ROOTS
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FROM
CAPITOL RECORDS

BLACK MUSIC
MONTH '88
EDITORIAL

Black Music – Separate But Unequal?

Cash Box recently asked Bill Stephney, Vice President of Def Jam Records, to comment on the system of categorization of music along racial lines in the music business, and how that system has changed over the last few years. Stephney, one of the most articulate and perceptive executives in the industry, has shaped Def Jam into a powerhouse of black music, breaking such influential acts as Run D.M.C. We were so impressed by his succinct analysis, we present it here as our editorial.

"I suppose everything has to be categorized especially in a system that depends so heavily on marketing," says Stephney. "At the same time music has been hurt by the way it has been marketed. A few years ago you’d look at a T.V. listing for the ‘Mike Douglas Show’ and you’d see, ‘today the Amazing Kreskin and the rock group Earth Wind And Fire.’ That was from the unholy. To the hip they weren’t rock, because they weren’t guitar oriented, and they weren’t white. But actually they were rock to a large degree.

"The strong labeling came along in the mid-seventies when we saw progressive radio die and AOR radio come into being with the superstars format, and we saw soul radio die and Black or Urban radio come along. These labels have skewed our perception of music. It is impossible now to be a fan of Public Enemy, 10,000 Maniacs, and Bon Jovi at the same time, because that would require you to be a fan of rap, a fan of folk, and a fan of heavy metal/hard rock at the same time. (Continued on page 14)

Salute to Lee Bailey

 Begins on page 19

CONTENTS

Cover Story / 6
New Faces To Watch / 7
Executives On The Move / 8
Single Releases / 9
Album Releases / 9
Sounds & Visions / 32 – 33

COLUMNS
Points West / 6
East Coastings / 7
On Jazz / 13
Nashville Notables / 25
The Beat / 10
Indie Groove / 35

CHARTS
Top 40 Jazz Albums / 13
Top 75 Black Albums / 10
Top 100 Black Singles / 12
Top 100 Singles / 4
Top 200 LP’s / 17 – 18
Top 50 Country Albums / 39
Top 100 Country Singles / 40
Top 50 12” Dance Singles / 16
Top 40 Compact Discs / 32
Top 10 Rap Albums / 16
Top 15 Rap Singles / 16

DEPARTMENTS
News / 5, 8, 14, 34
Black Contemporary / 10 – 12
The Independent Way / 35 – 38
Dance/Rap / 16
Country / 39 – 43
Coin Machine / 44 – 45
Classifieds / 47
Chart Index / 46

SINGLES
#1
I HATE MYSELF FOR LOVING YOU
Joan Jett & The Blackhearts – Blackheart

ALBUMS
#1
SURLAMER
Moody Blues – Polydor

#1
POP SINGLE
FOOLISH BEAT
Debbie Gibson – Atlantic

#1
B/C SINGLE
ONE MORE TRY
George Michaels – Columbia

#1
COUNTRY SINGLE
IF IT DON’T COME EASY
Tanya Tucker – Capitol

#1
JAZZ ALBUM
SIMPLE PLEASURES
Bobby McFerrin – EMI-Manhattan

#1
COMPACT DISC
OUT182
Van Halen – Warner Bros.

#1
POP ALBUM
OUT182
Van Halen – Warner Bros.

#1
B/C ALBUM
FAITH
George Michael – Columbia

#1
COUNTRY ALBUM
ALWAYS AND FOREVER
Randy Travis – Warner Bros.

#1
12” SINGLE
MERCEDES BOY
Peabody – MCA

WINNER’S CIRCLE
LITTLE WALTER
Tony Tootie Tomlin
Wing/PolyGram

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
Ruben Rodriguez To Head Columbia Black Music Division

NEW YORK — Ruben Rodriguez has been appointed Columbia Records' senior vice president, Black Music. He will be responsible for overseeing all phases of marketing, development and sales on Columbia records, and will work closely with the Columbia marketing andaffer. Rodriguez will report directly to CBS Records Division president Tommotoly, who made the appointment.

Rodriguez has been Columbia's vice president, Black Music and Jazz promotion, since 1986. Prior to that he was vice president, promotion and marketing, for the Boardwalk Entertainment Company. He began his career working in merchandising for Motown, Scepter and Avco records while a student at John Hay College. He joined Motown as East Coast regional promotion manager in 1972, moving to Casablanca in a similar position in 1976 and eventually rising to national director of R&B promotion.

"Columbia's success in the black music field under Ruben's direction has been nothing short of spectacular," said Tommotoly. "This reorganization of our black music activities on the Columbia label will allow Ruben to expand his scope, and enable us to better coordinate all aspects of this music."

Censorship Panel To Meet

LOS ANGELES — While many would think the era of government repression in the arts was ended after the McCarthy hearings, civil liberties groups are alarmed by recent developments in our cultural climate and the relationship between government and the arts. On Tuesday, June 7, 1988, representatives of the film, television, radio and music industries will meet at the Hollywood Roosevelt Hotel in Los Angeles to examine new manifestations of censorship. The symposium is called Blacklist, Graylist, and Playlists: Expression and the Entertainment Industry." Panelists will discuss the 1980's style of censorship in the context of the blacklist era. The organizers cite as examples of renewed government repression the proposal to rate records on their moral content, the efforts of the U.S. Information Agency to ban foreign documentaries as "propaganda," and the new decency standards being implemented by the Federal Communications Commission.

The organizers of the symposium include People For the American Way, a non-partisan, non-profit civil rights group founded by producer Norman Lear, and the Southern California chapter of the American Civil Liberties Union. The panel discussion will be co-chaired by Danny Goldberg, president of Gold Mountain Records, and Bob Merlis, vice president of Warner Bros. Records. Expected participants include producer Michael Mann, Spin magazine publisher Bob Gruccione, Jr., Norman Lear, Ed Asner, and several writers who experienced blacklisting in Cold War hysteria of the 1950s. For further information about the symposium, call (213) 551-1611.

ASCAP's Songwriting Corps Out In Force For FNYIFOTA Program

NEW YORK — As part of the First New York International Festival of the Arts, currently in full swing, ASCAP is sponsoring three programs, including an incredible gathering of some of its large cadre of songwriters. ASCAP's "American Popular Song Program" will be held at the Marriott Marquis Theatre, June 20, and, performing some of their best-known songs, will be Stanley Adams, Richard Adler, Steve Allen, Marilyn & Alan Bergman, Irving Caesar, Sammy Cahn, Cy Coleman, Betty Comden & Adolph Green, Hal David, Ervin Drake, Edward Eliscu, Sammy Fain, Siedah Garrett & Glen Ballard, & Melba Moore, Irwin Z. Robinson and others criticizing songs of, and offering advice to, aspiring songwriters; and a panel called "The Marriage of Music and Film," July 7 at the Metropolitan Museum of Art, featuring Marilyn Bergman (moderator), Henry Mancini, Nick Hyman, Mark Isham, Alan Bergman, Hal David, and Sidney Pollack.

Jazz's Elder Statesmen: A Rare, But Growing, Breed

By Lee Jeske

I was recently sitting in Carnegie Hall at a concert in honor of Cab Calloway's 80th birthday and I experienced a sense of deja vu. It dawned on me that this was the fourth 80th birthday concert celebration I had been to in the past year. Benny Carter, Stephane Grappelli and Lionel Hampton also turned 80 during the past 12 months and, by jove, there was a big New York concert to-do for each and every one. Two years ago, in fact, there was an 80th birthday celebration at Town Hall for Wild Bill Davison, a concert that has just been issued on an Atlantic album (Chicago Jazz Summit).

It struck me, as I sat in Carnegie Hall and watched the incredibly vibrant Callaway, that these men represent something that jazz has long done without: elder statesmen. Jazz musicians — unlike their counterparts in the classical music world — are not known for their longevity. They're known, in fact, for the alacrity with which they expire. Here's a list of jazz greats, and the ages to which they lived: Bix Beiderbecke (28), Jimmy Blanton (21), Django Reinhardt (43), Wardell Gray (34), Charlie Christian (22), Billie Holiday (44), Charlie Parker (34), Jaco Pastorius (36), Lee Morgan (33), Cannonball Adderley (46), Bud Powell (41), Lester Young (49), Clifford Brown (25), John Coltrane (40), Albert Ayler (34), Eric Dolphy (36), and on and on. The list of musicians who never made it to 50 is staggering. The list of those who never made it to 60 — Charles Mingus, Bill Evans, Jelly Roll Morton, Chet Baker, Warne Marsh, King Oliver... is much, much longer.

(Continued on page 14)
PLAY THAT FUNKY MUSIC... — Epic recording artist Darden Smith, along with his band The Big Guns, stormed by the Cash Box offices last week to perform an impromptu acoustic set featuring numbers off his recently released self-titled debut LP. Pictured is Smith, drummer Paul Peary and bassist Roland Denney.

HIGH BIAS — Columbia recording artist Rodney Crowell played to an appreciative house last week during his sold-out appearance at the Roxy Theatre. The artist showcased a batch of numbers off his current Diamonds & Dirt LP, his fifth solo album. The LP has been garnering unanimous rave reviews in both country and pop markets; the album’s first single, “It’s Such A Small World,” a duet with his wife Rosanne Cash, skyrocketed to #1 on the Cash Box country singles chart—making it the artist’s first chart-topper as a performer (he has scored countless hits as a songwriter).

In addition to his own material, Crowell unveiled a couple of fine cover tunes, including The Staple Singers’ “Respect Yourself” and a couple of well-chosen Presley tunes (“Jailhouse Rock” and “One Night”). All in all a great show from an artist who rarely appears on the west coast. Hopefully, if Diamonds & Dirt proves to be the crossover smash it deserves to be, Crowell will perform here again soon.

Opening the show was Epic recording artist Darden Smith, who, along with his band The Big Guns, worked up the crowd with his distinct brand of country & blues. His debut LP, Darden Smith, has recently been released and is deserving of your immediate attention. This boy can rock! (see photo).

ATLANTIC PARTY — Atlantic Records’ Ahmet Ertegun flew into Los Angeles last week to host a bash for the label’s recording artist Robert Plant (EsParanza/Atlantic) at L.A.’s Ivy Restaurant. Among the many celebrities who showed up for the festivities were (are you ready)

Maria Conchita Alonso, The Cult’s Ian Astbury, Yes, Robert Palmer, Julian Lennon, Dennis Hopper, The Bangles, Justine Bateman, Missi, Dale Bozzio, author Jackie Collins, actress Patti D’Arbanville, producer/director Taylor Hackford, Slim Jim Phantom, Ally Sheedy, Greg Giuffria, Fiona and Paul Young. …it’s only rock ’n’ roll, but they like it.

SEQUEL — Columbia Records plans to issue the Caddyshack II soundtrack on July 12—the album coincides with the release of the sequel to the 1980 blockbuster film, Caddyshack. Featured artists on the soundtrack include Cheap Trick, Patty Smith, The Pointer Sisters, Lisa Lisa & Cult Jam, Full Force, Tamara Chaplin, Earth, Wind & Fire, Martin Eric and Ira Newborn. The first single will be Kenny Loggins’ “Nobody’s Fool,” which will hit stores on June 30 (Loggins’ contribution to the first soundtrack, “I’m Alright,” raced to #1 in ’80).

WE JUST COULDN’T RESIST, DEPT. — RCA recording artists Treat Her Right got much more than they bargained for following their recent SRO appearance at Oscars in Santa Barbara. It seems that a couple of scantily clad femme fatales got a wee bit overzealous and joined the band on stage…eventually warming up to the guys so much that they shed their tops to cool off. Following the blessed event, guitarist David Champagne stated, “I got a gun alright. It was loaded, and I was taking aim.” Easy boy…

Until next week…

Tom De Savia

RICK JAMES

By Joe Levy

NEW YORK — “The funk is rolling on this album,” says Rick James about his Warner Bros./Reprise debut, Wonderful. “Long live the funk. Listening to Keith Sweat, listening to a lot of young cats these days, there is some funk out there. And there seems to be a resurgence of it.”

Count Rick as part of that resurgence. His first new record in over two years is jam packed with the Rick-James-styled funk that made songs like “Give It To Me Baby” and “Super Freak” chart busters. After leaving Motown in 1986, James retreated to his studio in his hometown of Buffalo. “I felt real good,” says James, recalling the change. It was like a butterfly out of its cocoon. I felt free, and I wanted to write.

Wonderful is the result of two years of recording by Rick solo and with support from his backing group, the Stone City Band. In his enthusiasm James recorded enough material for a double album. “On the album originally was almost a Scott Joplin-ish piece. I don’t know where that came from. It was called ‘Good Old Days.’ “

Starting with twenty-four tracks, James and executive producer Benny Medina set about selecting a greatest hits package, eventually settling on the ten songs that make up Wonderful.

The first single is the spare “Loosey’s Rap,” which debuted at #70 with a bullet on last week’s Cash Box Black Contemporary Single chart. It features rappers and Winds/Cold Chills artists Roxan Shante and Big Daddy Kane an producer/mixers Marly Marl. “We got along well from the get-go, been knowing each other for years,” says James of working with Shante.

“Loosey’s Rap,” isn’t the first time James has worked with rappers, he worked with Grand Master Flash whom he credits with turning him on to rap, on his album Cold Blood. “It’s still about kids,” says James o rap. “It was about kids in the ’70s when I was doing it, and it still is.” One has to change with the times as be up on what’s happening on the street. I think rap groups are responsible for the resurgence of funk because they started loosening up the rhythm, and they started using

(Continued on page 8)

FEATURE SPOTLIGHT

Junior: Just Being Himself

By Joe Levy

NEW YORK — “I realize that with my music it always takes a bit longer than everyone else’s to sink in, because it’s always been different from everybody else’s,” says British funk musician Junior. “And I now realize that and appreciate the difference. Before I hadn’t truly appreciated its difference; I wanted it to be like other people’s material, because then it would obtain the kind of success that I figured I needed to get creative control.” Making his fourth record, Sophisticated Street (London/PolyGram), Junior found he simply had to assume that creative control in order to express his particular personality. No more copies, no more wanna-be hits, just what he calls “Junior music.”

Following the chart success of the funk-rock-pop smash “Mama Used To Say” in 1982, Junior found himself faced with a very familiar problem: the sophomore slump. For new artists who hit it big their first time out, a second record is a tricky problem:

how to maintain the success they already won while still being creative. Or how to define their own individuality against the model themselves have created. “When did ‘Mama’ I had the notion that I wanted to make good music wanted to make Junior music, didn’t want to make music that I like anybody else’s. When we went in to record ‘Mama Used To Say,’ didn’t know what we were doing was fresh. We’d say ‘Let’s try to get a real Chic kind of guitar on this.’ And because we couldn’t plug the Chic guitar we got a more re-oriented type of guitar pattern.
NEW FACES TO WATCH

Living Colour
By Joe Williams

Living Colour is a hard-rocking quartet from New York City whose vocal bite is as strong as their technical chops. A conservative period with Prince first came out it seemed like things were opening up, and then it closed up again. Black radio's part of it, white radio's part of it, and the way black people and white people look at each other across the table is part of it."

Over the last two years Living Colour has built a strong following on the New York club circuit, with their blend of Sly Stone-era funk and Led Zeppelin-ish metal. It's a sound that draws a uniquely varied sort of crowd. "It's a curious rock-funk avant-garde audience," says Reid. "Sometimes there's headbangers there, and other times the people are into rap and funk. It's a pretty good mix. But they're all curious from the things they've heard about us being a black rock band."

One of the people who was especially taken with their hybrid sound was Mick Jagger, who produced two tracks on their debut Epic LP, Vivid. With their growing popularity, Living Colour hopes to be a positive influence on other bands that would challenge racial stereotypes in music. (Continued on page 34)

EAST COASTINGS

Conscious Party
Womack & Womack will celebrate the release of Conscious, their Island Records debut (their third album together, and first in three years), with a showcase at the Bottom Line on June 22. The husband and wife duo's soul pedigree runs straight back to Sam Cooke (Linda's half-sister), and back past that to the church Cecil and his brothers sang gospel before, as The Valentinos, they had a hit with "It's All Over Now" in 1964; the song went on to become the first hit single for The Rolling Stones; Cecil was 13 when he wrote it. In recent years they've written and produced material for Teddy Pendergrass, and Patti LaBelle. They've also recorded Love Wars (1984) and Radio M.U.S.C. Man (1986), a pair of stunning soul to gospel to R&B records that worked the trick of being both firmly rooted in the tradition and deliciously contemporary.

Consciences is an exquisitely beautiful record. From the swaggering funk of "Teardrops" and "Good Man Monologue" to the delicate mystery of "Conscious Of My Consciousness" this is clearly one of the most heartfelt, deeply sung, and meticulously crafted releases in recent memory. Cecil and Linda Womack's impassioned call and response vocals sum up decades and decades of black music history in one epiphanously gorgeous package.

Presently the Womacks are in London rehearsing with their backing band Concentration, the members of which have played with Terence Trent D'Arby, Elton John, and Steve Winwood.

PROG ROCK LIVES - The members of The Lodge include Golden Palominos Anton Fier and Peter Blegvad (formerly of Slap

DOLBY RADIO - While in New York City to promote his new LP Aliens Are My Buick (EMI-Manhattan), Thomas Dolby stopped by WNEW-FM to talk with morning host John Skornik. Dolby, from left: George Sibou, regional promo manager, EMI-Manhattan; John Hey, director, national album promo, EMI-Manhattan; Mark Chernoff, program director, WNEW-FM; Dolby, Herman.

TASTY BITS - RCA will release the The Primitives' Lately, on June 28. This scrabbling psych-garage-pop-rock quartet has topped the charts in their native England...Eats Domino will play the Ritz for five shows, August 1-3...Band Of Susans at the Ritz, July 2, in support of their Blast First LP Hope Against Hope. Check out the pop band Sonic Youth will never be...New singles from Big Audio Dynamite ("Just Play Music") and Psychadelic Furs ("All That Money Wants") due from Columbia at the end of the month...The Pogues at Roseland, June 23.

Joe Levy

Happy/Henry Cow Band. Smell Of A Friend (Astelles/New Directions) is a pretentious record in the tradition of King Crimson, Frank Zappa and Eric Satie, which means there's lots of musical smarts backing up the pretensions and if it isn't fun (which it often is) it's always interesting.

REGULAR ROCKLIVES - Side one of Raymond May's Unadulterated Addiction (Elektra) opens with simply the best T. Rex derivative pop-rock in the last two weeks ("Romantic Guy") and closes with what'll probably be the best faux-Rolling Stones song until the Keith Richards solo album comes out ("True Pretender"). Flip the record over and this Canadian (by way of Sri Lanka, London, and New York) grinds out more of the same: sly and dirty gobs of guitar rock. If you asked me why Raymond May is so um, great, and so much better than Zodiac Mindwarp or Gaye Bykers On Acid I'd probably shrug stupidly and mutter, "Nothing's a cliche if you believe in it enough." So do me a favor, don't ask. Listen.

And it worked. All the things we have to play, we couldn't play. So we were confined to the boundaries of what we were about.

But over his next two albums, In A Lookin' Out and Acquired Taste, Junior found that he was sounding less and less like himself, and more and more like, well, what he thought other people wanted him to sound like. "Those two albums were very important to me because they put me through a chain of events that really made me work hard to fashion myself on Junior not to fashion myself on anybody else. To come back to being myself...I started out looking for records that were challenging. And then for two records I was making records that weren't so challenging. I was trying to make records that would suit and fit. And realized "Wait a minute, you have to be yourself.""

So for Sophisticated Street he decided to take his time and do things the old way...just have fun make music. Starting work with Stewart Levine (Simply Red, Visually Killed The Cat) in Los Angeles, Junior completed two tracks, the tight groove "Whodunnit," and the sweeter melodious "Highlife." "There was no one there," Junior recalls, "just Stewart, the musicians, and myself. We just enjoyed making the record, and it felt like when we made the first album. We were enjoying making the records. We didn't pack them with a lot of stuff to try and make them arranged. We just made them raw, fun, with a lot of energy."

Work continued in London, where Junior produced himself, in New York, where Stephen Broughton Lunt produced one track (the current single, "Yes (If You Want Me)"), and in Minneapolis, where Junior hooked up with Monte Moir (The Time, Alexander O'Neal, Janet Jackson). "I'm in awe of Monte's talent," states Junior. "I think he's one of the best producers out there. We had no preconceived ideas of what we were going to make, and it just came together. And the whole thing was to make the best records. With all three people I worked I was lucky enough to find people who still vibed off the fact of making good records."
S SMOOTH OPERATOR - Sade is preserving her mystique. She has refused to do any press or promotion for her latest album _Stronger Than Pride_, which took three years to complete. A studio aide told Cash Box, "She was only concerned in the perfection of the production. She was so determined that she should produce it all herself, she can't cope with the idea of playing the rock star role as well."

Sade appeared for the Wot Club's fifth birthday party, but put her hand to her face when a snapper approached. Also wagging that night was former Bananarama star Siobhan Fahey, with her new singing partner who she introduced as Marcie from Los Angeles. Siobhan said, "We are calling ourselves Shakespeare's Sisters and we won't be anything like Bananarama."

CHALK MARKS - Joni Mitchell was also in town to promote her album _Chalk Mark In A Rain Storm_. She claims that her writing is as confessional as ever, but tempered for the '80s. "You can't pour your heart out forever. If you stay vulnerable you would just be eaten up," she told one interviewer.

The idealism and search for perfection that endeared her to the Woodstock Generation is possibly not applicable today.

"Everyone can take introspection too far. I played _Hissing Lawnsmoor - what's her name?_ - Dolly Parton, the first time I met her. And she said, 'My God, if I thought that deep I'd scare myself to death.' And it's true you know, I have a predilection for plumbing the depths, but I wouldn't recommend it. You have to be very strong because there's all kinds of things in there lurking in the subconscious.

I said to my father, who is 76 and doesn't have a line in his face, 'Papa, how come you have a face like that?' And he said, 'Well, Joan, I learned at an early age to shrug things off.'"

Poetry comes from introspection, but I wouldn't want to live my whole life as an introvert or intellectual. I always think my lips will thin out and I will forget how to dance. I think suicide and madness come from introspection. My father is very spiritual and non-intellectual."

Joni is a longtime admirer of the work of Anton Corbijn and was so inspired after seeing one of his Depeche Mode videos that she hired him to direct her video for "My Secret Place," a duet with Peter Gabriel, which was shot in a teepee in the West Country on Salisbury Plain. Then they followed a hand-painted chalk line ten miles to the coast to be filmed in another teepee.

Depeche Mode

**GETTING TO BE A HABIT** - Watch out for the Habit Boys, they are Virgin's priority signing. The trio met at Brighton Art College. They are stylish with a strong club following. And for the next few months, every can of imported Sapporo beer is emblazoned with their name and "Lucy," the title of their debut single, followed by the caption, "She drove us to drink." This comes courtesy of their manager, Oliver Peyton, who is the sole importer of the stuff. His next idea is to buy advertising space on the back of phone cards.

**NO MAN IS... - Island Music**, which is celebrating its 25th anniversary, is up for sale. Company founder Chris Blackwell says, "Island Music has been extremely successful. But its growth depends increasingly on administering outside catalogues. That kind of role is not the Island style.

To use an analogy with Island Records, the company's talents are concentrated in the creative areas. We don't manufacture our own records for instance, nor do we distribute them.

"The same philosophy will be applied to our future publishing activities. We intend to start again with a small company, signing and developing new writers and building a real creative partnership."

Chrissy Iley

CORRECTION - Note the June 18th issue, page 5, in the "Songwriter's Spotlight - John Barnes" article. It was incorrectly stated that Mr. Barnes wrote Michael Jackson's "Don't Stop 'Til You Get Enough." Mr. Barnes in fact wrote Lionel Richie's "Don't Stop." We apologize for the error.

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**EXECUTIVES ON THE MOVE**

**Beug** Boosted - John Beug has been named senior vice president, creative services/marketing for Warner Bros. Records.

**Kirkeby** Chosen - Marc Kirkeby has been appointed director of creative services for CBS Records. Kirkeby was previously director of press and public affairs and a free-lance music journalist.

**Hathaway** Hired - Larry Hathaway has been appointed to newly created position of director of catalog development and jazz for Capitol/EMI-Manhattan/Angel Records. Hathaway will select jazz albums for CD reissue.

**Nealon** Named - Liz Nealon has been named vice president international for MTV. Nealon will coordinate the music video network's activities overseas.

**Morrison On The Move** - Bart Morrison has been named vice president of finance for BMG Distribution.

**EMI Ups Three** - EMI Music Publishing Worldwide has announced the appointment of three regional directors. Frans De Wit, will be regional director for most of Western Europe and South America; Peter Endle will be regional director for Central Europe and South Africa; and Ira Jaffe will be regional director for North America and the Pacific.

**Whipple Named** - Tim Whipple has been named to the new position of national director, sales and licensing, for BMI, the performing rights organization.

**WEA-Boston Boosts Two** - Jamie Willis has been named a field merchandiser for WEA in Boston. Tom Haldoupis has been appointed Boston mailroom representative.

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**10 YEARS AGO IN CASH BOX**

**June 17, 1978** - Points West. Just about everyone was taken by surprise, when Bob Dylan played the Amphitheatre for a week, by his open, informal stage manner. During his 1974 tour with the Band, you recall, he offered one "thank you" and a "see you next time" at the end of the show. This time, "thank you's" have been plentiful as well as comments such as "I'm a sinner. I'm a soul." He referred to the Storm ("playing From the Storm") and plugs for the new album, "Here's a song from my new Columbia album, Street Legal. Remember that." If that wasn't enough, at the end of the concert he announced, on separate nights, "We are leaving now so we can beat the traffic" or "I hope you all drive safely." After one of his shows, he was greeted backstage by Mick Fleetwood and Connie Stevens. We love it, Bob...GRP Records has been formed by Grusin/Rosen Productions and will be distributed by Arista. The new label, whose roster will concentrate on jazz-fusion artists, will debut with two albums scheduled for September release...Growing concern for the listening audience, greater exposure for a variety of music and record company presence are some of the reasons given by programmers for the elimination of numbered playlists at several black radio stations in major and secondary markets. Stations KDAY-FM in Los Angeles and WWRL-AM, New York, recently implemented the change, joining WBMX-FM, Chicago; WRAP-AM in Norfolk, Virginia; WWDM-AM, Sumpter, North Carolina and WOL-AM in Washington, D.C., which have not used numbered playlists for a year or more...Top five singles: 1. "Shadow Dancing," Andy Gibb. 2. "Baker Street," Gerry Rafferty. 3. "You're the One That I Want," Olivia Newton-John. 4. "Too Much, Too Little, Too Late," Johnny Mathis/Deniece Williams. 5. "It's A Heartache," Bonnie Tyler.
CROWDED HOUSE
Better Be Home Soon (3:07) – Capitol (P-B-44164) – Roundhead Music/BMI – N. Finn – Producer M. T. B. Joe

From their new LP _Temple Of Low Men_, this is another great song from Neil Finn. He must have a brother named Huckleberry somewhere, because this mid-western tinged tune carries those sentiments, with a touch of Everly Brothers in the vocal arrangements. The overall track has an honest yet highly polished sound.dj, whoever likes Hornsby will love this.

ROBERT PALMER

A hard charging power-guitar fueled rocker for Palmer. Here he returns to the values that propelled “Addicted To Love” to the top of the charts. “Simply Irresistible” is just that... Palmer knows how to turn a phrase and musical moment into pure radio magic. This little disc ought to take off like a rocket and head toward number one.


White Lion stands out for one simple reason... talent. They have it in spades. Here great vocal harmony stacks ride a wave of spitting, sizzling guitar work. It’s a good song too, hokey and radio-ready.


A sultry and easy-flowing ballad that features exquisite tensions between Anderson’s voice and keyboard chords. Should shine on all fronts.


From the Sire/Reprise LP _Viva Hate_, here Morrissey continues to wax wistfully on life in his plaintive style.


A superstar cast of writers (see credits) provide a lovely vehicle for Garfunkel’s forever crystalline voice to shine on. Should break on CHR.


LBR returns with a beautifully evoked tune written by Graham Goble and Stephen Housden. Should shine on AOR, CHR.

STEVE WINWOOD
Roll With It – Virgin (09046-1) – Producers: S. Winwood-T. Alge

The supply qualities that have made Winwood a resurrected superstar are fully in evidence here, from the unmistakably soulful voice to the seamless groove of the arrangements. The title track (and first single) will remind many of “Gimme Some Lovin’” in a grown-up form, while “Don’t You Know What The Night Can Do?” is a gospel-flavored winner. This is blue-eyed soul-jazz-pop-funk at its best and most mature.

THE GEORGIA SATELLITES
Open All Night – Elektra (60793-1) – Producers: Jeff Glixman

The Satellites’ hot streak should continue with this steaming platter of non-stop bumpt-n-grind Southern boogie. The title track sets the pace with a Randy, double-entendre rocker in the manner of “Keep Your Hands To Yourself” while the devilishly catchy “Sheila” smokes in a more mainstream pop-rock vein. There are also two outstanding covers, “Whole Lotta Shakin” and Ringo’s “Don’t Pass Me By.” Turn it up loud.

THE MOODY BLUES – Sur La Mer – Polydor/PG (835-756-1) – Producer T. McEvoy

The ongoing champions of classical art-rock return with a melodically rich collection that leans more heavily toward synthesizer programming than previous albums but still features two of the sweetest voices in rock.

DAVIS PRESLEY – The Alternate Aloha – RCA (6858-1-R) – Producers: D. Wardell-R. Rowe

Years in the making, the new Elvis album has arrived, a quality recording of each of a dress rehearsal for his famous Hawaiian telecast of 1973. The multitude of bits makes this one of his best albums yet.

KING TO AMERICA – Original Motion Picture Soundtrack – ATCO (81-8) – Producers: Various

A slick sensation of a soundtrack, running mostly to lovey-dovey funk and hip-hop. It features Sister Sledge, Nona Hendryx, J.J. Fad, LeVert, Mel & Kim, a bit single by The System, and many others.

JENNY FOX – Bring Me – Columbia (BFC 44140) – Producer: J. Jansen

Philadelphia’s contribution to glam-metal makes their major-label debut with a solid collection of sassy hard-rock tunes. They sound uncannily like AC/DC, a bit like Queen and a bit like Slade (whose “Gudbuy T’ Jane” they cover).


I.R.S. Metal’s latest release is a tough, provocative album from Detroit’s Seduce. Nothing glam here, just mean and muscular metal with jaundiced social observations and a gruff, somewhat bluesy vocal style. Plenty of punch here.

GENTLEMEN WITHOUT WEAPONS – Transmissions – A&M (SP 5204) – Producers: G.W.W.

Gentlemen Without Weapons is a band without instruments. Rather, they sample animal noises onto synthesizers and use them to make soothingly airy Euro-dance music that addresses serious issues of global ecology.


The Detroit soul sensations who go by the name of RJ’s Latest Arrival celebrate ten years of funk and pop with this new collection, which ranges from soothing ballads a la Ashford and Simpson to dance-boozy jammin’.

JAMAALADEEN TACUMA – Valentine – Gramavision (18-8805-1) – Producers: J. Tacuma-J. E. P. Rose

The former bassist for Ornette Coleman’s Prime Time releases an album of diverse instrumental pleasures, ranging from the space-age ethereal to the improvisational, all of it anchored by Tacuma’s fat, percussive bass sound.
### CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>W</th>
<th>L</th>
<th>O</th>
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<tbody>
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<td>PERSONAL ATTENTION</td>
<td>40</td>
<td>19</td>
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<tr>
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<td>DAYDREAMING</td>
<td>38</td>
<td>15</td>
<td>38</td>
</tr>
<tr>
<td>41</td>
<td>CONSCIOUS PARTY</td>
<td>64</td>
<td>2</td>
<td>64</td>
</tr>
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<td>42</td>
<td>SOPHISTICATED LEISURE</td>
<td>45</td>
<td>8</td>
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</tr>
<tr>
<td>43</td>
<td>I'll PROVE IT TO YOU</td>
<td>47</td>
<td>3</td>
<td>47</td>
</tr>
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<td>44</td>
<td>I'M REAL</td>
<td>DEBUT</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>45</td>
<td>LIVING LARGE</td>
<td>30</td>
<td>34</td>
<td>30</td>
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<td>SCHOOL DAZE</td>
<td>32</td>
<td>13</td>
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<td>40600</td>
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<td>48</td>
<td>REFLECTIONS</td>
<td>DEBUT</td>
<td>53</td>
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</tr>
<tr>
<td>49</td>
<td>JODY WATLEY</td>
<td>55</td>
<td>67</td>
<td>55</td>
</tr>
<tr>
<td>50</td>
<td>FLASHIN' BACK</td>
<td>54</td>
<td>4</td>
<td>54</td>
</tr>
<tr>
<td>51</td>
<td>YOU'RE A PART OF ME</td>
<td>39</td>
<td>11</td>
<td>39</td>
</tr>
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<td>52</td>
<td>PERFECT MACHINE</td>
<td>HERBIE HANCOCK</td>
<td>56</td>
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<td>62</td>
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<td>SHARP</td>
<td>53</td>
<td>34</td>
<td>53</td>
</tr>
<tr>
<td>57</td>
<td>LOVE CHANGES</td>
<td>52</td>
<td>29</td>
<td>52</td>
</tr>
<tr>
<td>58</td>
<td>TOUCH THE WORLD</td>
<td>44</td>
<td>30</td>
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</tr>
<tr>
<td>59</td>
<td>IN FULL EFFECT</td>
<td>57</td>
<td>12</td>
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</tr>
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<td>LOOSE</td>
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<tr>
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<td>COME INTO MY LIFE</td>
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<td>HOT, COOL &amp; VIOLENT</td>
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<td>KOOL &amp; DEADLY</td>
<td>63</td>
<td>21</td>
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<td>RAPTITUDE</td>
<td>71</td>
<td>17</td>
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</tr>
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<td>70</td>
<td>MUSICAL TESTAMENT</td>
<td>68</td>
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</tr>
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<td>EARLY SPRING</td>
<td>69</td>
<td>10</td>
<td>69</td>
</tr>
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<td>72</td>
<td>IF I WERE A WOMAN</td>
<td>71</td>
<td>53</td>
<td>71</td>
</tr>
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<td>73</td>
<td>STEPHANIE MILLS</td>
<td>43</td>
<td>19</td>
<td>43</td>
</tr>
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</table>

### THE BEAT

PALM TREE ENTERPRISES - Industry veteran Van Gibbs' recently formed Palm Tree Enterprises, Inc., is a full service management production and marketing organization. The marketing arm of the company Mayvan Marketing is headed by another seasoned veteran, Maye James. A well respected industry executive who has worked with many major artists. She was formerly music director at WBL (New York's #1 black radio station) for five years. The company employs nine (9) consultants across the country on a regional basis to promote and market records on black and urban radio. For more information contact these pros at 212-307-0158.

ARETHA FRANKLIN (A BLACK MUSIC LEGEND)

 Writers interested in applying for participation in the workshop are requested to submit a cassette tape containing two original songs, along with lyric sheets, a brief music resume and return address to: ASCAP Black Music Workshop, One Lincoln Plaza, New York, N.Y. 10023. Deadline for entries is Friday, July 1, 1988. Please include return address with all entries.

JAMES BROWN (A BLACK MUSIC LEGEND)

WYFL CELEBRATES - Saturday June 18, 1988, 10:17 WYFL will present a major, free Black Music Month Celebration. The concert is expected to draw listeners from Ohio, Kentucky, Indiana and Tennessee. It was made possible with the help of numerous supporting record companies.

Artists scheduled to appear are E.U., Randy Hall, Dana Dane, The Reddings, Troop, James "D-Train" Williams, Kilo, Kurtis Blow, Nu Marx, By All Means, Theresa, Gavin Christopher, Mantronix, Will Downing, Burrell and Kay Mastro Showband. According to Tony Fields, program director and Phillip David March, music director the show is expected to be Louisville's largest outdoor concert ever. Showtime is 12noon to 9:00PM in Shawnee Park. Tony, Phillip and the entire staff of WYFL wishes to thank everyone who played apart in this event.

BLACK MUSIC WORKSHOP - ASCAP president Morton Gould recently announced the schedule for the second ASCAP East Coast Black Music Songwriter Workshop. The first of six two-hour weekly workshop sessions will begin on Tuesday, July 26, at 7:00PM at the Record Plant Studio, 321 west 44th street, New York. Each session will feature prominent panelists from all phases of the music business including songwriters, artists, producers, publishers, A&R executives and critics. Panelists will discuss various topics of interest to songwriters and review material composed by participants.

STEVIE WONDER (A BLACK MUSIC LEGEND)

TAYLOR-MADE SHOWCASE - Virgin recording artist, Gary Taylor, (far right) is pictured with (L-R) Cliff Winston, program director of KJLH (co-sponsor of the showcase at the Bit‘N’Apple) Paul O. Robertson, WQT: singer/actress Irene Reid; and Taylor.
Celebrates Black Music Month With The Best In Music

Michael Jackson
Dirty Diana

Always Bringing You The Hits!
Epic Portrait And Associated Labels

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<table>
<thead>
<tr>
<th>Rank</th>
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<th>Artist</th>
<th>Label</th>
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<td>Columbia 38-07773</td>
<td>1987</td>
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<td>2</td>
<td>JOY (Asylum 7-6941)</td>
<td>Teddy Pendergrass</td>
<td>Arista AS-19660</td>
<td>1987</td>
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<td>ALPHABET ST. (Paisley Park/Warner Bros. 7-27900)</td>
<td>Prince</td>
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<td>Michael Jackson</td>
<td>Virgin 93951</td>
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<td>Tony Toni Tone</td>
<td>Zea/Big Star</td>
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<td>James Brown</td>
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<td>FLIRT (EMI-Manhattan 8-50101)</td>
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<td>Sade</td>
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<td>EVERYTHING YOUR HEART DESIRES</td>
<td>(Arista AS1-8968)</td>
<td>Hall &amp; Oates</td>
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<td>JUST GOT PAID</td>
<td>Johnny Kemp</td>
<td>Columbia 38-07744</td>
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<td>TIRED OF BEING ALONE (Motown 1931Mf)</td>
<td>The Right Choice</td>
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<td>PARENTS JUST DON'T UNDERSTAND (Live/RCA 1090-7-3)</td>
<td>D.J. Jazzy Jeff &amp; The Fresh Prince</td>
<td></td>
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<td>13</td>
<td>MOST OF ALL (MCA MCA 53256)</td>
<td>Jody Watley</td>
<td></td>
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<td>I’LL PROVE IT TO YOU (Columbia 38-07774)</td>
<td>Gregory Abbott</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>ROSES ARE RED (MCA MCA-53177)</td>
<td>The Mac Band Featuring The McCampbell Brothers</td>
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<td></td>
</tr>
<tr>
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<td>SHOOT 'EM UP MOVIES (Sony/Capitol B 70023)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>GET IT (Motown 1930Mf)</td>
<td>Stevie Wonder &amp; Michael Jackson</td>
<td></td>
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</tr>
<tr>
<td>18</td>
<td>SHOULD I SAY YES? (Atlantic 7-89108)</td>
<td>Nu Shooz</td>
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<td>LET ME TAKE YOU DOWN (Motown 1934GF)</td>
<td>Stacy Lattiswift</td>
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<td>I CAN'T COMPLAIN (Capitol B-4414B)</td>
<td>Melba Moore (Duet With Freddie Jackson)</td>
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<td>THE RIGHT STUFF (Wing/PolyGram 887 386-7)</td>
<td>Vanessa Williams</td>
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<td>DAYDREAMING (Warner Bros. 7-27917)</td>
<td>Morris Day</td>
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<td>RUN'S HOUSE (Profile-Pro 2002)</td>
<td>Run-D.M.C.</td>
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<td>The Jets</td>
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<td>YOU GOTS TO CHILL (Fresh/Sleeping Bag RRE 80118)</td>
<td>E.P.M.D.</td>
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<td>NO PAIN, NO GAIN (Eonson/Ms. 4501)</td>
<td>Betty Wright</td>
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<td>IT'S A COLD, COLD (King/Jay/Warner Bros 7-28101)</td>
<td>Club Nouveau</td>
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<td>DON'T BE CRUEL (MCA MCA 53327)</td>
<td>Bobby Brown</td>
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<td>IF IT ISN'T LOVE (MCA-MCA-53256)</td>
<td>New Edition</td>
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<td>DIVINE EMOTIONS (Reprise/Warner Bros 7-27967)</td>
<td>Narada</td>
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<td>SUPERSONIC (Butthole/Atlantic 7-90228)</td>
<td>J.J. Fad</td>
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<td>SIGN YOUR NAME (Columbia 38-07911)</td>
<td>Terrence Trent D'Arby</td>
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<td>Jesse Johnson</td>
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<td>KNOCKED OUT (Virgin 99229)</td>
<td>Paula Abdul</td>
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<td>MAMACITA (Atlantic 7-89078)</td>
<td>Troop</td>
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<td>GROOVE ME (Uptown/MCA 53300)</td>
<td>Guy7</td>
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<td></td>
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<td>37</td>
<td>IT TAKES TWO (Profile PCQ 7166)</td>
<td>Rob Base &amp; D.J. E-Z Rock</td>
<td></td>
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</tr>
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<td>38</td>
<td>SYMPTOMS OF TRUE LOVE (Capitol B-4414B0)</td>
<td>Traci Spencer</td>
<td></td>
<td></td>
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<td>KICK IT TO THE CURB (A&amp;M-MAM 5013)</td>
<td>The Brothers Johnson</td>
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<td></td>
</tr>
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<td>THE LOVERS (Tubu/CBS 254-07795)</td>
<td>Alexander O'Neal</td>
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<td>VIBE ALIVE (Columbia 38-07718)</td>
<td>Herbie Hancock</td>
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<td></td>
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<td>42</td>
<td>OFF ON YOUR OWN (GIRL) (Warner Bros 7-27870)</td>
<td>Al B. Sure</td>
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<td></td>
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<td>SOMETHING YOU CAN FEEL (Jive/RCA 11111-7)</td>
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<td></td>
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<td>WORK IT (EPIC 36-07902)</td>
<td>Teena Marie</td>
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<td>LOOSEY'S RAP (Reprise 7-27184)</td>
<td>Rick James</td>
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<td>46</td>
<td>OFF THE HOOK (EMI-Manhattan 50132)</td>
<td>R.J.'s Latest Arrival</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>MERCEDES BOY (MCA MCA 52927)</td>
<td>Pebbles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>SAY IT AGAIN (Arista AS-5356)</td>
<td>Jermaine Stewart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>THE COLOUR OF LOVE (Jive/Arista JS-9707)</td>
<td>Billy Ocean</td>
<td></td>
<td></td>
</tr>
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<td>50</td>
<td>MARC ANTHONY'S TUNE (Cool Tempo/Chrysalis VS 43238B)</td>
<td>Tyka Nelson</td>
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</tr>
<tr>
<td>51</td>
<td>BETTER DAYS (Blue Note/EMI-Manhattan 50119)</td>
<td>Diane Reeves</td>
<td></td>
<td></td>
</tr>
</tbody>
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CORK - OVADO - Songwriter extraordinare Antonio Carlos Jobim was recently feted by BMI for the many, many standards that he has written (and they have licensed). During the star-studded cocktail party, BMI president Frances Preston presented the king of the bossa nova with this engraved (and filled) champagne bucket.

EVERYBODY'S A CRITIC - The new Ben Sidran album, Too Hot To Touch (Windham Hill Jazz), has a song on it called "Critics" that, among other things, accuses jazz critics of killing Pepper Adams, being "on the take," and, in general, being deaf-blind two-faced schnorrers "unfettered with the facts."

Look, some of my best friends are jazz critics and this stuff is getting out of hand. A couple of months ago, MCA Impulse! ran a stupid ad down beat that contained jazz critices to the normal Joe who reads down beat. Critics, it suggested, are in the "envious position of being paid to listen to music" while the readers "have to work for a living." I can easily get busy here. I can suggest that Ben Sidran is a marginal talent at best, a singer/songwriter/pianist several notches below that of his role models Mose Allison, Bob Dorough and Dave Frishberg. I can point out that anybody who had to listen to some of the Impulse! releases of this year is far from in an enviable position - at least the readers who read some of the critics could have saved their money and their time. I could point out that what inspired Impulse! to buy that ad was the fact that Michael Brecker's album won the down beat Readers' Poll while not placing anywhere in the down beat Critics' Poll of a few months earlier; although the album hadn't come out in time to be considered by the critics I can point out that Pepper Adams - one of the few musicians who comes to mind who may have never gotten a bad review - died of cancer.

But what the point? Richard Bion and Ed Meese, Steve Arston and Dave Kinman, Sean Lenn and Frank Sinatra, the list goes on and on. A lot of people in the position of being criticized don't like the press. They like to control their own careers; they don't like anybody pointing out when they are wastin' the world's time and attention. They want to be perfect;

they don't want to be told when they are not.

Ben Sidran should know better - since he's functioned in all areas of music, including, egads, as a writer. (As of July 3rd, by the way, he's also the permanent host of VH-1's New Visions.) Does Mr. Sidran or Impulse's Ricky Schultz think that those hard-working consumers should be denied having somebody around who can give them an evalu- ation about whether they should lay down ten bucks for the new Ben Sidran album or Mike Metheny album, or whether they should see Willow or Ishtar or Howard The Duck, or go to the latest overpriced, undercooked Cajun restaurant? Does Ben Sidran think that he's a greater artist than, say, such brilliant jazz writers (or, critics) as Whitney Balliett or Otis Ferguson or Boris Vian?

There are, certainly, some stinkin' jazz critics as there are some stinkin' moviemakers, some stinkin' correspondents, and basketball writers. But there are a lot of writers who have been doing this a long time - whose reputations (for hearing music, for knowing the history of the music) are secure, writers who don't deserve the kind of nonsensical critic-baiting that is foisted on them by bitter artists and record companies. The readers, after all, are who matter, and if a critic's a bonehead, it's up to those readers to complain, and up to that writer's editor and publisher to say, "Hey, buddy, take a hike."

I'm tired of jazz musicians making out that they've made great sacrifices for jazz - that they could have played rock 'n' roll and been millionaires. Most of the jazz musicians I know would have made a lot more money (and gotten a lot more recognition) writing about rock 'n' roll, or politics, or the fashion industry. Their sacrifices, in most cases, are just as genuine, just as valid, and motivated by the same love for the art form.

One quick anecdote. A few years ago, when I was writing for down beat, I reviewed a popular bassist's band. The concert was, in a word, atrocious - sloppy, unspirited, out-of-tune, just plain lousy (drug abuse was rearing its ugly head, I found out much later). The review was an out-and-out pan. As soon as the issue came out, the bassist called me:

"Man, why'd you do this to me?"

"So-and-so," I replied, "the concert was awful."

"Yeah, I know it was awful. I don't mean the review - I mean, why did they have to put my name on the cover of the magazine saying, Inside Review Of So-and-So?"

Lee Jeske

PARIS BLUES - Gil Evans/Steve Lacy - Owl 049 (dist PolyGram) -Producer: Jean-Jacques Pusssiau, Francois Lemarie

A brilliant and haunting album of duets (including four Mingus tunes) by a pair of thoughtful and witty players. This shimmering date was Evans' last.

LOOK WHAT I GOT - Betty Carter - Verve 855 661 - Producer: Betty Carter. The first local veteran drives tunes to the wall, rewriting their melodies along the way, on her first major label issue in ages. Verve will also be releasing her other new Clef-Carousel bands.

DAYS AND NIGHTS OF BLUE LICK INVERTED - Kip Hanahan - Pangea 42132 - Producer: Kip Hanahan

Hanahan says: "This is a record that's here because there was (is) a mood. The mood is simmering sensually every moment. Sting's new label debuts with this typically cool/hot Hanahan stewpot, a delicious blend of elements, as well as reissues of three free jazz recordings.

RITES OF SUMMER - Spyro Gyra MCA-6235 - Producer: Jay Beckenstein

No surprises here, which is what should make this typically hot, hot, hot outing for Spyro Gyra.

ENDLESSLY - Dizzy Gillespie - Impulse! MCA-42155 - Producer: T. Brooks Shepard

The file is master takes it easy, going the easy-listening route much of the way here. Such guests as Arthur Blythe and David Peaston add spice.
RCA's... (continued from page 5)

Things, it would seem, are changing. The octogenarians listed above are still going strong — has Benny Carter or Stephane Grappelli or Lionel Hampton or Cab Calloway ever been listed before? Have you heard Jay McShann (79), Jimmy McPartland (81), Doc Cheatham (83), Benny Waters (86), Sammy Price (79), Louis Nelson (85) or Eddie Barefield (78) lately? How about Danny Barker, Milt Hinton, or the Humphrey Brothers?

It’s nice, of course, to celebrate longevity, but the point here is that these people are still playing; these are vital links to the history of a music that was in its infancy a mere 70 years ago. All of them are active, most of them are touring, many of them are recording. Even Dizzy Gillespie — the spriest im that jazz has ever known — is past his 70th year. Jazz, whose younger generations have frequently been denied the sage wisdom of eminenti grise, has artists who were there when the various stages were being played.

In their heyday, McPartland has been involved in jazz since before the Swing Era, Stephane Grappelli is a vital connection to Europe between the wars, Cab Calloway is a surviving headliner of the Cotton Club, Wild Bill Davison and Jimmy McPartland are living, breathing members of the High Gang, and Lionel Hampton is, well, just Lionel Hampton.

What did these men do to make it this far, to survive in a business with such an alarming mortality rate? Are they made of sterner stuff? Did they figure out a way to show the devils that haunted so many of their colleagues? Are they freaks? And to survive more or less intact — their chops may not all be what they were, but their chops (especially on good nights) are there. Andre Hodeir long ago wrote that jazz was a young man’s art, that musicians just fizzle as they age. Go hear Lionel Hampton or Stephane Grappelli or Jay McShann. Fizzle. Bosh!

Oh to have Charlie Parker and Billie Holiday around today, to have known John Coltrane or Jimmy Blandt may have done if given their full life spans, to hear a mature Clifford Brown or Albert Ayler. The recent celebrations — 80th birthdays are damn good excuses — pointed out that jazz (as important a segment of Black Music as there is) has entered something of a new phase. A phase when somebody can not only sing Hoagy Carmichael’s “Rockin’ Chair,” but can sing it with the burnished aura of knowing from where they sing.

TICKERTAPE

NEW YORK — The ASCAP Foundation will be sponsoring its 10th Musical Theatre Week, beginning in October. Composer Charles Strouse will be the director and interested writers should submit a resume and cassette of four original theatre-type scores to Bernice Cohen, Director of Music Theatre Activities, ASCAP, One Lincoln Plaza, New York, NY 10023. It’s not too late to sign up for the Music & Performing Arts Unit of B’nai B’rith’s 24th annual awards dinner and dance, honoring Andrew Lloyd Webber and Tony Martell. That’s June 21 at New York’s Marriott Marquis Hotel; interested parties should contact Lawrence B. Goldberg at (212) 696-5870. Also worth emphasizing is that the Supreme Court’s decision in K-Mart Corp. v. Cartier Inc., that a U.S. trademark owner may not use its trademark rights to prevent importation into the U.S. of trademarked products made overseas by that company’s affiliate or subsidiary, does not affect U.S. copyright owners’ rights to prevent parallel imports of sound recordings under the Copyright Law...June 14th will be Run-D.M.C. day in Los Angeles, in recognition of the group’s anti-gang and anti-drug activities. Among other things, they will do a live anti-gang broadcast over radio station KDAY...The Black Music Association is forming a Gospel Music Association. Anybody interested in information about becoming a member should write the BMA at 307 South Brook St., Philadelphia, PA 19107...David Bowie will make a rare appearance, July 1, when he teams up at London’s Dominion Theatre with Montreal’s LA LA LA Human Steps dance group for a collaborative work, part of a week-long celebration at London’s innovative ICA (Institute of Contemporary Art). The week will also feature a collaboration between David Byrne and the brass band from Les Miserables, the Kronos Quartet, and others...The Harry Fox Agency has reached a settlement agreement between its publisher-principals Peer International and Southern Music and Puerto Rico-based Alpha Records and DNA Records, in a dispute over the unlicensed uses of nine compositions. The settlement provides the labels pay more than $400,000 to the publishers, along with $60,000 in legal fees...A group of New York’s jingle writers are joining forces for a World Hunger Year benefit called “Twas the Night Before Chios.” June 16 is the date, RCA’s Studio B is the place, 7:00 p.m. is the time, $30 is the price, and Patti Austin, David Buskin, Robin Bateau, and Jake Holmes are among the performers involved. Call (212) 629-8850 for more information...Nancy Wilson will team up with the Count Basie Orchestra for a United Negro College Fund benefit titled “Hot Fund in the Summertime,” June 18 at the Mid-Richmond Civic Center in Poughkeepsie, NY.

Editorial
(Continued from page 3)

“THERE are some people who say we have a ‘rock station, we can’t play black acts.’ The listener doesn’t know it’s a black act immediately. If the new Winwood was done by Rufus Thomas, they’d say take that disco stuff off. But no, it’s Steve Winwood...so it’s rock and roll. Lou Reed does a rap record, it’s rock and roll. Run DMC does a rock record with rappers, n’ that’s rap.”

To me, there are almost no benefits to the segregated system. Where there is natural crossover, since most popular music is based to some degree on Afro-American music, the African-American artist does well. Look back at the late 50’s and 60’s, actually it was more fair then than today. A kid, whether he or she was white or black, went for the best record. Now you hear ‘Oh the Beastie Boys, they do the sort of rap I like, but Audio Two, they don’t do the rap I like.’

From the middle seventies to ’83, the stratification and lines were there, and it wasn’t till CHR came about that we started to see crosstalk again. In 81-82 it seemed the Dazz Band had the only top ten record, that was an awful time, a dark time.

“ Arbitron and the rating systems, have had an impact on why music is labeled and marketed by radio stations. Radio stations have gone from going after the largest audience to the most specific affluent audience...When we went after large audiences on radio, it didn’t matter if there were 200,000 black kids. Now if you had that audience the attitude is they don’t have any money, they’re not going to buy what we’re selling, so don’t play that kind of music.

“Radio programmers have not gone anywhere. We see in radio people who have been there for 20 or 30 years, that young teen-culture that started pop radio is still here. It has not allowed for a new generation of programmers and radio people to come into the industry. I’ve always said you have three kind of people in this industry, radio people, record people, and music people. The music people are the ones who excel at the radio or record level.”

Julius Robinson

MISTY OVER MATHIS — in celebration of Johnny Mathis’ upcoming Columbia release. One in A While, the singer hosted a dinner reception at his home for friends and Columbia staff. Among the guests on hand were (L to R): Ron Oberman, vice president of A&R for Columbia; Jay Landers, director of film music and special projects; Johnny Mathis; and Bob Willer, vice president of marketing for Columbia.
MCA IS BLACK MUSIC!
**CASH BOX TOP 12" DANCE SINGLES**

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<td><strong>1</strong></td>
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<td>PEASLES (MCA 32532)</td>
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<td>JOHNNY KEMP (Columbia 44 07568)</td>
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<td>SAYIN' SORRY DON'T MAKE IT RIGHT</td>
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<td>NIA PEEPLES (Mercury/PolyGram 870 164-1)</td>
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<td>DEVINE EMOTIONS</td>
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<td>NADACI (Empire/Warner Bros. 20874)</td>
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<td>PARENTS JUST DON'T UNDERSTAND</td>
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<td>J.J. JAZZY JET &amp; THE FRESH PRINCE (Jive/1092-1-JJ)</td>
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<td>SHOULD I SAY YES?</td>
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<td>NU SHOES (Atlantic 8-5699)</td>
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<td>LITTLE WALTER</td>
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<td>TONYY, LONE, LONE (Wing/PolyGram 870 385-1)</td>
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<td>KOOL MOE DEE (RCA 1086-1)</td>
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<td><strong>13</strong></td>
<td>A LITTLE LOVE</td>
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<td>ELLA JAY (Dread Plateau NP 60374)</td>
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<td>RUN'S HOUSE</td>
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<td>RUN-DMC (Profile PRO 7302)</td>
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<td>WHEN WE KISS</td>
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<td>YOU GOTS' TO CHILL</td>
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<td>NINA WILLIAMS (Funk/Sleeping Bag FRI 8018)</td>
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<td>TERRY TERRY (Crew)</td>
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<td><strong>24</strong></td>
<td>RIGHT BACK TO YOU</td>
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<td><strong>25</strong></td>
<td>I'M BEAL</td>
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<td>JAMES BROWN (Earth, Wind &amp; Fire 429 07658)</td>
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**CASH BOX TOP RAP SINGLES**

1. **RUN'S HOUSE** (Profile PRO-50322) ............................................... Run-D-M.C. 1 6
2. **PARENTS JUST DON'T UNDERSTAND** (Jive/RCA 1097-1-JJ) ........................................ 6 1
3. **KEEP RISING TO THE TOP** (Jive/Dare/Jazz) ......................................... 3 6
4. **YOU GOT'S TO CHILL** (Jive/Sleeping Bag FRE 8018) .................. E.P.M.D. 6 5
5. **COLOURS** (Warner Bros. B-20936) ............................................. Ice T 4 7
6. **MOVE SOMETHING** (Ricky/Skywalker B.0-112) ....................... 2 Live Crew 7 6
7. **IT TAKES TWO** (Profile PRO 5166) .................................................. Rob Base & DJ Easy Rock 6 6
8. **WHY** (Golden 20089) ................................................................. 7 A 3
9. **VAPORS** (Cold Chillin' PRO-1308) ............................................... Biz Markie 9 6
10. **DON'T YOU KNOW** (MCA 63550) .................................................. Heavy D & The Boyz 10 6
11. **SALLY** (Tommy Boy VB 112) ....................................................... Stetsasonic 11 7
12. **I LET 'EM KNOW** (Dolce/Valy/Pro-s-3088) ................................. Young MC 15 2
13. **MY PHILOSOPHY** (Jive/RCA 1097-1) ........................................ Boogie Down Productions 13 6
14. **WILD, WILD WEST** (Jive 1086-7-1) ............................................ Kool Moe Dee 14 6
15. **LET THE RHYTHM RUN** (Next Plateau #9) ................................ Salt-N-Pepa 12 7

**CASH BOX TOP RAP ALBUMS**

1. **TOUGHER THAN LEATHER** .......................................................... Run-D-M.C. 1 17
2. **HE'S THE DJ, I'M THE RAPPER** ................................................ 3 2
3. **COLOURS** (Warner Bros. 1-25713) ............................................. Soundtrack 3 6
4. **THE WORLDS GREATEST ENTERTAINER** ................................. Doug E. Fresh 6 6
5. **HOW YA LIKE ME KNOW** (Jive/RCA 1097-1-JJ) ......................... Kool Moe Dee 4 6
6. **BY ALL MEANS NECESSARY** .................................................... Boogie Down Productions 5 7
7. **STRICTLY BUSINESS** (Jive/Sleeping Bag FRE 80062) ................ E.P.M.D. 6 6
8. **MOVE SOMETHIN'** (Ricky/Skywalker XR 102) .......................... 2 Live Crew 8 4
9. **GOIN' OFF** (Cold Chillin' Warner Bros. 26575) ........................... Biz Markie 7 8
10. **LIVING LARGE** (MCA MCA 6986) .................................................. Heavy D & The Boyz 9 2

**ADDED TO SCHMOOZ** - Blue-eyed-soul sensation Robert Palmer was joined by EMI executives recently to celebrate the release of his first single, "Simply Irresistible," from his upcoming EMI-Manhattan album, Heavy Nova. Joining in the fun are (L to R): Richard Perry, manager, EMI Records, U.K.; Sal Licata, president and C.E.O. of EMI-Manhattan Records; Robert Palmer; and Bhattar Merson, chairman and C.E.O. of EMI Music Worldwide.
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<td>BY ALL MEANS NECESSARY 8.98</td>
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<td>BOOGIE DOWN PRODUCTIONS (Jive 1997-1-1</td>
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<td>AC/DC (Atlantic 8125-1)WEA</td>
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<td>ENTRANCED (Epic) D. E. FRESH (Reality/Dancetone F-90083)</td>
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<td>THIS NOTES FOR YOU 8.98</td>
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<td>NEIL YOUNG &amp; THE BLUE NOTES (Reprise 1-356)19110)</td>
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<td>RAIN STORM (Epic)</td>
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<td>A MOMENTARY LAPSE OF REASON 78</td>
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<td>PINK FLOYD (Columbia DC 40999)CBS</td>
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<td>HENRY LEE SUMMER 67</td>
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<td>VIVIENNE VANCE (Epic)</td>
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<td>...NOTHING LIKE THE SUN 10.98</td>
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<td>STING (A&amp;M SP-60195)RCA</td>
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<td>JOHNNY KEMP (Columbia DC 40700)CBS</td>
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<td>JODY WATLEY 8.98</td>
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<td>MAN OF COLOURS ICEHOUSE (Chrysalis 41629)CBS</td>
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<td>ALWAYS &amp; FOREVER 8.98</td>
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<td>109</td>
<td>GOIN' OFF 8.98</td>
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<td>110</td>
<td>RITA MARSEY (Columbia 25675)WEA</td>
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<td>111</td>
<td>LISTEN TO THE MESSAGE 8.98</td>
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<td>112</td>
<td>CLAUDE BONNARD (Warner Bros. 25667)WEA</td>
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<td>113</td>
<td>L.A. GUNS 8.98</td>
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<td>(Virgin 635 146-1)1999</td>
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<td>114</td>
<td>STORY OF THE CLASH VOL1 101</td>
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<td>115</td>
<td>THE CLASH (Capitol E3 43835CBS</td>
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A young Lee Bailey, not even approaching his teens at the time, set his goal early. It was, he decided, between a career as the action hero Commander Cody or a life in radio. Bailey opted for the latter and has been realizing dreams ever since. Among them: Lee Bailey Communications, Inc., the ambitious Los Angeles-based production company has, in five years, became a giant in black radio programming and syndication. "RadioScope" the nationally syndicated weekly "infotainment" program, may be LBC's selling card, but since the
Continued from previous page

company’s inception in 1963, LBC has moved successfully into areas of TV and radio voice-over production and continues to develop radio programming primarily aimed at black listeners.

“I’m convinced that if you love what you do, great things can happen,” says Bailey.

“My whole career in radio evolved from a love for the medium itself. Building a company hasn’t been easy and we have a long way to go, but I love radio and loving it is half the battle in anything.”

As an example, Bailey points to RadioScope which actually combines two of Bailey’s loves - radio and entertainment. Primarily sponsored for four years now by Coke, the show is heard in over 100 markets nationally and reaches an estimated 10-15 million listeners each week. “As the world becomes more electronically oriented, people are increasingly turning to radio and TV for information as opposed to the newspaper and magazines,” Bailey reasons. “I’ve always been personally intrigued by the world of entertainment, just like the people who buy those records, concert and movie tickets. What better way to keep them informed than through radio, something they rely on all the time.”

Bailey’s fascination with the airwaves began as a child in Moreland, Georgia, where he was born and lived until age eight, when his family migrated to Pittsburgh, Pennsylvania. In both towns, Bailey relished his budding hobby of monitoring the family radio and trying to pick up as many signals from across the country as possible. “Listening to stations out of, say Atlanta or Chicago, you get an idea of the music and the lifestyle going on in those places, and I found that interesting.”

In 1966, Bailey joined the Air Force, which stationed him in Sacramento, California. Once discharged - and still entranced by radio - Bailey approached a MOR station in nearby Roseville with the proposition of a late night soul music show. Having learned some technical aspects of the gig by watching other DJ’s over the years, Bailey got the job and his 10-12 midnight slot was an immediate success in a previously soul-averse town.

After on-air stints in Flint, Michigan, Stockton, California and Washington, D.C. - where he was hired by then program director Jerry Boulding - in 1973 Bailey moved on to what he called “the Big Time” and L.A., where at stations KDAY, KGJF and KUTE, he built a rep. Nevertheless, Bailey began to seriously ponder a career beyond spinning records. “I thought, ‘What am I gonna do the day all this ends? ’ I’d seen the fate of other on-air personalities; when it’s over, it’s pretty much over. That’s when I started thinking about a syndicated radio show. On the air between records or during talk-ups, it was my thing to casually give information about the artists, so I started thinking along the lines of show business and took it from there.”

He started Lee Bailey Productions, hired a writer and began producing RadioScope - a casual but hard-hitting and often cynically reported entertainment news program - out of the converted garage studio of his home. The beginning was anything but easy. Bailey was generally assumed insane for quitting his job and quickly found that established syndication outlets were either lukewarm about distributing a black show or wanted the lion’s share of the profits. Bailey decided he’d syndicate it himself and then found black programmers sensitive to outside programming. “Some didn’t trust syndicated shows that did more than simply play music,” says Bailey. “We had to prove to them that the show was on their side, that RadioScope could fortify their ratings. As it was, certain people wouldn’t listen to the demos we’d send, let alone come to the phone. We’re grateful to those who have embraced us.”

“I’m convinced that if you love what you do, great things can happen.”

Lee Bailey Communications’ shows now collectively boasts some 200 affiliates. RadioScope remains the company’s flagship production but it took “years” for it to inch into the 35 stations that dared play it in the beginning; today, “Inside Gospel,” Bailey’s religious version of the ‘Scope hosted by personality Candida Mobley, picked up 58 stations in three months of its availability. Particularly successful is LBC’s annual programming, including a dramatic, well-researched series on the life and times of Dr. Martin Luther King Jr. “King: From California To The Mountaintop” (which won a CEBA Award in 1987) and the LBC specials produced for Black Music and Black History months.

Bailey says that in the first quarter of 1999 the company will introduce “The Bottom Line,” a weekly financial advice segment being written by Lisa Collins and “Love Notes,” a series of romantic stories with a twist. In the meantime, Bailey Broadcasting Services, the LBC subsidiary that produces the shows, also nurtures a burgeoning voice-over business that includes as clients Hanna-Barbera, CBS-TV, KBSC-TV, ARCO, Universal Paramount and 20th Century Fox and other establishments and products such as Denny’s, Toyota, Mazda and Clorox. The production of shows and voice-overs keep busy the company’s three recording studios and a 12-member staff, quartered in offices in Los Angeles.

In addition to a good product, Bailey says the key to the growth has been in his personal development. “I’ve learned that I can’t do everything. You have to find people good at what they do and then let them do it.” He credits wife and LBC vice president, operations/promotions Diane Bailey-Blackmon with “turning the company around and making sure it runs like one.”

LBC’s immediate future is sealed - new shows are always being thought about. Currently in development is the soon-to-be-unveiled “Miss Myra’s Last Word,” being jointly produced by Bailey and producer Topper Carew, which describes a series of anecdotal tales about black life from a fictitious black woman’s view. And on the horizon Bailey one day sees the creation of a visual version of the ‘Scope – a syndicated entertainment-related more radio. “Our goal is to explore the medium to our greatest extent,” says Bailey. “I’ve always been intrigued by radio’s potential. We haven’t even scratched the surface. I’m having fun, I feel like I was born to do this.”

Diane Blackmon-Bailey
By Joane Watts & Tom DeSavia

LOS ANGELES – Diane Blackmon-Bailey, Vice President of Operations and Promotions for Lee Bailey Communications, Inc., is a woman of strength and determination with a list of firsts and accomplishments that are an inspiration to many.

Born in Vallejo, California, Diane studied at both San Francisco State and Temple University in Philadelphia before receiving her degree from Solano College in Northern California. Blackmon-Bailey began her career as the first announcer/engineer in California (at Oakland’s KDA). She continued, expanding into music and program direction, news casting and sales and promotion for such stations as Philadelphia’s WCAU-FM (a CBS affiliate) and San Francisco’s KSOL-FM and KYUU-FM (a NBC affiliate). In later years, she met up with radio entrepreneur Lee Bailey, who brought her to work for his then burgeoning company.

In the beginning stages, Blackmon-Bailey was faced with many challenges, however, her prior experiences proved to be an asset in confronting those challenges. Her first responsibility was to reorganize the business structure of the company. What she was seeking was to bring on board totally committed and professional individuals. She felt that the company needed individuals who shared in and Lee’s goal of working toward providing a different and creative type of syndicated radio programming. But perhaps the biggest challenge to Blackmon-Bailey was to tear down the walls of do and disbelieve from those in the industry.

“Those were the tough days, basically because this type of programming had never been done before. However, those days are long gone.

“You have to prove yourself in this industry,” she admitted. “Let the reception speak for itself. In the beginning, the RadioScope program was heard on 35 stations and now all of our programs are airing on over 200 stations. That’s proof.”

Blackmon-Bailey’s positive approach has provided a strong foundation by maintaining a high level of faith and determination to make Lee Bailey Communications, Inc. the number one black syndicator in America. > Continued on page 30
Congratulations
Lee Bailey
On Your 5th Anniversary
From Your Friends At
Coca-Cola®
The Staff: Making It All Work

LEE BAILEY COMMUNICATIONS, INC. STAFF – Front row (from l to r): Joane Watts, Public Relations/Promotions Representative; Danielle Holland, Station Relations Representative/RadioScope; Carla Almore-Stuart, Editorial Assistant; and Candice Wilson, Station Relations Representative/Inside Gospel. Back Row: Rod Cooper, Administrative Assistant; Mike Mosbe, Director of Production; Dan Stuart, Editor; Cameron Turner, Assistant Editor; Tom Gamache, Director of Sales and Marketing; and Yvette Thompson, Office Manager.

The staff of Lee Bailey Communications, Inc. are to be lauded for their hard work and dedication which has aided in making the company the nation's #1 black syndicator. The staff is as follows:

Tom Gamache Director of Sales and Marketing • Tom has been with the company for two years and is responsible for sales and marketing for all programs. Prior to working for Lee Bailey Communications, Inc. Tom was a record producer for a number of major labels and has also been president of a nationally distributed independent label. He has acted as a film and television producer, a major market program director and on-air talent, and creative service director for an international music distribution company.

Dan Stuart Editor/RadioScope • Dan the man behind the man. He began with Lee Bailey Communications Inc. in 1986 writing freelance scripts for RadioScope. In addition to working for Lee Bailey Communications, Inc. Dan writes for other record industry publications (i.e. Black Beat Magazine, The R&B Report, Impact).

Cameron Turner Assistant Editor/RadioScope • Cameron is the #2 man in charge of editorial. He assists Dan Stuart with conducting celebrity interviews and writes news stories. Cameron brings to the company creative interview angles and interview features specializing in film and television. He is a 1985 graduate of Stanford University with a B.A. in Communications.

Carla Almore-Stuart Editorial Assistant • Carla is a 1987 graduate from Cal State University Northridge with a B.A. degree in Radio and Television Broadcasting. Before joining Lee Bailey Communications, Inc., Carla worked at KCSN as an engineer. Carla assists the editorial staff by researching materials for the RadioScope program, coordinating promotional products for prize giveaways, and coordinating all correspondence with RadioScope’s guest celebrities and listeners.

Candice Wilson Station Relations Representative/Inside Gospel • Responsibilities include obtaining radio stations to air the Inside Gospel program. Candice attended Howard University, majoring in English.

Danielle Holland Station Relations/Promotions • Danielle came to Los Angeles in 1981 from Providence, RI, and attended the University of Southern California, majoring in Communications. Danielle’s responsibilities include market clearing for flagship program RadioScope and the various special programs. Maintaining direct communication with affiliate stations, and was responsible for increasing affiliate/clearance over 30% in 1987. Prior to working for Lee Bailey Communications, Inc., Danielle worked for a photographic production studio, based in Los Angeles, as a Production Coordinator/Account Representative.

Joané Watts Public Relations/Promotions Representative • Joané is the newest addition to Lee Bailey Communications, Inc. Prior to joining the company, Joané worked at a major public relations firm (Burson-Marsteller) based in Los Angeles. Joané’s responsibilities include coordinating on-air promotions, local community promotions, as well as public relations. She is a 1984 graduate from Howard University in Washington, D.C. with a B.A. degree in Public Relations. Joané is also president of the Howard University Alumni Club of Southern California.

Mike Mosbe Production Director • Prior to working for RadioScope, Mike was working for WILD-AM/Boston as an announcer. Mike’s responsibilities include production work, directing announcers, music director, staff announcer and Lee’s back-up voice.

Kenneth Smith Production Assistant • Assistant to Mike Mosbe, Kenneth is from KGFJ-AM/Los Angeles. Handles pre-production and some post-production on RadioScope and Inside Gospel and produces feature segments for the two shows. A graduate from Los Angeles Community College with an A.A. degree in Radio Broadcasting.

Yvette Thompson Office Manager • Yvette has been with the company for two years. She is executive liaison between principal officers/board of directors and consultants. Handles general office operations and administration; accounts receivable, payroll, personnel, purchasing, etc. Responsible for creating and maintaining management systems and procedures for efficient office operations, employee training and use of computer equipment. Executive duties extend into sales/marketing to work with sponsors and agencies. Attended University of California at Irvine with a background in business management.

Continued on page 30

TOP BRASS – Pictured (from l to r) are: James Hobby, Board of Directors; Lee Bailey, President; Diane Blackmon-Bailey, Vice President; and Percy Bolton, Independent Consultant.
BLACK MUSIC. A VISION THAT'S ALWAYS BEEN UNIQUE.

COLUMBIA RECORDS—RADIO'S BEST FRIEND!

COLUMBIA RECORDS. COMMITTED TO THE FUTURE OF BLACK MUSIC.

CONGRATULATIONS TO RADIOSCOPE ON YOUR 5TH ANNIVERSARY.
WHEREAS, Bailey Broadcasting is the number one minority owned contemporary radio network and is heard in over 100 markets; and

WHEREAS, Lee Bailey is a leader and a pioneer in the syndication industry who has effectively utilized a national radio network to promote Black unity and pride; and

WHEREAS, in commemoration of Black Music Month and for his outstanding community service and his impressive record of achievements and contributions; and

WHEREAS, Lee Bailey is a man of great compassion and dignity, who serves as an outstanding role model for our youth and is a gifted member of the city's artistic community; and

WHEREAS, Radio Scope is the flagship program of Lee Bailey Production, this creative and talented production company also produces shows like, King from Atlanta to the Mountaintop, Gospel Spotlight, Love Notes and the American Radio Newsreel, these shows clearly demonstrate a strong commitment to his listening audience which is estimated to be 10 million listeners; and

NOW, THEREFORE, I, TOM BRADLEY, Mayor of the City of Los Angeles, on behalf of its citizens, do hereby proclaim June 15, 1988 as "LEE BAILEY AND RADIO SCOPE DAY" in the City of Los Angeles in recognition for Black Music Month and Lee Bailey's many contributions and achievements in the radio industry and further, extend best wishes for your continued success in all future endeavors.
Congratulations

Lee Bailey
Communications, Inc.

and

Radioscope.

Keep Making Radio Great!

Warner Bros. Records

Urban HIT Circuit
HAPPY 5th ANNIVERSARY

Lee Bailey Communications, Inc. and RADIOSCOPE

That's Entertainment!

PolyGram Records
Congratulations
To Lee Bailey
Radioscope
On Your 5th Anniversary

SAN SALUTE TO LEE BAILEY

BAILEY
BROADCASTING
SERVICES

WAGG - Birmingham
WENN - Birmingham
WMGI - Gadsden
WEUP - Huntsville
WDKT - Madison
WBLX - Mobile
WULT - Mobile
WXVI - Montgomery
WORJ - Ozark
WQIM - Selma/Prtville
WBIL - Tuskegee
WAPZ - Wetumpka
KELD - El Dorado
KWID - Little Rock
KYDE - Pine Bluff
KGFA - Bakersfield
KKAY - Los Angeles
KGFI - Los Angeles
KJLH - Los Angeles
KMAX - Pasadena
KUOR - Redlands
KJAY - Sacramento
KJOR - San Bernardino
XHRM - San Diego
KEST - San Francisco
KSOI - San Francisco
KKDO - Denver
WNNC - Hartford
WNHC - New Haven
WKND - Windsor
WDJY - Washington
WOL - Washington
WYBG - Washington
WBCC - Daytona Beach
WRBD - Ft Lauderdale
WONE - Gainesville
WQMP - Gainesville
WPDO - Jacksonville
WQVE - Jacksonville
WVAC - Austin
WVAZ - Jacksonville
WEDR - Miami
WMBM - Miami Beach
WBOP - Pensacola
KBKL - Riviera Beach
WRXB - St. Petersburg
WANN - Tallahassee
WTMP - Tampa
WPOM - W. Palm Beach
WHIZ - Albany
WAOX - Atlanta
WEKS - Atlanta
WIGO - Atlanta
WFXA - N. Augusta
WFXE - Jacksboro
WOKS - Columbus
WOFX - Macon
WIBB - Macon
WEAS - Savannah
WSOK - Savannah
WFVR - Valdosta
WIMV - Valdosta
WIBD - Savannah
WMPP - E. Chicago Hts.

WBOI - Des Moines
WGCI - Chicago
WBXM - Chicago
WBML - Urbana
KALA - Davenport
WLTH - Gary
WWCA - Gary
WQRT - Indianapolis
WPZZ - Indianapolis
WJSU - Fort Wayne
WJY - Louisville
WLLO - Louisville
KTRY - Bistrop
KQXL - Baton Rouge
KGRM - Gambling
KQZZ - Lake Charles
KHAH - New Orleans
WYLD - New Orleans
KDDK - Shreveport
KOKA - Shreveport
WLVG - Boston
WILD - Boston
WWIN - Baltimore
WXYX - Baltimore
WJLB - Detroit
WCHB - Inkster
WLXA - Lansing
WWWS - Saginaw
WVOI - Temperance
CBLS - Minneapolis
KPRT - Kansas City
KPRS - Kansas City
KATZ - St. Louis
KMUM - St. Louis
WRDC - Cleveland
WQAZ - Cleveland
ACR - Columbus
WQFX - Gulfport
WJMI - Jackson
WQOD - Jackson
WOKJ - Jackson
WQIS - Laurel
WALT - Meridian
WMIS - Natchez
WTJY - Natchez
WGIV - Charlotte
WPEQ - Charlotte
WQCC - Charlotte
WDDU - Durham
WFXX - Durham
WIDU - Fayetteville
WZFX - Fayetteville
WEAL - Greensboro
WNAA - Greensboro
WIKS - New Bern
WOKO - Raleigh
WCPS - Tarboro
WARR - Warren
WWIL - Wilmington
WSMN - Winston/Salem
WSMQ - Winston/Salem
WSOC - Winston/Salem

AFFILIATES:
WNJU - Newark
KCEP - Las Vegas
WBLK - Buffalo
WRKS - New York
WDRX - Rochester
WABQ - Cleveland
WMJO - Cleveland
WCIN - Cincinnati
WIZF - Cincinnati
WCKX - Columbus
WDAO - Dayton
WVOI - Toledo
KPRW - Oklahoma City
KKOJ - Tulsa
KBMS - Portland
WDAS - Philadelphia
WWIX - Pittsburgh
WLHY - Pittsburgh
WRBU - Providence
WWWZ - Charleston
WPAL - Charleston
WLVZ - Easley
WWYZ - Greenville
WGSG - Greenwood
WLBG - Laurens
WASC - Spartanburg
WWDM - Sumter
WVOI - W Columbia
WNNO - Chattanooga
WABD - Clarksville
WFKX - Jackson
WLIG - Knoxville
KWAM - Memphis
WDIA - Memphis
WLOK - Memphis
WXSS - Memphis
WQQK - Nashville
WVOL - Nashville
KXJ - Austin
KDLZ - Ft Worth
KHVN - Ft Worth
KKDA - Grand Prairie
KMJQ - Houston
KTSU - Houston
KHYS - Port Arthur
KMKX - San Antonio
KGBC - Texas City
KZET - Tyler
GAVC - Charlotte
WOWI - Norfolk
WPLZ - Richmond
WVST - Petersburg
WANT - Richmond
WDX - Mechanicville
WKIE - Richmond
WMVX - Virginia Beach
WVIS - Christiansden
WSTA - St. Thomas
KRIZ - Seattle
WLUM - Milwaukee
WNovies - Milwaukee

These Stations Air Either RadioScope, Inside Gospel,
King: From Atlanta to the Mountaintop, Black Experience,
Black Music Experience or Black Music Moments
"You've come a long way, Bailey."

RADIOSCOPE announces its 5th Anniversary as "The Entertainment Magazine Of The Air," with 5 spectacular reasons to celebrate:

#1 Nationally Syndicated Program for Urban/Black Radio
(RADIOSCOPE)

#1 Producer of Syndicated Urban Programming
(Bailey Broadcasting Services)

#1 Producer of Syndicated Urban Gospel Entertainment
(Inside Gospel)

#1 Nationally Syndicated Black History Entertainment Special
(KING: From Atlanta To The Mountaintop)

#1 Support from Urban Radio, Sponsors, Associates, Artists and friends.

Thank you all for making Bailey Broadcasting Services America's Number One Producer of Urban Radio Programming!
Diane

Continued from page 20

Blackmon-Bailey's approach does not stand alone. The staff has also portrayed considerable dedication towards maintaining Lee and Diane's dream. Today the staff has grown since its humble beginnings of just a handful of employees to twelve full-time employees, board of directors, independent consultants and associated staff members. "We have a unique staff and I have to give them credit. It is not unusual for our staff to work seven days a week sometimes, twelve hours a day... they give 110% toward making the operation work smoothly."

Future plans for the company include possibly developing RadioScope for television, as well as providing programs to be used within the school system because, she explained "our kids need to be entertained along with the teaching. Lee and I are very concerned about the welfare of children and are totally committed to staying involved in educational and community projects." Blackmon-Bailey spearheaded such projects, most notably the annual Christmas Caravan, a project that serves over 2,000 in the Los Angeles community. In addition, Diane will head a anti-drug/gang promotion entitled the Summer Fresh Promotion, which will take place this August. "I strongly feel that one has to give back to the community from which you came from. Our youths need direction as well as a positive role model, which we have successfully provided."

As far as Lee Bailey Communications, Inc. is concerned, Blackmon-Bailey couldn't be more pleased with the company's progress: "It definitely has filled all our expectations, and it's still growing." She continued, "We are now being recognized and respected within the industry for having a vital vehicle that can help in so many ways - not only editorially and getting the facts but as a promotional tool... it has grown from a small idea to something that has so many possibilities."

"We can only gain more acceptance, we can only gain more friends," Blackmon-Bailey concluded. "...we are very honest, we have in-depth research, and we have high morals - and I think that's all you really need."

Staff

Continued from page 6

Rod Cooper
Administrative Assistant
- Responsibilities entail office support to marketing/ sales, production, promotion/station relations and accounting departments. Prior to joining Lee Bailey Communications, Inc., Rod worked at a San Francisco consulting firm as an administrative assistant for two years.

LaMar Fuller
Intern/Production Assistant
- For the past year, LaMar has worked as an intern assisting Mike Mosbe in production. Presently, he is a business major at Pasadena College.
Hector Hannibal, program director at WWHC in New Haven, Conn., recalled: "Some five years ago I heard a fresh new demo for a program called RadioScope. Today Lee Bailey and his fine staff continue to produce America's finest syndicated radio program."

Hannibal was hardly alone in lauding the quality of RadioScope and the other services available through Bailey Communications, Inc. Ceezer Gooding, program director at WIKS in New Bern, N.C., called it "the Bible when it comes to learning more about the stars and our industry." Vinny Brown, program director at WQOK in Raleigh, N.C., called RadioScope "one of the slickest radio programs we've heard... a must for every contemporary format."

From KUOR in Redlands, Calif. (which called RadioScope "a vital, entertaining piece of programming") to WEDR in Miami (who lauded Bailey Broadcasting Service for its "great contribution to black radio with innovative programming"), from WENN in Birmingham, Ala., to KBMS in Portland, Ore., to WOIC in Columbia, S.C., client stations were unanimous in their praise of both the product and the man. Tony Lype, operations manager at WZFX in Fayetteville, N.C., may have summed it all up best when he wrote: "It's been a very pleasing experience watching your company grow into what it is today. I especially value the friendship basis that has developed during that time as well. It is my sincere hope that you and your company continue to prosper and grow, so that Lee Bailey Communications, Inc., will be celebrating many more anniversaries to come."

LEE BAILEY DONATES TO KING CENTER FOR NON-VIOLENCE - Lee Bailey is pictured presenting a check for $5000 to the Martin Luther King Jr. Center for Non-Violent Social Change. Shown (from l to r) are: Chuck Morrison, Vice President of Marketing for Coca-Cola; Binnie Blackmon-Bailey, Vice President of Lee Bailey Communications, Inc.; Dexter King, Martin Luther King's son; and Lee Bailey.

LEE BAILEY CONTRIBUTES TO UNITED NEGRO COLLEGE FUND - Lee Bailey is shown presenting a check for $36,500 to the United Negro College Fund at the Lou Rawls Parade of Stars. Pictured (from l to r) are: Lee Bailey; Diane Blackmon-Bailey, Vice President, Lee Bailey Communications, Inc.; and Lou Rawls.

Club Nouveau New Single
LISTEN TO THE MESSAGE

Congratulations
Lee Bailey
on your 5th Anniversary from Jay King and

KING JAY
Records

New Choice New Single
PEOPLE WANT BASS

Cachet Dè Vois New Single
WRONG

Theresa New Single
WHAT CHA GONNA DO

Michael Cooper New Single
QUICKNESS
POISON
Open Up And Say... Ahh! - Enigma/Capitol (CDP 7 48493 2) - Producers: Tom Werman
Open Up And Say... Ahh! is Poison's already platinum follow-up to their breakthrough multi-platinum debut of 1986, Look What

The Cat Dragged In. The compact disc showcases the high production values which were used in the recording of this project. There is little or no annoying tape hiss evident in the recording nor does it ever sound flat or lifeless. A highlight on the disc is Poison's unlikely cover of the Loggins & Messina hit "Your Mama Don't Dance." Watch for Open Up And Say... Ahh! to continue to solidify Poison as one of the stronger forces in the new regime of rock.

ELVIS PRESLEY
The Alternate Aloha - RCA (69852-2) - Producer: Rick Rowe
RCA has just released The Alternate Aloha - a recording of the dress rehearsal for Elvis Presley's historic Aloha From Hawaii television special. The obvious painstaking restoration to the recording is immediately evident. The superb sound quality found on the disc is sure to surprise and please even the most finicky of listeners. Included among the disc's 24 tracks are such Presley classics as "Burning Love," "Blue Suede Shoes," "Hound Dog," "Suspicious Minds" and "My Way." The disc is also RCA's first-ever picture CD - and it's a beauty.

CD NEW RELEASES

STEVE WINWOOD - Roll With It - Virgin (90946-2) - Producers: S. Winwood-T.L. Alge
THE GEORGIA SATELLITES - Open All Night - Elektra (60793-2) - Producer: J. Glixman
THE MOODY BLUES - Sur La Mer - Polydor/PCG (835-756-2) - Producer: T. Visconti
ELVIS PRESLEY - The Alternate Aloha - RCA (69852-2) - Producers: D. Wardell-R. Rowe
COMING TO AMERICA - Original Motion Picture Soundtrack - ATCO (90958-2) - Producers: Various
BRITNY FOX - Britny Fox - Columbia (BFC 44140) - Producer: J. Jansen
GENTLEMEN WITHOUT WEAPONS - Transmissions - A&M (SP 5204) - Producers: G.W.W.

RJ'S LATEST ARRIVAL - Truly Yours - EMI-Manhattan (E1-48090) - Producer: R.J. "The Wiz"
JAMAALADEEN TACUMA - Jukebox - Gramavision (18-8803-2) - Producers: J. Tacuma, J.F.P. Rose
WYNTON MARASALIS - The Wynton Marsalis Quartet Live At Blues Alley - Columbia (PCZ 40679) - Producers: S. Epstein
HARRISON/BLANCHARD - Black Pearl - Columbia (FC 44216) - Producers: G. Petrie
LEAGAL WEAPON - Life Sentence To Love - MCA (MCA-42161) - Producers: D. Jerden
FRANK ZAPPA - Guitar - Ryko (RCD 10079/80) - Producers: E. Zappa
STEVE KILBY - Earthed - Ryko (RCD 90043)
PETER KOPPES - Manchild & Myth - Ryko (RCD 20046)

CASH BOX TOP 40 COMPACT DISCS

1 "OH! OH!" \n VAN HALEN (Warner Bros. 25732-1)
2 "SCENES FROM THE SOUTH SIDE" \n BRUCE HORNSBY & THE RANGE (RCA 6868-2)
3 "STRONGER THAN PRIDE" \n SADE (Epic EK 44210)
4 "NOW AND ZEN" \n SCORPION PLANET (Epic/Enigma/Atlantic 7 9066-2)
5 "FAITH" \n GEORGE MICHAEL (Columbia CK 40687)
6 "LOVESEXY" \n PRINCE (Parviz/Par 9-25272)
7 "OPEN UP AND SAY... AHH!" \n POISON (Enigma/Capitol C2-84993)
8 "CROSSROADS" \n ERIC CLAPTON (Polydor/PCG 835251-2)
9 "TRACY CHAPMAN" \n (Elektra-2-6074)
10 "DIRTY DANCING" \n ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6022-2)
11 "BAD" \n MICHAEL JACKSON (Epic EX 40600)
12 "INTRODUCING THE HARE LIME ACCORDING TO TREND SPINNING TRIBBRY" \n (Columbia CK 40694)
13 "DIESEL & DUST" \n MIDNIGHT OIL (Columbia CK 40677)
14 "KICK" \n (Isuzu 6-81794)
15 "SURFING WITH THE ALIEN" \n JOE SATRIANI (Isuzu 6-8193-2)
16 "OOH YEAH!" \n DAVI HALL, JOHN OATES (Atlantic 8203-829)
17 "NAKED" \n TALKING HEADS (Rh/Sire 9-25664-2)
18 "APPETITE FOR DESTRUCTION" \n GUNS & ROSES (Geffen-2-68418)
19 "CONSCIOUS PARTY" \n ZIGGY MARLEY AND THE MELLODY MINDERS (Virgin 2-00878)
20 "ALLENS AYE MY BUICK" \n THOMAS DOLBY (EM-EMPC 1-8067)
21 "SEVENTH SON OF A SEVENTH SON" \n IRON MAIDEN (Capitol C2 48982)
22 "LAP OF LUXURY" \n ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6022-2)
23 "OUT OF ORDER" \n BOBCY STEWART (Warner Bros. 2-25664)
24 "LET IT LOOSE" \n GLORIA ESTEFAN AND THE MIAMI SOUND MACHINE (Epic Ex 40749)
25 "JOE JACKSON" \n LIVE 1982/86 (A&M CD 5708)
26 "DOWN IN THE GROOVE" \n BOB DYLAN (Columbia CK 4067)
27 "JUMP" \n VAN HALEN (Warner Bros. 25732-1)
28 "WHEN I BURN" \n JIMMY PAGE (EM-EMPC 1-8067)
29 "HOT PACKET" \n FIONA FOWLER (RCA 6022-2)
30 "ADVENTURES IN THE FOLLOWING" \n KATHY MATHER (Capitol C2 48982)
31 "BEHIND THE SCENES" \n BILL WARD (Capitol C2 48982)
32 "RAM IT DOWN" \n JUDAS PRIEST (Columbia CK 4064)
33 "STARRISH" \n THE CRUMB (EM-EMPC 1-8067)
34 "THE KINGDOM COME" \n THE CRUMB (EM-EMPC 1-8067)
35 "SIMPLE PLEASURES" \n NOTORIOUS MCCRADDIN (EM-Manhattan 2-48059)
36 "THE PAST MASTERS VOLUME II" \n THE BEATLES (Parlophone/Capitol CDP 7 90044-2)
37 "TUNES OF LUST" \n BRUCE SPRINGSTEEN (Columbia CK 40687)
38 "COULD'T BE ME" \n THE CRUMB (EM-EMPC 1-8067)
39 "STARRISH" \n THE CRUMB (EM-EMPC 1-8067)
40 "JUMP" \n VAN HALEN (Warner Bros. 25732-1)
CASH BOX TOP RETAIL VIDEO CASSETTES

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GROUP THREATENS MINNESOTA VIDEO RETAILERS — Commentary... In the great, white north there is a new threat to scores of video retailers. A recently passed obscenity law stiffens the criteria and fines for carrying pornographic materials. It is fashioned to follow the Supreme Court’s California vs. Miller decision, which says that materials are obscene if an average person applying community standards found that it appealed to prurient interests and that the work lacked any redeeming literary, political or scientific value. We are all for reasonably and equally applied laws of this kind. The problem is that before any cases can be brought into litigation to test the limits and reasonable boundaries of such a law, a private Christian group with ties to several conservative organizations, the Cleanup Project, has taken it upon itself to organize picketing and harassment of stores carrying video titles which they judge to be obscene, reportedly including some R-rated features. According to estimates, over half the video retailers in the state face serious profit losses and closure if there is a widespread removal of adult titles. We deplore such harassment and want to lend our support to Minnesota retailers who wish to provide videos that are in keeping with legally determined community standards.

FULL FORCE — Pictured (l-r) Paul Anthony and Peter Bunche of Full Force on the set of their video “Your Love Is So Deep.”

GOODTIMES HOME VIDEO’S LIFESTYLES OF THE R&P — GoodTimes Home Video will release four original “Lifestyles of the Rich and Famous” collector videos on September 1st, 1988. Shows to be featured are The Money Makers, The World’s Most Exotic Vacation Resorts, Celebrity Homes and Playthings of the Rich and Famous. Created by exclusive arrangement of Telerep, the production company for the TV series, the four 45 minute programs, compiled from the show’s original footage, will retail for below $10 each. Robin Leach has always been a bargain for deprived American dreamers.

WARNER BROS. HOME VIDEO PRESENTS EMPIRE OF THE SUN — This is perhaps Steven Spielberg’s most inspired film, and although it received mixed reviews and poor theatrical turnout, it deserves to be seen. It is the often heart-wrenching story of a British boy separated from his parents in China during the Japanese invasion, and his struggle to survive in a Japanese prison camp. In this film, it is Spielberg’s inimitable sense of storytelling through visual epic which provides the real impact. One especially stunning scene shows the boy in an abandoned stadium with the furniture and cars of his world stored like ruins, while overhead the distant flash of the Hiroshima blast ignites the sky, like some message from God. Stars Christian Bale as the boy and John Malkovich. Rated PG, $99.95.

FROM THE SUBLIME TO THE LESS SUBLIME — Vidmark Entertainment answers the proverbial question, what ever happened to Rod Steiger? “American Gothic” Vidmark’s new film on video, also answers the even more nagging question: what ever happened to Michael J. Pollard? Another irking question, what’s happening to Yvonne De Carlo? Well they’re making fun little films like these. To quote the publicity, “Rod Steiger, Yvonne De Carlo and Michael J. Pollard become less than hospitable when visitors arrive on their remote island... Strange disappearances occur as Bible-thumping family kills off all new arrivals as potential sinners.” Imagine the Swagget family on Fire Island. A few laughs a little blood. Should do very well on home video. $89.95.

Yvonne De Carlo and Rod Steiger in American Gothic

Julius Robinson
Living Colour
(Continued from page 7)

"On this tour we've met a lot of people that are in bands who've run up against these problems," says bassist Muzz Skillings. "But they felt encouraged by the fact that we got out there and did it. Everywhere we've gone, we've met people who are trying to push the boundaries of quote-unquote black music."

Another vehicle for spreading their message is the Black Rock Coalition, an organization founded by Reid and journalist Greg Tate. The group organizes concerts, works with cultural organizations in New York City, and generally tries to raise awareness about black culture. "A lot of times we just try to give support to artists by telling them to hang on, to keep doing what they're doing," says Reid. "Recently we did a tribute to Otis Blackwell, who wrote 'Don't Be Cruel' and all these other songs for Elvis Presley. And it was the first time that a large, all-black ensemble had paid tribute to him."

While Reid, a veteran of Ronald Shannon Jackson's Decoding Society, is a legitimate heir to the throne of Jimi Hendrix, he never lets his guitar virtuosity get in the way of the songs. Living Colour's lyrics are notable for their sociological directness and inventive slant on urban life. "Funny Vibe" is a wicked take on the pervasive fear of crime, while "Open Letter to a Landlord" decries the rapid gentrification of the cities.

"Just two blocks from the World Trade Center you can find hundreds of people sleeping on the streets," says singer Corey Glover (who is also a professional actor, having appeared in the movie "Platoon."). "You can't drive from the Manhattan Bridge to Houston Street without having ten people on every block offer to clean your windshield for a dime. There's something terribly wrong with a society that allows this to happen."

Having already blasted convention with their first album, will Living Colour continue its trademark musical/lyrical assault on their subsequent projects?

"The next album will definitely have more of an edge to it," says Glover. "Yeah," says Reid. "More of the same, only different.

James
(Continued from page 6)
mechanical drums but they started using that stuff as though a real drummer was playing, going into James Brown samples and stuff. And I think the outcome of it is going to be good, because people will be going, 'Hey, where does this stuff come from? Who is James Brown?'

With production projects for a young singer Evie Lyte, a husband and wife due Patty and the Dukes, and the Arme Rhythm Band (which includes members of the Stone City Band) in the works, James is getting busy. Presently rehearsing for his first tour in over five years, James is looking forward to getting back on the road. "I have those fears of course, but I'll turn that into positive energy. It's been so long. There's a time when I was out every year and just rocking. Now we're going to go out and rock them. Funk them up."

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Chris De Burgh Honored - At a special presentation, Chris De Burgh receives his award from ASCAP and Almo Music for his song "Lady In Red" which was one of the most performed songs of 1987. Pictured (l-r) Lance Fred, President of Almo Music, Julie Horman, ASCAP, Chris De Burgh, Todd Brabec, ASCAP, and Dave Margulies, De Burgh's manager.

Boz is Back - Boz Scaggs just completed a five city promo tour in support of his long-awaited new album on Columbia, Other Roads. Shown at a promo function in Seattle are (l to r): Tom Hutley, assistant program director and music director of radio station KUBE; Boz Scaggs; and Larry Raymann, Columbia promotion.
THE INDEPENDENT WAY

Indie Groove

WEED A few weeks back in our special rap issue, we mentioned that indie rap artist who felt had the potential to break nationwide. Well hang onto your hats 'cause by the end of this week, you won't be able to stop thinking about Young MC.

His name is Young - Delicious Vinyl recording artist Young MC.

The group is leaving for a month long tour through Australia. They'll leave on the first of August. If you can't wait that long, then get a hold of the excellent self-titled EP on their own Brandied Records. Also, you can look forward to hearing Robel Train perform the title track (an original) of an upcoming feature film. For more information on any of the above, call (818) 211-5000.

NEWS - What do you do when the idea of an all-CD label is old hat? How about a label that specializes in mid-priced, live performance CDs? Restless Records is proud to announce the launch of the second installment of their Restless Performance Series. The new release, T.S.O.L. "Live", is in stores this week and should prove to be just as successful as the Smithereens - "Live". For more info, contact Maria Kats (213) 640-3772. Twenty-three year-old TBA recording artist Tim Heintz, whose album Searching The Heart is #12 with a bullet on Cash Box's Indie Jazz Chart, has just been solicited to tour with Boz Scaggs. The tour will take Tim to Japan just before July 10th. Upon returning to the States, the tour will continue until October 15th and will take in 47 shows. Details still to come...Big Pig Records recording artist James Cotton is opening up his own club on July 1 in his hometown of Chicago. For more info, contact Lisa at (213) 664-3392. CMG recording artists, the SOS All Stars, are currently working on their upcoming fall tour which will include a stop at the Juke Box Car Wash on Mamaroneck. Making guest appearances on the Chase Music Group release date, Grammy award winning sax player Dave Weckl and bassist Anthony Jackson. Need to know more? Call Ellen at (818) 507-4240...

Kevin Coogan

(Continued on page 36)

SHOP TALK

This week in Shop Talk we talked to some of today's most prominent figures in the independent black music scene. We discussed distribution and promotion, along with what advantages today's independents have over the majors. Here it is...

STTT WRIGHT - Recording Artist - Ms. B/Vision Records

One of the reasons I prefer and independent over a major is that I don't like being tied down to a 'corner as far as styles for the purpose of making their in-house system go. If, for instance, you're in a label where they use in-house writers and they can't come up with a song, you may not get to cut. So they don't think that an indie artists is really a fire in my cap. It just turns me on the way, and not during Black Month, but all year long - because I am definitely black 12 months a year, I'm black music.

I think the success of Mother Witch had a lot to do with music becoming so cleanfed, so crisp and so airy that someone was waiting for a good under-the-funk album. If black music album has polish, it's going to be polished black. It can't be polished with vinyl polish on top of black, then it comes out grey with no definition.

A lot of people got cold feet. I was turned down by like thirty companies because they really were scared to be wrong. Like what if it's too black. I mean how can something be too black. The entrepreneurial spirit of what the indie started off to be a lot of, just gone for a people.

I'm a little kid, I felt that when I get to be number one, it will be through the front door. It won't be crawling through a window, it won't be sneaking through the back door it will be on the level. It won't be hre or because I know somebody, it will be because music was just the best it could be.

As for my label I'd like to be the greatest part of the music industry. I think I can do that being independent because of the freedom. I won't be tossed in a corner as far as October is my month to record. I can just cut when I want to cut, and put it out when I want to put it out - and the label. I'm trying to find out how to do that.

THE SKY WALKER - President - Luke Skywalker Records

"You've got independent all over the place - in New York, out on the west coast, down here in Florida - and everyone's doing, everyone's selling records."

"The indies aren't selling to the majors as quickly as they used to. That's going to be a challenge. But if more are recording and releasing the indie distributors, the reason they're not as quick to sell out because of how they've gotten around in the past. It's more of a hold-out thing where you can do it on your own. You can use a lot to offer with radio and all that stuff, but now indies can get a lot of records in the stores like everybody else."

"We like to start a record underground first. I depend more on the pools than "thing else because there are no politics involved. You sell the record to the pools, you go to the stores and you try to get them to buy. If it's a good recording sound - he plays it in the clubs. Whatever is sold in the clubs is what the people are actually going to buy. Radio reaches more people, but you really get your stuff started in the clubs. Then, if its playing there you may find sales and radio in turn will take a second look. We're basically doing the same thing we did when we first started. You know, everybody's going to get burned on the band. You can't just how bad you got burned. We didn't do so badly and that's why we're still around."

It's harder to sell R&B from a retail level than it is for rap. Rap is the biggest selling type of music right now, regardless of whether it's on the radio or not."

"People like Hip Hop, Next Plateau. The Egyptian Empire, Select, and so on - really got this independent thing going and got it real tight. As long as we all stay in the street and don't give away the whole company, it won't be all major, major - we'll keep getting the respect we're finally receiving."

JAY TURNER - President - Priority Records

When I was first approached by some rap artists about utilizing my distribution network, I hooked into these guys and found that they were selling an amazing amount of CDs with no promotion. These kids were doing it themselves because the companies they were affiliated with wasn't doing anything. It literally upped a whole business for me. I'm just modifying my existing system and just basically doing all these kids were doing all along, but just implementing the whole national network working.

Finally what we have is a bunch of black entrepreneurs who believe in their own style and really need a national distribution and marketing system that understands it. They're trying to do. That's what our Nu Beat label - is an outlet for these indies and entrepreneurs."

What I really doing is signing distribution deals with people I have respect and for who really have the talent to know what they are doing. It's not really an A&R department it's more - do these guys have the integrity and the knowledge to bring it home they see it. If they do, then I put the money into distribution and promote the product. From there it's just up to them. They don't need someone to do things for them because of their records. That's what the majors try to do. They don't need that. All they need is someone to bring it home on a national basis. It's great, it's exciting."

The biggest problem with the majors is that they just can't react fast enough. The reason has a lot with that size comes bureaucracy. With the independents things happen overnight. Also, the majors' retail base is not really street-oriented. Their base huge mass appeal, mass merchandise oriented - but that's what they have to do...
Sonny Rollins is a virtual icon of the jazz saxophone master. Internationally revered for a rich career that has spanned four decades, Rollins is enjoying current success with his latest release for Milestone, Dancing in the Dark. The album has been riding the Cash Box Jazz Album Chart for twelve weeks, currently at #15 with a bullet, and debuted last week on the new Cash Box Indie Jazz Chart at #4.

Rollins grew up in New York City in a musically oriented family. His parents were originally from the Virgin Islands, helping Sonny to develop an affection for Caribbean rhythms that have become an integral part of some of his most memorable compositions. His uncle, who was also a sax player, introduced Rollins to blues and jazz. As a young musician Sonny incorporated all of these elements, playing and recording with such legends as Bud Powell, Fats Navarro, Miles Davis and Thelonious Monk. He was a member of the famous Max Roach/Clifford Brown Quintet, one of the quintessential bands of the hard-bop era, and has shared the stage with Lester Young, Coleman Hawkins, Ben Webster and John Coltrane among many others.

Not one to conform to conventional approaches to life or music, Rollins is well-known for his periodic retreats from the eye of the public to cultivate his music or personal life. In 1959 he began practicing at night on the Williamsburg Bridge, a symbol which has been permanently ingrained in the minds and hearts of the jazz community. In 1969, he traveled to Japan and India to explore first-hand the Eastern philosophies of Zen Buddhism and Yoga. This has added yet another dimension to his life as he still practices yoga as part of his regimen of health, exercise and on-going musical development.

Having carved quite a niche for himself, Rollins usually spends a couple of weeks on the road and a couple of weeks off. He does a perennial visit to both Europe and Japan and plays primarily college dates and festivals here in the U.S., rather than performing at clubs. Having just appeared at the Harrisburg Jazz Festival on June 17th Sonny will be in Antibes, France on July 29th, the Jazz Festival in Atlantic City on August 7, the Chicago Jazz Festival on September 2nd, the Bumbershoot in Seattle September 5th, and the Russian River Festival on September 10th.

Sonny Rollins has managed to remain contemporary in the ever-shifting evolution of jazz. His music has been continually innovative, blending the most from the different eras of which he has been an integral part. From bebop to ballads, calypso to standards, Sonny Rollins’ voice continues to shine with Dancing in the Dark.

NEW YORK – Michael Bensson, formerly of WBYR program director, is now with Amherst Promotions in Buffalo. Among Bensson’s duties will be preparing for the highly anticipated Glenn Medeiros release due out mid-July, and new releases by Dock Severinson, Gamaion, and tenor Saxophonist Ernie Watt’s debut record on Amherst.

Leonard Silver, President, Amherst Promotions said, “Michael’s years as a radio program director, his share of attention as these four organizations and will be a tremendous asset to our current staff which has a strong retail background.”

Currently the label staff includes Darren Eggleston, National Promotions Director, Bruce Klementowski, National Retail Sales and Promotions, Mark Amo in Promotions and Myien Shavon in Promotions.

Reviews

Bobby King

Terry Evans

Bobby King & Terry Evans

Live and Let Live! – Rounder 2089

Bobby King and Terry Evans have made their reputations as Ry Cooder’s back-up singers; indeed, they are considered to be the backbone of his group. Now, with Cooder’s impeccable production, King and Evans strike out on their own with a striking collection of R&B/Blues numbers. Ry Cooder’s excellent slide guitar coupled with this marvelous pair’s signature vocals are featured throughout. The record shows the influence of solid gospel roots along with the timeless influence of Sam Cooke, Jackie Wilson and James Brown.

Ry Cooder has assembled an impressive collection of veteran studio players to help out as well. The incompressible drummer Jim Keltner appears on all of the tracks, Daryl Johnson of Neville Brothers fame is on bass, Spooner Oldham assists on the various keyboard duties, and Cooder himself handles the guitar slot with his usual aplomb. The result is a strong recording that should impress even the most jaded of blue fans. Bobby and Terry are currently on tour with Cooder in Europe and Japan, but when they get back look for King to be backing up John Foster. Recommended Tracks on this LP include “Just a Little Bit,” “Let Love Begin,” “Live and Let Live,” and “At the Dark End of the Street.” Hot stuff – don’t miss this one!

THE GO GO POSSE

D.C. Don’t Stand For Dodge City – I Hear Ya! Records IYH 1001

Coming on the heels of Go-Go Live at the Capital Centre, I Hear Ya! Records has just released a 12” disc featuring a collaboration of Washington D.C.’s best Go-Go bands. Included are Chuck Brown (The Soul Searchers), Gregory “Sugar Bear” Elliott (E.U.); Andre Johnson (Rare Essence), and Benny Harley (Little Benny & The Masters).

Go-Go is finally starting to receive its due as evident by a number of songs on R&B radio playlists which feature a prominent go-go beat. This current effort from “The Posse” is garnished with some of the best that go-go has to offer. These artists have made a concerted effort, through song, to combat crime and drugs in the inner city. The record jacket also lists the following hotline: Drug Abuse Information Referral Hotline 1-800-622-HELP & National Adolescent Suicide Hotline 1-800-622-4000. The record is receiving national attention both on television and radio due to its timely lyrical content. Almost going unmentioned is the fact that this is also a great song - that sloppy go-go beat gets right under your skin and makes you wanna get up and dance. For more information contact Stanley Winslow at (202) 289-4741.

Gary Starr

Cash Box June 25, 1988
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HENRY GRAY

LUCKY MAN

HENRY GRAY

Lucky Man - Blind Pig / Flying Fish
BP 2788

Henry Gray, noted blues singer and pianist, is back after a long absence with a new collection of blues tunes, featuring his singing and distinctive "rolling piano" style. Always at the forefront of the Chicago blues scene, it was this style that won him the acclaim of many blues greats during the 1950's, 60's and 70's. It was during this period that he recorded on the Chess and Vee Jay labels with the likes of Bo Diddley, Jimmy Rogers, and Little Walter. After a stint with Howlin' Wolf's group he "retired" and moved home to Baton Rouge, Louisiana.

This new collection, Gray's first ever U.S. album, features compositions penned by himself and other blues immortals such as Jimmy Reed, Maceo Merriweather and Jimmy Rogers. Gray's band consists of Steve Freund (guitar), Andy Cornett and Bob Stoger (bass), Willie Smith (drums), and Gray handling piano and vocal duties. Best cuts include "My Girl Josephine," "Moa Boogie," and "Lucky, Lucky Man." For more information on this or other Blind Pig releases, contact Jerry Del Giudice at (312) 528-5455.

JOE HIGGS - Family - Shanachie (43053)

No synopsis of the career of Joe Higgs is complete without mentioning that he is the man who taught vocal harmonies to Bob Marley, Peter Tosh and the Wailers and thus can rightly be called the father of reggae. But Higgs significance is more than archival. Although he has released only three albums in the United States, his recorded output is a synthesis of everything that is good in the reggae form while rejecting the stylistic limitations that are usually associated with it. Family, his new album on Shanachie, is an effective showcase for the voice that taught all others, a voice so effortlessly resonant that the whole history of Jamaican class struggle seems to vibrate through it. Yet his is the voice of wisdom, a passion tempered with time, and Higgs' impeccable control of vocal projection says more about the abiding strength of the oppressed than a thousand ranting rastas.

Behind his voice Higgs has assembled a top-notch musical crew who avoid every reggae cliché. Although the arrangements feature state-of-the-art keyboards and technical flourishes, the faultless production by Edgy Lee and Lee Jaffe retains a warm and open quality that lets the master's voice shine through.

Joe Williams

AZ BOOTIN - Big Jay McNeely And The Rocket 88s' - Big J (JLP 107)

He's been called the "King of the Honkers" and "The Deacon of Tenor Sax..." Big Jay McNeely is, to use an overused but rarely deserved description, a true legend. Appearing in the Harlem and L.A. scene after World War II, he became well-known on the club circuit for his unique synthesis of Charlie Parker's style with a honking, squeaking, rocking kind of sax playing. But more than anything else, he was known for his onstage fireworks, falling down, playing on his back, doing walks and leaps. It was this sense of showmanship along with his dynamic playing that put him in the history books.

With the onset of guitar oriented rock, Big J faded, working for the Post Office for many years, until a recent explosion in interest in his work, resulting in several international tours and plenty of good press, including a sizzling performance at the 1987 Grammy Awards. His new LP AZ Bootin is a living testament to his genius. This is hands down the most exciting blues/jazz record in years.

Big J has teamed with his wife Bill Tarsha, who blows harmonica and chromatic harp, Roger Rotoli on drums, Nancy Dalessandro on guitar and Susie Tarsha on bass.

One of the strongest and most distinctive cuts on the LP is "Gila Moon," a great showcase for the Big Jay's trademark sound. Here he uses a combination of sonic sax-grunts and soaring sustained notes to create a collage effect in note selection. He is beyond playing specific notes, he is playing only around the notes. On this cut, you begin to comprehend the magnitude of the man's talent.

Other stand-out cuts include "Phoenix Hambone," a reworking of an old African rhythm that first became popular in this country as "shave and a haircut, six bits," the slapping of rhythm on the thigh in kind of hand jive. "Short on Bread" is based on the boss-driven "Shorty Bread Bead" made famous by Joe Liggins over 40 years ago. Another great cut is "Zydeco Stroll." Here Tarsha effectively uses the chromatic harp to mimic the traditional accordion lines. Here Big Jay supplies a good dose of "zydeco sax," and his own outstanding blues vocals.

For further information, contact Jim Dawson at Big J Records, (213) 463-0483, or write to 6520 Selma Avenue #44, Hollywood, CA 90028.

Even

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(Beat The Weekend In New York)

To: MD, PD & DJ's

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"Shamus, I told you it was a hit!"

Richard Sterban (Oaks) 1-26-88

"Great combination, clever words & strong beat"

Mickey Gilley 2-11-88

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Cash Box June 25, 1988
Serving Up Jamboree In The Hills, Number Twelve!

Start with a twelve-year tradition of finely-tuned planning and programming; add fourteen of the biggest and best known country music performers; toss in a pinch or two of fireworks, balloons, souvenirs, food and beverages; and stir in a lot of fun, excitement and surprises. Serve in the warm sun of Brush Run Park, near St. Clairsville, Ohio for two days in July and you have Jamboree In The Hills 1988. Serves 60,000 plus!

Jamboree In The Hills, the world’s premier country music festival, is scheduled for the weekend of July 16 and 17, 1988. Also known as the “superbowl of country music,” this year’s Jamboree In The Hills, the original two-day event of its kind, promises to be one of the best yet.

Plans for the twelfth annual festival were announced by officials at radio station WWVA and Jamboree U.S.A., sponsors of the event. According to J. Ross Felton, General Manager and Producer, the spectacular will feature a total of over 20 hours of country music entertainment.

Attendance figures are expected to again top the 60,000 mark for the two-day, rain or shine event. Planning for the gigantic show has become a year-round effort by Jamboree staffs.

“We’re very proud of this show,” said Felton. “It’s the best and biggest country music festival of its kind, and one of the longest running. We have a very unique blend of entertainers,” he continued. “They are all top artists.”


It all starts at 11 a.m. on Saturday morning, July 16, running through 11 p.m. that night, with Sunday’s show scheduled for 11 a.m. to 6 p.m.

A toll-free phone number, 1-800-624-5456, is now open for fans to obtain further information and to order tickets. In the Wheeling, VA area, fans may call 232-1170. A complete, full-color souvenir poster/brochure about the 1988 Jamboree In The Hills has been made available to the public as well.

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CASH BOX COUNTRY ALBUMS

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<tr>
<th>Title, Artist, Label, Number, Distributor</th>
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<th>O</th>
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<td>2 REDA</td>
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<td>5 80'S LADIES</td>
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<td>6 KING'S RECORD SHOP</td>
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JUNE 25, 1988

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ALBUM REVIEW

C.G. SHEPARD-Biggest Hits-Columbia, C 44307

Columbia has released a collection of the most recent recording successes by C.G. Shepard including his latest, "One For The Money," which peaked at #4 on the Cash Box Top 100 chart. But Shepard fans will also find nine other winners, including "You're My First Lady," "Half Past Forever (If I'm Blue In The Heart)," and "Strong Heart." We also enjoyed "A Great Work Of Art," and "I Foolled Around And Fell In Love."
<table>
<thead>
<tr>
<th>Position</th>
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<td>I TOLD YOU SO</td>
<td>Randy Travis</td>
<td>Warner Bros. 7-27949</td>
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<td>4</td>
<td>LOVE OF A LIFETIME</td>
<td>Larry, Steve, Rudy: The Gatlin Brothers</td>
<td>Columbia 38-01747</td>
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<td>SATISFY YOU</td>
<td>Sweethearts of the Rodeo</td>
<td>Columbia 38-01757</td>
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<td>OUT OF SIGHT AND ON MY MIND</td>
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<td>IF YOU CHANGE YOUR MIND</td>
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<td>HE'S BACK AND I'M BLUE</td>
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<td>DON'T WE ALL HAVE THE RIGHT</td>
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<td>GIVERS AND TAKERS</td>
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<td>I'LL GIVE YOU ALL MY LOVE TONIGHT</td>
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<td>I STILL BELIEVE</td>
<td>Lee Greenwood</td>
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<td>31</td>
<td>GOIN' TO WORK</td>
<td>Judy Rodman</td>
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<td>BENEATH A PAINTED SKY</td>
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<td>Lyle Lovett</td>
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<td>TRUE HEART</td>
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<td>JOE KNOWS HOW TO LIVE</td>
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<td>EIGHTEEN WHEELS AND A DOZEN ROSES</td>
<td>Kathy Mattea</td>
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**June 25, 1988**
**OUT OF THE BOX**

**Hank Williams, Jr.** (Warner Bros./Curb, 7-27862-A) If the South Woulda Won (3:17) (Bocephus-BMI) (H. Williams, Jr.) (Producers H.B. Beckett, H. Williams, Jr., J.E. Norman)

According to the ole Hank Jr, the South would be quite a different place if they'd won the Civil War. Yankee's may not take to this, but a true-bred Southerner will. This is an rowdy boys' theme song that will be heard in honky tonks from Miami to Austin and everywhere in between. The dixieland ride is an engaging experience, indeed. So, those in favor of "Hank, Jr. for President, Elvis birthday a national holiday and the capital situated in Atlanta," y'all sing along now!

**FEATURE PICKS**


Producer Barry Beckett is a busy man these days; he not only produced Raven's latest single, but Hank, Jr.'s too! Raven changes musical tastes here; the Cajun gives a 'tex-mex' flavor to this release. And who is this 'Joe' fella, anyway? He's gracied the titles of a lot of top country songs out lately. We figure he must be one heck of a guy!

**Dean Dillon (Capitol, B-44179) The Never New Wore Off My Sweet Baby (Q55) (Tree, Musicor, Fast Ball, G.I.D.-BMI, SESAC, ASCAP) (Dillon, Dycus, Mevis) (Producer R.S. Scroggs)

We all wish we could recapture the 'newness' of a relationship when things start to get dull, and Dillon sings about just that on this Capitol Records release. It's a mid-tempo song that won't ruffle any feathers; should score well all on country formats.

**Rosie Flores (Reprise, 7-27980-A) He Cares (3:20) (Screen Gems-EMI, Scarlet Moon-BMI; MCA, Don Schlitz-ASCAP) (P. Overstreet, D. Schlitz) (Producer R. Baker)

When temptation strikes, Ms. Flores sticks back with a tune that'll set more than one cheater to thinking. Her Wynette-like vocals urge us to think of the 'other one' when enticing situations arise. It's a gem of a song by Overstreet and Schlitz with an alluring vocal performance by Flores.

**ASCAP COUNTRY WORKSHOP...** ASCAP held its eighth Country Songwriter Workshop at the Society's Nashville office. Established songwriter Dan Tyler led the workshop. The workshop featured special guests panelists from the entire spectrum of country music including composers, lyricists, publishers, producers, performers, arrangers and others. The songwriter panelists from left to right were: Gene Pistilli with his own company High Falutin' Music; Tyler; Byron Hill with is own company Requested Songs; and ASCAP's John Briggs.

**COUNTRY**

**NASHVILLE NOTE-ABLES**

_Catching Up On The News...

Two of country music's hottest new singers, Patty Loveless and Ricky Van Shelton, became the newest cast members of the Grand Ole Opry during the first week in June. Ricky became the 63rd member on Friday (June 10), and Patty is the 64th member as of Saturday (June 11).

Congratulations to Dick Deno of WHTZ radio, and his lovely wife who had a brand new baby daughter on Friday, the 13th of May. The new addition is named Brandi Lynne.

The International Country Music Buyers Association has established a music business scholarship at Belmont College in honor of Harry Peebles, retiring executive director of ICMA and current board chairman. A commitment of $10,000 was made June 4, to Belmont School of Business Dean Wayne Brown, by representatives of ICMA.

Airborne Records (OTC) board chairman Frank Jones announced the signing of multi-talented Stella Parton to a recording contract. Airborne plans a release of Parton's label debut, the self-written "Legs," in July. Her album will follow soon after. Parton's signing brings the Airborne talent roster to seven acts. Mickey Gilley, Bob Bailey, The Sanders, Mickey Newberry, The Headlights and Rosey Carter are already on board.

Dan Miller has joined the staff of Milsap Music Group as assistant professional manager... Jim Halsey, chairman and CEO of The Jim Halsey Company and president of the International Federation of Festival Organizations was recently elected to the National Advisory Council of the U.S. Committee for UNICEF... RCA recording artist K.T. Oslin, who won this year's Grammy for Best Female Performance (Country), is among the country acts who have recently signed with The William Morris Agency. In addition to K.T., The Charlie Daniels Band, Rodney Crowell, Ethel and the Shameless Hussies, Janie Frickey, Lee Greenwood, Merle Haggard, Kathy Mattea, The McCarters and Juice Newton have inked with WMA... Buddy Lee Attractions has also announced three new signings to its headline roster: Roger Miller, Gary Morris, and The Wagoners.

Finally, it is with deep appreciation that I thank those who voted for me as the country music Entertainment Journalist Of The Year. The honor came as a complete surprise. The nomination was thrilling; the honor is overwhelming. Thanks to our hard-working, dedicated staff who made it all possible!

Joe Henderson

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Fan Fair started off with the annual Music City News Awards show on June 6 in Nashville and it was the "hottest ticket" in town. Randy Travis was the big winner again and is shown here accepting his award for "Album Of The Year" from presenters Crystal Gayle and Mel Tillis. The show was broadcast live from the Grand Ole Opry House. Photo by Beth Garrett.

"Honky-tonker Becky Hobbs poses for a picture with a happy fan during the CMA/Grand Ole Opry's 17th Annual International Country Music Fan Fair, held June 6-12 at the Tennessee State Fairgrounds. Photo by Mark Rensa."
COUNTRY INDIES

INDIE FEATURE PICKS

JACK ROBERTSON (Soundwaves, SW-1808-NSD) It's Not Easy (3:01) (Dobbins-BMI) (C. Childs) (Producer: C. Childs)

Born in Texas and raised in Arkansas, Jack Robertson gives us a western swing ballad to fan away the summer heat. He sings of a broken heart and the painful mending process involved. Chisai Childs, operator of Chisai's Frontier Theatre, is back with this talented young man, along with label supporters at Soundwaves. And with good reason: this boy's got talent!

BILLY WALKER (Tall Texan, TTR-60) Wild Texas Rose (3:00) (Best Way-ASCAP, Memory Maker-BMI) (B. Walker, W. Westberry) (Producers: B. Walker, R. Cochran)

Is chivalry dead? Not so if Billy Walker has anything to say about it. This engaging south-of-the-border tune tells of a gunfighter who is willing to die for his Wild Texas Rose. The authentic Spanish guitar riffs set the mood beautifully.

EASY MONEY (BCM, BCM 50988) Her Heart Don't Beat (2:47) (Bill Green-BMI) (T. Covel) (Producer: B. Green)

This is a solid, up-beat release from Easy Money. The production is a little subdued but this tune should provide some good radio airplay for younger audiences.


This recitation piece is sure to be played around the country on Father's Day. It's a touching tribute and Robert Fuller gives a fine delivery with one of the best voices we've heard in awhile. It's in a class all its own, and we think it deserves special mention.

INDIE SPOTLIGHT


Payne gives us some island music with a country twist and comes out with "California Sunny Beach." Here he sings about the lure of the rushing surf to a bronzed beauty that he's fallen for. This Bakersfield, CA native, who cites Merle Haggard and Buck Owens as musical influences, is now performing like a pro. Should have no problem breaking into all country formats; a 'true' winner for all of those involved.

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(all inquiries held in strictest confidence)

PATSY CLINE TRIBUTE SHOW...in commemoration of the 25th anniversary of Patsy Cline's death, MCA Records/Nashville is releasing the remastered Patsy Cline catalog on albums, cassette, and for the first time, on compact disc. New titles include: Patsy Cline - Live At The Opy, a new release of 12 songs from actual Saturday night Opry broadcasts, Patsy Cline - Last Sessions, a collection of 10 songs from her last December recording sessions; and Patsy Cline, her first Decca LP, available for the first time since 1960. To celebrate the release of these albums, "Nashville Now" hosts a Patsy Cline tribute show in late May, featuring guests who knew and worked with Patsy, as well as rare TV footage from the Country Music Foundation.
# TOP 30 NATIONAL CHART SONGS

<table>
<thead>
<tr>
<th>RECORD RANK</th>
<th>WRITER(S)</th>
<th>TITLE-LABEL</th>
<th>ARTIST(S)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>D.L. GIBSON, C. KARP</td>
<td>If It Don't Come Easy-Capitol</td>
<td>Tanya Tucker</td>
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<tr>
<td>2</td>
<td>TEDDY GENTRY, GREG FOWLER, RANDY OWEN</td>
<td>Fallin' Again-RCA</td>
<td>Alabama</td>
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<tr>
<td>3</td>
<td>RANDY TRAVIS</td>
<td>I Told You So-Warner Bros.</td>
<td>Randy Travis</td>
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<tr>
<td>4</td>
<td>L GATLIN</td>
<td>Love Of A Lifetime-Columbia</td>
<td>Gatlin Brothers</td>
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<tr>
<td>5</td>
<td>J. GILL, D. SCHULTZ</td>
<td>Satisfy You-Columbia</td>
<td>Sweethearts Of The Rodeo</td>
</tr>
<tr>
<td>6</td>
<td>B. BURCH, R. PEOPLES</td>
<td>Out Of Sight And On My Mind-Atlantic Amer.</td>
<td>Billy Joe Royal</td>
</tr>
<tr>
<td>7</td>
<td>R. CASH, H. DEVITO</td>
<td>If You Change Your Mind-Columbia</td>
<td>Rosanne Cash</td>
</tr>
<tr>
<td>8</td>
<td>MICHAEL WOODY, ROBERT ANDERSON</td>
<td>He's Back And I'm Blue-MCA/Curb</td>
<td>The Desert Rose Band</td>
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<tr>
<td>9</td>
<td>H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON</td>
<td>Set 'em Up-Joe-Columbia</td>
<td>Vern Gosdin</td>
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<tr>
<td>10</td>
<td>MICHAEL MARTIN MURPHEY</td>
<td>Talkin' To The Wrong Man-Warner Bros.</td>
<td>Michael Martin Murphey (with Ryan Murphey)</td>
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<td>11</td>
<td>RADNEY FOSTER</td>
<td>Texas In 1880-RCA</td>
<td>Foster and Lloyd</td>
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<tr>
<td>12</td>
<td>ROGER MURRAH, JAMES JEAN HICKS</td>
<td>Goodbye Time-MCA</td>
<td>Conway Twitty</td>
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<tr>
<td>13</td>
<td>JIMMIE PAFFEN</td>
<td>Workin' Man (Nowhere To Go)-Warner Bros.</td>
<td>Nitty Gritty Dirt Band</td>
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<tr>
<td>14</td>
<td>R MILLER</td>
<td>Don't We All Have The Right-Columbia</td>
<td>Ricky Van Shelton</td>
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<tr>
<td>15</td>
<td>RANDY VANWARMER</td>
<td>I Will Whisper Your Name-MCA</td>
<td>Michael Johnson</td>
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<tr>
<td>16</td>
<td>KURT HOWELL, JOHN MCFEE</td>
<td>Midnight Highway-Warner Bros.</td>
<td>Southern Pacific</td>
</tr>
<tr>
<td>17</td>
<td>B. BELLE, L. PRIMA, A. LEONARD, S. RHODES</td>
<td>Sunday Kind Of Love-MCA</td>
<td>Reba McEntire</td>
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<tr>
<td>18</td>
<td>CRAIG BICKHARDT</td>
<td>Givers And Takers-MTM</td>
<td>Schuyler, Knobloch and Bickhardt</td>
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<tr>
<td>19</td>
<td>AARON BAKER</td>
<td>Baby Blue-MCA</td>
<td>George Strait</td>
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<tr>
<td>20</td>
<td>DOLLY PARTON</td>
<td>Wildflowers-Warner Bros.</td>
<td>Dolly Parton, Linda Ronstadt, Emmylou Harris</td>
</tr>
<tr>
<td>21</td>
<td>BEAL, McCLELLAND, BROOKS</td>
<td>Old Photographs-Capitol/Curb</td>
<td>Sawyer Brown</td>
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<tr>
<td>22</td>
<td>S. LAMARRE, J.P. PENNINGTON</td>
<td>Just One Kiss-Epic</td>
<td>Exile</td>
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<tr>
<td>23</td>
<td>BOB McDILL</td>
<td>Don't Close Your Eyes-RCA</td>
<td>Keith Whitley</td>
</tr>
<tr>
<td>24</td>
<td>TOMMY BRASFIELD, MAC MCAULLY</td>
<td>I'm Gonna Love Her On The Radio-16th Ave.</td>
<td>Charley Pride</td>
</tr>
<tr>
<td>25</td>
<td>DAVID BELLAMY, WALLY DENTZ, BILLY CHAIN</td>
<td>I'll Give You All My Love Tonight-MCA/Curb</td>
<td>Bellamy Brothers</td>
</tr>
<tr>
<td>26</td>
<td>DAVE ROBBINS, VAN STEPHENSON, TIM DUFOIS</td>
<td>Blue Eyes In Texas-RCA</td>
<td>Restless Heart</td>
</tr>
<tr>
<td>27</td>
<td>DOUG JOHNSON</td>
<td>I Still Believe-MCA</td>
<td>Lee Greenwood</td>
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<tr>
<td>28</td>
<td>BOB McDILL, PAUL HARRISON</td>
<td>What She Is...RCA</td>
<td>Earl Thomas Conley</td>
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<tr>
<td>29</td>
<td>MIKE REID</td>
<td>Old Folks-RCA</td>
<td>Ronnie Milsap/Mike Reid</td>
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<tr>
<td>30</td>
<td>ERNEST MARESCA</td>
<td>The Wanderer-RCA</td>
<td>Eddie Rabbitt</td>
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# TOP 20 INDIE LABEL NATIONAL CHART SONGS

<table>
<thead>
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<td>I'm Gonna Love Her On The Radio-16th Ave.</td>
<td>Charley Pride</td>
</tr>
<tr>
<td>2</td>
<td>WOODY MULLER, MIKE GEORGE, RICKY RAY RECTOR</td>
<td>In The Middle Of The Night-16th Avenue</td>
<td>Canyon</td>
</tr>
<tr>
<td>3</td>
<td>TOMMY ROCCO, RORY BOURKE, CHARLIE BLACK</td>
<td>Took It Like A Man...Evergreen</td>
<td>Kevin Pearson</td>
</tr>
<tr>
<td>4</td>
<td>RONNIE SCOTT, STEVE WOLFE</td>
<td>It's A Heartache-16th Avenue</td>
<td>Randy VanWarmer</td>
</tr>
<tr>
<td>5</td>
<td>DANNY SMALLE</td>
<td>Without Love...Killer</td>
<td>Tony McGill</td>
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<tr>
<td>6</td>
<td>BENNY BERRY</td>
<td>Song In My Heart-615</td>
<td>Mark Gray and Bobbi Lace</td>
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<tr>
<td>7</td>
<td>RAY PENNINGTON</td>
<td>Yonder Comes A Freight Train-Step One</td>
<td>Reno Brothers</td>
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<tr>
<td>8</td>
<td>EARL LETT</td>
<td>Lady On Her Own-SunBonnet</td>
<td>Florida Bill</td>
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<tr>
<td>9</td>
<td>JAMIE O'HARA, KIERAN KANE</td>
<td>Tie Me Up (Hold Me Down)-Country Pride</td>
<td>Becky Williams</td>
</tr>
<tr>
<td>10</td>
<td>CHRIS RICHEY, MONIQUE RICHEY</td>
<td>Can Cows Really Fly-ROK</td>
<td>Chris Richey</td>
</tr>
<tr>
<td>11</td>
<td>RONNY SCAIFE, JOE SCAIFE</td>
<td>Whose Baby Are You-Parachute</td>
<td>Ric Steel</td>
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<tr>
<td>12</td>
<td>KEVIN JAMES</td>
<td>Lady In Lace-Kottage</td>
<td>Kenny Carr</td>
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<tr>
<td>13</td>
<td>T. SEALS, M. REID, E. SETZER</td>
<td>Hollywood Heroes-Discovery Audio Discs</td>
<td>Hunter Cahn</td>
</tr>
<tr>
<td>14</td>
<td>TOMMY ROCCO, JANE NUNNELLEY</td>
<td>A Woman On My Mind-Everygreen</td>
<td>Rick Burris</td>
</tr>
<tr>
<td>15</td>
<td>J. PIERCE, J. SIMONS, C. PIERCE</td>
<td>Keep On Walkin'-BGM</td>
<td>Billy Mata</td>
</tr>
<tr>
<td>16</td>
<td>J. TRAVIS</td>
<td>I'll Never Look Again-TIP</td>
<td>Johnny Travis</td>
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<tr>
<td>17</td>
<td>C. STORY, C. SMITH, S. LYEN</td>
<td>I Overlooked An Orchid-L'il Bill</td>
<td>Charley Hagar</td>
</tr>
<tr>
<td>18</td>
<td>MAURA SULLIVAN</td>
<td>Trouble-Playback</td>
<td>Maura Sullivan</td>
</tr>
<tr>
<td>19</td>
<td>PAUL MELTON, ROGER BALL</td>
<td>Chiseled In Stone-Soundwaves</td>
<td>Larry Rollins</td>
</tr>
<tr>
<td>20</td>
<td>JIM RUSHING, JOHN JARRARD</td>
<td>Divided-Prairie Dust</td>
<td>Burbank Station</td>
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</tbody>
</table>

# RAPPIN' WITH THE WRITERS:

**A.J. MASTERS**

A.J. Masters' father played a variety of musical instruments and his mother sang opera extremely well. So, it was only natural that A.J. grew up with music in his life. When he was 14, he got his first guitar for Christmas. His older brother had a band and the bass player was leaving. Therefore, A.J.'s guitar was a bass, which he learned to play quickly. Within six months, he was playing bass with the band.

Many of you know A.J. Masters as a talented, award-winning, independent label artist. However, A.J. says his first love is songwriting. "When I first began playing my acoustic guitar, I couldn't play well enough to do other artists' songs, so I made up my own songs. That's how I started writing. I always liked writing better than performing."

"When I turned 17, I was creative because I didn't know all the 'rules' of songwriting. I had chords and progressions that were new and novel, in country, because I didn't know the rules. I met Bob Garner, a super lyrics writer (with whom I still co-writes), and we wrote purely for the creative outlet." Jerry Landsdowne, newly signed with Step One Records, was introduced to A.J. a year later. "He is the best acoustic guitarist and lyricist I've ever heard. The three of us began a writing association which has never ended."

A.J. came to Nashville, in 1986, as an artist on the California-based Bermuda Dunes label. "I knew this was where I had to be, although I hated to leave my Lake Tahoe home. Until this year, he had never signed a writer's contract. Now, he is writing for newly-created Bull's Creek Publishing, a firm which also has Don Goodman and Mark Sherrill in their stable. Look for some super hits in the near future from this talented group."

**CREDITS**

"I'm No Cowboy" ... Mickey Jones
"She'll Be My Heart Away" ... C.C. Carr
"The Darker Side Of Me" ... Last Angeles
"They Don't Play None Of Mine" ... A.J. Masters
"Our Love Is Like The South" ... A.J. Masters

Joe Henderson
Cash Box enjoyed covering the recent ICMAO annual convention (6/10-12) at Pheasant Run in St. Charles and we couldn’t help but notice how this event has developed over the past few years, from table displays to full-scale exhibits, to mention attendance both in terms of operator and distributor participation as well as representation on the manufacturer level. If our memory serves us, this year’s show marked only the second time that actual exhibits were featured and they’ve certainly proven to be an effective inducement for bringing in operators from throughout the state and neighboring areas. The displays were quite impressive, with the three major local distributors—American Vending Sales, Atlas and World Wide—taking considerable more space to show a lot more product (current and brand new) and a number of first time exhibitors displaying their wares. It’s a safe bet to assume that next year’s show will see an even larger exhibit area. At the rate this group is growing it wouldn’t surprise us to discover that ICMAO ranks way up there on the scale of state associations. We’ll have full coverage and photos in next week’s edition, but for now, we’d like to extend congratulations to the new ICMAO proxy, Mr. Ed Velasquez.

New appointmenst. Charles Zimmerman just joined the Rock-Ola Mfg. Corp. team in the position of director of marketing and sales. Welcome aboard! Seeborg Corp. recently announced the appointment of coinbuzet John Chapin as vice president of manufacturing operations at the firm’s Addison, Illinois facilities. Good luck in your new post, John... Received a nice note from our good friend Bob Lundquist, who resigned from his executive position at Bally Midway/Sente in early May (while continuing with the company on a consulting basis) to join Nolan Bushnell’s Axl Incorporated as the position of president. Axl, based in Sunnyvale, California, is a toy manufacturing company but, as Bob pointed out, Nolan plans to enter the coin-op business and has obtained the development and distribution rights for the Sente System from Bally. Here again, we’d like to extend our good wishes to Bob in his new post!

Dateline Rapid City, South Dakota. J-Mak Distributin is in the final stage of liquidating equipment and closing up shop at its distributorship in Rapid City, SD. The Trucano family decided to get out of the distributing business in December of ‘87. This decision, however, in no way affects Black Hills Novelty Co. (Deadwood, SD), one of the industry’s longstanding operating firms where you’ll find that it’s business as usual, with Jim and Mike Trucano at the helm.

Dateline Memphis, Tennessee. In about two weeks, Dennis Rhodes Enterprises, Inc. will be completing its move from Memphis, TN to Southaven, Mississippi. New address is 2689 Stateline Road West, Southaven, MS 38671 and the phone number out there is (601) 342-5200. Prexy Dennis Rhodes tells us they’ve just put the finishing touches on the new digs and are all set to go.

Camille Comapso

LOVE THAT JUKEBOX! Here you see members of the American Vending Sales team in Wood Dale, IL (r–l) Frank Gumma, Jr., Leo Finn, Frank Gumma, Sr. and John Neville, posing around a Rowe R-92 combo model, with the now famous Rowe Super Bowl poster in the background—joining in our ongoing “Salute To The Jukebox” on the occasion of its upcoming 100th anniversary!

INDUSTRY CALENDAR

July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AAMO Expo ’88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower; Virginia Beach: state convention & trade show.

Premier's Gottlieb 'Robo-War'

Premier Technology recently introduced its new “Robo-War” pin game by Gottlieb, which combines precise shot selection and fast-action with dazzling playfield colors and light shows along with digitized sound for clear voice commands, clean music and crisp sound effects. All of this accompanied by exciting pinball play.

Here's the scenario. All Alpha Base personnel were forced to evacuate their stations under heavy attack, since the enemy has captured all three Alpha Bases and is now going for the Beta Base system. Your Robo-War mission is to lead the charge of Star Fighters rushing to destroy the Alpha Bases and prevent the Beta Bases from being captured. Command Control Center will direct you through your mission with voice commands. In order to destroy the Alpha Bases, however, you must also neutralize the invading ships attacking the Beta Bases, so you have your work cut out for you.

Game play features heavy emphasis on drop-target shooting with several gratifying, but challenging, long shots on open playfield setting.

For multi-ball action, you can shoot the Stargate Ramp which guides the ball to the vacant Docking Station. A new ball is then released to the Ball Shower and the player is qualified to shoot for multi-ball. To achieve multi-ball, the player must now shoot under the raised Stargate Ramp and strike the Target which will then release the second ball from the Docking Station.

Players will feel the power of Robo-War from the moment they step up and pull the plungers to begin each game, until they check their final scores on the new, enlarged alphanumeric display at the end of the game.

Robo-War provides non-stop action for pinball players of all skill levels. Further information may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106.

(Ed Note: The following letter was submitted by NAMA to the Surgeon General, on May 17, 1988, expressing opposition to his call for a ban on sales of cigarettes through vending machines. The letter was signed by NAMA counselor Richard W. Funk. NAMA advised that the association stands ready to assist vending machine operators with respect to any possible legislative or regulatory proposals that might surface.)

Dear Surgeon General:

This is in reply to your announcement yesterday introducing a new study finding that the nicotine in cigarette smoke is addictive and that ways must be found to discourage the young in America from starting the habit.

NAMA is the national trade association of the merchandise vending machine industry. Many of its members own and operate vending machines which vend cigarettes. They take uniform and heated exception to your assertion that cigarette machines are a principal source of cigarettes to minors and are a paramount contributor to their delinquency.

Nothing could be further from the truth. The fact is that minors rarely purchase cigarettes from vending machines. To suggest otherwise is to trivialize the issue in which you are so strongly interested. Current surveys show that close to 80% of cigarette vending machines are located where teenagers are not allowed or rarely frequent. Vending’s share of the entire retail cigarette market is less than 6%!

The enclosed facts about cigarette vending, we hope, will help you to re-focus your attention to the major sources of cigarette sales to minors. To single out vending machines seems to us to completely “miss the mark” and, in fact, undermines the credibility of your other findings and recommendations. Similar facts were presented to Surgeon General Luther L. Terry in January, 1964. See the reprint of the August 13, 1964 Congressional Record enclosed.

The industry program then described has continued to this day. Over the years since then, vending has become even a lesser source of cigarette sales. Recent studies by other interest groups and the media tend to support these findings. As an example, see the enclosed study by Leonard Jason of DePaul University.

To conclude, we feel that the assertions you make about cigarette vending, because they are false, cloud other parts of the report. We urge you to get the facts and to deal with the issue on an even-handed and effective basis.

Ed Note: Copies of the studies referred to may be obtained by contacting NAMA office at 20 N. Wacker Drive, Chicago, IL 60606.)
Arachnid’s ‘Bullshooter III’ Scores Big!

Chicago—Arachnid Inc.’s Bullshooter III World Challenge of Champions $35,000 Dart Championship Finals was the largest popup tournament ever held by the company, with over 3,300 entries in eight events. It was the culmination of the five-month tour of ten $5,000 U.S. Regional and several foreign Regional events. This year’s tour was $350,000 richer, five Regional winners, and four events stronger than the 1987 match and there were over 1,000 more entrants at the Finals.

Dart players from all over the world, including Japan, West Germany, Australia, France, Canada and U.S. States, poured into the Ramada Hotel O’Hare in Chicago to participate. The tournament was held over Memorial Day weekend, May 27-30, 1988 with 130 English Darts machines filling the Convention Center, VIP Room and Grand Ballroom.

Challenge matches between nations got things off to a great start on Friday night (27). Australia, Japan and Team Arachnid U.S.A., holders of the trophy, played for the Pacific Cup, which was won by the Australian team of Russell Stewart, Tony Fleet, Trevor Vandyck, Florence Collins and Lorraine Doyle. The European Cup saw the U.S.A., France and West Germany teams competing, with the Bullshooter All-Stars team of K.C. Mullaney, Wayne Yowser, Jim Ratliff and Mark Turner winning it for the U.S. This is the second year in a row that the Bullshooter All-Stars won the cup.

Arachnid president Paul Beall, presided over the official opening ceremonies on Saturday morning. The Australian team continued to do well throughout the weekend, finishing 7th in Women’s Doubles, 9th in Women’s Singles, 1st in Mixed Doubles 701, 1st in Open Doubles, 1st in Open Singles and 2nd in Pro Singles.

Other winners included: Bub Honeycut of Indianapolis, Indiana, who became the first champion in the new Pro Singles 301 Double In/Double Out event; Carol Johnson of Cary, Illinois, who became the new Women’s Doubles World Champion; Russell Stewart and partner David Cook of Australia who took first place in Open Doubles; Jim Nolan and Theresa Nerona of San Jose, California who took top honors in Mixed Cricket, another new event; Theresa Nerona who also became the Bullshooter’s first Women’s Singles champion; and Trevor Vandeyck of Australia who won the 501 Open Singles championship.

Arachnid is already looking ahead to Bullshooter IV and its tour of Regional tournaments.

Pictured in the accompanying photos are (photo 1, l-r) Bub Honeycut, Pro Singles winner, accepting his trophy from Arachnid’s Bernie Powers, who was cheering as loud as the rest of the crowd; and (photo 2) Theresa Nerona, the first Women’s Singles World Champion, accepting her trophy from a still elated Bernie Powers!

Following:

Anti-chatter slings (kickers) which are more maintenance-free than before.
Fast Auto-Replay scoring to fit the needs of the location and the patrons.
Improved pay-out controls for extra balls and specials to maximize earnings and ROI.
More responsive logic and liberalized rules for the demanding street locations.

Advanced fault-tolerant software to ensure that the game keeps playing until necessary repairs are made, thus minimizing downtime.

Further information about the new Revision A for Big Guns may be obtained through authorized Williams distributors, or by contacting Williams Electronics Games, Inc. at 3401 N. California Ave., Chicago, IL 60618 for referral.

AMOA Issues Statement On COPIAT Case Decision

Chicago—Since the recent announcement of the Supreme Court’s decision in the COPIAT Case, the Amusement and Music Operators Assn. (AMOA) has received numerous calls inquiring about AMOA’s position on this decision. In response, the association’s legal counsel, Elroy Wolff, issued a memorandum describing the case and the decision, pertaining to K-Mart vs. Cartier, Inc., et al; 47 Street Photos vs. Coalition to Preserve the Integrity of American Trademarks, et al; and United States vs. Coalition to Preserve the Integrity of American Trademarks.

Wolff’s memo noted that the Court’s decisions in the “gray market” cases raised the question as to whether “the Customs Bureau’s regulations permitting the importation of certain gray-market goods is a reasonable agency interpretation of section 526 of the Tariff Act of 1930.”

It further stressed that the “Customs Bureau regulations at issue, implementing section 526 of the 1930 Tariff Act, provide exceptions to the Tariff Act’s ban on the importation of merchandise ‘of foreign manufacture’ bearing a trademark owned by a citizen of or by an association organized within the United States and registered in the Patent and Trademark Office by a person domiciled in the United States, unless written consent of the owner of the trademark is produced at the time of making entry. The exceptions contained in the Customs regulations permit importation of trademarked articles without consent of the trademark owner when: (1) both the foreign and the U.S. trademark or trade name are owned by the same person or business entity; (2) the foreign and domestic trademark or trade name are owned by parent and subsidiary corporations or are otherwise subject to common ownership or control; and (3) the articles of foreign manufacturer bear a recorded trademark or trade name which is owned under authorization of the U.S. owner.

As stressed in the memorandum, the decision was reached by a "sharply divided" Supreme Court. A majority upheld exceptions (1) and (2) while a different majority felt the third exception was inconsistent with the statute.

The closing paragraph of Wolff’s statement is especially pertinent. It reads in part: "...Had the case been decided in favor of COPIAT and other parties seeking to strike down the Customs regulations, the ability of trademark owners to bar the importation of parallel goods would have been strengthened. The Court did not discuss whether any trademark or copyright law infringe-ment remedies might be available against importers of gray-market goods because those questions were not before it. The Court’s decision, therefore, does not appear to affect significantly the ability of trademark owners to exclude the importation of parallel goods, nor does it have any effect on copyright law issues involving parallel imports.”

Parallels ‘Not Affected’ By Supreme Court

Chicago—The U.S. Supreme Court ruled in favor of gray marketeers in a 5-4 decision on May 31, 1988, in a trademark-based importation case, according to a report from Robert C. Fay, executive vice president of the American Amusement Machine Assn. (AAMA). As he explained, the Supreme Court ruled in K-Mart Corp. vs. Cartier, Inc., that a U.S. trademark owner may not use its trademark rights to prevent the importation into and sale within the U.S. of trademarked products made overseas by that U.S. company’s affiliate or subsidiary.

Fay stated that this decision has no impact on U.S. copyright owners’ rights to prevent parallel imports of video games under the Copyright Law. U.S. copyright owners continue to have a statutory right to prevent the unauthorized importation of foreign, lawfully-made video games.

Earnings Boost For ‘Big Guns’

Chicago—Williams Electronics Games, Inc. announced a major software revision for its “Big Guns” pinball machine, which is designed to bring new life to the game. In an effort to continually support its product and increase potential earnings on location, Williams has committed an extensive program dedicated to the further advancement of engineering technology.

The new feature is called Revision A, and the factory reports that in selected test sites, it has delivered an immediate impact resulting in an almost 20% increase in collections. Revision A is easy to install. You simply change the game chips and optionally move a single post on the playfield to rejuvenate Big Guns machines.

The entire upgrade features the following:

- Anti-chatter slings (kickers) which are more maintenance-free than before.
- Fast Auto-Replay scoring to fit the needs of the location and the patrons.
- Improved pay-out controls for extra balls and specials to maximize earnings and ROI.
- More responsive logic and liberalized rules for the demanding street locations.

Advanced fault-tolerant software to ensure that the game keeps playing until necessary repairs are made, thus minimizing downtime.

Further information about the new Revision A for Big Guns may be obtained through authorized Williams distributors, or by contacting Williams Electronics Games, Inc. at 3401 N. California Ave., Chicago, IL 60618 for referral.
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