflective, then I have succeeded in what I have set out to do." And successful is just what she has become. Garrett has been able to trade in her small North Hollywood apartment for a house in Malibu and has traded in her banged-up yellow Volkswagon for a new Mercedes convertible.

What does Garrett expect of her future? "Stardom, multi-platinum albums, I see it all!" exclaimed Garrett with unbridled enthusiasm. Her enthusiasm is far from being misplaced. The first single from her debut solo album, "k.i.s.s.i.n.g.," is quickly making its way up the *Cash Box* black singles chart.

With the success of her associations with Quincy Jones and Michael Jackson and with the tremendously favorable reaction her debut solo album is receiving, Siedah Garrett is living proof that happy endings aren't just the stuff of fairytales.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated

(G)	(P)	(NCD)	(G)	(P)	(NCD)
1			1	10	
2			5	10	
3			2	8	
4			4	8	
5			3	32	
6			9	9	
7			11	6	
8			7	8	
9			6	26	
10			10	13	
11			8	9	
12			12	37	
13			13	11	
14			17	5	
15			14	27	
16			15	11	
17			24	7	
18			21	10	
19			16	44	
20			18	33	
21			19	46	
22			20	13	
23					DEBUT
24			22	8	
25			33	4	
26			25	18	
27			27	9	
28			23	15	
29			26	33	
30			28	23	
31			30	5	
32			35	3	
33					DEBUT
34					DEBUT
35			38	8	
36					DEBUT

37	WHITNEY (P)	31	58
38	GOIN' OFF	37	17
39	GET HERE	32	17
40	MOTHER WIT	44	13
41	LISTEN TO THE MESSAGE	41	6
42	LONG LIVE THE KANE		DEBUT
43	OOH YEAH!	29	8
44	TRULY YOURS	49	2
45	DAY BY DAY		DEBUT
46	EVERLASTING (G)	46	52
47	THE REAL CHUCKEEBOO		DEBUT
48	TOLD U SO	48	5
49	I'M IN LOVE	60	2
50	CHARACTERS (P)	34	33
51	WONDERFUL		DEBUT
52	GUY		DEBUT
53	LET IT LOOSE	53	4
54	TRACY SPENCER	58	2
55	TRACY CHAPMAN	55	3
56	MAGIC (G)	39	36
57	TROOP	66	2
58	I'M YOUR PLAYMATE	40	13
59	CONSCIOUS PARTY	42	6
60	MAKES YOU WANNA	62	2
61	TRANSFORMATION	47	3
62	CLOSE UP		DEBUT
63	PERSONAL ATTENTION	36	23
64	FOREVER YOURS	64	30
65	EVERY SHADE OF LOVE	45	12
66	BORN TO MACK	68	2
67	A WOMAN'S POINT OF VIEW		DEBUT
68	FOREVER AND EVER	43	13
69	YOU'RE A PART OF ME	51	14
70	LOVE CONFESSIONS	56	34
71	LOVE IS SUCH A FUNNY GAME	52	26
72	SIMPLE PLEASURES	50	12
73	HEARSAY	59	50
74	SAY IT AGAIN	70	11
75	SOPHISTICATED STREET	73	8

CASH BOX TOP RAP SINGLES

1	MARY, MARY (Profile PRO 5211)	Run-D.M.C.	2	3
2	KEEP RISING TO THE TOP (Realty/Danya 3101)	Doug E. Fresh	1	9
3	VAPORS (Cold Chillin' PRO-S-3088)	Biz Markie	7	9
4	NO RESPECT (Jive/RCA 1056-7)	Kool Moe Dee	5	3
5	BACK BY POPULAR DEMAND (POLYGRAM 870-328-7)	Kurtis Blow	11	2
6	PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J)	DJ Jazzy Jeff & The Fresh Prince	3	10
7	BOYS IN THE HOOD (Ruthless 1004)	Eazy-E	8	4
8	YOU GOT TO CHILL (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	7	10
9	SHAKE YOUR THANG (Next Plateau KF 319)	Salt-N-Pepa (Featuring E.U.)		DEBUT
10	DON'T BELIEVE THE HYPE (Def Jam 4-07934)	Public Enemy		DEBUT
11	RUN'S HOUSE (Profile PRO-5202)	Run-D.M.C.	6	10
12	SALLY (Tommy Boy TB 912)	Stetsasonic	14	11
13	MOVE SOMETHING (Luke Skywalker GR-112)	2 Live Crew	10	10
14	COLOURS (Warner Bros. 0-20936)	Ice T	12	11
15	IT TAKES TWO (Profile PRO 5186)	Rob Base & DJ E-Z Rock	13	10

CASH BOX TOP RAP ALBUMS

1	TOUGHER THAN LEATHER (Profile 1265)	RUN-D.M.C.	1	7
2	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	5	5
3	THE WORLDS GREATEST ENTERTAINER (Danya/reality F 9658)	Doug E. Fresh	2	8
4	HE'S THE DJ, I'M THE RAPPER (Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	4	3
5	MOVE SOMETHIN' (Luke Skywalker XR 102)	2 LIVE CRU	9	8
6	HOW YA LIKE ME KNOW (Jive/RCA 1079-1-J)	Kool Moe Dee	8	9
7	BY ALL MEANS NECESSARY (Jive/RCA 1097-1-J)	Boogie Down Productions	6	11
8	COMING BACK HARD AGAIN (Tin Pan Apple/PolyGram 835-809)	Fat Boys		DEBUT
9	IT TAKES A NATION OF TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy		Debut
10	GOIN' OFF (Cold Chillin'/Warner Bros. 25675)	Biz Markie	8	12

CASH BOX TOP 12" DANCE SINGLES

1	SAYIN' SORRY DON'T MAKE IT RIGHT (Denise Lopez/Vendetta VE 7000)	2	8		
2	THE RIGHT STUFF (Vanessa Williams/Wing/PolyGram 887 386-1)	4	6		
3	SUPERSONIC (J.J. Fad/Dream Team DTR 532)	1	9		
4	PARENTS JUST DON'T UNDERSTAND (D.J. Jazzy Jeff & The Fresh Prince/Jive/RCA 1092-1-JD)	3	10		
5	THEME FROM S-EXPRESS (S-EXPRESS/Capitol V-15377)	6	5		
6	ROSES ARE RED (The Mac Band Featuring The McCampbell Brothers/MCA 53177)				DEBUT
7	KNOCKED OUT (Paula Abdul/Virgin 0-96661)	20	2		
8	RIGHT BACK TO YOU (Ten City/Virgin 0-86574)	8	6		
9	K.I.S.S.I.N.G. (Siedah Garrett/Quest/Warner Bros 0-20912)	21	2		
10	WHATS ON YOUR MIND (Information Society/Tommy Boy TB-911)	12	5		
11	SAY IT'S GONNA RAIN (Will To Power/Epic 49 07589)	18	3		
12	IF IT ISN'T LOVE (New Edition/MCA 23830)	16	2		
13	DON'T BE CRUEL (Bobby Brown/MCA 23861)	26	2		
14	DANCING ON THE FIRE (India/Warner Bros 0-20871)				DEBUT
15	OFF ON YOUR OWN (GIRL) (Al B. Sure/Warner Bros 0-20952)	22	2		
16	ROLL WITH IT (Steve Winwood/Virgin 0-96648)	19	2		
17	I'M REAL (James Brown/Scotti Bros/E.P.A. 429 07805)	15	7		
18	TROUBLE (Nia Peeples/Mercury/PolyGram 870 154-1)	7	12		
19	IT TAKE TWO (Rob Base & D.J. E-Z-Rock/Profile PRO-7186)	20	6		
20	MERCEDES BOY (Pebbles/MCA 23838)	5	13		
21	JUST GOT PAID (Johnny Kemp/Columbia 44 07588)	11	14		
22	YOU GOT'S TO CHILL (E.P.M.D./Fresh/Sleeping Bag FRE 8018)	17	9		
23	EXTRAORDINARY LOVE (Regina/Atlantic 0-86583)	24	3		
24	PRETTY BOYS AND (Rick James Featuring Roxanne Shante/Reprise/Warner Bros 0-20941)				DEBUT
25	WHEN WE KISS (Bardeux/Synthetic/Restless 71306-0)	9	9		
26	LOOSEY'S RAP (Rick James Featuring Roxanne Shante/Reprise/Warner Bros 0-20941)				DEBUT
27	LITTLE WALTER (Tony! Toni! Toné!/Wing/PolyGram 887 385-1)	10	8		
28	ALPHABET ST. (Prince/Paisley Park/Warner Bros.0-20990)	23	10		
29	BEAT DIS (Bomb The Bass/4' th & B' way/Island 462)				DEBUT
30	A LITTLE LOVE (Cee Jay/Next Plateau NP 50074)	27	8		

CASH BOX COUNTRY SINGLES

JULY 23, 1988

		Last Week	Total Weeks		Last Week	Total Weeks
1	DON'T WE ALL HAVE THE RIGHT (Columbia 38-07798)		4	Ricky Van Shelton	4	11
2	TALKIN' TO THE WRONG MAN (Warner Bros. 7-27947)		2	Michael Martin Murphey (with Ryan Murphey)	2	19
3	BABY BLUE (MCA, MCA-53340)		6	George Strait	6	10
4	IF YOU CHANGE YOUR MIND (Columbia 38-07746)		1	Rosanne Cash	1	17
5	SUNDAY KIND OF LOVE (MCA, MCA-53315)		9	Reba McEntire	9	10
6	SET 'EM UP JOE (Columbia 33-07762)		3	Vern Gosdin	3	16
7	DON'T CLOSE YOUR EYES (RCA 6901-7)		10	Keith Whitley	10	13
8	BLUEST EYES IN TEXAS (RCA 8386-7)		13	Restless Heart	13	9
9	WORKIN' MAN (NOWHERE TO GO) (Warner Bros. 7-27940)		5	Nitty Gritty Dirt Band	5	14
10	I'M GONNA LOVE HER ON THE RADIO (16th Avenue B-70414)		12	Charley Pride	12	12
11	THE WANDERER (RCA 8306-7)		15	Eddie Rabbitt	15	8
12	GOODBYE TIME (MCA 53276)		7	Conway Twitty	7	15
13	I'LL GIVE YOU ALL MY LOVE TONIGHT (MCA/Curb 53310)		16	Bellamy Brothers	16	11
14	GIVE A LITTLE LOVE (RCA/Curb 8300-7)		19	The Judds	19	7
15	FALLIN' AGAIN (RCA 6902-7)		8	Alabama	8	14
16	JUST ONE KISS (Epic 34-07775)		17	Exile	17	13
17	I LOVED YOU YESTERDAY (MCA/Curb 53316)		21	Lyle Lovett	21	9
18	A LITTLE BIT IN LOVE (MCA, MCA-53333)		23	Patty Loveless	23	8
19	I COULDN'T LEAVE YOU IF I TRIED (Columbia 38-07918)		25	Rodney Crowell	25	7
20	(DO YOU LOVE ME) JUST SAY YES (Warner Bros. 7-27867)		28	Highway 101	28	6
21	I WILL WHISPER YOUR NAME (RCA 6833-7)		11	Michael Johnson	11	16
22	REAL GOOD FEEL GOOD SONG (Capitol B-44158)		24	Mel McDaniel	24	11
23	I HAVE YOU (MCA, MCA-53218)		26	Glen Campbell	26	8
24	JOE KNOWS HOW TO LIVE (RCA 8303-7)		30	Eddy Raven	30	5
25	GIVERS AND TAKERS (MTM B-72099)		14	Schuyler, Knobloch and Bickhardt	14	13
26	THE GIFT (Warner Bros. 7-27868)		32	The McCarters	32	6
27	IF THE SOUTH WOULD A WON (Warner Bros./Curb 7-27862)		34	Hank Williams, Jr.	34	4
28	THAT'S WHAT YOUR LOVE DOES TO ME (MTM B-72108)		35	Holly Dunn	35	5
29	LOVE OF A LIFETIME (Columbia 38-07747)		18	Larry, Steve, Rudy: The Gatlin Brothers	18	19
30	I SHOULD BE WITH YOU (MCA 53347)		37	Steve Wariner	37	5
31	DON'T GIVE CANDY TO A STRANGER (Mercury/Polygram 870 454-7)		38	Larry Boone	38	5
32	SATISFY YOU (Columbia 38-07757)		20	Sweethearts of the Rodeo	20	18
33	THE RADIO (RCA 8301-7)		33	Vince Gill	33	6
34	THANKS AGAIN (Epic 34-07724)		39	Ricky Skaggs	39	6
35	I STILL BELIEVE (MCA 53312)		22	Lee Greenwood	22	12
36	ADDICTED (Capitol B-44130)		43	Dan Seals	43	5
37	LETTER HOME (Warner Bros. 7-27839)		45	The Forester Sisters	45	4
38	AM I CRAZY? (Mercury/Polygram 870 442-7)		44	The Statler Brothers	44	5
39	BENEATH A PAINTED SKY (Epic 34-07788)		27	Tammy Wynette	27	12
40	WE BELIEVE IN HAPPY ENDINGS (RCA 8632-7)		49	Earl Thomas Conley (Duet with Emmylou Harris)	49	4
41	STREETS OF BAKERSFIELD (Warner Bros./Reprise 7-27964)		48	Dwight Yoakam & Buck Owens	48	2
42	MONEY (RCA 8388-7)		55	K.T. Oslin	55	3
43	I DON'T HAVE FAR TO FALL (MCA 53353)		51	Skip Ewing	51	4
44	I'M DOWN TO MY LAST CIGARETTE (Sire 7-27919)		31	k. d. lang	31	9
45	UNTOLD STORIES (Mercury/PolyGram 870 476-7)		56	Kathy Mattea	56	3
46	IF IT DON'T COME EASY (Capitol B-44142)		29	Tanya Tucker	29	16
47	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVING (MTM B-72109)		58	Becky Hobbs	58	3
48	DON'T THE MORNING ALWAYS COME TOO SOON (Step One SOR 388)		53	Ray Price	53	4
49	HEY LITTLE SISTER (Capitol B-44144)		52	Tom Wopat	52	6
50	MIDNIGHT HIGHWAY (Warner Bros. 7-29952)		36	Southern Pacific	36	15
51	BLUE LOVE (Columbia 38-07943)		60	The O'Kanes	60	3
52	I'M YOUR PUPPET (Airborne ABS 10002)		61	Mickey Gilley	61	2
53	I'M STILL MISSING YOU (Curb CRB 10508)		40	Ronnie McDowell	40	8
54	ASHES IN THE WIND (Curb CRB 10510)		57	Moe Bandy	57	4
55	WE NEVER TOUCH AT ALL (Epic 34-07944)		65	Merle Haggard	65	2
56	STRONG ENOUGH TO BEND (Capitol B 44188)			Tanya Tucker		DEBUT
57	IF IT AIN'T BROKE DON'T FIX IT (MCA 53366)		64	John Anderson	64	2
58	NOBODY KNOWS (Warner Bros. 7-27869)		42	John Wesley Ryles	42	6
59	I WANNA KNOW HER AGAIN (A & M 1215)		62	Wagoneers	62	3
60	TEAR-STAINED LETTER (RCA 8304-7)			Jo-El Sonnier		DEBUT
61	I TOLD YOU SO (Warner Bros. 7-27969)		41	Randy Travis	41	16
62	EVERY TIME YOU GO OUTSIDE I HOPE IT RAINS (Mercury/Polygram 870 362-7)		46	The Burch Sisters	46	8
63	I'LL WALK BEFORE I CRAWL (Columbia 38-07927)		67	Janie Frickie	67	4
64	THE OTHER GUY (Capitol B-44184)		71	David Slater	71	3
65	A BOTTLE OF WINE AND PATSY CLINE (Evergreen EV 1070)		70	Marcia Lynn	70	4
66	I WANTA WAKE UP WITH YOU (Capitol B 44204)			Johnny Rodriguez		DEBUT
67	IF I WERE LOOKING (TIP TRSS54288)		68	Johnny Travis	68	5
68	CALIFORNIA SUNNY BEACH (True TU 90)		72	Dennis Payne	72	4
69	ANYONE CAN BE SOMEBODY'S FOOL (MCA 53374)			Nanci Griffith		DEBUT
70	THE NEW NEVER WORE OFF MY SWEET BABY (Capitol B 44179)			Dean Dillon		DEBUT
71	WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN (16th Avenue B-70418)			Randy Van Warmer		DEBUT
72	SORRY GIRLS (Epic 34-07928)		76	The Goldenes	76	2
73	WISHFUL THINKING (Fresh Squeezed 4504)		77	Grizz Sawbuck	77	4
74	CRY BABY (Evergreen EV 1075)			Joe Stampley		DEBUT
75	HOCUS POCUS (AVM 5-17)		78	Roger Marshall	78	3
76	SHE'S IN LOVE (Nu-Kountry NM 2030)		82	Da-Kota	82	2
77	SHE DOESN'T LIKE THE RAIN (Cypress CYP 8521)		79	Wynd	79	3
78	DADDY'S BIGGEST DREAM (Happy Man HM 814)		84	Ray Pack	84	2
79	OLD FIVE AND DIMER (Axbar AX 6059)		88	Billy D. Hunter	88	2
80	MY HEART'S WAY BEHIND (Comstock COM 1895)		85	Doug Peters	85	2
81	SHE LOOKS LIKE A HEARTACHE (Maxima MRC 1322)			Don Malena		DEBUT
82	HER HEART DON'T BEAT (BGM 50988)		86	Easy Money	86	2
83	WILD TEXAS ROSE (Tall Texan TTR-60)		83	Billy Walker	83	3
84	TEXAS IN 1880 (RCA 6900-7)		47	Foster and Lloyd	47	15
85	IF YOUR MEMORY SERVED ME RIGHT (Caboose 1007)			Christy Gallin		DEBUT
86	FOOTSTEPS (Soundwaves SW 4807)		89	Renee Parks	89	2
87	GOIN' TO WORK (MTM B-72105)		50	Judy Rodman	50	10
88	WITHOUT LOVE (THERE IS NOTHING) (Killer K110)		54	Tony McGill	54	8
89	SATURDAY NIGHT (CBT 03158)			Odessa		DEBUT
90	PARADISE (Playback P1309)			Bonnie Guitar		DEBUT
91	NOW YOU SEE 'EM, NOW YOU DON'T (MTM B-72107)		59	Marty Haggard	59	5
92	SHE DOESN'T CRY ANYMORE (Columbia 38-07779)		63	Shenandoah	63	13
93	HOLLYWOOD HEROES (Discovery Audio Discs dad 4587)		66	Hunter Cain	66	5
94	IN THE MIDDLE OF THE NIGHT (16th Avenue B-70415)		69	Canyon	69	9
95	WITHOUT A TRACE (Capitol/Curb B-44176)		73	Marie Osmond	73	8
96	THE OLD MAN NO ONE LOVES (Epic 34-07913)		74	George Jones	74	3
97	TEN YEARS AGO TODAY (Jam Soc JSR-0001)			Joe Grizzard		DEBUT
98	TOOK IT LIKE A MAN, CRIED LIKE A BABY (Evergreen EV 1074)		75	Kevin Pearce	75	1
99	DIVIDED (Prairie Dust PD8841)		80	Burbank Station	80	3
100	LOST IN AUSTIN (Awesome ASM 119)		81	Kenny Blair	81	4

Nashville News



Ricky Van Shelton experienced a *Wild-Eyed Dream* come true when he became the 64th member of the Grand Ole Opry, long regarded as the pinnacle of country success. The event was a perfect ending for a week full of memories for Shelton at the 1988 Fan Fair celebration. On Monday, he received the Star of Tomorrow award from Music City News readers, then on Tuesday received a standing ovation after his performance on the CBS Records show. In addition, Shelton's gold debut album, *Wild-Eyed Dream* was this

year's #1 seller at the annual event. Shelton is pictured here performing his latest hit "Don't We All Have The Right" after being welcomed to the Opry family by Opry veterans Jack Greene and Roy Acuff. Photo credit: Tim Campbell.



RCA artist Jo-EI Sonnier and actor Judge Reinhold were on location in Nashville recently to shoot "Tear-Stained Letter," Sonnier's first music video. Reinhold, (*Beverly Hills Cop I & II*, *Fast Times at Ridgemont High*, *Ruthless People*), is a long-time friend and supporter of Sonnier's from his days in Los Angeles when he performed as part of Friends along with Albert Lee and Garth Hudson.

S.A. Baron directed and created the concept for "Tear-Stained Letter" in association with Grodin Productions, a New York based production company. The video was shot entirely on location in Nashville. Following

the two-day shoot, RCA Records and Bill Carter, Sonnier's manager, hosted a 'wrap' party for the cast and crew along with some of Nashville's music industry.

"Tear-Stained Letter" a Richard Thompson composition, is the third single from Sonnier's Top 20 *Come On Joe* LP. Previous singles include "Come On Joe" and the Top 10 "No More One More Time." The video is set for immediate release.

When MTM's Becky Hobbs recently opened shows for George Jones in Meridian, MS and Branson, MO, she took the opportunity to catch the legend backstage to discuss her debut MTM single, "Jones On The Jukebox," for which he served as inspiration. "He told me, 'I love that "Jones" thing, and we've been playing it a lot on my bus,'" said the Beckaroo. "I said, 'Well, thank you for



giving me something to sing about!" Her follow-up single, "They Always Look Better When They're Leavin'," is getting hot response out of the box, as is her debut MTM LP *All Keyed Up*, which is already on the album charts.

Polygram executives presented a special plaque to Tom T. Hall commemorating his 20th Anniversary with the label, during a taping of the *Nashville Now* show. Ralph Emery presented Tom with a cake to celebrate his birthday on that same day. Concurrently, Polygram is releasing two Tom T. Hall albums, *The Essential Tom T. Hall*, and a special collection of his story songs, *Country Songs For Kids*.



Shown in the photo with Tom T. are (left to right): Steve Popovich, Senior Vice President, Nashville; Miss Dixie (Tom T. Hall's wife); Hall; Tandy Rice, manager; Frank Leffel, National Country Promotion Director. Photo by Beth Gwinn.

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor		JULY 23, 1988			
		L W	W C	L W	O C
1	WILD EYED DREAM RICKY VAN SHELTON (Columbia FC 40602)	3	69		
2	REBA REBA McENTIRE (MCA 42134)	1	10		
3	ALWAYS AND FOREVER RANDY TRAVIS (Warner Bros. 25568-1)	2	61		
4	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') GEORGE STRAIT (MCA 42114)	4	19		
5	ALABAMA LIVE ALABAMA (RCA 6825-1)	10	5		
6	SHADOWLAND K.D. LANG (Sire 1-25724)	9	9		
7	ONE TIME, ONE NIGHT SWEETHEARTS OF THE RODEO (Columbia FC 40614)	6	9		
8	THE ROYAL TREATMENT BILLY JOE ROYAL (Atlantic America 90658-1)	8	34		
9	WILD STREAK HANK WILLIAMS, JR. (Warner Bros./Curb 25725-1)	15	2		
10	RIVER OF TIME MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1)	13	16		
11	KING'S RECORD SHOP ROSANNE CASH (Columbia FC 40777)	7	52		
12	UNTASTED HONEY KATHY MATTEA (Mercury/Polygram 832 793-1)	5	37		
13	CHISELED IN STONE VERN GOSDIN (Columbia FC 40982)	11	24		
14	DIAMONDS AND DIRT RODNEY CROWELL (Columbia FC 44076)	18	12		
15	80'S LADIES K.T. OSLIN (RCA 5924-1)	12	53		
16	I SHOULD BE WITH YOU STEVE WARINER (MCA 42130)	14	15		
17	HIGHWAY 101 HIGHWAY 101 (Warner Bros. 1-25608)	16	53		
18	CHILL FACTOR MERLE HAGGARD (Epic FE 40986)	21	31		
19	COMIN' HOME TO STAY RICKY SKAGGS (Epic FE 40623)	19	16		
20	DON'T CLOSE YOUR EYES Keith Whitley (RCA 6494-1)	29	4		
21	PONTIAC LYLE LOVETT (MCA/Curb 42028)	22	25		
22	TIRED OF THE RUNNIN' THE O'KANES (Columbia FC 44066)	23	14		
23	THIS IS MY COUNTRY LEE GREENWOOD (MCA 42167)	27	6		
24	LOVE ME LIKE YOU USED TO TANYA TUCKER (Capitol CLT 46870)	17	49		
25	HILLBILLY DELUXE DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	24	63		
26	STILL IN YOUR DREAMS CONWAY TWIITY (MCA 42115)	32	15		
27	GREATEST HITS, VOL. 2 GEORGE STRAIT (MCA 42035)	28	43		
28	ALL KEYED UP BECKY HOBBS (MTM D1-71067)	26	5		
29	BORN TO BOOGIE HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	20	52		
30	STORMS OF LIFE RANDY TRAVIS (Warner Bros. 25436-1)	31	110		
31	I'M GONNA LOVE HER ON THE RADIO CHARLEY PRIDE (16th Avenue D11G 70661)	30	17		
32	IF MY HEART HAD WINDOWS PATTY LOVELESS (MCA 42092)	36	23		
33	MAPLE STREET MEMORIES THE STALTER BROTHERS (Mercury/Polygram 832-404-1)	37	49		
34	THE HEART OF IT ALL EARL THOMAS CONLEY (RCA 6824-1)	38	7		
35	NO REGRETS MOE BANDY (Curb CRB 10600)	35	18		
36	COME ON JOE JO-EL SONNIER (RCA 6374-1)	33	17		
37	ZUMA SOUTHERN PACIFIC (Warner Bros. 35609-1)	45	2		
38	TRIO D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	25	70		
39	THE DESERT ROSE BAND THE DESERT ROSE BAND (MCA/Curb 5991)	40	46		
40	EXCHANGE OF HEARTS DAVID SLATER (Capitol CL-48307)	44	12		
41	THE GIFT THE McCARTERS (Warner Bros. 25737-1)	DEBUT			
42	ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS... LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905)	39	11		
43	LITTLE LOVE AFFAIRS NANCI GRIFFITH (MCA 42102)	43	18		
44	ALL IN LOVE MARIE OSMOND (Capitol/Curb 48968)	DEBUT			
45	HEARTLAND THE JUDDS (RCA/Curb 5916-1)	42	75		
46	THE BEST OF EDDY RAVEN EDDY RAVEN (RCA 6885-1)	34	17		
47	CORNERSTONE HOLLY DUNN (MTM ST-71063)	48	58		
48	I WANNA DANCE WITH YOU EDDIE RABBITT (RCA 6373-1)	50	13		
49	GREATEST HITS REBA McENTIRE (MCA 5979)	41	62		
50	WHO WAS THAT STRANGER LORETTA LYNN (MCA 42174)	47	3		



Management partners Chip Peay (left), Stan Moress and Peter Golden (right) chat up client Eddie Rabbitt (2nd from left) and honoree Tom Tannenbaum, President of Viacom Productions, Los Angeles, at the Nashville reception announcing the opening of a Music City office of CHIP PEAY, INC., MORESS, NANAS, GOLDEN ENTERTAINMENT. Moress and Golden office on the West coast, while Peay heads the Nashville operation.

ALBUM RELEASES

ALBUM REVIEW

MARIE OSMOND - *All In Love* - Capitol/Curb (C1-48968) - Producers: P. Worley, E. Seay

Long gone are Marie Osmond's *Paper Roses* days - the young girl has matured into a young woman and her voice has reaped the benefits of the diverse training she's received over the years. Here, Osmond has chosen a collection of ten slick songs with sparkling production. It is, however, a subdued collection containing mostly ballads and mellow songs. This is the eighth LP of her career, (the third for Capitol/Curb). Having already charted "Without A Trace," Osmond should find more success with



"Sweet Life", a duet with Paul Davis "Raining Tears," "My Hometown Boy" and the title cut "All In Love."

ALBUM REVIEW

RANDY VANWARMER - *I Am* - 16th Avenue (D1-70553) - Producer: T. Collins

Get ready for some easy listenin' because that's what Randy VanWarmer has to deliver. A simple, yet sincere, songwriter and artist, VanWarmer delves into the heart to find solutions to lovers' relationships. His high tenor spans octaves effortlessly. Collaborating on eight of the 10 cuts, VanWarmer has his fingers on the pulse of human emotion. With several singles already released, there's still more for your listening pleasure such as "It's A Heartache," "That's What Your Smile Does



For Me," "Words I Never Meant," and "I'll Be On The Next Dream Home."

SINGLE RELEASES

OUT OF THE BOX

RONNIE MILSAP - *Button Off My Shirt* (3:31) - RCA (8389-7-R) - Almo, Quince, Chappell, Rondor/ASCAP; Good Single/PRS - G. Lyle-B. Livey - Producers: R. Milsap-R. Galbraith-K. Lehning

To the delight of some and the dismay of others, Ronnie Milsap is stretching the boundaries of country music. For die-hard traditionalists, this funky tune will be a hard pill to swallow, coming in the midst of a traditional retrospective era. The heavy bass line and space-aged synthesizers might boost this one into other formats as well. Still, we liked the tongue-in-



cheek lyrics and admirable production technique. A winner for Ronnie!

INDIE SPOTLIGHT

BOBBI LACE - *It Hearts Could Talk* (3:25) - 615 (88-S-1012) - Combine/BMI; Music City/ASCAP - A. Smith-B. Nash - Producer: H. Bradley

Bobbie Lace performs a tune here as dramatic as her on-stage personality. With a very contemporary country sound behind her, Lace has become a leading lady of the independent record industry. Glossy production highlights some serious guitar work as well. Having just scored high on the country charts with songwriter Mark Gray, Lace's fans in radio will no doubt be adding this one soon.



FEATURE PICKS

DONNA MEADE - *Congratulations* (3:09) - Mercury/Polygram (970-527-7) - Tree-Cross Keys/BMI-ASCAP - R. Hellard-M. Garvin-W. Wilson - Producer: B. Killen

This is the best of the 50's inspired country genre that has come about lately. Meade delivers lyrically with a sarcastic air, but the message is sincerely sung. Having pulled his last trick, a dumped lover is put in his rightful place. Congratulations Donna, for a job well done!

DESERT ROSE BAND - *Summer Wind* (3:26) - MCA/Curb (MCA-53354) - Bar None/BMI - C. Hillman-S. Hill - Producers: P. Worley-E. Seay

Continuously producing innovative country music, the Desert Rose Band comes up with an almost-beatnik approach to country instrumentation. It works well however, as do the 60's-inspired harmonies. A little light lyrically, this one should find solace on many summer playlists.

SUZY BOGGUSS - *I Want To Be A Cowboy's Sweetheart* (2:56) - Capitol (B-44187) - MCA Music Pub./ASCAP - P. Montana - Producer: W. Waldman

Showcasing some serious yodeling here, Suzy Bogguss heads straight for the blatant traditionalist hearts. There's no beating around the bushes here, Bogguss has her sights set, with the target being none other than down-home country music. As we see it, she's hit the bull's eye!

THE OAK RIDGE BOYS - *Gonna Take A Lot Of River* (3:00) - MCA (MCA-53381) - Reynsong/BMI - J. Kurhajetz-M. Henley - Producer: J. Bowen

The Oak's timeless harmonies collectively serve this Cajun-flavored tune (authentically spiced with accordian) with graceful aplomb. Timely in its release during drought-sticken times, this one should wet many a whistle along the Southern borders.

INDIE FEATURE PICKS

LISA CHILDRESS - *You Didn't Have To Jump The Fence* (2:44) - True (TU-91-AA) - Bent Cent/BMI - B.D. Reed - Producer: B. Reed

Having performed since the age of nine with her family's band, Lisa Childress has already racked up a number of years of professional singing and this release is no let-down. Childress belts out a perky tune about the boy she loves with traditional flair and uncompromising ease.

DAVID CHAMBERLAIN - *Too Late For The Show* (3:11) - Country International Records (217-A) - Milene-Harris-Richardson/ASCAP - Producer: D. Chamberlain

The master songwriter is a master performer as well. Chamberlain uses theatrical expressions to relay this traditional ballad and brings the house down in the process. A rousing round of applause for an effort well accomplished.

ODESSA - *Saturday Night* (2:55) - CBT (CBT-03158-A) - Cloudy Richards/BMI - C.R. Ward - Producer: Odessa

Odessa is comprised of five talented singers and musicians with the goods to make it big in country music. Their energy is evident on this release, which should pay off in a big way for the Texas-based group. These guys have fun when they perform and it'll be pure heaven for those in dance halls across the country!

TERESA KENNEDY - *A Woman's Got The Right* (3:09) - D & T (00) - Tree/BMI; Cross Keys/ASCAP - T. Shapiro-M. Garvin-B. Jones - Producer: D. McVey

Kennedy's sassy vocals combine with some jazzy production to form a soulful country tune that most women listeners will identify with. Born and raised in Louisiana, this gal's got what it takes to succeed with a gutsy, 'never say die' attitude with the talent to back it!

NASHVILLE NOTE-ABLES

Johnny Cash...
In My Opinion...

1,500 songs on 470 albums (American and European releases only). He has put 48 singles in the Top 100 pop charts. He is the youngest man ever selected for the Country Music Hall Of Fame. He has produced a movie about the life of Jesus, starred in over a dozen other films, written a best-selling novel, (*The Man In White*), entertained U.S. Presidents and appeared all over the world to the delight of his millions of fans.

“He was born in Kingsland, Arkansas, one of seven children of Ray and Carrie Cash”...that’s the way most articles about Johnny Cash begin. Not this one! I have only my humble opinions to express here, but Johnny Cash deserves more than a standard beginning. There is nothing “standard” about the man.

I have had the pleasure of shaking his hand a couple of times. I have no reason to expect that he remembers me from Adam. Although he was very kind, the introductions took place long before I went to work for *Cash Box*. Oh, but, I remember! It’s not too difficult to remember meeting a true legend.

The first, live country music show I ever saw was a Police Benefit show, starring Johnny Cash, in Nashville in the early seventies. I had been a fan of his since my teen years, and I was looking forward to seeing him perform in person. I thought I was prepared to have a great evening. Truthfully, I wasn’t prepared at all. When the man in black walked out on that stage, I felt like no man was more omnipresent than he. His appearance on that stage demanded everyone’s attention. To me, he represented the entire scope of country music! And, to me, he still does today!

Amid all of my personal opinions, let me quote you some facts which contribute to his legendary status. Johnny has been a superstar for years and not many realize his accomplishments in sheer numbers. He has recorded nearly

He placed 26 albums on the pop charts between 1955 and 1972. The same number as the Beatles during the same period. He has sold more than 50 million records, won seven Grammy Awards, placed at least two singles on the charts for 33 consecutive years, and posted 130 hits on the country singles charts

The list of his achievements goes on and on. But, what makes the man such an overwhelming success? Why do some become superstars while others fail? Why is Johnny Cash a household name around the world?

Back to opinions for the answer. I sincerely believe that superstars are made of a complex mixture of self confidence and humbleness, power and weakness, joy and sadness, etc...But more than anything else, they are people other people can relate to. They have a magnetism which draws people to their side.

To quote a press release from the Country Music Hall Of Fame: “The songs of Johnny Cash speak of the human experience as seen from the eyes of one ordinary person who considers himself no better and no worse than any other being on the planet.” What a beautiful description of relating! Relating is feeling the same. And, everyone (if they listen) can relate to Johnny Cash’s melodic country messages. In Johnny Cash’s omnipresence the world sees...America!

Joe Henderson



The Nashville Songwriter Association International (NSAI) President's Award was presented to Joe Galante, Senior Vice President and General Manager of BMG Music and RCA Records, and Mary Martin, Director of A & R at RCA Records, during the Summer Lights Festival's Songwriters Showcase on June 4. The RCA pair was honored for their involvement with *Signatures*, A Songwriters Album, which features original performances by some of Nashville's finest writers. Pictured (L to R) are: Mark Wright; Bob DiPiero, NSAI President; Galante; Maggie Cavender, NSAI Executive Director and Martin.



The McCarters recently stopped by WGSQ Radio in Cookeville for a visit in support of their debut Warner Bros. album *The Gift*. Pictured left to right are WGSQ afternoon man Philip Gibbons, Jennifer, Lisa and Teresa - The McCarters.



To celebrate the success of “This Missing You Heart Of Mine”, a recent hit for Sawyer Brown, Opryland Music Group hosted a #2 party (the record didn’t go to #1) for the band and the writers of the song, Opryland’s Woody Mullis and Mike Geiger. Attending the party at the Opryland Music Group offices on Music Square West were the members of Sawyer Brown, Opryland Music executives and writers, and numerous music industry guests. Pictured, from left, are Woody Mullis, co-writer of the song; Brooke Shields, and Mike Geiger, co-writer. Photo by Beth Gwinn.

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RISING STARS

MELISSA KAY:

Melissa Kay has a brand new single, "After Loving You", just released on Reed Records. Early reports from our radio stations indicate that the record is going to do very well for her, and Melissa Kay is very appreciative of her label and her producer, Dan Mitchell.

She had just returned from a personal appearance in Biloxi, Mississippi when she came by the Cash Box offices in Nashville. Melissa Kay is from Orlando, Florida, but she calls Hendersonville, Tennessee home, now. She's a true country singer in every sense of the word, reminding this writer of the great Loretta Lynn with her phrasing and delivery.

Melissa Kay was strictly a gospel singer until a few years ago. She went to work for Wally Fowler who directed her toward a country career as soon as he heard her sing. Wally wasn't wrong! She released a few records, struggling as most every new artist does...through the financial hardships of breaking into the recording business. However, she got a big break when Ben Reed signed her to his record label and supplied some of the backing she needed. However, she also got the company's belief in her talent.



Recently, Melissa released a duet, with Porter Wagoner on Reed Records, which received a lot of national attention.

Melissa Kay has had three chart songs in the past few months, and her new release will be no exception from the early reports. She was nominated for the award of Duo Of The Year (with Wagoner) at this year's Independent Record's Award Show, and she and Freddie Hart presented the Group Of The Year award on the same program.

Presently she is working toward the completion of her first album on her new label. She is looking for a few more songs to complete the project. She is also looking forward to more road dates, which are being booked for her by Bob Bean with Reed Records. If this talented lady appears in your area of the country, don't miss your chance to see one of country music's fastest rising stars.

Joe Henderson

INDIE LP REVIEW

AL AND EMILY CANTRELL - Under A Southern Moon - Sombrero (SR 12188) - Producers: A. Cantrell, E. Cantrell

If you have been longing to hear some genuine, acoustic country music performed the way it used to be...then, look no farther than this excellent album. True country fans around Nashville have given great conversation reviews to this product. I can see why. It is the most honest and unpretentious album I have heard in years. Emily and Al team up on the vocals with some well-known musicians on the tracks...Fred "Too Slim" Labour (upright bass), Bela Fleck (banjo & guitar), and "Ranger Doug" Green



(western baritone) to do some name-dropping. Great songs, too. Remember "My Adobe Hacienda", and "Slow Boat To China"? They're here along with other greats.

COUNTRY INDIES CHART

		Last Week	Total Weeks		Last Week	Total Weeks
1	<i>I'm Gonna Love Her On The Radio</i> Charley Pride (16th Avenue)	1	12	25	<i>Ten Years Ago Today</i> Joe Grizzard (Jam Soc)	30 2
2	<i>Don't The Morning Always Come To Soon</i> Ray Price (Step One)	2	5	26	<i>Took It Like A Man, Cried Like A Baby</i> Kevin Pearce (Evergreen)	9 10
3	<i>A Bottle Of Wine And Patsy Cline</i> Marcia Lynn (Evergreen)	7	5	27	<i>Divided</i> Burbank Station (Prairie Dust)	13 6
4	<i>If I Were Looking</i> Johnny Travis (TIP)	5	6	28	<i>Lost In Austin</i> Kenny Blair (Awesome)	14 6
5	<i>California Sunny Beach</i> Dennis Payne (True)	8	4	29	<i>After Lovin' You</i> Melissa Kay (Reed)	45 2
6	<i>Where The Rocky Mountains Touch The Morning Sun</i> Randy VanWarmer (16th Avenue)	DEBUT		30	<i>Crocodile Man</i> LeGarde Twins (Bear)	DEBUT
7	<i>Wishful Thinking</i> Grizz Sawbuck (Fresh Squeezed)	10	4	31	<i>Look At Us Now</i> Atlanta (Southern Tracks)	33 4
8	<i>Cry Baby</i> Joe Stampley (Evergreen)	32	2	32	<i>Tuesday Nite In Texas</i> Shamus M'Cool (Perspective)	35 3
9	<i>Hocus Pocus</i> Roger Marshall (AVM)	11	4	33	<i>Make It On Your Own</i> Denny Dean (Nashville Cats)	22 5
10	<i>She's In Love</i> Da-Kota (Nu-Kountry)	15	7	34	<i>Yonder Comes A Freight Train</i> Reno Brothers (Step One)	23 7
11	<i>She Doesn't Like The Rain</i> Wynd (Cypress)	12	5	35	<i>Is The Fire Dying</i> Billy Wilcox (Door Knob)	47 2
12	<i>Daddy's Biggest Dream</i> Ray Pack (Happy Man)	17	3	36	<i>Why You Been Gone So Long</i> Larry Carritte (K-ARK)	42 2
13	<i>Old Five and Dimer</i> Billy D. Hunter (Axbar)	20	3	37	<i>Love At First Sight</i> Rick Burris (Evergreen)	DEBUT
14	<i>My Heart's Way Behind</i> Doug Peters (Comstock)	18	3	38	<i>If Hearts Could Talk</i> Bobbi Lace (615)	DEBUT
15	<i>She Looks Like A Heartache</i> Don Malena (Maxima)	44	2	39	<i>As If</i> Johnny Vyers (NSD)	24 5
16	<i>Her Heart Don't Beat</i> Easy Money (BGM)	19	3	40	<i>You Can't Keep A Good Love Down</i> Lenny Valens (Round Robin)	DEBUT
17	<i>Wild Texas Rose</i> Billy Walker (Tall Texan)	16	4	41	<i>Tie Me Up (Hold Me Down)</i> Becky Williams (Country Pride)	25 7
18	<i>If Your Memory Served Me Right</i> Christy Gallin (Caboose)	29	3	42	<i>Treasure Island</i> Keystone (Hummingbird Of Clover)	DEBUT
19	<i>Footsteps</i> Renee Parks (Soundwaves)	21	3	43	<i>Whose Baby Are You</i> Ric Steele (Panache)	26 8
20	<i>Without Love (There Is Nothing)</i> Tony McGill (Killer)	3	8	44	<i>Trouble</i> Maura Sullivan (Playback)	27 6
21	<i>Saturday Night</i> Odessa (CBT)	DEBUT		45	<i>Chiseled In Stone</i> Larry Rollins (Soundwaves)	28 5
22	<i>Paradise</i> Bonnie Guitar (Playback)	37	2	46	<i>Misbehavin' Lover</i> Robin Lynn (20th Century)	31 7
23	<i>Hollywood Heroes</i> Hunter Cain (Discovery Audio Discs)	4	6	47	<i>After The Passion Leaves</i> Nina Wyatt (Charta)	43 4
24	<i>In The Middle Of The Night</i> Canyon (16th Avenue)	6	9	48	<i>Dreamin' Is The Best I Can Do</i> Bill And Roy (Gallery II)	34 7
				49	<i>Sometimes Takes A Woman</i> Rick Loveall (Fifth Street)	38 4
				50	<i>One Of God's Chosen Ones</i> Johnny Gray (NSD)	41 4

RAPPIN' WITH THE WRITERS:

JENNIFER PIERCE:

It isn't often that I do phone interviews for this column. However, after speaking with Jennifer Pierce, I felt that she deserved to be allowed to pass some of her enthusiasm along to you readers. You see, if all of Jennifer's information is correct, Johnny Cash and Hank Williams, Jr. have teamed up to record Jennifer's song, "That Old Wheel", which is scheduled to be released on an up-coming album by Cash. That's exciting for any writer! However, for Jennifer, down in San Antonio, Texas, it must be a dream come true.

Jennifer told me that she writes six hours each day. She is self disciplined and hard working. That has paid off in some of the exciting things which are happening in her life today. She is signed with Texas Crude Music Publishing in Austin, Texas. Tommy Hill owns the publishing firm and shares Jennifer's enthusiasm over her writing success.

Jennifer had her first work published at the age of sixteen, and she has done various styles of writing. She learned her writing skills at Texas A & I University where she graduated with honors. She has been writing country songs for the past eight years. One of the first tunes reaching the charts this year was, "Keep On Walking", recorded by Billy Mata.

Jennifer has co-written in the past, however, she is writing on her own now. Jennifer contributed on another song, yet to be released by Mata, titled "Won't You Fly To Mexico". So, you see, hard work and self discipline pay off. Jennifer Pierce can testify to that fact. But, if you call her to congratulate her, expect to hear a very excited voice on the other end of the phone. Jennifer Pierce has every right to be excited!

Joe Henderson





Indie Groove

GREEN JELLO - What would you call a band with 3 drummers, 3 guitarists, 2 bass players and a vocalist who opens the show wearing a 3-foot high cow mask while screaming, "Obey the Cowgod!?" Refreshing?...mmm, maybe. Humorous?...hopefully. Green Jello?...definitely. This self-proclaimed "world's worst band" is about to release a single on their own **We Suck Records**. The A-side is "Welcome to the Giant," a Hollywood headbanger that explores the virtues of double-coupons. The B-side, "Eat Satan's Ham," mixes influences as diverse as Black Sabbath and Oscar Mayer. Other notable songs performed in a typical Green Jello set are: "Rock-N-Roll Pumpkin," "Icrog," "Food Fight" - complete with sparring fruit, a hardcore version of Skynyrd's "Freebird" and "Whip Me Teenage Babe." When the latter song is performed live, lead singer Bill Jello is strapped to a "wheel of torture" and spun while he's whipped by two leather-clad vixens. The band has opened for **The Ramones** and **Johnny Thunders**. Wonder what Joey thought of that satanic ham suit? Well, you can decide for yourself 'cause Green Jello is playing at the Anti-Club in Los Angeles on July 20th and at the Warehouse in San Francisco on July 30th.



JUST DESSERTS - Los Angeles based rock outfit Green Jello, co-starring Ann B. Davis.

CAN WE TALK? - One of the few bands in L.A. to generate nothing but positive press lately is **Let's Talk About Girls**. Hailing from Detroit, this four-some plays an exciting, fun and danceable blend of American roots rock-n-roll a la Smithereens and BoDeans. The group is led by veteran singer/songwriter **Barry Holdship**, whose voice has drawn comparisons with the likes of Del Shannon, Buddy Holly and Elvis. L-TAG also consists of one of the tightest rhythm sections in town, consisting of the energetic **Jeremy Cohen** on bass and skinman **Bill Jackson** (aka Shredder). Contributing to the group's three-part harmony is blazing lead guitarist **Terry Farmer**. Check 'em out on their self-titled LP on **Bad Axe Records**. And if you wanna talk about fun - go see them live at Madame

Wong's on July 23 and at The Central on Sunset Blvd. on August 5th. For LP or booking info, call (213) 463-2453.



DOG DAYS - Ain't no way better to beat the summer heat than with **Rounder recording artist, Walter "Wolfman" Washington**. Get your paws on his new release, *Out of the Dark*. It is undoubtedly one of the best R&B/blues/funk albums of the year. Don't miss out!

NEWS - **Luke Skywalker Records** has just released the new M.C. Shy D album, *Comin' Correct In '88*. Look for the LP to crossover and be at least as successful as his debut release, *Gotta Be Tough*. In other Skywalker news - an Alexandria City, Alabama record store owner was arrested for selling the **2 Live Crew** album to an undercover policeman. Other "obscene" material was confiscated - all rap product, most of which contained no explicit language. Figure that one out... *Yeah U Rite!* - The **New Orleans Jazz & Heritage Foundation** has announced the dates for next year's "Jazz Fest." The 1989 Festival, the 20th thus far, will run from April 28th - May 7th. For those of you who haven't seen or heard of it, The New Orleans Jazz & Heritage Festival is the premiere music festival in the U.S. today, and perhaps the #1 "feelgood" event to be found anywhere. For more info, contact Anna Z at (504) 522-4786...**Rounder Records** has announced the release of the **60+ Series**. While many other companies are now including "extra" cuts on their CD's, Rounder has made the commitment of using the CD format to its fullest potential. Each title in the series offers over an hour of music. Some outstanding artists featured are **Buckwheat Zydeco**, **NRBQ**, **Brave Combo** and **Johnny Copeland**, as well as compilations of guitar, banjo, bluegrass and South African music. For further information, contact Julia at (617) 354-0700...**ROM Records** has announced the release of *All-Ears Review, Volume 3*. Subtitled "Singing Out - Songwriters for the 90's," the CD/cassette release features sixteen songs by such artists as **Eliza Gilkyson** and **Christine Lavin**. Call Harvey at (818) 508-0782 for more information.

Arrivederci Baby!...

Kevin Coogan

Jem Reorganizes To Stay Competitive

SOUTH PLANFIELD, N.J. - Jem Records Distribution has begun the process of reorganization that the company agreed to in June, when International Digital Corporation acquired 40% of Jem's outstanding common stock. The announcement was made by John Matarazzo, the new c.e.o. of Jem Records Inc. and the holder of controlling interest in IDC.

Jem Distributors has already re-established active business relations with key vendors and suppliers and intends to meet with several more at this year's New Music Seminar in New York to discuss reinstating

healthy working relationships.

Since Matarazzo instituted changes in Jem's fiscal and managerial structure, the company has reported an increase in gross sales. Matarazzo expects continued growth in the distribution of both domestic independent releases and imported product. Matarazzo said that Jem has definite plans to stay in the import business and anticipates an aggressive expansion in that field. Discussions are currently underway with a number of prominent record labels abroad for Jem to handle their distribution. For more information, contact Matarazzo at (210) 753-6100.

Hub Records Uses CD3 As Promotion Tool

LOS ANGELES - The innovative three-inch compact picture disc (CD3) is being used exclusively for promotional purposes by the new, Los Angeles-based country music label, **Hub Records**.

The limited edition CD3 features four singles by Hub artist Sarah.

Independent distributors are very excited about the promotion. "This is the kind of creative promotion that we don't see much of lately," commented Jerry Winston, president of Malverne Distributors, New York.

"Moreover, it's the kind of big-league thinking that used to be confined almost exclusively to the so-called major labels."

Phil Jones of Fantasy Records in Berkeley, executive chairman of the National Association of Record Merchandisers (NARM) Independent Action Committee, lauded the aggressive approach of Hub Records at a time when the impact of independent labels is becoming stronger in the marketplace.



BOOGIE WITH BOOZOO - Zydeco star Boozoo Chavis performed recently at Richard's Club in Latwell, Louisiana. The performance was recorded and will be included on the upcoming LP, *Live at Richard's*. Other artists that will be featured on this upcoming fall release are **Willis Prudhomme & The Zydeco Express**, **John Delafosse & The Eunice Playboys**, and **Nathan & The Zydeco Cha Cha's**. Pictured (l to r) are Rounder Record's producer **Scott Billington**, **Boozoo** and clubowner **Kermon Richard**.

Kerry Campbell Has Risen

By Gene Ferriter

LOS ANGELES — Every year, dozens of new solo artists are launched into the jazz world with the hope that the days as a sideman and public anonymity are over with. Musicians like Frank Morgan, Branford Marsalis and Kenny G are few and far between, able to carve a visible niche for expressing their individual talents. The new kid on the block is Contemporary recording artist Kerry Campbell and the accolades are already pouring in. Campbell plays his alto sax with a flair and appeal equaled by few, let alone by debut solo artists. *Phoenix Rising* is a reflection of his rich and diverse background, embracing several contrasting styles to sculpt a coherent array of tunes.

tary to his music, enhancing his lung capacity and enabling him to use a stiff number five cane reed like his idol, Charlie Parker.

After two years in the school, Campbell left to devote himself full-time to music. This led to a job as the music director for the Dramatics which took him on tours throughout the U.S. and Canada for the next five years. In turn, he took a similar position with the Isley Brothers and eventually worked with the Manhattans, the Ohio Players, Gino Vannelli and Ike and Tina Turner. In 1982 he won an Emmy Award for scoring and performing the soundtrack for *City Lights*, a documentary on Detroit.

Four years ago, Kerry moved to Los Angeles, striving for the big time. He payed the bills by selling tuxedos during the day, and became an active player on the L.A. club circuit at night. He soon switched from tenor to alto sax and quickly established himself as a force to be reckoned with. Through his various gigs he shared the stage with George Cables, Jimmy Smith, Tootie Heath, Ernie Andrews, Herbie Hancock, Stanley Clarke and George Duke among others.

The big break came in January of 1987 during a Jay McShann gig at the Vine Street Bar and Grill where Campbell sat in. Veteran record producer Richard Boch, who has left a legacy of over 200 jazz albums recorded in 35 years, signed Kerry on the spot. It was Boch's final production credit as he passed away in February of that year, with *Phoenix Rising* respectfully dedicated to his memory.

Boch was around long enough to assemble a solid and versatile supporting cast for the disc, including keyboardist/composer Rob Mullins, bassist Martin Ruddy, ex-Count Basie drummer Gregg Field, and guitarist Ray Fuller, know for his work with Earth Wind & Fire, the Pointer Sisters and Hubert Laws.

The record itself is a beautiful representation of Campbell's stylistic influences. Bebop, R&B, soul and funk have all helped to shape his musical perspective. "Phoenix Rising" is a powerful title track, immediately captivating the listener in the Bird vein. "Long As I Can See The Light" is an instrumental interpretation of the old Creedence Clearwater Revival tune. Campbell's phrasing continues to be lyrical on "Why She Went Away" and the Rob Mullins ballad, "From Me To You." Taking us out of mind with "When Sunny Gets Blue," Campbell balances his material nicely with virulent blowing on "Make Me Shake" and the funkified "Armed and Dangerous." Several radio formats will be drawn to the Russell Fer-

(Continued on page 30)

Picture Book Records Goes Back To The Source

By Joe Williams

In an age of digital reproduction and high-powered marketing strategies, a small Chicago-area record label has experienced unexpected success in trying to revive what many industry insiders consider a dead format — the 45. Picture Book Records is the pet project of Midwest "rock eccentric" Ric Menck and his pal Fred Anderson. Menck, a singing drummer in several bands and something of a pop music historian, became convinced in recent years that the pop machinery was getting farther and farther away from its origins. An admirer of adventurous Anglo-indies like Creation and Flying Nun, he decided a return to what he calls "the ultimate pop format" was in order, with lovingly packaged, limited addition 45s.

"In a way we wanted to play a little game," he says. "We went against everything that you're supposed to do in the music industry. The 45 is supposedly dead. Nobody takes them seriously, even people on college radio. But 45s are the ultimate. You can't listen to them while you're washing the dishes. You have to pay attention to them."

For the first four releases on his fledgling label, Menck chose bands that share his sense of pop innocence and the importance of hookcraft. Not too surprisingly, Menck plays in two of them (as well as four other bands that are not represented on Picture Book: Shoes, Get Smart, Matthew Sweet, and the mysterious Springfields.). His one-time band The Big Maybe, from Champaign Ill., combines '60s pop elements with a distinctly modern edge. Choo Cho Train, Menck's primary band these days, is a psychedelic sunburst, a band that

borrowed liberally from the song structure and production trickery of mid-period Beatles. The other two bands are the Witching Hour, a folk-pop duo from Iowa, and the White Sisters, a now-defunct group of guys from Madison, Wisc., who play a swinging, melodic style of pop not unlike Aztec Camera's.

Menck says he has been unable to keep up with all the orders for the records, which are available almost exclusively through the mail. With a stream of favorable reviews, his records have sparked interest from several distributors, but Menck remains cautious. "We're bitter against a lot of the distributors in the U.S. They don't do a good job of paying the bands, and a most of them won't even look at 45s." He has also gotten inquiries from around the world, mostly from the kind of collector/fanatics who spread word-of-mouth through fanzines and tape exchanges, and he cites the British pop community as his target audience.

When he's not selling 45s, Menck is plotting the next move in his takeover of the pop universe. His band Choo Choo Train has been signed to Subway Records in England and will be releasing their debut E.P., *Briar Rose*, in late July. It will be available on import in the U.S. through Fundamental. Another of his bands, the Springfields, garnered "single of the week" honors in a recent issue of Britain's *New Musical Express* for their "Sunflower," on the Sarah label. And it's a safe bet that he has another half-dozen projects up his sleeve, most of which, no doubt, will come to life on a 45. (Picture Book, Box 61, Barrington, IL 60011)



KERRY CAMPBELL

Campbell is a native of Detroit and fell in love with the saxophone at the age of seven after seeing the National Youth Orchestra. It was not until the age of twelve, however, that he began playing the clarinet, his first instrument. After entering Mumford High School he soon began playing the sax as well, being exposed to and becoming immersed in the music of Charlie Parker. He was playing bassoon and oboe in the school orchestra, but gradually shifted all of his attention to the sax, forming a band with fellow classmate and guitarist, Earl Klugh. The band went through several members and at one time or another included Reggie McBride, Ray Parker Jr., Lyman Woodward and Marcus Belgraves. The band appeared at many of the local clubs and once opened for the legendary Roland Kirk.

Campbell's family was not very musically oriented and were leaning towards a life of dentistry for Kerry. After high school he followed on that path by entering the pre-dentistry program at Oakland College in Rochester on a swimming scholarship. Campbell found his commitment to swimming quite complemen-

Three New Ray Charles Collections To Hit The Racks

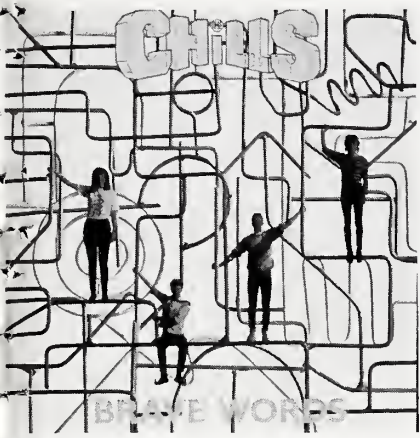
LOS ANGELES — A pair of vintage Ray Charles albums that have been long out of print, along with a new country compilation album will be simultaneously released in July on compact disc, cassette and LP by Dunhill Compact Classics.

The three releases are: "Ray Charles/Genius + Soul = Jazz," which has been out of print for 18

years and features arrangements by Quincy Jones; "Ray Charles and Betty Carter," which was arranged by Marty Paich and has been out of print for 20 years; and "Ray Charles/Greatest Country & Western Hits."

Charles personally participated in the digital remixing and remastering of the original master tapes.

Reviews



THE CHILLS - Brave Words - Homestead (HMS 103-1)

The Chills are the best band in New Zealand right now (with a cursory nod to the Verlaines) and arguably one of the best in the world. Like a lot of the true greats, their material combines pop accessibility with structural invention and a rewarding ambiguity of intent. Their precursors include the Velvet Underground and Syd Barrett, but really the Chills don't sound like anybody else. There's is a frosty yet playful sound, characterized by grandly swirling arrangements, heavily chorused vocals, punchy rhythms and judicious keyboards. Martin Phillips is deliriously adept at his hookcraft, but he tends to subvert the easy flow of the song structure with effective stop-and-start changes or clever deviations into minor-key drone. The overall effect is dreamily psychedelic, with texture, smarts and technical sophistication to spare. And the lyrics aren't too shabby, either, reflecting the aura of intelligent wonder and post-innocent longing that surrounds the whole project.

Joe Williams



TRUE MATHEMATICS - Greatest Hits - Select (SEL 21626)

You know that amusement park ride out at Coney Island, the one shaped like a big Spanish frigate that goes swooping back and forth so fast you get scared it's going to spin upside down and drop you to your death? Well, that's the way this album swings: fierce, hard, and dangerous. Producers Hank Shocklee & Carl Ryder, members of the

Spectrum City Posse and producers for Public Enemy, have assembled some very tough James Brown drum and guitar samples. They pack the rhythm tracks full of rare groove breaks, horns, and more shuffle, stutter, and aural information than one mind can possibly decipher, and then let Johnny "Juice" Rosado of the Kings of Pressure scratch everything into some sort of (re)order.

On *Greatest Hits True Mathematics*, a 24 year old rapper from Roosevelt, NY, by way of Selma, AL, raps high, tight, and fast. In "For The Money" T. Math disses his girlfriend and those that are concerned only with cash. He raps through the telephone, which makes him sound very cold. "K.A.O.S.S. (Greeks In Effect Pt. 2)" is a party a ground zero, a hip-hop earthquake, with True Mathematics in the center of it all shouting out instructions like the caller at a square dance. "For The Lover In You," and "Be My Girl" are the antidote to the epidemic of hip-hop love ballads LL Cool J's "I Need Love" has unleashed on the world: songs that *sounds* slow and tender but are (thank God) fast enough to keep things moving. "Greeks In The House" is a praise song for Black fraternities.

More pop sounding and less dense than Public Enemy, the production here is just as strong and innovatively challenging. In true hip-hop fashion, this is a record with a 360 degree field of consciousness. It looks backward, forward, side to side, and every which way as it moves, funkily, into the future.

Joe Levy



MEKONG DELTA - The Music of Erich Zann - Steamhammer SHLP 7007

What do you get when you mix the aggression of Metallica and Megadeth with the emotional angst and seriousness of Wagner, and sprinkle it liberally with a fully loaded M16? Answer: Mekong Delta, a group of five premier German thrash metallists, with surprisingly strong instrumental abilities. Built around the fictional HP Lovecraft character, violinist Erich Zann, this album is a pastiche of styles that run the gamut from full blown thrash, through Malmsteen-tinged metal, to very

strong avante-garde classical leanings. Most impressive is the sheer quality and strength of the musicianship. These guys are not a bunch of clowns who decided to put a thrash band together because they couldn't play anything else; they can really play. The music is, for the most part, continuous, forming an extended suite and common thread through the album. The most challenging track is "Interludium (Begging For Mercy)," a work that features the band interspersed with Second Viennese School string quartet interludes. Not the usual thrash fare by any means. This record is recommended to anyone with an open mind who is tired of the same old stuff.

Gary Starr



THE WALKABOUTS - See Beautiful Rattlesnake Gardens - PopLama (PL4129)

10,000 Maniacs are certainly a good band, but nobody in America right now is doing that style of folk-rock with as much intelligence and vigor as the Walkabouts. Their secret is the melding of alternative rock textures with a Celtic-acoustic song sense. Although most of their material has a clearly discernible folk heritage, they've got guitars that snarl and bite and a thoroughly modern sense of sonic dynamics. In places, their male-female vocalizing is reminiscent of Peter, Paul and Mary, but they're just as likely to veer into a maelstrom of giddy-up guitar noise worthy of, Christmas or Sonic Youth. It doesn't come across as schizophrenic, but there are definitely two faces to this band. The folk face is best represented by "Rotten Tree," a mora! hootenanny of a tune, and "John Reilly," the old folk chestnut that you might recall from the Byrds' version or Michael Quercio's rendition on the *Rainy Day* album. The primitive rock face is represented by "Breakneck Speed," a thudding proclamation of personal power that sounds a bit like fellow Washingtonians Beat Happening, and "Glass Palace," which just plain smokes.

For a band to have even one element of greatness is something to celebrate, but the Walkabouts have two - Chris Eckman's finely control-

led guitar virtuosity, and Carla Torgerson's passionate, lovely vocals. Few people could hear this album and not be stunned. The Walkabouts won't stay a secret for long. (PopLama Productions, Box 95364, Seattle, WA 98145-2364)

Joe Williams

NICK HAEFFNER - The Great Indoors - Revolver USA/Fundamental Music (SPIN 1003)

It takes a sort of brilliance bordering on dementia to open your record with an soothing pastoral instrumental (birds chirping, acoustic guitars strumming, cellos softly sawing away) and then call the song "You Know I Hate Nature." What saves it from being simply an exercise in irony is some of the most unabashedly melodic pop muzik since, say, George Harrison's *All Things Must Pass*. British song-craftsman Nick Haeffner has come up with a quietly quirky album that doesn't blare it's bizarrity or get lost in psychedelic studio shenanigans. Subtract the Monty Python quotient from Robyn Hitchcock and you have a partial handle on Haeffner's lyrical bent (particularly the delightfully creepy "Breaths" which advises us to "Listen more often to things than to beings," because the dead are in the trees, grass, and streams, not, as we thought, under the earth). Add a anti-schlock rock sensibility to Henry Mancini and you have some idea of Haeffner's tremendous gift for melody and bent hooks. Less obsessed with musical game theory than XTC, Haeffner's version of psychedelia is heartfelt and unnostalgic. Parts of this record rock along (press release sez Haeffner spent his early days in the punk bands of St. Albans), parts of it glide sweetly by, and you even get a bossa nova influenced instrumental to close things out. (Available through Fundamental Records, P.O. Box 2309, Covington, GA, 30209.)

Joe Levy



STEELER - Strike Back - Steamhammer SHLP 7002

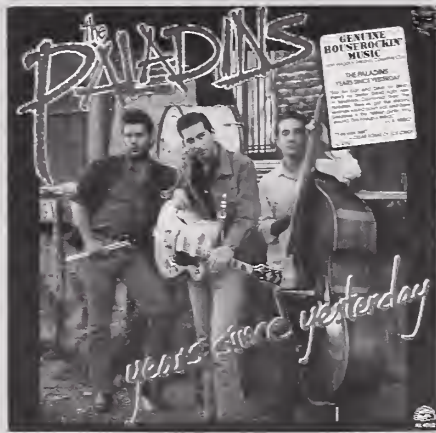
They have been hailed in the European trades as the best new German metal band since Accept and the Scorpions, and have

received the stamp of metal approval from no less a figure than Priest-guitarist K.K. Downing. Their aural assault, both on record and live, is aggressive and unrelenting, and their Steamhammer LP *Strike Back* shows why they are garnering heavy industry buzz. Steeler consists of vocalist Peter Burtz, Axel Rudi Pell and Tom Eder (guitars), Volker Krawczak (bass) and drummer Jan Yildiral. Top cuts are "Strike Back," "Rockin' the City" and "Messing Around With Fire." Due out in September of 1988 is a new LP entitled *Undercover Animal*. The LP is being produced by Frank Bornemann at the popular Horus Studios in Hanover, where the Scorpions have previously recorded their successful discs.

Gary Starr

rock 'n' roll for primitive tastes, but most of the people who'd be interested in it would be smart enough to get the joke. (Trigon 6837 Hanna Ave., Canoga Park, CA 91303)

Joe Williams



THE PALADINS

Years Since Yesterday - Alligator AL 4762

The Paladins play a style of rockabilly that pays a healthy debt to many sources including: Hank Williams, Gene Vincent, Stevie Ray Vaughn, blues, Texas swing, and R&B. Like many of the great bands of this genre, they honed their skills and style by grinding it out night after night on the road. They also prefer to travel the back roads, rather than the freeways, from gig to gig in order to absorb those little slices of Americana so crucial in defining and legitimizing a band sound. These experiences and their attitude is reflected in their new album *Years Since Yesterday*, recorded with little or no editing, and with instruments and amps reputed to be older than the musicians themselves. Consisting of Dave Gonzalez (guitar/vocals), Tom Yearsley (acoustic and electric basses/vocals), and Scott Campbell (drums/percussion), the Paladins' music is basic, straightforward and timeless. Strongest among these excellent tracks include "Good Lovin'," "She's Fine," "You and I" and "Right Track." This band fits as comfortably as an old pair of jeans, and it is strongly suggested that you try 'em on for size.

Gary Starr

MIRACLE LEGION



GLAD

MIRACLE LEGION - *Glad* - Rough Trade (US 34)

Although they're mining a vein of

child-wonder and death obsession that could easily lapse into preciousness or dread, I'm not sure there's a more gut-wrenchingly poignant band in America than Miracle Legion. Singer Mark Mulcahy has the kind of artfully withdrawn presence and prettily expressive voice that made Michael Stipe the enigmatic superstar that he is today. And I dare to add that Mulcahy writes lyrics that are a lot closer to the bone than Stipe's. There's no getting around the wistfulness of songs like "Butterflies" or "Mr. Mingo," but coming from such an obviously vulnerable character, it works; and the moments of over-reaching innocence are more than made up for by the scorching realism of a song like "Closer to the Wall."

But Miracle Legion is more than just a showcase for Mulcahy, as this live/studio EP makes clear. They've shed a lot of their minor-league R.E.M. image and refined their sound into something engagingly over-the-top, a sound that's irresistibly hummable and jarring at the same time. The shimmering beauty of the songs is often undercut by the arrangements, as in "Glad," with a distorted drone riff peeking out from behind the Byrdsy lead, or in "Hey Lucky," their visit to Iggy Pop's garage.

The live material here, culled from their first two records, has a real forcefulness, and Mulcahy's voice is at its gymnastic, theatrical best. "Closer to the Wall" features a crazy jam with the members of Pere Ubu, and like everything else that Miracle Legion does, it somehow works beautifully.

Joe Williams

ALL - ALLROY SEZ... - Cruz Records

The remnants of the much-beloved Descendents have picked up the pieces since Milo returned to graduate science activities and have released their debut album on Greg Ginn's new Cruz label. Dave Smalley, ex Dag Nasty and DYS throat-

man, is the new singer, and while he doesn't have the strangely compelling nerd appeal of Milo, he's got a good set of pipes and some dynamic songs to work with. The songs are firmly in the Descendents terrain - poppy-punk the way it was meant to be, hook after hook delivered with manic, buzzsaw fury and Beach Boys harmonies. The lyric concerns are the same, too - fast food, life on the road, and girls, girls, girls. These guys aren't just playing at innocence, they really are fun-loving adolescents with big hearts and big stomachs, trying to maintain their purity in a world where all the good ones are going crazy. When they sing about eating at Alfredo's every day of their lives, they mean it, and they even give you the address of the joint so you can check it out for yourself.

If anything, this is a little harder-edged and experimental than some of the Descendents' stuff (Smalley claims that the Mahavishnu Orchestra is a big influence on the guys, who practice four hours a day, every day), but not so cluttered that it gets in the way of the songs. The single, "Just Perfect," should be available on 12" soon, and the boys will be coming to your town soon.

Joe Williams

Campbell

(Continued from page 28)

rante/Bob Burchman composition of "Call Me" and Kerry particularly shines on the pop-flavored "Underground Express."

Campbell's lengthy involvement in the performance-intensive R&B world coupled with his deep roots in jazz and gospel have given him an extra ingredient that many artists are lacking. *Phoenix Rising* is a vibrant and savvy effort that should propel a long and worthy career as a solo artist.



KING OF THE MOUNTAIN - Recently, legendary guitarist Leslie West presented his Kramer guitar to the Hard Rock Cafe. West, who gained notoriety with the rock outfit Mountain, joins the list of other Guitar Hall of Famers that includes Albert King, George Harrison and Eddie Van Halen. This past year Leslie released his 17th album, *The Name of the Game*, on Passport Records. Shown (l to r) are Michael Kelfner of the Hard Rock and West.

gimme the keys!!



Various artists - Gimme The Keys - Trigon Records (TL102)

There are still some kids out there who will tell you that rock 'n' roll is about fun and volume and twisted kicks, but few of the band's that embody that aesthetic ever make it to the major labels. Maybe that's the way it should be. Just as some of the best and truest rock performances are done in garages and basements for appreciative friends, so too some of the most uncompromising records are pressed by little one-shot labels and sold for five bucks at the end of a gig in some of out-of-the-way corner of the metropolis. *Gimme The Keys* is a compilation of seven L.A.-area bands who will never make it to the bigtime and couldn't care less. They play music because it's fun and it gives them a chance to wear goofy clothes on a stage in front of their drunken pals. Almost all of them play revved-up trash-metal punk in the manner of the MC5 or a bad Ramones rehearsal. (The one exception is The Next Big Things From Britain, who play skiffly novelty pop with cheezy keyboard accompaniment). Almost all of it is thrilling, visceral, ugly, purifying noise of the best sort. Highlights include the glammy sludge metal of Moist and Meaty's "Fast Loud and Stupid," the straight-ahead attack of Thirsty Brats "Pennsylvania T-Head," the fuzz delirium of Fearless Leader's "Tortured Soul," and the unapologetic stoopidness of Crawspace's "Time For Fun." This is

ON JAZZ



GRINS 'R' US - The "R" in GRP, Larry Resen (r), hangs out at New York's Blue Note with GRP artists Eddie Daniels (l) and Kevin Eubanks.

DUKING IT OUT - A Duke Named Ellington is the name of a two-part "American Masters" program saluting the greatest jazz composer/bandleader of them all, one Edward Kennedy Ellington. The show, which airs on New York's Channel 13 over the next two Mondays (July 18 & 25, check your local listings for the air times elsewhere), is a worthy two-hours of prime time for Ellington, who has been unjustly neglected by the PBS's of the world for too long (he was turned down for a Pulitzer Prize as you may recall). This isn't one of those "and then he did this..." "and then he did that..." affairs - the concentration is on the music and the music is sublime. Producer/director Terry Carter has dug up a bunch of rarely-seen Ellington television broadcasts from, mainly, the '60s and he intersperses them with a collection of talking heads who have something to say - the musicians who knew and worked with Ellington. There are newly-done interviews with the likes of Jimmy Hamilton, Herb Jeffries, Clark Terry and Leonard Feather, but Carter has also gone out and found film and tape of Ben Webster, Charles Mingus, Willie "The Lion" Smith, Russell Procope, and other departed greats talking about Ellington, as well as plenty of footage of Ellington talking about himself. So what we get is the process - we understand why players were so devoted to Ellington, we understand how Ellington wrote for those players, and we hear, with our very own ears, the magnificence of Duke Ellington's music (though, because of the vintage of the television films, some of the later, lesser-known music). It isn't a perfect show (hey, a little more chronology wouldn't have hurt at all), but everybody with a serious interest in jazz will be riveted for its entire 120 minutes.

GIMME A FEIJOIDA AND A BOTTLE OF BEER... - Columbia Records has just jumped into the Brazilian sweepstakes with albums by Milton Nascimento (*Yuarete*), Djavan (*Bird of Paradise*), and Simone (*Vicio*). These are not -

NOT - jazz albums, but I love 'em just the same (...crazy 'bout that woman, Caldonia is her name). I just wanted to point out a couple of things. Firstly, Milton Nascimento is doing a tour and he *should* be seen (he'll also be the subject of a hunk of an upcoming Showtime *Coast-To-Coast* and that should be seen too). Milton'll be in Washington (7/26), Radio City Music Hall (7/28), Boston (7/29), Chicago (8/5), San Francisco (8/13) and Los Angeles (8/14). Secondly, Columbia is advertising Simone's record as "her American debut album." It is not. Her American debut album was called *Amar* and it was released in 1982. It was out on - you guessed it - Columbia. Next up from the Brazilian sector is a stack of stuff from PolyGram - a new Ivan Lins album (*Maos*), a bossa nova anthology, and another half-dozen in the *Personalidade* anthology series, these covering Milton Nascimento, Ivan Lins, Antonio Carlos Jobim, Jorge Ben, Toquinho and Vinicius de Moraes, and Ney Matogrosso.

PHILLY GUMBO - Over Memorial Day weekend I went down to Philadelphia for a little New Orleans festival at the Great Plaza at Penn's Landing. Plenty of sunshine and plenty of good New Orleans music for a reasonable six bucks a day. Well, July 30 & 31 will bring a little blues festival to that same spot. "Riverblues" is what it's called, and for the same six bucks a day one gets to hear the likes of John Mayall's Bluesbreakers, Katie Webster, Albert King, Koko Taylor, Buddy Guy & Junior Wells, and others (the 30th) and Webster, King, Moses Rascos, Taj Mahal, Etta James, Charlie Sayles, Bobby "Blue" Bland, and others (the 31st). And it's all just up the street from the Liberty Bell. Imagine.

BOPPING AROUND - The recently-ended North Sea Jazz Festival doled out three of its annual "Bird" Awards, which went, this year, to Dizzy Gillespie (American), Stephane Grappelli (European), and Willem Breuker (Dutch), worthy recipients all (I was on the jury and I don't have a complaint about the selections)...The Newport Jazz Festival (now sponsored by JVC but not the real Newport Jazz Festival, which is now the New York Jazz Festival and also sponsored by JVC) is taking a giant step backwards. The August 13 & 14 do will be preceded by an August 12th kick-off party, featuring the Illinois Jacquet Big Band, at the Newport Casino, in the International Tennis Hall of Fame, where that very first Newport Jazz festival was held in 1954 (and only in 1954 - the local gentry booted them into less hallowed grounds the following year).

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor	W	L	O	W	L	O
1 REFLECTIONS GEORGE HOWARD (MCA 42145)	1	10				
2 SIMPLE PLEASURES BOBBY MCFERRIN (EMI-Manhattan E1-48059)	2	15				
3 KILIMANJARO THE RIPPINGTONS (Passport Jazz PJ 88042)	3	15				
4 CLOSE-UP DAVID SANBORN (Reprise 9 25715)	30	2				
5 TIME AND TIDE BASIA (Epic BFE 40767/E.P.A.)	6	17				
6 RITES OF SUMMER SPYRO GYRA (MCA 6235)	18	3				
7 ELLA IN ROME- THE BIRTHDAY CONCERT ELLA FITZGERALD (Verve/PolyGram 835 454-1)	7	8				
8 DIANNE REEVES (Blue Note BLT 46906)	8	37				
9 EYE OF THE BEHOLDER CHICK COREA ELEKTRIC BAND (GRP GR 1053)	9	8				
10 EVERY STEP OF THE WAY DAVID BENOIT (GRP GR 1047)	4	12				
11 POLITICS YELLOWJACKETS (MCA 6236)	22	4				
12 NATURAL ELEMENTS ACOUSTIC ALCHEMY (MCA Master Series 42125)	12	11				
13 FOLKSONGS FOR A NUCLEAR VILLAGE SHADOWFAX (Capitol 45924)	13	9				
14 JOHN PATITUCCI (GRP GR 1049)	5	16				
15 THE WYNTON MARSALIS QUARTET LIVE AT BLUES ALLEY (Columbia FC 40675)	17	3				
16 AND YOU KNOW THAT KIRK WHALUM (Columbia FC 40812)	11	23				
17 STILL LIVE KEITH JARRETT TRIO (ECM 835 008-1)	10	9				
18 STICKS AND STONES DAVE GRUSIN/DON GRUSIN (GRP 1051)	19	7				
19 SHADOW PROPHETS KEVIN EUBANKS (GRP 1054)	21	7				
20 DAY BY DAY NAJEE (EMI-Manhattan E1-90096)	DEBUT					
21 DANCING IN THE DARK SONNY ROLLINS (Milestone M-9155)	16	16				
22 EARLY SPRING ALPHONSE MOUZON (Optimism OP 6002)	14	13				
23 EYES OF THE VEILED TEMPTRESS Chuck Mangione (Columbia FC 40984)	25	6				
24 MAKES YOU WANNA PIECES OF A DREAM (EMI-Manhattan E1-48740)	27	4				
25 THAT SPECIAL PART OF ME ONAJE ALLAN GUMBS (Zebra/MCA 42120)	15	13				
26 WHEN WE'RE ALONE FRANK POTENZA (TBA 235)	26	5				
27 IF THIS BASS COULD ONLY TALK STANLEY CLARKE (Portrait/CBS 40923)	33	3				
28 EVERYNIGHT LIVE AT VINE ST JOE WILLIAMS (Verve/PolyGram 833236)	20	39				
29 TRIBUTE TO COUNT BASIE GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	23	23				
30 DIANE SCHUIR & THE COUNT BASIE ORCHESTRA (GRP GR 1039)	24	43				
31 DESTINY SONG AND THE IMAGE OF PURSUANCE COURTNEY PINE (Artilles/New Directions 790697)	34	2				
32 BORDERTOWN BENNY WALLACE (Blue Note 48014)	35	2				
33 GAMALON (Amherst AMH 3318)	32	3				
34 STILL LIFE (TALKING) PAT METHENY GROUP (Geffen GHS 24145)	29	52				
35 LIFE IN THE MODERN WORLD DEBUT THE CRUSADERS (MCA 42168)	DEBUT					
36 RANDOM ABSTRACT BRANFORD MARSALIS (Columbia OC 44055)	31	14				
37 THE IMMIGRANTS THE ZAWINUL SYNDICATE (Columbia FC 40969)	28	14				
38 TIME IN PLACE MIKE STERN (Atlantic 81840)	36	5				
39 TEARS OF JOY TUCK & PATTI (Windham Hill WH 0111)	39	20				
40 GRP SUPER LIVE IN CONCERT DAVE GRUSIN, LEE RITENOUR, CHICK COREA, DIANE SCHUIR, TOM SCOTT (GRP GRA -1-1650)						

JAZZ FEATURE PICKS

THEN AND NOW - Grover Washington Jr. - Columbia 44256 - Producer: Grover Washington Jr.
Grover goes it straight-ahead here, and his romantic sax has never sounded sweeter. Tommy Flanagan is aboard for two duets, Herbie Hancock, Ron Carter and Marvin "Smitty" Smith provide some rhythm work, and Soviet saxist Igor Butman debuts for an impressive couple of horn-to-horn pieces.

FACETS - Doc Severinsen - Amherst AMH 93319 - Producer: Jeff Tyzik
Grammy-winner cans the big band in favor of tons of strings and such fusiony stars as Lee Ritenour and Ernie Watts. Jeff Tyzik originals and standards - some hard-kicking, some smooth as waves on a lake.

CONCERTO FOR YUSEF LATEEF - Yusef Lateef - Atlantic 81863 - Producer: Yusef Lateef
This year's new age Grammy-winner turns in another soft, multi-ethnic, jazz/classical fusion; tougher than new age, distinctly Lateef.

PIECES OF BLUE AND THE BLUES - Kenny Burrell and the Jazz Guitar Band - Blue Note 90260 - Producer: Helen Keane

Mainstream guitar giant in a cooking Village Vanguard performance with, on his left, guitarist Rodney Jones and, on his right, guitarist Bobby Broom.

GROOVIN' - Missing Links - MCA 42206 - Producer: Howie Morrel
Music for tired baby-boomers: slurpy, Quiet Storm renditions of '60s hits by an all-star cast including Najee, John Scofield, Omar Hakim and Nile Rodgers.

SIBERIAN EXPRESS - David Becker - MCA 42159 - Producers: Ken Caillat, David Becker
Acoustic fusion from a fast-fingered guitarist with romance in his heart.

THAT'S A-PLENTY - Al Hirt - Pro Jazz CDJ 659 - Producer: Steve Vining
Al Hirt?!? Yep, the hitmaking trumpeter is back, and this one's pretty good: solid, Bourbon Street dixieland jazz with veteran "Peanuts" Hucko adding some clarinet spice. Yes, there's a version of "Java."

REVERENCE - Christopher Hollyday - RBI 402 - Producers: John Snyder, Ron Carter
Baby-faced 18-year-old altoist from Boston bebops like nobody's business. He'd better, with a Cedar Walton/Ron Carter/Billy Higgins rhythm section.

Bally Sells Coin-Op Games Division

CHICAGO – Bally Manufacturing Corporation announced the impending sale of its video game and pinball machine manufacturing business in Franklin Park, Illinois to New York City-based WMS Industries, at a reported selling price of \$8 million.

Arrangements are expected to be finalized within about thirty days. The transaction does not, however, include the sizeable Bally facilities in Franklin Park, which will be expanded and utilized for the continued production of fitness equipment for one of the firm's subsidiaries. The health-club related devices include Life Cycle, Life Rower and their latest state-of-the-art electronic weight training machine, Life Circuit.

Williams Electronics Games, a leading manufacturer of pinball machines and other coin-operated amusement equipment, is a subsidiary of WMS Industries. A Bally spokesman indicated that the Williams plant on California Avenue in Chicago will serve as production locale when negotiations of the sale are

completed. There is also speculation that various personnel will ultimately be transferred to the Williams facilities.

Bally entered the pinball business in 1931, as Lion Manufacturing Co., with a machine called "Ballyhoo," which became so popular that the company eventually shortened the name of the machine and adopted it as the new name of the company.

Bally Manufacturing went public in 1968 and proceeded to prosper through the late 70's in the then rapidly flourishing coin-op video game business. Bally made millions and "Pac Man" became a national phenomenon. The company enjoyed a record year in 1982 but not long after that the tide began to turn. By fiscal 1987 pinball and video games had dwindled to a small fraction of the 1982 figures.

The sale of Bally's coin-op amusement game business does not in any way affect Bally's Aladdin's Castle string of arcades, which Bally will continue to maintain.

Atari's 'Toobin'

CHICAGO – "Toobin'," the new video game from Atari Games, is a first-of-its-kind, super fun, inner-tube game where players paddle their way through a variety of rivers for a very entertaining play experience. It offers one or two-player simultaneous action with a buy-in anytime, add-a-coin feature.

Amusing and colorful animation highlight the game, with plenty of humorous sounds to really give you the feel of total involvement. "Players comment that it's just fun to play," stated Jerry Momoda, product manager at Atari Games. "Toobin' offers a wide-appeal type of game play that can be enjoyed by males and females of all ages."

Main characters are Biff and Jet, the tuber dudes, whose objective is to race through as much white water as they can find, in hopes of reaching all the parties along the way; and the parties grow in size, up to the final super party at the end of the game.

Each player has a set of four buttons to steer and maneuver their character. A "throw can" button allows players to clear obstacles and stun creekside pests along the way. There are 45 different rivers (Colorado, Styx, Nightmare, Yukon, Nile, among others) for players to choose from and these are composed of 15 totally unique river environments. In total there are 200 ways to go down the entire river.

A special warp feature allows players to advance to more challeng-

ing play levels, and by doing so they are rewarded with warp bonus points. Included in every Toobin' game (U.S. and Canada only) is a special contest feature giving players the opportunity to win a free Toobin' Too Cool T-shirt just for completing the required contest. The game is housed in a 21st century cabinet design with a sleek "laid-back" look and a revolutionary new "action-attraction" header.

Further information may be obtained through factory distributors or by contacting Atari Games Corp. at 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.



MAA Honors Don Liberatore

CHICAGO – Some 200 attendees at the recent Music & Amusement Association of New York annual state convention paid tribute to Donald Liberatore, president of Don Records. The event was held at Kutsher's Country Club in Monticello, New York and Mr. Liberatore's citation as "Man Of The Year" was

Records, in an industrial park off of the Southern State Parkway in Farmingdale, New York, which he proceeded to develop into one of the area's foremost one-stop operations. He takes a great deal of pride in his company and boasts that, "I've maintained my relationship with customers going back through the fifties



Pictured at the awards ceremony are (l-r) AMOA-NY executive director Ron Koppelman, Don Liberatore, his wife, Jean, AMOA-NY administrative director Judy Koppelman and AMOA-NY president Howard Herman.

presented in recognition of his dedication and service to the coin-op industry, spanning more than 35 years.

Liberatore's initial exposure to records and music came early in life, when as a young boy he "hung out" in neighborhood candy stores and always managed to gravitate to the jukebox. On one of these occasions an operator happened to be visiting a store and suggested that Don contact Leslie Distributors in New York City for a job; which he did, and he remained at this first job from 1953 through 1963. When Leslie, which was a popular one-stop organization at the time, discontinued operations Don went to work for its offshoot, Double B Records, and stayed through 1980.

His next move was to open Don

and many of them say they would not know how to pick a record without me!"

When asked who his favorite all-time recording artist is, he unhesitatingly responds, "Frank Sinatra is my idol...but I like all types of music."

Don Liberatore is a resident of North Massapequa with his wife of 24 years, Jean; and their daughter, Donna Jean who is a high school junior. "It was really wonderful and gratifying to see the out-pouring of response from my friends and business associates who participated at the convention or through the Journal," Don said, referring to the MAA honor. "It provided the motivation to continue to move ahead in the industry for many more years to come."



Don Liberatore and his wife, Jean (center) with (l-r) Bobby Czech of Atlantic Records and AMOA-NY president Howard Herman.

Atari's 'Final Lap'

CHICAGO - Atari Games announced the introduction of "Final Lap," the first "linked game" for the amusement industry. Designed by Namco Limited, Final Lap is a realistic racing game in the tradition of "Pole Position," which ranks among the factory's most popular, longstanding hits.

"Namco is extremely proud of their design of Final Lap and Atari Games is excited about the opportunity to bring it to market outside Japan," commented Hide Nakajima, president of Atari Games. "Final Lap has topped the earning charts in Japan since November when the game was introduced there. To my knowledge, no other game has ever stayed on top for this long."

Each Final Lap unit is actually two games in one with two seats and two separate monitors linked together. Realistic player controls consist of a steering wheel with return-to-center steering, a hi/low shifter and accelerator and brake pedals. As many as four Final Lap units can be linked together for unprecedented competition, and up to eight players can compete head-to-head.

One player can compete against the clock or multiple players can race simultaneously on the same course. Each player has his own realistic first person perspective of the track and



sees the cars of his competitors on his screen. New players can start a game even if the race is in progress. As an incentive for multiple player games, all players are able to continue for an extended time as long as at least one player completes the lap within the time allowed.

"We have been shipping Final Lap for a month or two now in Europe and the reaction to the game has been phenomenal!" stated Shane Breaks, vice president of international sales for Atari. "We can't keep up with the demand for this game, as record-breaking income is happening in the major European markets."

Final Lap was premiered in the United States at Atari's distributor meeting this past May. Domestic production began at the end of June and will continue throughout the summer at Atari's factory in Ireland.



FOR THE CAUSE - Appropriately enough, "Mother's," one of Chicago's popular night spots was the scene of a recent benefit sponsored by Mothers Against Drunk Drivers, and co-sponsored by Door County Coolers of Coor County, Wisconsin, to raise funds for MADD's Illinois Chapter. Event brought in \$1,600; of which Communidyne, Inc. of Northbrook, IL contributed the evening's receipts from its Alcohol Breath Analyzer (which is situated in the bar) plus a check for \$200. Pictured are (from l to r) MADD's state administrator Marti Page gratefully accepting the check from Communidyne president Roger Gerber, who was acknowledged also for his continuous support of Illinois' MADD organization. Ms. Page recently participated in efforts to support the mandatory auto liability insurance legislation passage in Illinois, and among others who are actively involved in this endeavor are Minni Minoso, former Chicago White Sox star player; and Guardian Escort, a regional drive-home escort service for liquor serving establishments.

AMOA Issues Statement On Parallel Boards

CHICAGO - The ongoing litigation between Red Baron Amusements (Toledo, Ohio) - Franklin Park, Inc. and Taito America Corporation/Taito Corporation and the American Amusement Machine Assn. (AAMA) with respect to the legality of parallel boards and the sale in the U.S. of games in dedicated form only while they are available elsewhere in the world as kits has brought queries to the Amusement and Music Operators Assn. requesting the national trade association's position on these matters. While AMOA stressed that it would not take a formal position of the merits of the litigation, it did issue a statement, excerpts of which will be contained in the following paragraphs; however, the association suggested that its membership make their own determinations regarding this case. Making note that the AMOA board is concerned with the general business issues that generated the case, the statement reads in part, "The sale of games in kit form in countries other than the United States and the sale of game boards in other countries at much lower prices than are charged operators for the same boards in the United States provide strong economic pressures for U.S. operators to purchase kits and boards from foreign sources. As long as foreign operators are able to purchase kits and boards at prices substantially lower than those charged U.S. operators for the same boards or for the same games in dedicated form, U.S. operators will naturally attempt to remedy a price differential which is unfavorable to them by purchasing from overseas sources.

manufacturers should pursue marketing and pricing policies which result in all game operators being treated equally regardless of their geographic location. If true equality of treatment among operators existed, AMOA believes that the use of parallel boards would disappear.

"AMOA's views have been reinforced by recent decisions of the Supreme Court and the Court of Appeals for the Third Circuit. In the COPIAT decision the Supreme Court refused to set aside Customs regulations that permit the importation of parallel goods where the foreign and U.S. trademark owners are owned by the same business entity or are subject to common control.

"In the Sebastian International case the Court of Appeals held that where copyrighted products are made and sold by the copyright owner in this country and elsewhere, the 'first sale doctrine' extinguishes any right later by the copyright owner to control importation of the copies. AMOA strongly endorses the Third Circuit's conclusion that: 'We think that the controversy over 'gray market' goods, or 'parallel importing' should be resolved directly on its merits by Congress, not by judicial extension of the Copyright Act's limited monopoly'."

The closing paragraph of AMOA's statement reads: "As expressed by the Third Circuit, the law does not support efforts by manufacturers to prevent parallel imports. Unless Congress changes the law clearly to prohibit parallel imports, AMOA believes that any further enforcement activities against parallel imports by manufacturers are inappropriate."

An Open Letter To Operators From Atari Games

(Ed Note: The following letter from Atari Games was signed by Linda Benzler, marketing product manager, and is self explanatory. It is being reproduced here for the benefit of Atari Games Corp. and our operator readers)

Dear Operator:

You, Atari, and the coin-op industry have a major problem that you can help to solve.

In 1986 Atari introduced Road Blasters, a game with a direct-to-player contest designed into the game. The contest was an enormous success and goodwill has been passed on to our player base. Unfortunately, the contest deadline has passed but many players are not aware of this fact, Hundreds of letters are coming in each week from players across the country regarding the contest.

Obviously, it was never Atari's intention to cause ill will with our players. This direct-to-player contest was intended to benefit players, the industry as a whole and operators in particular. Atari has a long term commitment to this industry and we feel it is very important not to make our players feel cheated in any way.

The Road Blasters contest option can be easily disabled by putting the game into self-contest and following the directions on the screen to switch the "Rally 50 contest enable" option from "Yes" to "No." Please take a few minutes of your time and follow through on this request; it will benefit all of us involved in the coin industry.

Thank you for your continued support of Atari Games and our products. Please take a few minutes to check your Road Blasters games that are on location and disable the contest if you have not already done so. If you have any further questions, or if I can be of any assistance to you in the future, please call me direct at (408) 434-3750.

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