46th Annual Directory
Coming Your Way In July
Don't Be Left Out!

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COVER STORY

The Smithereens

By Joe Williams

LOS ANGELES - If the Smithereens didn't exist, youth culture would have invented them. Although the band started in New Jersey in 1980, by the middle of the decade the lifeless clutter of mainstream rock made a return to the verities of classic pop not only welcome but necessary. During the '80s other bands have returned to guitar-based rock 'n' roll, but perhaps no other band in America captures the essential spirit of pop as well as the Smithereens. Their sound has been rightly compared to the Beatles, but it is a sound with a modern edge, bubblegum for a fallen world.

"I'd like to think that we helped change things for that kind of music after we got 'Blood and Roses' on the radio," says singer Pat DiNizio. "I think bands that do that kind of music have always existed; it's just that I wasn't hearing much of it on the air." But DiNizio can remember a time when the airwaves were full of catchy pop tunes, and it's the legacy of the Who, the Kinks, the Beach Boys and the Beatles that feeds his search for the perfect chord.

"If you're going to be a songwriter in the truest sense of the word, people like Lennon-McCartney, Holland-Douzier-Holland, Jagger-Richards and Ray Davies of the Kinks are going to be your reference points. I tend to write songs around riffs, and Ray Davies was the greatest riff writer of all time."

The Smithereens' hooks and harmonies come at such a dizzy clip that DiNizio's songwriting seems almost effortless. "I have a lot of luck with songwriting," he admits. "Idioms come to me in soundcheck, or walking down the street, but I don't consider myself a natural songwriter. For the first seven years of the band's existence, I was working on inspiration, always waiting for the moment when a new idea would come to me. But on the latest album, it was more of a craftsman's effort. I created an artificial deadline for myself and I had to create the songs by that time."

DiNizio's vision of classic verse-chorus-verse pop was first committed to vinyl on a 7" single called Girls About Town. Fifteen hundred copies were pressed, (Continued on page 13)

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WINNER'S CIRCLE

WHEN IT'S LOVE
Van Halen
WARNER BROS.

Cash Box research from both radio and retail activity indicates this record exhibits Top Ten potential.
Motown Sold To MCA, Boston Ventures

By Julius Robinson

LOS ANGELES – Motown Records, Berry Gordy Jr.'s R&B/pop label founded with an $800 loan in 1959, has been sold for $61 million to C.A. Records and Boston Ventures, Massachusetts banking firm. Boston Ventures has come up with the lion's share of the money, about 80%, to MCA paying 20%. MCA plans to acquire Motown's balance of unspecified amount of time. MCA will acquire all artists contracts, masters, and Motown's trademarks.

Gordy will retain control of Motown's publishing companies, pete Music Co. and Stone Diamond Music. He will also maintain personal ownership of Motown Prods., film and T.V. divisions. Gordy will also keep Hitsville Recording Studios.

Al Bell, President of Motown Records Group told Cash Box, "Mr. Gordy insisted that 20% ownership of the company be set aside for priorities to purchase. That is in fact part of the purchase agreement. 15% is set aside. It's been rumored in the media that the situation is different, and that is not true. The 20% is open and available for someone to come in and purchase it. The party will contact MCA and Boston Ventures about purchasing this entity. There have been reports that MCA & R of black music Jheryl Busby may take the reins at Motown, and as part of his compensation package receive a 10% or less share. Says Bell, "I haven't heard for sure that he has any part of that 20%. I imagine they'll put together an incentive package, but we don't know about that."

Reportedly, most of Motown's superstar artists will stay on, including Stevie Wonder, Lionel Richie and Smokey Robinson. Diana Ross, who recently signed a longer-term deal with MCA, will reportedly return to the newly owned label.

Wonder, who had a clause in his contract which gave him the option to leave if the label was ever sold, is said to want to stay on.

Al Bell commented, "Stevie's situation was resolved in a very short period of time. It got out in the media that the clause was in there long before there was a discussion between Stevie's folks and the others involved in the deal."

"I think the artists roster will stay the same. Of course, they, as buyers, can make the determination of who they want to keep and who they want to let go, and I have no idea of who that might be."

MCA has distributed Motown since 1984, and Gordy has negotiated for at least two years with MCA about the deal. In the last few weeks there have been several other bids, including one by Dick Griffey at Solar Records, who said he would match any offer up to $100 million.

"Dick did have a meeting with the Chairman," says Al Bell. "After explaining to him the negotiating posture Motown had taken with MCA over the last two years, Griffey decided it was not something he could move on at this time. Now, once he realizes the availability of the 20%, I don't know, but at the time he was talking about an overall purchase."

Al Bell is confident that MCA will manage the company according to the ideals Motown has established, "I think the sale is a sign of progress. I'm pleased to see Motown has risen to the level of an institution, where a deal like this can be put together. I'm proud of the wisdom of Berry Gordy, who saw that the institution had outgrown him. A deal like this guarantees that Motown's legacy, history and continued development will be maintained. I believe MCA will fulfill this obligation, because this purchase makes MCA the most formidable of the majors in its involvement in the black market."

Bell concluded, "Gordy has spent two years thinking about this deal. It would be illogical for MCA to purchase the most formidable black institution in America and not carry forth these goals, for therein lies the institutional value of it."

Hillel Slovak, Red Hot Chili Peppers Guitarist, Dead At 25

By Joe Levy

NEW YORK – Hillel Slovak, founding member and guitarist of the Los Angeles punk-funk band the Red Hot Chili Peppers, was found dead at his home in L.A. on Monday night, June 27. At pre-stime the exact circumstances of his death were not known, but his untimely passing was made even more tragic by reports that the Chili Peppers were set to begin reproduction on their fourth album on June 29.

The group had returned from a European tour in support of their recent EMI-Manhattan release The Uplift Makes Party Plan only a week before Slovak's death. According to management sources Slovak was healthier than ever before on that tour. The group has announced that they will definitely continue.

The Red Hot Chili Peppers were formed in 1983. They were known for their brash, comic fusion of dirty guitar funk, street rap bragгадocio, and punk aggression. Slovak's work with another similarly minded group, What Is This, prevented him from appearing on the Chili Peppers debut album, but he rejoined the group in 1985 for the George Clinton produced Fancy Style.

A five track EP, Abbey Road, was released in Europe this May, and was already scheduled to be released in the United States through EMI-Manhattan in August. The record contains material from the Chili Peppers' 5 year career, some of it featuring Slovak.

The Israeli born guitarist is survived by his parents and a brother.

RIAA Revises Gold And Platinum Standards

NEW YORK – The RIAA has revised its standards for certification of gold and platinum albums, singles and videos. For those with things to certify, the new rules, as of this very second, are as follows:

GOLD ALBUMS: 500,000 units; manufacturer's dollar volume of at least $1 million based at 33 1/3% of suggested retail price; may come in LPs, cassettes and CDs.

GOLD SINGLES: One million units; Disco/Dance Music records (12" singles with one selection per side), counted as one unit. "A" side must be same on all configurations.

PLATINUM ALBUMS: One million units; manufacturer's dollar volume at least $2 million based on 33 1/3% of suggested retail price; may come in LPs, cassettes and CDs.

PLATINUM SINGLES: Two million units, all other gold single requirements apply.

RIAA gold and platinum certification requires sales of at least $1 million in suggested retail price or sales of $4 million and at each one million sales thereafter based on 33 1/3% of suggested retail price; may come in LPs, cassettes and CDs.

MULTI-PLATINUM ALBUMS: Three million units and at each one million sales thereafter; all other gold single requirements apply.

GOLD MUSIC VIDEO: 25,000 units or a value of at least one million in suggested retail price.

PLATINUM MUSIC VIDEO: 50,000 units or a value of at least $1 million in suggested retail price.
EXECUTIVES ON THE MOVE

Ring Ginsberg

Garland

Dennis

Sturges

Ring Ginsberg Upped - Sherry Ring Ginsberg has been promoted to VP, President of Press and Media Relations at Elektra Records. Ring Ginsberg joined Elektra in June, 1987 as the label's National Director of Press and Media Relations.

Garland Upped - Bob Garland has been appointed Director, Singles Promotion, West Coast, Columbia Records. Garland will be responsible for promotion activities on the West Coast on behalf of singles released on the Columbia label.

Dennis Promoted - Lou Dennis has been named Warner Bros. Records Senior Vice President/ Director of Sales. Dennis has been with Warner Bros. since 1972.

Sturges Promoted - Tom Sturges has been appointed Vice President and Creative Director for the Chrysalis Music Group. Sturges will be based at Chrysalis since 1985 and was most recently Creative Director.

Taten Appointed - Mary Taten has been named Regional Director, Pop Promotion Northeast for Aristas Records. Before joining Arista, Taten was Manager of Promotion for MTV.

Ziemer Appointed - Josh Ziemer has been appointed to the newly created position of Marketing Director, EMI-Manhattan Records. In his new position, Ziemer will be responsible for overseeing the day-to-day marketing activities of artists on the EMI-Manhattan roster.

Black Named - Bill Black has been named National Sales Manager for Atlantic Records. Black will be based at the company's New York headquarters.

Warner Joins Warner - Laura L. Warner has been appointed Field Sales Manager/Black Music for the Warner/Elektra/Atlantic Corporation, Dallas Branch. Warner will report directly to James McCullife, Dallas Regional Sales Manager.

Oreman Named - Alan Oreman has been appointed Director, Album Promotion, West Coast, Columbia Records. Oreman has been the executive at Columbia Records Promotion Man of the Year in 1978 and Pop and Country Promotion Man of the Year in 1985.

Jordan Appointed - Earl Jordan has been appointed Director, Sales and Marketing, Black Music, Capitol/EMI-Manhattan & Angel (CEMA). Jordan's appointment was announced by Dennis White, President, CEMA.

Yeruski Promoted - Sue Yeruski has been promoted to the position of International Project/Promotion Manager for A&M Records' international department in Los Angeles. Yeruski previously served as the International Project/Promotion Coordinator.

Rae Named - Karen Rae has been appointed International Manager, Epic Music Publishing U.S.A. Prior to joining EMI, Rae served as a Professional Manager for Columbia Pictures Music.

Cruger Joins MCA - Roberta Cruger has been appointed Director, International Artist Development, MCA Records International. Cruger was previously Director, Talent Relations/ Special Programming for MTV.

Fonio Appointed - Richard Fonio has been appointed Regional Operations Manager for the Warner/Eleka/Atlantic Corporation. Fonio has been with WEA for twelve years.

Chamberlain Named - Richard A. Chamberlain has been named Warehouse Manager, WEA Philadelphia Regional Branch of the Warner/Eleka/Atlantic Corporation. The appointment was announced by Rick Cohen, WEA Philadelphia Regional Branch Manager.

Dove Appointed - Ian Dove has been named to the newly-created position of Publications Director for the National Academy of Recording Arts & Sciences, Inc. (N.A.R.A.S.). Dove has formerly held executive positions as Cash Box, Music Box (UK) and RCA Records.

Dilbeck Appointed - Michael Dilbeck has been appointed to the position of Senior Vice President, Music, for independent film producers Cumber/Peters/Barris. Dilbeck's appointment will involve music supervision on all of Cumber/Peters/Barris' upcoming feature projects.

Two Upped At D.U.I. - Alysia Y. Taylor has been named Vice President Administration and Operations, and Wilma J. Washington has been appointed Vice President, Corporate Development and Midwest Operations for Dimensions Unlimited, Inc., a national concert promotions company.

CBS/SONY'S 20TH BASH SET FOR TOKYO EGG

NEW YORK - The CBS/Sony Group will celebrate its 20th anniversary with a 21/2-hour concert at the Tokyo Dome, or "Big Egg," July 24th. Billy Joel, Art Garfunkel (currently with a top 10 album in Japan), Boz Scaggs, the Hooters, and Impellitteri will headline the concert, which is sponsored by Kirin breweries.

NARAS' '89 Grant Program Under Way

NEW YORK - NARAS is currently accepting applications for its 1989 grant program, which will provide research opportunities (three grants of up to $5,000 each) in the creative and technical aspects of the recording industry. Inquiries regarding the grants — which are available to individuals or groups — should be directed to NARAS' educational department at (213) 849-1313.

DJO To L.A. - SELLS NASH. CATLG.

LOS ANGELES - The Dick James Organization has sold its Nashville-based catalogues owned by Dejamus, Inc. and Nashston Music Inc. to Evergreen Entertainment, Inc. The sale has resulted in the relocation of DJO U.S. President Arthur Braun to Los Angeles. Also appointed as Professional Manager is Erik W. Filkorn, who will be based at the West Coast office.

Stephen James, DJO's Chief Executive, commented on the deal. "I am very pleased to have concluded this deal with Mike Stewart (of Evergreen). This sale will give us the opportunity to expand our Los Angeles office and compete creatively in the rock marketplace, and gives us the ability to promote our growing U.K. catalogue."

The L.A. office currently publishes the new Cyndi Lauper single "Hole In My Heart" by Richard Orange and the Chrysalis Records act The Bible in the U.S. DJO staff writers include Taylor Rhodes, Tommy Funderburk, Robert Wilson and Larry Williams.

BOTTOM LINING IT WITH THE DEL LORDS - Commemorating two sold-out shows at New York's The Bottom Line, The Del Lords chatted and clicked glasses with friends and label personnel backstage. Pictured (l to r): Enigma's Tim Cording; Director of Press & Media Relations (L.A.); band manager Mike Lembo; The Del Lord's Eric Ambel; WNEW-FM's Dan Neer; The Del Lord's Frank Funaro and Scott Kemper (in back); Enigma's East Coast Director of Promotion, Lynn Oakes; the group's Manny Calati; and Enigma's National Director of Promotion (L.A.), Rick Winward. The Del Lords will hit Los Angeles' Roxxy Theatre on Wednesday, July 15.
COAST TO COAST

B LURBS, BLURBS, BLURBS—Let's Active will return on July 25 with Every Dog Has His Day, their third full-length album for I.R.S. Word on the street is that it's a stunner. . . . The Broken Homes' long-awaited second album, Straight Line Through Time (MCA), holds a tentative late July release. . . . P!nk wanted to take a couple of lines to type Karla Bonoff's upcoming Gold Castle Records' debut, New World. . . . Coast To Coast recently received an advance cassette of the project and we like the whole heck of a lot. . . . The first single called off Marti Jones' Used Guitars (A&M) is the John Hiatt-penned "Real One". . . . Reportedly, David Bowie and 10median Bobcat Goldthwait are con-

istic. Stanley Clarke recently toured Brazil with a rock outfit whose line-up included Stewart Copeland, Andy Summers and (previously unknown) vocalist Deborah Holland. Reportedly, Clarke and his aforementioned co-horts have just trekked to London to some recording under the moniker "Animal Logic." Also, we hear that other TOP NAME guitarists will be involved in the upcoming project. We'll keep you posted.

COLUMBIA HAPPENINGS Columbia's Director of Soundtracks and Special Products, Jay Landers, recently spoke to Coast To Coast - filling us in on some of the label's upcoming projects. High on Columbia's priority list is the impending soundtrack for SING!, an upcoming Tri-Star musical. The film is the brainchild of screenwriter Dean Pitchford, who also penned the mega-hit Footloose. In addition, Pitchford, an accomplished songwriter, will be co-writing all of the songs to be included on the LP. "I have every expectation that this can equal the phenomenal success of Footloose," stated Landers. Footloose, incidentally, was Columbia's biggest-selling soundtrack LP ever - with worldwide sales in excess of 12 million. Although it's too early to name names, Landers told us that a number of major recording artists will be included on the project. The film, due early next year, is directed by Richard Baskin and produced by Craig Zaden.

Landers also tells us that Lisa Lisa & Cult Jam's "Go For Yours" has been chosen as the second single of the just-completed Caddyshack II soundtrack LP - it will service next week. And Johnny Mathis, hot on the heels of his brand new Once In A While, has already begun work on a new project - an album of classics from the late 50's and early 60's. Be on the lookout...

Until next week...

Tom De Savia
Los Angeles

THE STUFF DREAMS ARE MADE OF—Stanley Clarke's 12th solo album, If This Bass Could Only Talk, has just been released by Portrait Records - and it's brilliant. Featured guests on the new LP include Gregory Hines, Stewart Copeland, George Duke, Freddie Hubbard, Allan Holdsworth and Wayne Shorter. Be aware...

PUSH PUSH - To establish a beachhead on these shores for the English trio Bros Epic is distributing a very elaborate press kit. It includes a ten minute video ("The Story So Far"), two CDs (single and album), a cassette tape, a 12-inch single, a copy of Brit teenie-mag Smash Hits with a feature on Bros, a handsome Bros T-shirt, and press clippings. Geez.

The reason for all this fuss is the excitement Bros (pronounced "bras" in Britain) have generated overseas, where they've been an explosive teen-dream phenomenon on the order of The Beatles, The Bay City Rollers, and Wham! Twin brothers Matt and Luke Goss and their school church Craig Logan are all only 19-years-old, and yes, they have short, trendy haircuts, wear fashionable clothes, and make hyped dance oriented rock that some American writers will inevitably compare to Debbie Gibson. Their record, Push, entered the charts at #1. 40 screaming fans mob their apartment daily (120 on weekends). They have the self-centered temerity to have a hit single called "When Will I Be Famous?"

Epic's press package does little to play down the hype that will probably get Bros dismissed as a haircut band by the self-serious press. (Couldn't they have made more of the thoughtful Face feature story on the group and less of the Smash Hits "Bros Go Shopping In New York" piece?) Fact is, they're not Aerosmith's nifty single "Rag Doll." Holly Knight has herself another Top 40 hit, and the kicker is, her album doesn't come out until August. As a songwriter, Knight has crafted hits for Pat Benatar ("Love Is A Battlefield"), Patty Smyth and Scandal ("Warrior"), and Tina Turner ("Better Be Good To Me"), and now Aerosmith. Her self-titled debut solo album for Columbia features a lot of other fine songs, including the single (due next week) "Heart Don't Fail Me Now," a bright and biting bit of very well put together soul-pop with a little guitar crunch thrown in for good measure and backing vocals from Daryl Hall.

BROS - A teen-dream team.

THEY WANT THE AIRWAVES - BMI will be sponsoring a radio broadcast booth at the upcoming New Music Seminar (July 16-20, NYC. Marriot Marquis Hotel). The booth will be operated by staffers from college radio stations WNYU (New York University) and WFDU (Fairleigh Dickinson University, NJ) and will broadcast music and interviews with artists attending the seminar on 89.1 FM.

TASTY BITS - Congrats to Cyndi Lauper who got an honorary degree from her old Queens high school, Richmond Hill, two weeks ago. Seems she dropped out and went for a high school equivalency and a year of college before settling on music as a career. Cyndi has a new single on Epic, "Hole In My Heart (All The Way To China)," from her upcoming third album Kindred Spirit...The Funhouse, the famous NYC dance club that mutated the likes of Madonna and Lisa Lisa before they were stars, has re-opened. 526 W. 26th St...A&M band The Royal Court Of China are recording their second LP in LA with Brit producer Vic Maile (Screaming Blue Messiahs, Godfathers). This young Nashville based bunch of guitar rockers self-produced their previous LP and EP...New Eric B & Rakim album for a new label. The hip hop duo is off 4th and Broadway and on MCA's newly reactivated UNIL label. Follow The Leader arrives in late July...Ornette Coleman plays a supper-club gig at Roseland, July 14.

Joe Levy
New York

PRIVATE TRIO - Pictured at a recent reception celebrating the release of Andy Summers' Private Music debut Mysterious Barricades are (1 to r): Portrait Music recording artist Patrick O'Toole; Peter Baumann, president of the label; and Summers.

Riding a film project together... New A&M signing Matthew Sweet is currently recording at New York City's Axis with Fred Maher producing. . . Coast To Coast attended Long Tall Marvin's appearance at Crayons last weekend and spotted some A&R types watching intently. No less than three majors are rumored to be expressing much interest in the act. . . Jensen Communications hosted an album release party for Andy Summers' new Mysterious Barricades (Private Music) last week at L.A.'s chic-as-can-be St. James Club. Among those who attended the festivities were Susan Anton, Cheech Marin, Foreigner's Mick Jones, Steve Bishop, members of Divo, songwriter Allee Willis, and a bevy of label heavyweights. . . Joining Atlantic Records' platinum presentation party for White Lion at Los Angeles' Joes Mother were Bangle Michael Steele, Stephen Pearcy and Robinson Crosby of Ratt, Mick Jones, and members of Guns & Roses, D'Molls, Dear Mr. President, Kix and Wrath Child. . . Santa Monica's historic Mayfair Theatre has announced a series of upcoming summer concerts, which will include shows from the likes of The Kobs, Jesse Colin Young, sister and brother Eliza and Tony Gillyson, The Boneyaddys, Taj Mahal and Billy Preston...Enough said...

BIG NOISE - Portrait recording art-

POP GOES THE ISTER - Punk rock grandpappy Iggy Pop's second A&M release is called Instinct. The aptly named single "Cold Metal" has plenty of raw power and none of the baroque DOR trappings of Iggy's last David Bowie produced disc. Heavy music.

bad. There are an abundance of catchy melodies on Push, and Matt Goss has a great voice along the lines of Jimmy Sommerville's. Bros are less smart and stylish than the Pet Shop Boys and less funky than Wham!, but bound to be just as descendencingly misunderstood as either of those fantastic pop machines.

THE RIGHT TIME IS THE KNIGHT TIME - With the rise of
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<td>Epic</td>
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<td></td>
<td>54</td>
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<td>28</td>
<td>THE LION AND THE CUBA</td>
<td>Various</td>
<td>RCA</td>
<td>8</td>
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<td>THE MELODY MAKERS</td>
<td>Various</td>
<td>RSO</td>
<td>7</td>
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<td>THE LION AND THE CUBA</td>
<td>Various</td>
<td>Capitol</td>
<td>6</td>
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**Note:** The above table lists the top 30 albums according to Cash Box Top 100 Albums. The full chart would typically include more albums, with a range from 1 to 100.
QUARTET - East-West recording group The Modern Jazz Quartet recently performed at the legendary Apollo Theater in New York City. The group played with the New York Philharmonic, as part of a special series of concerts given by the orchestra at the Harlem venue. Shown at the Apollo are, (l-r): The Modern Jazz Quartet's John Lewis and Connie Kay; East-West President Neski Ertugur; and The Modern Jazz Quartet's Milt Jackson and Percy Heath.

JUKEBOX JIMMY – A.H. Entertainers of Rolling Meadows, IL, a major jukebox operating company, hosted a regional kick-off of the new Jimmy Page album Outrider (Geffen) at one of its most popular sports bar locations, using a Seeburg Laser Music c.d. jukebox to intro the album. Pictured (l-r) are: Seeburg exec Nick Hindman and Bill Guler with A.H.'s music buyer Brad Hamma.

BEATIFIED BAND – Beatnik Beatch were at Atlantic Records' Los Angeles offices recently to celebrate their signing to the label. Pictured seated (l to r) are: Beatnik Beatch's Chris Kerner and Andy Sturmer. Standing (l to r): Paul Cooper, Atlantic Senior Vice President/West Coast General Manager; Atlantic West Coast Vice President of A&R John Careri; Beatnik Beatch's Roger Manning and George Cole; Atlantic A&R rep Lou Bramy; Kathy Acquaviva, Atlantic West Coast Director of Media Relations; and Chris Coyle, Beatnik Beatch's Manager.

THE ROYAL TREATMENT – Princess Chulabhorn of Thailand, a top recording artist and composer, signed to EMI Thailand, recently visited the Capitol Tower in Los Angeles. She is daughter of Thailand’s reigning King, Bhumibol Adulyadej. During her visit, she flew to New York and London to record her album, which has recently been released. Shown (l-r) are: Princess Chulabhorn; Jeff Heiman, National Director, Promotions, EMI/Atlantic Records; Paul Ketner, President and General Manager; EMI's album on which she is featured; and Michael Solomon, President, EMI Music Worldwide. Pictured: Menon (right) welcomes Princess Chulabhorn to the Capitol Tower.

BONOFF'S BACK – Singer/songwriter Karla Bonoff has just signed with Gold Castle Records to release her first album in six years. Pictured top row (l to r) are: Anita Cota, Vice President, Gold Spaceship Mgmt.; Jeff Heiman, National Director, Promotions, EMI/Atlantic Records; Paula Jeffries, Vice President and General Manager, Gold Castle Records; Danny Goldberg, President, Gold Castle Records; and Michael Solomon, President, EMI Music Worldwide. Pictured bottom row (l to r) are: Karla Bonoff; and Mark Denenberg, album producer.

CHEAP TRICK GOLD – Toasting gold record sales of Cheap Trick's Lap Of Luxury are (l-r): Bun E. Carlos, lead vocalist; Don Grierson, sr. vp, A&R, Epic/Portrait; Harvey Weiss, sr. vp, Epic/Portrait; Rick Nielsen, band member; Dave Glen, sr. vp & gen. mgr, E/P/A; Tom Peterson, band member; Dan Denigris, sr. vp promo, E/P/A; Robin Zander, band member; and Jim Caparzo, vp sales, E/P/A. TWO PIGS AND A MOUSE – In a recent trip to sunny California, members of A&M recording act Big Pig trekked Disneyland. The band's Sherine and Carolee are pictured here with the legendary M. Mouse.
New Faces To Watch

So Good So Far
By Julius Robinson

LOS ANGELES - "Are You Sure" was their first single, and it received a lot of airplay across the U.S., featuring a tantalizing lead vocal and finely produced track. "So" is Mark Long's lead vocal, and Marcus Bell, guitarist and bassist. Together they have fashioned a series of moody atmospheres and poetic messages into songwriting and sonically earns the record. Cash Box spoke to Marcus Bell about the making of Horseshoe In The Clover on EMI-Manhattan.

"We like creating the atmosphere first," says Bell. "I like working in consistent rhythms that have a mesmerizing effect. I like working in a material chord, that gives a mysterious feeling."

Lyrically, they are inspired by films. "We convert our impressions of a film into music. 'Are You Sure' had the working title, 'The Man Who Loved Too Much.' from the Hitchcock film. That film had a surrealistic vibe that I like films that end ambiguous-ly that leave a lot to the imagination, our songs are like that."

"For me, music as an artform has to work with people that listen. I'm not in the business of writing music that throws catchy little melodies at people so that after hearing it they have to go out and buy the record to relieve the tension. People have to listen to our music two or three times before it grabs out."

"The melody and simplicity of Beatles songs, which is what I was brought up on, is very important to me, a song that gives you that feeling, that sweetness. On the other side of that, the simpleness and naiveté of what they did obviously can't be attempted now. When you do attempt it, people say, 'they sound like the Beatles.' We don't work in strong song structure, we like doing pieces."

"We're constantly in search of the goose-bump in our music and words, then it works."

Although the band is not overtly political in message, Bell and Long allude to political undercurrents in their work.

"Capitol Hill is talking about the Americanization of Europe. Any political decision reflects directly upon us."

Mark Long and Marcus Bell met in college in Britain, and formed a musical partnership that led to their first band called The Opposition.

"The Opposition, our first group, limited us creatively," says Bell. "We got stuck in a 'cold wave' movement sound that was around then. We prefer a duo-type band, that allows us to respond more quickly to our creativity, and add a band later."

"Mark and I are complete opposites personally, but musically we're perfectly compatible. The song 'Burning Bush' symbolizes faith, about trust. Whenever something happens to us, like a death, or a girlfriend leaving, Mark and I give each other this look, knowing all things must end. It keeps you on your toes."

Luxuria
By Joe Williams

LOS ANGELES - If Howard Devoto never does another thing in music, his place in the history of alternative culture is secure. In the mid-70s he co-founded the Buzzcocks, the punk rock band that brought the British underground that two-minute pop songs could still deliver a visceral thrill. After the Buzzcocks, Devoto was the genius behind Magazine, whose post-punk experimentalism and literary smarts are still influencing bands on both sides of the Atlantic. Today, Devoto and a Liverpudlian guitarist named Noko have a new combo called Luxuria and a new album on RCA called Unanswerable Lust. If they're not as explosive as the Buzzcocks or as pointedly cerebral as Magazine, Luxuria nonetheless has a sensual aliveness that's all its own.

Typical of the recent Devoto, his songs are notable for their convoluted post-punk arrangements, their slipperiness, somewhat anguished vocals and their seasoned wordplay. Of the album he scatters references that range from mythology to junk culture to modern lit.

I do think that I have asked for it, this reputation for 'literary-ness.' My actually habits don't warrant it, however. Just at a very few books mean something to me. I do not spend every spare hour reading books."

Devoto admits, however, that reading played a big part in the genesis of Luxuria, both for himself and for Noko. "I met Noko in the beginning of '86," he recalls, "and most of that year was taken up with writing the material, doing demos, talking to record companies and reading Marcel Proust."

The influence of Proust is two-fold. It is felt in the sensual themes, the slightly seductive stories of public meetings and private passions, characters who are driven by envy, an acute inner difference to sin or an abiding belief in the "imperial self." And it is also felt in the flowing richness of the language itself. Devoto has always savored words, particularly the power they have when coupled with music. "The acoustic word, the heard word, is what interests me. There's all the difference in the world between reading something and hearing it. So much poetry has come alive for me by hearing it read aloud, I have to put my body behind the words, to sing it. Working with music, all the things that it can add or change - that's what interests me. There's a certain line I follow, which is to have a variety of musical moods and frequencies. That's so useful to me, to bounce paradoxes off of different kinds of music. I think the new album has a lot of different moods, and contrasts and musical moods. I need that. I can't work with the kind of music that most people make, where it all has the same kind of treatment. Even on one hearing the Luxuria stuff has a lot of different things going on."

Devoto acknowledges that some-

(Continued on page 13)

Scott Stewart
And The Other Side
By Julius Robinson

LOS ANGELES - New Jersey's Scott Stewart had his cake and ate it too. His professional life got in the way of his life-long ambition, to be a singer, songwriter and producer. That professional life meant studying to be a Landscape Architect at Rutgers University. After college, he intended to go into music, but a marriage commitment drove him back into architecture. He got his license. But the only license Mr. Stewart really cared about is poetic license, and on his new new Capitol distributed Allegiance LP Scott Stewart And The Other Side, he has created a fine collection of songs that prove that you can attain your dreams, even if that means splitting your life in two parts.

"Three years ago I was on food stamps and broke, and I thought, I can make this money if I put my mind to it (to make a record). I saved all my money, worked on my architecture business, lived frugally, and made the LP."

"I held out to record this album until I had complete control of the material. Phil Sillas produced the album. It was recorded in Sacramento, and features Cornelius Bumpus, former Doobie Brother on the tracks."

"I have a lot of jazz influences, Larry Carlton and Crusaders. I loved the Doobie Brothers, Gino Vanelli, the era of the seventies hit me very hard."

Both careers benefitted. Scott opened his own firm with two people. He now employs 12, designing large scale commercial and residential projects. The company recently received a New Jersey Merit Design Award for 1988. Collaborating with Brian Drago of Broccoli Rabe Entertainment, now his personal manager, Scott organized his own record label, production and publishing companies his first LP on Allegiance Records, is being distributed throughout the U.S. by Capitol Records. Scott continuously writes in New Jersey and records with Phil Sillas at Swingstreet Studios in Sacramento, California.

"My only advise is to hold on to your songs, have another career, and do the record you want to do. In the music business, you should always have a fall-safe."
Songwriter's Spotlight – Jeff Pescetto
By Julius Robinson

LOS ANGELES – "I never imagined myself writing songs for other people," says singer/songwriter Jeff Pescetto. A talented performer in his own right, the Baltimore native has played clubs, covered songs and a few originals in clubs on the East Coast to becoming one of the hottest young songwriters in the Los Angeles scene. Encouraged by such luminaries as mentor Quincy Jones, Pescetto and his wife relocated to L.A. two years ago, and he went to work. The results have been nothing less than stunning - the list of artists who have covered his songs over the last two years would be impressive for a resume for an entire career. He's had songs recorded by Smokey Robinson, Barbara Streisand, Starship, Gladys Knight & The Pips, Kenny Loggins, Johnny Mathis, Lou Rawls, Jermaine Jackson, Al Jarreau, George Benson, Don Johnson, Carl Anderson, Gavin Christopher, to name a few. He's produced tracks for Helena Springs and Nick Kamen, and is associate producer for the Pointer Sisters' "Firtacious." With Quincy Jones' Quest Co. for three years, and now an MCA writer, Pescetto is poised for the new challenges ahead, including landing an artist deal for himself.

For all his new-found success, Pescetto is a classic example of a nice guy finishing first, a soft-spoken man with a gentle demeanor and a caring attitude. He spoke to Cash Box about the long road to California.

"I saw the Beatles with my brother in Baltimore when I was a kid, got a guitar and learned songs," says Pescetto. "I went through the rock stage, I wore head-bands and gold-sparkle shoes. Then I became a big fan of Stevie Wonder. His talent was amazing, he wrote, produced, played and sang every song on his albums, he was one of the first to do that. I wanted to be like him! I would try to write songs like his, and it really taught me a lot about how to do a song. Then I found out I couldn't be Stevie Wonder, and I went on from there."}

JEFF PESCETTO

Pescetto and his brother landed a single's deal from RCA in the early seventies, but despite some touring, nothing developed, and he found himself back in the club scene.

"I loved playing and performing in clubs and doing covers until about three years ago, when I discovered I'd been doing it for fourteen years, and it wasn't going to get me anywhere."

"About five years ago I started writing songs intensively. My wife was nice enough to support me, so I took two months off from gigging and began to write. I got my father-in-law to invest and put together an EP I sent it to a variety of publishers, including Jay Landers Music. I didn't hear anything, and decided to release my own single of "Just Like You" in Baltimore. I got a taste of being my own independent promoter. It got a lot of local airplay and great reaction. I performed in front of a lot of black audiences. I mainly come from an R&B base, so they really related to the music."

"I entered 'Just Like You' in a song festival and won, so I came out to California and met more publishers. Sometimes I'm in front of Landing in Baltimore and offered to publish the song. I gave away 100% publishing because I needed to get moving, and it turned out great because the song has since been covered several times, including cuts with Smokey Robinson, Lou Rawls, Dennis Edwards, and now Johnny Mathis."

"I sent 14 songs to Jaymes Foster at Quest (now Pescetto's manager along with Jim Recor), and Quincy heard them and he offered me a publishing deal. He's the nicest person, it's like talking to your dad. He said 'you've got something.' But I was still in Baltimore performing six nights a week. They said they wanted me to move to L.A. in order to keep my deal. Quest brought me out and I was with them for two years."

After Pescetto relocated in L.A., things began to develop quickly.

"Everybody said it was going to take some time, but the first year I was in L.A. I got a couple of cuts, then I was fortunate enough to get a hit with Gavin Christopher, 'One Step Closer.' That really excited me, so I just started concentrating on writing songs towards artists. In the last year it's just blossomed."

Although he writes many of his songs alone, he's recently begun collaborating with a variety of writers, and finds it rewarding.

"Collaborating is great because I found that I could write twice as much material. Plus, when your work is a great keyboard player or lyricist, it makes me feel like I'm writing the song."

Pescetto still feels a burning desire to perform, and he's actively pursuing an artist deal.

"In the past few months, I've realized that having covers, as great as that is, is not as satisfying to my heart as it is to my head. I know I want to sing my own material. I've always sung my dmo's, but I really want to be performing. As a performer, I'll make R&B pop. I want to present a good song and sing it the best I can. Sometimes that's enough."

"I'd love to work with Quincy Jones, people I could learn from like Stevie Wonder. As songwriters, Barry Mann and Cynthia Wells. I'd like to have things develop naturally, at least. I have a manager, a guy, say, hey Jeff wants to work with you next week, I'd rather do something that works better than anything else."

"My goal is to be a successful artist, not in the money sense, but in the sense I make people feel good."

Pescetto advises young writers to stick with it. "Take all the advice they give you, but never let your heart be broken. It's what's in your heart. If it's not right for you, it's not meant for anybody. Write as much as you can, write more than you've ever written before, and if you come from a small town and you've had enough, write about that. A song is the best way to let you see what's wrong with your feelings, or tell the world what's wrong with you."

Jeff Pescetto will continue to write great songs, and one can only hope that he gets a chance to show off his writing and recording talents in his own voice when he displays his songwriting and personal life...a lot of heart.

New Faces To Watch

Raymond May
By Joe Levy

NEW YORK – With his Elektra debut, "Unadulterated Addiction," Canadian Raymond May has pulled off a pretty neat trick: he's made an album with traditional values that isn't mired in traditionalism. His goal was "to go back towards the roots, when rock 'n' roll was mostly guitars" and make a record of "fun stuff, with a Friday, Saturday night sound." An old approach, but May gives it a fresh sound. He cites Muddy Waters and the Clash as his two greatest influences, a variety of models that makes his music new. "We kind of got a hybrid," he explains. "Taking blues and then going to the punk sort of thing, it came out in a strange vein in a way. But it's got good style, good originality in it." So says on "Unadulterated Addiction" refer to the sounds of T. Rex ("Romantic Guy," the single) and the Rolling Stones (the country oriented "True Pretender") without aping those styles uncritically.

Born in Sri Lanka, May has lived most of his life in Canada. After high school he went to London and played with the Unknowns, a band that turned out to be only too aptly named. "We were playing a Clash sort of music, but because of the time, it was post-punk, it was sort of over. We were like a real guitar band, but at that time synthesizers were really making a mark."

So after a time in New York City, May found his way back to Vancouver, where he released an independent single, "Restless Kind," in 1984, and met up with main-collaborator and Unadulterated Addiction lead guitarist, Monte Sheridan, in 1985. "He answered an ad," May recalls. "I said 'I'm looking-fora-sidekick kind of thing, and he said, 'Well I'm the best sidekick you'll ever find.' And from there I thought, 'If this guy plays guitar as well as he talks he's for me.' After capturing the attention of Canadian manager Bruce Allen ( Loverboy, Bryan Adams), May was signed to Allen's new label Penta, distributed through Elektra.

The multi-talented May the paints, has published a children's book with his own illustrations, and wrote a play which a Vancouver director wanted him to star in plays bass and rhythm guitar. Along with other Elektra acts like the Georgia Satellites and Smashed Gladys, May is reverting basic guitar rock. The sound of Unadulterated Addiction, has been described as "post-punk rock" and "rock n' roll is all about, in a way. It's all about moments and feelings. If you catch a great moment on tape, why go back and erase it all just to get the technical side? Blues is that way. Blues. Have you got a great feeling, you get, that's a feeling. So we went with it."
Luxuria

(Continued from page 11)

times a particularly rich phrase will be buried “in a rumble of music that passes in a ninth of a second,” but he adds that his music is the type that should grow more interesting and apparent with repeated listenings.

“Still, until that day when the intellectual wing of the record-buying public penetrates the many layers of Luxuria, Devoto will be dogged by questions about his past. He notes that when his new band appears in concert, the advertisements often contain “a list of everything I’ve done since I was three feet high.”

• Yet Devoto is duly proud of what he has done, and rather than “excess baggage,” he considers his previous work “my in-flight reading material.”

“The question of comparing what I’m doing now with what I’ve done before — I, with a lot of other musicians, find that an irksome question. If you don’t believe that what you’re doing now is the best thing you’ve ever done, you shouldn’t be doing it. And quite honestly, I do believe that what I’m doing now is the best thing I’ve ever done.”

Smithereens

(Continued from page 3)

And while the Smithereens waited for pop stardom, they did a stint as the back-up band for Otis Blackwell, the legendary R&B performer who won R&B hit “Don’t Be Cruel.” The band took a quantum leap forward with the independent Beauty and Sadness E.P., but it wasn’t until the release of Especially For You on Enigma in 1985 that the band became a commercial reality. The album, produced by Carlton Leach Jr., brought more success, and the band was reluctant to jump back into the commercial fray too quickly. The result of their patience was Green Thoughts, an Enigma/Capitol release that is every bit as classically hooky as its predecessor.

“We waited a long time between albums. Fortunately, Especially For You had a lot of longevity, ‘a long shelf life as we say in the business. We wanted to do the next album on our own terms. Sometimes that’s dangerous, because there’s always so much money coming out for the public to hear. But we always felt, through our mail and meeting people after our shows, that our audience was not a particularly fickle one. We have a thinking audience, and they were into the Smithereens.”

Although the band has experimented with some jazz-influenced material (including “In a Lonely Place” a duet with Suzanne Vega, and “Especially For You,” which DiNizio describes as an attempt to emulate the kind of material that Burt Bacharach wrote for Dionne Warwick), in the late ‘80s, he doesn’t expect any radical departures from the basic Smithereens sound in the future. “The sound hasn’t changed that much in the eight years that the band has been together, though obviously we have matured a bit and gotten some more life experience under our collective belt.”

One trademark element of the Smithereens sound is the juxtaposition of pop melody with biting lyrics. People often assume that the songwriter is as unhappy as the characters in the song, an assumption that is far too literal, DiNizio says. “Even if there is a certain amount of unhappiness in my life, there’s also a lot of joy. The idea of doing what we’re doing — writing songs, recording them, and playing them for an audience — is a gift.”

Talent On Stage

Dirty Looks

THE WHISKEY, LOS ANGELES — Glamsters and poseurs be forewarned: there’s a new kid on the block. With all the finesse of a runaway freight train Atlantic Record’s Dirty Looks roared through an hour and a half set of relentless take-no-prisoners hard rock recently at L.A.’s The Whiskey. With a look, sound, and attitude grounded firmly in the AC/DC-Aerosmith tradition Dirty Looks have been fighting it out in the rock and roll trenches of the East Coast for the past several years. On the strength of their first album for Atlantic, and their current showcase tour, Dirty Looks seems poised to take its place among the current crop of metal newcomers vying for national attention.

Dirty Looks’ music is a reflection of their no-frills jeans-and-leather jacket image. Drawing chiefly on material from their debut album entitled Cool From the Wire their set included the title cut “Cool From the Wire,” “Can’t Take My Eyes Off of You,” the Zeppelin-esque “Wasin’ My Time,” and “Oh Ruby,” which is already receiving considerable airplay. The encore included “Get Off” from the album, and a new track entitled “Me I Know You.” The music was raw, stripped-down, no-nonsense hard rock, and the band pulls it off with humor, authority and cockiness, stopping short of arrogance. Dirty Looks consists of Henrik Ostergaard, lead vocals and guitar, Paul Lidel, lead guitar, Jack Pyers, bass, and Gene Barrett, drums. Atlantic has high hopes for this band, and judging from the response of the mid-week capacity crowd at The Whiskey, the enthusiasm is well justified.

Gene Ferriter

LOS ANGELES — The tenth annual Playboy Jazz Festival was held at the Hollywood Bowl June 18th and 19th for the tenth consecutive year. One of the most noticeable aspects of the event has been its ongoing ability to evolve with the times and provide the audience with a blend of contemporary and traditional styles of jazz.

This year’s spectrum of talent was the broadest to date, featuring not only popular accessible forms of the genre, but some divergent acts which explored eclectic, world beat, latin-influenced, and rockin’ blues styles. The expansion into new realms helped to give the whole experience a refreshing flavor, akin to other popular national events such as the New Orleans Jazz Fest.

Bill Cosby was a welcome sight as the perennial Master of Ceremonies, as he was not originally slated for the task this year. Saturday’s festivities included trumpeter Maynard Ferguson and his High Voltage band, the sensitive Ray Brown Trio featuring Gene Harris on piano and Jeff Hamilton on drums, and modern saxophone favorite Kirk Whalum. One of the most moving moments of the weekend occurred when guitarist extraordinaire Larry Carlton struggled onstage to introduce Whalum. Carlton was scheduled to appear, but had to decline the invitation after his recent personal tragedy, having been shot at home several months ago. The afternoon continued with the innovative a cappella World Saxophone Quartet, the party blues spirit of the Fabulous Thunderbirds, the big band mastery of Bob Florence and The Limited Edition, and the timeless vocal style of Carmen McRae. The final two acts of the evening were the obvious crowd pleasers. The ever-popular Kenny G entered the aisles to share his music up close and personal, and King Sunny Ade engendered festival spirit with the monstrous rhythmic and melodric support of his eighteen-piece Nigerian band.

Sunday’s session opened with this year’s Hennessy Cognac Jazz Search winners Harold McKinney on piano and Scott Kreitzer on tenor sax. The Timeless All-Stars followed with some of the hottest musicians in any idiom, featuring Curtis Fuller on trombone, Bobby Hutcherson on vibes, Harold Land on tenor, pianist Cedar Walton, Butler Williams on bass, and drummer Billy Higgins.

The Latin segment followed, starring vocalist Flora Purim, multi-percussionist Airtro, flutist Dave Valentine, and steel drummer Andy Narell. The transitions from act to act were made smooth via a revolving stage, as pianist Ahmad Jamal turned in an impressive set with his solid quartet.

Fusion superband Spyro Gyra truly riled the crowd, returning for a pair of encores, and Dizzy Gillespie helped us span the eras with his 20-man orchestra directed by John Faddis. Bobby McFerrin put on his un paralleled one man vocal display, accompanied briefly by bassist Rob Wasserman. The show closed appropriately with the legendary Ray Charles, the Raelettes and his ensemble.

Ray Charles

BOBBY MCFERRIN & BILL COSBY

C 13th Box, July 9, 1988
New Type Music Needed Not New Type Records To Boom Music Biz

NEW YORK – As a well known member of the music industry stated, "Producing a new type, long play record, is like building a house from the roof down. The real problem is to produce a new kind of music to recapture the interest of the public."

In short, as this noted leader intimated, "build the house from a solid foundation up."

Today, as is well known, the public is getting "tired" of the same old pop tunes. A change is definitely needed. That change can once again recapture interest and boom the entire music field.

Jazz? Swing? Bop? Most of the men in the field believe the new music will come from an entirely new era of composers. The new generation seeking its own music level. This will be the music that will revive interest.

The facts are plainly discernible. The hits, "Four Leaf Clover" and "Baby Face," were old timers from 'way back when. "Nature Boy" brought prose poetry to the lyricists. It can be said that "Nature Boy" may have opened the first door to what can follow tomorrow.

More encouragement should be given to youth by the industry. Youngsters of today hold the promise of prosperity for the music industry of tomorrow. There must be some new method introduced which will seek out the new music.

Just to arrange for a new type record with the songs which the public are slowly but very surely tiring of, certainly isn't good logic. And logic, farseeing business methods and keen, intensive un-
derstanding of what the public requires, should be the foremost consideration of the music industry.

Somewhere there is the music that will open the path to tomorrow. It is up to the nation's publishers, diskers, artists, to seek it out. To experiment. To dare to be different, original, better.

The music industry knows its loss. Yet, this can be very easily cured, if the members of the trade will come together to seek what the public does want. So that all the field will again prosper.

It's a new generation. New fathers and mothers. A new type American who hasn't seen years of peace. Men and women who hear war talk constantly. Who look forward to hardships. Regardless of high incomes, these people know want, know loss, know fatigue, know lack of confidence, know instability.

They gave their sons to the war. It is true that the future isn't theirs alone but that any second a tiny spark can once again set the world afire.

This is not the generation that languished in the beer garden of yesterday and listened to Vienna Waltzes. This is a generation, instead, that has learned the crying need for a home, has seen inflation make it sell its war bond savings, that has tried hard to forget yesterday's militarism and faces today's peacetime draft.

This, then, is the new generation. Asking for a different kind of music — its own music. Not a new type record, but, instead, a new type music with a new singing air.

"Seek and ye shall find."

Around the Wax Circle

New York: Smartest promotion stunt of the week — the gimmick that maestro Skitch Henderson sent out heralding his opening at the Cafe Rouge, Hotel Pennsylvania.

Skitch passed out an announcement of the opening along with a shiny new dime, for his many fans to use in getting to the Penn. The dime gimmick was very appropriate inasmuch as New Yorkers were paying that token as their new subway fare this week. And speaking of the latter, we wonder if the fare will have any effect upon band biz? Could be in these mad days...

Chicago: An engineer in New York recently discovered a new process for making records. It is called "Quality Control" and permits more volume while decreasing the surface noises. Within sixty days, Universal Records will be out with it...Tommy Dorsey is playing one-nights throughout the Midwest and drew a tremendous crowd at the Eagles in Milwaukee last week...Los Angeles: Capitol Records sculpture in arms with their latest winner by Gordon McRae, "Hankerin'." Loads of folks in the disk biz hail Gordon as the nation's next movie idol...With work in MGM's latest Words and Music production concluded, Perry Como last month purchased a house in the Valley, just north of Hollywood, and with his wife and youngsters will make her permanent residence here now on out. Como thus joins hands with Jack Smith, Andy Russell, Gordon McRae, Clark Dennis, Dick Haymes and Frank Sinatra.

Talking It Over

On Thursday morning, July 1, people awoke in both New York City and across the Hudson in New Jersey, to find the "inflation" means. In New York all subway turnstiles (over 3,000 of them) that morning featured "dime" slots. In New Jersey cigarettes had jumped 3 cents per pack. The coin machine business is among the very, very few that hasn't yet kicked up its price to the public. Why no a public relations campaign on this faca
UK BUZZ

Tiffany cried. Gibson dir. first night. She has a squawking laugh that hoists like a minah bird at the end of each sentence. "My mother saw Amadeus and thought that I might be Mozart reincarnated because we have the same laugh and we both had an obsession with playing the piano together when we were little. Of course, I don’t believe in reincarnation. I think you only go ‘round once, so you should play by the rules. "I go to church every Sunday and I say my prayers every night." Debbie has done a lot of interviews and she’s as tight as a parrot with her answers. She likes hamburgers and french fries, lobster, Billy Joel, photography and tennis, the Jets. Grease was her favorite movie of all time. She dislikes phony people, rain, and airports, because she sees too much of them. Her ambitions are to duet with Billy Joel, go to the Hard Rock Cafe in Hawaii, and write a song for Tiffany. She and Tiffany would have a lot in common. They both worry about staying normal. Tiffany says, "My biggest fear is that I might lose touch with my fans." Her first trip to England repeated her American gimmick of singing in shopping centers around England, though her last appearance coincided with "The Ticket: Alone Now" zooming up the charts, and the police were barely able to contain the excited shopper/fans. French schoolgirl Vanessa Paradis is the latest young thing to join in the British chart invasion, with her song "Joe Le Taxi," which has already topped the charts on the continent. Top psychologist Jane Firbank explains the pubescent brigade’s appeal. "Girls like pop stars either because they want to adore them from afar or because of the wannabee syndrome, they identify with them. It must be young girls who are buying all these records because they think of them as saying, ‘You too can be like me.’ It’s important that they aren’tspaniel. "I think the mothers are aware that their daughters are holding up a promise of vulnerability and virginity. It’s important that the mothers are present because this makes them more real."

Chrissy Iley

IDS STUFF - Madonna may have sung "Like a Virgin," but Debbie Gibson is one and proud of it. She is part of the pubescent brigade; the little-girls-next-door who have been in abundance on the pop charts.

Tiffany is 16, Debbie Gibson is 17, Vanessa Paradis is 14, and Kylie Minogue is 19. They all wear casual, trendy non-designer clothes and have purposefully non-developed dress so little girls can identify with them. They are hideously normal.

"Debbie Gibson says, "I take it as a great compliment that so many people think I’m normal. It means my fans can identify with me. I don’t know any weird people, I don’t know what constitutes a weird person."

Gibson is a self-confessed child prodigy from the wrong side of Merrick, Long Island. She has been writing music since she was five and has had four American smash hits; "Shake Your Love" was her first record to storm up the British charts.

English teenagers love her as much as their American counterparts. Her concert at London’s Astoria Theatre, which prides itself on its beer collection, saw an unprecedented run on soda and orange juice.

"I’ve never tried to use my age as a gimmick. I just think it helps me understand my fans," says Debbie. "I know how I felt when I stretched out and touched Billy Joel’s sweaty palm."

"I know what it’s like to be a teenager. People can relate to me because I’m fun. I like to wear fun clothes. Nothing with a low neckline, no tight minis. I’ve never wanted to be like Madonna who said, ‘I’m sexy, so I’m going to dress sexy.’ I don’t feel sexy, I feel like a teenager."

And just to make sure she stays that way she is accompanied around the world by the somewhat ferocious Mama Gibson, her chaperone, confidante, and bodyguard. Teenage rebellion is as foreign to Debbie as fishnet tights and corsetry. She has only lied to her mother once.

"I was eighteen. My mother gave me some money to buy a souvenier from a helicopter trip, but I spent it on candy for my friends. I cried all night and couldn’t sleep until I confessed."

England’s Top 10

TOP 10 SINGLES
1. I Owe You Nothing – Bros – CBS
2. Doctorin’ the Tarids – Time-lords – KLF
3. Boys – Sabrina – Ibiza
5. Wild World – Maxi Priest – 10
6. With A Little Help From My Friends/She’s Leaving Home – Wet Wet Wet/Billy Bragg – Childline
7. The Twist (Yo Tusist) – Fat Boys & Chubby Checker – Urban
8. Chains Of Love – Erasure – Mute
9. Tribute (Right On) – Pasadenas – CBS
10. Every Day Is Like Sunday – Morrissey – HMV

TOP 10 ALBUMS
1. Nitefile – Various Artists – CBS
5. Heaven On Earth – Belinda Carlisle – Virgin
6. Push – Bros – CBS
7. Dirty Dancing – Original Motion Picture Soundtrack – RCA
8. Tracy Chapman – Tracy Chapman – Elektra
9. Provision – Scritti Politti – Virgin
10. Whitney – Whitney Houston – Arista

ITALY’S TOP 10

TOP 10 SINGLES
2. I’m Not Scared – Eighth Wonder – CBS
3. Stay On These Roads – a-ha – WEA
4. Every Boy And Girl – Spagna – CBS
5. Alphabet St. – Prince – Paisley Park/WEA
6. Reckless – Afrika Bambaata & UB40 – WEA
7. Tell Me – Nick Kamen – WEA
8. Andamento Lento – Tullio De Piscopo – Bagaria/EMI
10. When Will I Be Famous – Bros – CBS

TOP 10 ALBUMS
1. Lovesexy – Prince – Paisley Park/WEA
2. Stronger Than Pride – Sade – Epic/CBS
3. Stay On These Roads – a-ha – WEA
4. Jovonatti For President – Jovonatti – Ibiza/CBS
5. Non Tutti Gl’ Uomini – Luca Barbarossa – CBS
6. Dalla/Morandi – Lucio Dalla & Gianni Morandi – BMG Ariola/RCA
7. I’m Nothing Like The Sun – Sting – PolyGram/A&M
8. Fisognomica – Franco Battiato – EMI
10. Introducing The Hardline According To Terence Trent D’Arby – Terence Trent D’Arby – CBS

TOP 10 SINGLES
1. Tattoo – Akina Nakamori – Warner/Pioneer
2. Fu-Ji-Tsu – Shizuka Kudo – Sony/Canyon
3. Dukushimete Tonight – Toshihiko Tawara – Sony/Canyon
4. C-Girl – Yui Asaka – Hamming Bird
5. Koihikitate Ijinsai – Misato Watanabe – CBS/Sony
7. Get Back In Love – Tatsuro Yamashita – Alfa Moon
8. Ichikou No Smile – Noriko Sakai – Victor
9. Tenishi No Yubiakai – Tomomi Nishimura – Toshiba/EMI
10. No. – Nami Shimada – Nippon Columbia

TOP 10 ALBUMS
1. Ribbon – Misato Watanabe – CBS/Sony
2. Wonder – Akina Nakamori – Warner/Pioneer
3. C airl Girl – Yui Asaka – Hamming Bird
4. Boogie Woogie Mainland – Anri – For Life
5. Beach Time – Tube – CBS/Sony
7. Stay On These Roads – a-ha – Warner/Pioneer
8. Other Roads – Boz Scaggs – CBS/Sony
9. Last Gigs – Boowy – Toshiba/EMI
10. Innocent Tears – Ayumi Nakamura – Hamming Bird

CASH BOX July 9, 1988
SINGLE RELEASES

OUT OF THE BOX

GEORGE MICHAEL
Monkey (4:45) — Columbia (38-07941) — Chappell Music-Morrison
Leahy Music/ASCAP—G. Michael
Producer: G. Michael—J. Jam-T. Lewis

Here Michael delivers a
thunderous funk track (with a little help for Jimmy Jam and Terry Lewis)
that will blow speakers all over the planet. The song’s about addiction of
course, to drugs or people, but that’s
not the point. This record is designed
to be played loud and will astound
even the most jaded production
freaks. It sounds like another hit. Yes
another one.

PEBBLES
Take Your Time (4:20) — MCA
Honey Look-Music-Unlecity Music
Inc/ASCAP—D. Sembello—D. Spencer
Producer: C. Wilson

A medium groove and a catchy feel
elevate this track into pop. Features
Pebbles magnetizing style and sexy
delivery. Nice horns syncope the
feel and keep the track appropriately
R&B. This is a nice change of pace
from her previous singles “Girlfriend”
and “Mercedes Boy.” From her self-titled LP, this cut should do
exceedingly well across the board.

KENNY LOGGINS — Nobody’s Fool (4:17) — Columbia (38-07971) — W.B.

Loggins adopts a late-80’s attitude on his vocal, which covers a sensation-
ally sensitive and powerful track. Great potential across the board.
RICK ASTLEY — It Would Take A Strong Strong Man (3:39) — RCA (8663-7-
RAA) — All Boys USA Music/BMI — Stock-Aitken-Waterman — Producer
Stock-Aitken-Waterman

Here Astley departs from the dance track and delivers a more traditionally
structured tune with the usual confidence. Should go on CHR, Urban.
GREGORY ABBOTT — I’ll Prove It To You (3:59) — Columbia (38-07774) —
Grabbitt Music-SBK Blackwood Music Inc./BMI — G. Abbott — Producer:
G. Abbott

Abbott is a sweet-voiced dude, and this beautiful ballad allow him to real-
ly stretch out vocally and hit some inspired licks and high notes that chill.
BOB DYLAN — Silvio (3:05) — Columbia (38-07970) — Special Rider Music
Ice Nine Pub. Co./ASCAP — B. Dylan—R. Hunter

Dylan meets the Dead. Co-written with Dead lyricist Robert Hunter. Bob
Weir and Jerry Garcia also appear on this bouncy and catchy track.
TAKE 6 — Spread Love (3:25) — Reprise (7-27880-A) — Winston Kae Music
Claude V. Mervyn Warren Music—Warner-Elektra-Asylum Music
Inc./BMI — M. Kibble—C. McKnight—M. Warren — Producer: M. Kibble

This is the finest a cappella singing and arrangement on a pop-tinged tune
since creation. Take 6 must be heard to be believed. This record should be
played on CHR, Urban, anywhere great music is heard.
BRYAN FERRY — Limbo (3:56) — Reprise (7-28161-DJ) — Virgin-Nymph

Music Inc.—Johnny Yuma Music Inc/BMI — Ferry—Leonard — Producer:
Leonard—B. Ferry

A sensual and exotic romp for Ferry through his unique limbo. He stands
as one of the last great artists to make intricate post punk dance.
KOKOMO — The Beach Boys (3:34) — Elektra (7-49385) — The Walt Disney
Music Company—Honest John Music—Clair Audient Pub and Darwin Music
T. Melcher

A snappy little throw-back of a tune from the Boys. Has a real islands-vibe
and hokey chorus. Should score CHR.
ANGELA WINBUSH — Hello Beloved (4:05) — Mercury (870 269-7 DJ)
Angel Notes Music adm. WB Music Corp/ASCAP — A. Winbush
Producer: A. Winbush

This exquisite ballad was written, arranged, produced and sung by the
amazing Ms Winbush. This lady should be heard. Urban, anywhere great
music is played.
MORRIS DAY — Love Is A Game (4:00) — Warner Bros. (7-27831) — Ya D Sir
Music Corp.—Flyte Tyme Tunes Inc/ASCAP — M. Day—J. Harris III—L. Taylor—
Producer: J. Jam—T. Lewis

This is a classy tune for Day, a real gut-felt ballad. From his LP Daydreaming
KOOL MOE DEE — No Respect (4:14) — Jive (1116–7-JAA) — Willesden Music
Inc/BMI Zomba Enterprises Inc/ASCAP — M. DeWese—T. Riley — Producer:
L. Mallison—M. DeWese—T. Riley—B. New—R. Harris

Kool knows his rap and this time has a funky track to back up his call for
“respect.”

ROBERT TEPPER — When You Dream Of Love (4:02) — Scotti Bros. (Zoo-
07963) — Flowering Stone-Heavy Beather Music/ASCAP — R. Tepper
Producer: J. Chiarelli
HUE & CRY — Labour Of Love (3:00) — Virgin (7-99311) — Chappell
Music/ASCAP — P. Kane—G. Kane — Producer: H. Goldberg—J. Biondalillo
ALBUM RELEASES

OUT OF THE BOX

JOHNNY MATHIS
*Once In A While* – Columbia (OC 44156) – Producers: P. Bennett-R. Chudacoff

There’s a good reason why Johnny Mathis is the premier romantic balladeer of our time, and here’s the confirmation. The voice, of course, is immeasurable, buttressed by classic arrangements that harken back thirty years. Standouts include “Two Strong Hearts,” a duet with Dionne Warwick; a nice cover of Todd Rundgren’s “It Wouldn’t Have Made Any Difference”; and the title track, which is arranged so transparently “80s that it goes straight to the heart.

SIEDAH GARRETT
*Gas Of Life* – Qwest/Reprise (25689-4) – Producers: R. Temperton-D. Byrdolph

Songstress Siedah Garrett has funkified arrangements, a sensual growl of a voice that could make Tina Turner blush, and a dash of soul sweetness where needed. The range-of-tone tunes like “The Legend of Ruby Diamond” contrast well with the naughty-but-nice songs like the title track. With songs by the likes of L.A. Babyface and Glen Ballard, and moral support by Quincy Jones, this one should fly up the chart.

NCHOLE CAPPENI – Rachele Cappelli
*Atlantic* (81856-1) – Producer: A. ingen

From wicked funk to tender balladry, Rachele Cappelli delivers a solid effort under the direction of Atlantic main man Ahmet Ertegun. Highlight: a rappy reconstruction of James Brown’s “I Feel Good.”

MY BUFFETT – *Hot Water* – MCA (MCA 42093) – Producers: M. Ullyett-K. McDonald

Buffett salts his Carribean/Southern seafreeze cocktail with a pinch of the blues and a dash of Cajun spice on this new album. As usual he’s mellow without being maudlin, and his big heart shines through.

TILE RIVER BAND – *Monsoon* – MCA (MCA 42193) – Producer: J. Boylan

See L.B.B. proves that they’re a rock band on this new release, which goes by on the sentimental ballads in favor of a mainstream, upbeat sound. The vocals are plentiful, the voices as soothing as ever.

RICE TIREZ – *Against All Flags* – Primitive Man/IRS (IRS 42209) – producers: M. Rouse-J. Baer-J. Bergman-M. Bisal

Kansas City’s great hope takes a giant step forward on their second release, showing the talking Heads sound for an arty, acoustic folk with echoes of F. M. but enough invention and character to make it exclusively their own.

FRIEKBACK – *Go Bang!* – Island (90949-1) – Producer: R.J. Burgess

The percussive, brassy, somewhat smart-alecky soul-funk of Shreikback is a big fun factor, particularly the title track. A winner.

REBEL HEELS – *One By One By One* – Atlantic (81857-1) – Producer: R. Hine

The hard-hitting sound and serious lyric intent of Rebel Heels is propelled by punchy blues-rock-synth arrangements and the powerfully grit vocals of Liz Larin. An impressive debut.


The mad-scientist all-synth funk of Information Society harkens back to the early ‘80s heyday of such bands as Human League and Flock of Seagulls, but it’s got humor and smarts and works well on its own danceable terms.

ANDY LEEK SAY SOMETHING – Atlantic (25664-1) – Producers: G. Martin

It took the special talent of singer Andy Leek to get ex-Fab Four producer George Martin back into the studio. Leek’s material is r & b, alternately bouncy and sweet, with some nice sax and calypso touches.

JOHNNY CLEGG AND SAVUKA – *Shadow Man* – Capitol (C1-90411) – Producer: H. Rosenthal

Clegg and Co’s brand of world-beat mixes reggae, rock and African strains into something snappy, unique and relentlessly upbeat.

NEW EDITION – *Heart Break* – MCA (MCA 42207) – Producers: J. Jam-T. Lewis

With time, the boys in New Edition have added a funk syncl beat to their sweet r&b pop. They get fresh here, with the help of producers Jimmy Jam and Terry Lewis, and even throw in some spoken-word shenanigans between tracks.

OUT OF THE BOX

RICK JAMES
*Wonderful* – Reprise (25659-1) – Producers: R. James

He’s a master of funk, and this time around he doesn’t clutter the sound with anything but the swooshy synth beat, chunky guitars and his predatory yowls. The theme here, not too surprisingly, is sex, with the title track, “Sexual Luv Affair” and “Loosey’s Rap” representative of his come-on style. Reminiscent of Ohio Players by way of the Purple One, Rick James is nonetheless an original.

Deep Purple
*Nobody’s Perfect* – Mercury/PG (835 897-1) – Producers: R. Glover-Deep Purple

These metal hitmakers of the 1970s return with their original lineup and a double live album which showcases much of their discography, including “Highway Star,” “Space Truckin’,” the obligatory “Smoke on the Water” and a new live/studio rendi-
tion of “Hush.” The playing throughout is flawless (which it should be, considering the band’s longevity), and the material has aged a lot better than most of their contemporaries.

OUT OF THE BOX

FEATURE PICKS

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OUT OF THE BOX

OUT OF THE BOX

OUT OF THE BOX

Records to Watch

FAD – *Supersonic* – Ruthless/ATCO (90959-1) – Producers: Dr. Dre-D.J. Yella

LY AND LISA – *Billy and Lisa* – MCA (MCA 42065) – Producers: C. Blackwell

ROOKINGTON BAND – *Love Your Man* – MCA (MCA 42166) – Producers: J. Johnson-G. Rassington

THE LOOTERS – *Flashpoint* – Island (90914-1) – Producers: K. Kessie

G DADDY KANE – *Long Live The Kane* – Cold Chillin’/TVB (25731-1) – Producer: M. Marli

VINGSTON TAYLOR – *Life Is Good* – Critique/Atco (90941-1) – Producers: A. Traum-S. Petito

WOMACK & WOMACK – *Conscience* – Island (90915-1) – Producer: C. Blackwell

MURDOCK – *A Woman’s Point of View* – Elektra (60791-1) – Producer: R. Troutman


PAG – *Tommy Page – Sire (25740-1) – Producer: M. Kams


**THE BEAT**

**Commentary**

**Black Radio: Stand And Be Counted**

By Bob Long

LOS ANGELES - The concerns are many regarding the state of black radio as we know it today. With the present format of most black stations around the country, it becomes increasingly more difficult to discern what station you are listening to, because it (radio) sounds the same.

Conversations with industry sources range from the black stations are quick to jump on black sounding product by white artists whereas many true black songs/artist are told their music is too black. Far too many urban stations have gotten caught up in the sound like the CHR syndrome, whereas CHR radio is continually looking to sound as different as possible and beat you at what is supposed to be your game.

At one time black radio was the real personality radio, but some consultant decided to cut the talk to a minimum (which has led to the plug an announcer-in and pull another out) thus eliminating the possibility of real personality radio the black community once enjoyed. Now that black radio is virtually void of personality the CHR stations are coming to the forefront with more personality and black music. Black radio is being beaten at its own game on its home turf.

Where have the leaders in "real" black radio gone? Instead of being trendsetters, black radio is in the following mode. There was a time when programmers were "real" in tune with their listeners, but this process has taken a complete reversal. Whenever many stations are addicted based on national chart activity, which is merely a compilation of information gathered from stations who report what is being played on their respective stations. Stop letting the charts dictate what is played on your station and dictate what is listed on the charts.

There are hit records and there hit records, of course you will program many records that have garnered major national exposure and are considered hits. However a hit record on one coast does not make it a hit on every coast. In other words if you review, test and feel a certain record is right for your market, play it and stop waiting for chart activity.

There is a desperate need for programmers to dare to be different and become leaders, because most black stations are losing the rating game which translates into lost revenues. In most cases you are operating with inferior signals and marketing dollars, therefore you cannot compete effectively.

Of course we must say to the record companies, dare to be different! Commonplace in the industry are comments like we have our version of...whatever artist is selling. Why not allow the artists the freedom to do their own version of themselves. I have heard some top A&R people say they are going to canvas the country to find artists that are different from what we hear daily on radio. That's where it has to start and we thank you for seeing the need for a change in musical direction.

The consumer has clearly sent a strong message to the music industry, when you find top named artist receiving massive reports of heavy-hot and "no sales." On the other hand when you look at artists that are giving the consumer the funky sounds and are selling without the benefit of airplay, maybe these are the records you should play. Has the consumer gotten tired of hearing the same song or sound over and over, are they looking for something different, will some stations step forward with the patients, knowledge and understanding to really find out what listeners want to hear?

This may be the answer to black radios survival! Since everybody is doing basically the same thing, playing the same music (10-15 in a row) without news and information, then find your niche in this entertainment "hungry" market. Instead of trying to be all things to all people, research your market and program to that segment who is craving for something different. Think about the fact, people are better educated, busier with their careers, thus you have to become your mobile information center.

What happened to those ingredients that set your station apart from others in the market? There is a market out there who wants to hear the blues, jazz as well as the current crop of hits. Since CHR radio is laying claim to having the black listeners, why not play some of the aforementioned music and capture the white listeners who are searching for their entertainment niche while maintaining your base of black listeners.

Bob Long
Capitol Signs M.C. Hammer And The Posse

LOS ANGELES - According to industry sources, Capitol Records has inked a very lucrative deal with M.C. Hammer And The Posse, one of the most sought after young rap artist in the business. By signing Hammer, Capitol makes a bold statement with regards to their commitment to rap music.

He is considered by many of his peers to be one of the most creative showmen in rap music today. His stage presence and performances are second to none. During a recent appearance at the Paradise Club, in celebration of The Lakers' victory with Magic Johnson present, the club declared his single "Let's Get It Started" as the Lakers' victory song.

Hammer is another in a long line of talented young artists from the bay area of California. Hammer (aka Kirk Burrell) is not only founder and leader of this soul-stirring group, he is president and founder of Bustin' Records.

As a student at McClymonds High School, he was drawn to rap music almost immediately when it first began to emerge from the inner city's of New York and spread nationwide. He began his musical career in the same manner as so many other prominent artists. He used to go around to local clubs such as Silks and either get the DJ's to play tapes of his music or let him perform live. It wasn't long before Hammer developed a reputation and a bit of following among bay area club goers.

The song "Let's Get It Started" is a hybrid of "Another One Bits The Dust" by Queen and "Give It To Me Baby" by Rick James. These familiar riffs certainly have helped the song gain a tremendous amount of popularity with the 30+ crowd.

The LP, entitled Feel My Power, is a hip-hop compilation of music with something for everyone. He certainly has a variety of multi-talented individuals participating in this project including Pelton Pilate, formerly of the hit making group Con Funk Shun.

The rhythm tracks on this album are refreshing and will set the pace for rap groups. Probably the best aspect of this album are the positive lyrics that are in harmony and handsomely compliment each song along with Hammer's skillful use of background singers. M.C. Hammer And The Posse are one of the few rap groups that not only understand, but have mastered the concept of entertaining a crowd while in concert.

There you have some insight on a mega-talented young artist who is breaking new ground and raising the standards for good artists in the music industry.

A Winning Family Group

LOS ANGELES - The Waters are a family vocal group of brothers and sisters, who answer individually to the names of Julia, Luther, Maxine and Oren. Collectively and individually they are regarded and referred to as the most popular, professional and talented group of recording and performing artists to emerge from the west coast and recording industry to date.

The group has also established an enviable record as well as a success story through their vocal artistry as background singers and performers on over 250 gold albums, and better than 100 platinum albums recorded by various well known artists.

Their popularity and performances as professionals in the recording and entertainment industries, is as far reaching as the results of the many hit records they've recorded and sang background on over the years. This talented family has recorded with such stars as Dolly Parton, Barbra Streisand, Lionel Richie, Stephanie Mills, Natalie Cole, Gladys Knight and The Pips, Rod Stewart, Kenny Loggins, Michael Jackson, David Lee Roth and many more.

Without realizing it you may have seen and heard The Waters singing on a number of silver screen and cinematic hits, among them Ber, the Hills Cop I & II, Rocky I, II & III, Stakeout, Dirty Dancing, Little Shop Of Horrors and many more. They have also performed on numerous radio and television commercials for such companies as McDonald's, AT&T, Jack In The Box, Datsun, Seven-Up, The Gap, The L.A. Times and Hawaiian Punch.

In order to exercise more creative control over their individual and collective careers, they decided to form their own record label. The decision resulted in the formation of Waterwheel Records, and the release of their debut LP entitled Welcome Home.

By setting up their own independent record label and releasing an album that's generated positive response and impressive airplay, The Waters have served notice that they are serious about becoming a major force in the music business.

Future (Records) Is Growing

LOS ANGELES - Time brings about a change and circumstances excite experience and development, but the influence of artists make an indelible impression upon the history of mankind that lasts forever. Such is the musical contributions of vocalist Tyrone Davis, premier artist on Future Records.

The full clarion voice of Tyrone Davis is currently on a brand new label, Chicago based Future Records. His voice, opulent with a majestic splendor is heard with sizzling temperament; its poetry blazes with dynamism and there is a magnetism about the manner in which he communicates.

Davis' album, Flashin' Back, is currently enjoying chart success in all the major publications. The initial single, "Do You Feel It," scored major national airplay and sales activity. On your desk now is the second single, entitled "It's A Miracle." Davis made his recording debut 20 years ago with Dakar Records, an independent label, which led to a giant hit entitled "Can I Change My Mind." Forthcoming releases on Future Records include Loose Change and The Mighty Groove.

Future Records' President Percell Searcy is a very successful entrepreneur who operates several thriving businesses. VP Leo Graham, himself a singer, became a writer and producer who knows the music business from A to Z. VP Gus Redmond started out as a singer and moved into publicity, marketing and promotion of artists. Office Manager Gwen Dolyn Owens is the glue that keeps everything in tact.
Larry Boone To Be Starring Soon!

When you speak of Larry Boone, you’re talking about one of the most polite, talented, and dedicated young artists in the Country Music business. His personality is magnetic. Hollywood movie producer, Victor Kingerly, III, picked up on this when he first saw Larry on television during an interview with Crook and Chase’s “This Week In Country Music.” Attracted to Boone’s relaxed manner and personality (not to mention the singer’s handsome appearance), Kingerly followed up by watching Boone’s performance on the nationally televised Academy of Country Music Awards Show, where Larry was nominated for the Top New Male Vocalist award. Apparently, Kingerly was convinced that Larry Boone just might be the man he was looking for to play the lead in his upcoming movie “Music City Blues.”

“From this point, let’s let Larry tell about what happened…,” Kingerly contacted Bill Boyd, of MCA, a couple of days after the show and expressed an interest in talking with me about the part. Bill, in turn, contacted my manager, Gene Ferguson, and about three weeks later, Vic Kingerly and director Tom Mathew flew in from Hollywood to meet with us. I understand that another actor was under consideration for the role, but he would have to ‘lip-sync’ the singing scenes. Vic Kingerly said they were looking for authenticity in the product:

“They flew Gene and me out to Hollywood for my screen test. I got to screen test with Catherine Bach, and she is very professional. Her timing and ability made my test go much easier than I had feared. I was thrilled a few days later when they notified us that they were pleased with what they saw. They contacted me for this picture and two others! It’s a three picture deal!”

“We go into the studio on July 5th. Billy Strange is doing the musical scoring for the movie. However, my record producer, Ray Baker, will work with Billy in handling the production of the songs I record. We should be in production until August or September. They will be filming at more than 80 locations. Most of my role will be shot here in Nashville.”

“Naturally, I’m excited about my first film. I’m going into this thing with cautious confidence. It’s something I’ve never done, and I’ll admit that I’m a little scared. But, I’ll have good people and excellent actors around me. They will be able to teach me a lot. I can only be myself, take directions, and do my best. I feel that being prepared and knowing my character are most important...and, I can relate to the character (Joe Buck Taylor) because I’ve been there!”

The movie will be very authentic in looking at Nashville’s music scene from 1946 to 1965, and through the eyes of Boone’s character. It’s fiction, but it contains a lot of historical information. Written by James Whitaker, of “Brubaker” fame, the script features outstanding strength and subtly in masterful sequence. “Larry Boone says, ‘The music fans should love it!’ I’m certainly no movie critic, but I believe in Larry Boone. I can’t wait to see his first movie!”

Joe Henderson

ALBUM REVIEW

HANK WILLIAMS, JR.: Wild Streak- Warner Bros. 1-25725

Bocephus has delivered the goods again. The rousing anthem “If The South Woulda Won” is shaping up to be one of the most requested records of the year. Hank rocks out on side one, most notably on the raucous “Wild Streak” and “What You Don’t Know (Won’t Hurt You).” “I’m Just A Man” and “You Brought Me Down To Earth” are touching ballads that show us Hank’s sensitive side. Also worth checking out are the blues gem “You Love Me,” and the hymned classic “Tuesday’s Gone.” A real treasure for the legions of Hank Jr.’s fans.

**SOUTHERN PACIFIC - Zuma - Warner Brothers, 1-25609**

“Zuma” is easily Southern Pacific’s best effort yet. Newest member, Darrell Jenkins (former lead vocalist of Pablo Cruise) shines on “Honey I Daren’t You,” and the top 15 hit “Midnight Highway,” Kurt Howell gracefully handles vocals on the irresistible ballads “All I Lost” and “New Shade Of Blue.” John McFee takes the reins on “Dream On” and “Wheels On The Line,” a country rocker in the tradition of “Road Song.” Southern Pacific is one of the most talented and exciting bands in country music and this album should break them in a big way.

**CASH BOX COUNTRY ALBUMS**

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<tr>
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<td>COMIN' HOME TO STAY</td>
<td>IT'S A GREAT DAY (Polygram 457-404-1)</td>
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**OUT OF THE BOX**

KATHY MATTEA (Mercury/PolyGram, 870 476-7) Untold Stories (3:00) (White Ship; Colgems-EMIASCAP) (T. O’Brien) (Producer: A. Reynolds)

Kathy Mattea is on a hot streak after her #1 hit “Eighteen Wheels...” which topped the charts for two consecutive weeks. Her next release from the LP “Untold Honey” should undoubtedly do as well. Wailing harmonies punctuate a tune that will appeal to guitar pickers everywhere. It’s a fast-moving song with even-tempered advice: an honest relationship is a lasting relationship. When it comes to Mattea’s career however, it seems as though the ‘untold story’ will be one of success!

**FEATURE PICKS**

NANCY GRIFFITH (MCA, MCA-53374) Anyone Can Be Somebody’s Fool (2:39) (Wing & Wheel-BMI) (N. Griffith) (Producers: T. Brown, N. Griffith)

The soft-spoken singer cuts a biting ballad with her latest release for MCA Records. The sharp-edged lyrics are tempered by an easy-going melody and serve each other well. Having tremendous success with her material overseas, the tiny Texan songwriter is breaking into charts stateside as well.

MICKY GILLEY (Airborn, ABS 10002) I’m Your Puppet (3:32) (Fame-BMI) (D. Penn, L. Oldham) (Producer: L. Butler)

Just out on the recently formed Airborne Records, recording star Micky Gilley has chosen a well-known song to debut his vocal abilities. Gilley’s career should be prepared for take-off with his new backing and this product is the ticket to further success. It’s a light piece, and one that will enhance audience familiarity.

DWIGHT YOAKAM & BUCK OWENS (Warner Bros./Reprise, 7-27964) Streets Of Bakersfield (2:46) (Tree-BMI) (H. Joy) (Producer: P. Anderson)

Two proven talents have combined here to produce a whopper of a song about the town famous for country talent. It’s a western swing ditty mixed with Mexican accordion for flavor. A welcome change from the norm.

---

**NASHVILLE NOTE-ABLES**

New Female Artists Gaining Recognition

Jordan Stiedd & Childress

A new crop of independent female artists has established solid coast-to-coast followings in recent months on the strength of recurring national chart success and extensive radio exposure.

Though independent artists traditionally face an uphill battle in getting their releases before the public, due chiefly to the lack of vast promotion and distribution, they have managed to carve out a significant niche for themselves. This new group of female vocalists has earned its place within the mainstream of country music. The appeal of this band of merry women is widespread and growing.

With the current flood of new talent, many women artists have taken the industry by storm. These artists include Jordan Stiedd & Childress, who have made a significant impact on record charts and radio playlists alike, relying in part on personal appearances and self-promotion to publicize their records.

One of the biggest successes of recent months has been the duo of Jordan & Childress. Their first release for Maxx Records has not only resulted in solid chart and radio figures, but have also earned her considerable publicity as she works tirelessly to promote her records and career.

“I think Jill’s willingness to work at promoting her career has made a lot of the difference in her case,” said Maxx Records President Fred Morris. “At times, she’s worked literally around the clock promoting her singles, which is something a lot of artists don’t realize they need to do, even after they’ve been in the business several years.”

The singer’s ceaseless promotional efforts recently paid off when Jill was voted “Most Promising Female Vocalist” at the Independent Record Industry Awards Show, less than six months after the release of her debut single, “Calderon Blues.”

One of the other top newcomers really isn’t a newcomer to the music industry at all. Recording artist Patsy Sledd began her career entertaining locally in and around the Ozark Mountains region where she was born. After a few years of regional popularity she started touring with Roy Acuff, which in turn led to a permanent slot as the opening act for George Jones and Tammy Wynette during their heyday as country music’s most popular duo.

Now recording for Showtime Records of Nashville, Patsy has enjoyed enormous success with her two singles for the label thusfar, “The Darker The Night” and “Don’t Stay If You Don’t Love Me,” both of which topped the charts nationally.

Patsy’s career has been marked by a highly successful week of participation in Nashville’s Fan Fair festivities, which concluded with her being named “Best Female Vocalist” at the Independent Record Industry Awards Show.

One of the biggest surprises among independent performers recently has been Cali McCord’s rise to prominence. With very little fanfare her debut Gazelle Records single, “Bad Day For A Break-Up,” remained in the national top 50 for several weeks, an almost unheard-of feat for an independent release.

Despite limited advertising and only a small amount of advance publicity, the excitement created by Cali’s vocal talent has spread across the Atlantic Ocean into England. Gazelle Records President Fred Kelly, who produced both singles, believes he has found an artist whose popularity is a direct result of Cali’s distinctive vocal style.

Like fellow Missourian Patsy Sledd, singer Lisa Childress brought a national following with her whirlwind debut of her current recording contract, thanks to her status as a past finalist for the Academy of Country Music’s “Top New Female Vocalist” award. Now signed to True Records, her first release for the label, “Say You Love Me Again,” has gained her exceptional national chart showing and won impressive nationwide radio exposure.

True Records President Bobby Reed, has sold the label several plans in the works which are expected to bring a new burst of career activity to the attractive, dark-haired entertainer. Reed said he thinks much of the success is due to the fact that “Lisa is a very, very believable singer.”

Though their singing styles vary from traditional country to rhythm and blues influenced country/rock, their label's approaches to promoting their records are equally diverse, from advertisements to radio airplay. Though these four artists - along with many other independent acts - will continue to make regular appearances on the national charts despite overwhelming odds and increasing major label competition.
COUNTRY INDIES

INDIE SPOTLIGHT

MELISSA KAY (Reed-R1119) After Lovin’ You (2:17) (Kristen Marie-ASCAP; Princess Muws-BMI) (D. Gillon) (Producer: D. Mitchell)

Melissa Kay’s roving voice connects with some quick guitar pickin’ and even-tempered production by Dan Mitchell and the result is quite pleasing. Ms. Kay avows that there can be no other after she meets this lover and radio will find no other substitute for Melissa Kay’s talent!

INDIE FEATURE PICKS

RANDY VANWARMER (16th Avenue, B-70418) Where The Rocky Mountains Touch The Morning Sun (3:44) (Song Pantry; VanWarmer; Tom Collins-ASCAP-BMI) (R. VanWarmer, R. Murrah) (Producer: T. Collins)

Since the unfortunate mishap in the mailout of VanWarmer’s last single occurred, 16th Avenue has released a new single from VanWarmer. It’s a Shore upbeat song than usual for the young singer and should score well with younger audiences.

BRENT STAMPELEY (Evergreen EV 107S) Blue Baby (2:30) (Jerry And Bill-BMI) (J-Easter, J. Morris, J. Lavoie) (Producer: J. Morris)

This is a 50’s inspired ballad but it’s not about female whiners as the title implies. Stampeley lets his lover cry her heart out after a broken former romance and the result is a tightly crafted song with high quality production.

MELISSA KAY (Reed-R1119) After Lovin’ You (2:17) (Kristen Marie-ASCAP; Princess Muws-BMI) (D. Gillon) (Producer: D. Mitchell)

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DARK HORSE CONSENSUS

ATLANTA- Look At Us Now-Southern Tracks, ST-1097

The Dark Horse Consensus among our radio reporters this week is Atlanta. The eight-member band captured the Indie Spotlight four weeks ago and has received an overwhelmingly warm response from our radio reporters since then. Stations giving the green light to Atlanta included: KNO, KSCM, KWDJ, WPNC, KZOC, WBSR, and KWRE.

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(all inquiries held in strictest confidence)

CASH BOX INDIES CHART

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<td>2</td>
<td>In The Middle Of The Night (MCA)</td>
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<td>Took It Like A Man, Cried Like A Baby (Warner)</td>
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<td>4</td>
<td>Without Love (There Is Nothing) (Columbia)</td>
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<td>Don’t The Morning Always Come To Soon (MCA)</td>
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<td>Yonder Comes A Freight Train (MCA)</td>
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<td>If I Were Looking (MCA)</td>
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<td>To Me Up (Hold Me Down) (Columbia)</td>
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29 Daddy’s Biggest Dream (Warner) | 1 12 | 33 3 |
30 Misbehavin’ Lover (Warner) | 1 12 | 33 3 |
31 Song In My Heart (MCA) | 1 12 | 20 10 |
32 Your Head Don’t Budge (Warner) | 1 12 | 6 5 |
33 As If (Warner) | 1 12 | 35 3 |
34 Footsteps (Warner) | 1 12 | 35 3 |
35 Lady On Her Own (MCA) | 1 12 | 11 4 |
36 Look At Us Now (Warner) | 1 12 | 44 2 |
37 Jukebox King (Warner) | 1 12 | 38 2 |
38 Sometimes Takes A Woman (Warner) | 1 12 | 41 2 |
39 Love Me Or Leave Me Alone (Warner) | 1 12 | 41 2 |
40 Old Five And Dimer (Warner) | 1 12 | 41 2 |
41 After The Passion (Warner) | 1 12 | 42 2 |
42 Leave Me (Warner) | 1 12 | 42 2 |
43 Can Cows Really Fly (Warner) | 1 12 | 23 7 |
44 Candlelight And Wine (Warner) | 1 12 | 37 4 |
45 If Your Memory (Warner) | 1 12 | 47 2 |
46 One Of God’s Chosen (Warner) | 1 12 | 47 2 |
47 Lady In Lace (Warner) | 1 12 | 47 2 |
48 Tuesday Night In Texas (Warner) | 1 12 | 47 2 |
49 Another Road (Warner) | 1 12 | 47 2 |
50 A Woman On My Mind (Warner) | 1 12 | 25 6 |

Tom and Ted Legarde have a hot record shipped recently, “Crocodile Man,” on Bear Records based in Nashville, TN. The song was written about the story of the movie “Crocodile Dundee,” Paul Hogan. Picture from left to right are Billy Joe Barnett, President of Bear Records, Ted LeGarde, poster from movie, Tom LeGarde and Charlie Fach. Photo by Alan Mayor.
SUMMING UP FAN FAIR WITH THE CAMERA OF SANDY DAENS

Barbara Mandrell waves to the enthusiastic fans as she co-hosts the Music City News Awards show. The show 'kicked off' Fan Fair festivities and was nationally televised.

Randy Owen, of Alabama, concentrates on the 'hoop' as he takes his turn in the basketball shoot-out, during the All American Games. Many of the adoring young ladies in the crowd were cheering their favorite country performer to success.

Fans were delighted at the appearance of the legendary Buck Owens at the Warner Brothers Records label show. This informal photo snapped as Buck spoke with a crowd of admiring fans backstage. Buck performed with Dwight Yoakam during the show.

Steve Cooper, lead singer for the fast-rising group, "Canyon", is shown as he musically drives a point home to the audience. Canyon was featured on the 16th Avenue Records show. The crowd let all of us know that Canyon may be the favorite new group in country music today.

Perhaps the prettiest lady in country music, Lorrie Morgan, prepares for her performance at the RCA Records label show. Lorrie is shown backstage, just before wowing the country music fans. Suffice it to say that Lorrie's performance matched her appearance. Any questions?

Keith Whitley gives it is all during the RCA Records show and the fans responded with the same. The young man with the smooth, soulful voice is a nationally-known favorite among the country music-loving populace. Quietly confident, he has the talent and charisma needed to become a superstar sensation! (This photo courtesy of RCA Records)

RCA's new superstar, K.T. Oslin, captivated the audience (as usual) with her abilities both as a performer and songwriter. She never fails to be the hit of the show, no matter where she performs! She's both dynamic and charming. (This photo courtesy of RCA Records)

Charley Pride, the pride of 16th Avenue Records, concentrates during the All American Country Games. Many of the more athletic country stars participate annually in the popular Fan Fair event. Charley is an ex-professional baseball player and still appears to be in 'playing shape'.

The Grand Ole Opry's grand old man, Grandpa Jones, seems a bit overwhelmed as he looks at the line of autograph seekers during an appearance in his Fan Fair booth. Grandpa is a favorite among all age groups, and he is always anxious to meet his fans personally.

MTM's Becky Hobbs was surrounded by press members during her appearance at the press center building. Becky always managed her famous smile during the hectic question and answer session. And, there were a lot of questions after her smash hit single "Jones On The Jukebox".

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Indie Groove

Getting It Recorded

Gene Ferriter

LOS ANGELES — Jamie Michaels is a talented singer/songwriter with a brand new release on Innersong Records entitled Bouquet. Michaels' warm, personable style, is matched by the resourceful approach he took in order to have Bouquet produced, recorded and released. His music is a lyrical synthesis of roots folk and soothing New Age music, in a time when the former seeks to become more contemporary and the latter years for more vocal expressiveness.

Michaels' story is an inspiring one, having truly lived his music, allowing it to unfold at its own organic pace. Jamie grew up in New York City, began playing guitar at the age of eleven, and by his late teens was appearing in clubs and cafés as a backup guitarist for Pete Seeger. Much of his free time was spent exploring the world of metaphysics, focusing attention on the study of Zen, Taoism, Yoga, New Age philosophy, esoteric Judaism and Christian mysticism. This lead to a cross-country expedition to seek out certain teachers and New Age communities. Although his performing subsided during this period, he continued to write songs and poetry.

The journey eventually landed Michaels in Los Angeles and he soon scored a gig as the head of the music department at the now legendary Bohdi Tree Book Store (made famous by Shirley MacLaine among others), a virtual monument of the New Age movement. The store carries an inventory of over 1000 New Age Music titles, arguably the largest of its kind. The job helped to network Michaels' connections in the music community, as simultaneously he began to incorporate some new edges into his own material.

One essential contact was with internationally renowned recording artist Steve Roach whose well known synthesizer works include Structures From Silence, Quiet Music, and Western Spaces, and an active part in the instrumental portion of the Dirty Dancing motion picture. Roach was moved by Jamie's earnest "collection of simply moving songs, straight from the heart," and consequently lent him his time, insights and musical participation to Bouquet. Keyboardist John Bucchio, known for his work with Holly Near, guitarist Rick Cunha who has worked extensively backing up Jennifer Warnes, seasonal session cellist Anne Karam and Olivia Newton-John's former guitarist Rustin all shared their talents with the determined Michaels.

The process was not a smooth linear one, however. Operating with a minimum to non-existent budget, it took nearly a year and work in several studios to complete the project. Michaels' gumption and unwavering commitment to his music coupled with the generosity of several key individuals made Bouquet a tangible reality. One such figure was the prominent Michael Hoppé. Hoppé is known for his fifteen year tenure as a senior A&R executive for Polygram Records, where he was involved in the signing of Abba, The Who, Dire Straits, Air Supply, Jean Michael Jarre, and Kitaro, among others. Hoppé was the motivational spark that stoked the coals when Bouquet was in full swing.

Michaels' used his out-of-pocket savings to pay for a graphic designer, and received an estimated loan at the last minute to really help propel the project. The story is a musical parallel to Robert Townsend's making of the movie Hollywood Shuffle with his own credit cards.

Jamie Michaels deserves a lot of praise for his independent effort in making the dream of a professional self-written recording a reality. Having recruited an outstanding supporting cast through the momentum of his efforts, Bouquet is an elegant dance through one man's intimate world. For more information, Bouquet is distributed through Music Design, 207 East Buffalo St., Milwaukee, WI.53202 at 1-800-862-7232 or (414)272-1199. Jamie Michaels can be contacted directly by writing to 214 1/2 N. Berendo St., Los Angeles, Ca. 90004 or calling (213)384-9327.

MONKEEIN' AROUND — The world's #1 rap group, Run-D.M.C., have just released their new single, "Mary, Mary." Watch for this cut, the second off their multi-platinum album Tougher Than Leather, to crossover in a big way. The video of the Monkees' remix of an MTV exclusive, was produced and directed by John Small, who also directed the "Walk This Way" and "It's Tough" videos.

COME BACK JIMMIE — HighTone Records' ROAR label, has signed contemporary soul singer/drummer Dale Gilmore who will make his first appearances in the U.K. as part of a 13-date tour from July 12-31. Jimmie accompanied by his good buddy and former Flatlander bandmate Butch Hancock, will perform several shows in London, as well as dates in Bristol, Brighton, York and Manchester, England. Among the other dates included are Edinburgh and Perth, Scotland.

Gilmore's Fair & Square LP, licensed to Demon Records in the U.K., has generated press on both sides of the Atlantic. One U.K. publication described Jimmie's voice as "sounding like Hank Williams singing into a strong headwind; frail, vulnerable and trembling." Jimmie Dale Gilmore's latest HighTone single, "White Freight Line," has been in the air for some time and is being shipped shortly. For more information, contact Mark or Kat at (404) 873-4796.

ALCAZAR SIGNS ROAR — Children's label Roar Music has signed a distribution agreement with Alcazar Productions. According to Alcazar manager Lafe Dutton, the two linked up "because both are committed to high quality children's music that entertains and enriches kids from all walks of life."

The solo artist performing on the Roar label, is music writer/arranger Larry Walden, who has written songs for bands like Moby, The Cure, and the Smiths. His music is a mix of electronic and acoustic sounds, creating an atmosphere that is both haunting and beautiful. Walden's music has been featured in films like The Devil's Advocate and The Matrix Reloaded.

LIFE WITH RILEY — In case you haven't heard, Music West recording artist Windsor Riley is hot. The Move Of Life, his first release on Music West, has become the label's fastest selling release to date. Windor's music reflects influences that vary from the Grateful Dead to Miles Davis to Tangerine Dream. This range of style and sound has allowed the music to crossover into the AOR, CHR, AC and Contemporary Jazz radio formats. You can hear Riley on over 300 stations nationwide, with the strongest rotating cuts being the title track, "Desert Animal," "Free Shining" and "The Far End Of Sleep."

NEWS — Narvar Corporation has moved its corporate offices to: 7675 W. Broadway, Brooklyn Park, Minnesota 55428...John Anello, Jr. and Cteston Records are pleased to announce the signing of Big W, Canada's number one pop band...American jazz trio are Bill Plake (sax/flute), Rick Helzer (piano) and Jeanette Wrate (percussion/vocals). For more info call (714) 641-1074...Metalheads take note - Dr. Dream recording artists, Noize Toys, are set to release their much anticipated debut release, Fallin' in Lust... (Again) will be released July 11th. For more info contact Gail at (714) 997-9387...As far as concerts, this next month is going to be a hot one in Los Angeles: Stonegarden recording artists The Beef Sisters are appearing at The Palomino on 7/24 and at My Place on 7/26...Shanachie's Joe Higgins will be at the Music Machine 7/8; on 7/15, you can catch Frontier Records' Young Fresh Fellows at the Club Lingerie; and 7/23 check out Alligator recording artists The Paladins at The Palomino...Kevin Coogan
LOS ANGELES - Rising from the ashes of the late, lamented Descendants, All has burst onto the alternative scene with a bracing bouquet of poppy-punk, Alroy Sez, on Greg Ginn's fledgling Cruz Records label. All is drummer Bill Stevenson (ex Black Flag and Descendants), bassist Karl Alvarez (ex Descendants and Massacre Guys), guitarist Stephen Egerton (ditto) and singer Dave Smalley (ex DYS and Dag Nasty). Recently we chatted on the phone with Bill and Karl about the things that matter most to them: music, girls and food. We reprint the interview here because it represents the unpretentious spirit of these do-it-yourself funsters and the army of similar bands who spend half their lives in broken down vans, courting the college radio crowd.

Cash Box: What's new, band-wise?
Bill: We're jumping in the van on June 30 for a two-month tour of the U.S. and Canada. A twelve-inch of "Just Perfect" and a song called "Wishing Well" is coming out on Cruz later this summer.
CB: Why are you on Cruz and not your old label, SST?
Bill: Greg [Ginn, president of Cruz as well as a principle in SST] and I have been friends for a long time and he asked me if I would do my next record for his new label.
CB: But the Descendants did all that stuff on SST?
Bill: Not initially. It was on New Alliance. But SST bought up New Alliance. It's all between friends anyway. I've known Greg and Mike Watt from New Alliance for ten years now. We're all from the same part of Los Angeles.
CB: Karl, you're from Salt Lake City originally. Is there a subculture of dissatisfied kids in Salt Lake?
Karl: You can bet. Wherever there are kids, you'll find rebellion. But I gotta say, it can get really dangerous for the kids. They can get into some unhealthy drug things just because it's a reaction against that really strict, Mormon upbringing. But what are you going to do? You can either go to church or you can rebel.
CB: Let me ask some obligatory Descendants questions. Has your old singer, Milo, gone back to college now?
Bill: Yeah, he's doing post-graduate work in law in San Diego. But it's not like the band broke up. We had this all pre-arranged three years ago, that Milo would go back to being a scientist and Dave would join the band and we'd change our name. Milo loves music and he loves science. It's like having two girlfriends and he had to choose one. Myself, I'm surprised that I've never chosen something else. I really thought I would do by now.
CB: Is music what you were born to do?
Bill: No, not really. All that idealistic stuff is cool, but we're just having fun.
CB: What are your favorite places to visit when you're on tour?
Bill: We have friends all across the country. We like Florida a lot, because there's an ocean, and we like everyplace that has Popeye's chicken. We all have fun in St. Louis, too. We like a lot of places. You find that people are pretty much the same all over, since we live in a big global village now. Everywhere you go, they've heard of this or that record, or they've seen this or that Roadrunner episode.
Karl: There's these people in Staten Island we always stay with, the Plisters, who are like a family to us. Mrs. Plasser always cooks for us.
CB: When a band ends up sleeping on somebody's floor after the show, it seems like a real part of the way to break down the barriers between them and the audience.
Karl: Our music already does that anyway. We try to have a totally rock star attitude, whether it's just one-second songs or songs about food or whatever. People might think that when we write songs about Joe van or Alfredo's restaurant, we're not being stupid, but those are the things that are relevant to us.
Bill: We're just a rock 'n roll band having fun. We're not Bad Company reminding you, but we are a rock 'n' roll band. We could get real political, and in a way it is political to get on a stage and just express yourself with some real energy, but we're not trying to spread a big message. It's easy say you're against nuclear weapons or against Reagan - who isn't? But freedom comes from your brain and not from being part of some movement. That's why we're in a rock 'n' roll band. Rock music satisfies.
CB: Just like Alfredo's.
CB: You're all about 24 years or so now. How have you dealt with getting older? A lot of your songs are about adolescent things.
Karl: I think it's a myth that people get old and change. I think you just repress stuff more.
CB: But your concerns change, at least at your point of view.
Bill: Well, you can only play punk rock so long before you move on to something else. As you get older, you do see things from different angles. You look at some of the things you did to other people when you were younger and you think, 'I must have been a total jerk to do that.' But in lots of ways, I'm still the same as I've always been. I still get tongue-tied over the right girl.
Bill: Oh man, girls...

Cash Box: July 9, 1989

Relativity Cuts Deals With Majors

LOS ANGELES - Relativity and Combat Records Label Director Glenn Fidel has announced the completion of two licensed label arrangements he has been negotiating. First, a deal has been struck with WEA-Canada that will entitle WEA to issue titles in Canada. Secondly, an agreement was reached with CBS/Sony for the territories of Japan and Hong Kong.

The first release under the WEA-Canada agreement is Joe Satriani's Surfing With The Alien. WEA President Stan Kulim comments, "Relativity/Combat is a burgeoning success story. They are making all the right moves and we are delighted to be involved as their Canadian affiliate."

John Kabria, International A & R Manager or CBS/Sony, says that..."...we're very much excited in exploring ways to introduce the music that has been successful elsewhere in Japan. With artists like Joe Satriani and Impellitteri, we will break the barriers for top quality music in Japan," Fidel continues. "What an ideal link up. The degree of energy and enthusiasm with which CBS pursued us is empathetic with our company's attitude and ambitions. This relationship enhances our perception within the industry as a 'mini major.'"

Relativity and Combat Records are one of today's great independent label success stories. Other records to be released under the agreements are Dancing Hoods, Heathen, Scruffy the Cat, Exodus, Stu Hamm, Allan Holdsworth and the London cast recording of Les Miserables.

HARRIS HONORED - Pianist Gene Harris is awarded the grand prix du disque (the French equivalent of a grammy) for his Concord Records release of The Harris Trio Plus One. Pictured (l to r): Ray Brown, bassist on the album; Gene Harris; Sal Harris, owner of The Blue Note club in New York City (where the album was recorded live), and Bennett Rubin, producer of the disc.
Reviews

**BIFF BANG POW! - Love is Forever - Relativity/Creation**

(86561-8235-1)

**FELT - The Pictorial Jackson Review - Relativity/Creation**

(86561-8234-1)

**THE JAZZ BUTCHER - Fishcothegus - Relativity/Creation**

(86561-8223-1)

Creation Records is arguably the most influential indie in England, the primary advocate of the jangle pop sound called "shambolic." The Felt movement has been represented on the charts by the Housemartins, The Woodentops and the Mighty Lemon Tree. Biff Bang Pow, however, is the do-it-yourself spirit of the shambling bands best exemplified by the acts on Creation Records. Creation was founded by Alan McGee, the former drummer for the Jesus and Mary Chain and now the singer/guitarist with Biff Bang Pow. McGee recently took a licensing and distribution deal with Relativity Records in the U.S., so last these gems will be available for domestic consumption.

**Felt is the pet project of a mysterious guitarist/songwriter who simply calls himself Lawrence. On the Felt record he's able to jump from lazy jazz to pointed pop to winsome folk without seeming sterile. Last year's Song of the River was an aural analog of the album title -- meandering jazz-loupe oppuses carried along by swirling Hammond organ passages, intercut with beautiful two-minute pop sunbursts. Here he's separated his pop and jazz impulses by placing them on different album sides. Side one is elegantly melancholy folk pop, with Lawrence's voice at its most insinuating. Side two lets keyboardist Martin Duffy stretch out on two long and lovely piano instrumentals that wouldn't be out of place on the soundtrack to some neglected French coming-of-age film from 1969. It would be self-indulgent if the tunes weren't so engaging.**

**The Curtis Peagler 4**

I'll Be Around - Pablo 2310-930

Gary Starr

The Curtis Peagler 4 plays with a style and grace that recalls the great Coltrane quartet of the early '60s. Other influences that come to mind include Charlie Parker, Sonny Stitt and Ornette Coleman. With that kind of background one expects, and is rewarded with, a thoroughly satisfying collection of lean and clean music in the tradition of the great jazz masters. This quartet consists of Peagler playing alto and tenor sax, Gildo Mahones on piano, Herbie Lewis on bass and the legendary Billy Higgins on drums - no lightweights here. Each of these fine musicians have paid considerable dues, working with the likes of Lester Young, Coleman Hawkins, Benny Carter, Lou Rawls and Esther Phillips. Fine pedigree, indeed. Best of the best here include the Latin-tinted "Sly Mongoose" and the standard "Surrey With the Fringe On Top." Top notch playing all the way around. Highly recommended.

**Das Damen - Triskaldekephobe - SST (190)**

Das Damen aims to melt your mind, nothing less. The album cover illustration of a bloodthirsty shiva with an armload of severed heads is an indication of the cruel beauty of what lies within. Although the band's neo-acid-rock guitar fury is assaultive in places, it can also gel into something pure and cleansing. Much of the material is a tumbling wall of late-psychedelic wah-wah guitar la Hendrix, but the layers of sound remain distinct, and at its best it has the liberating, anthemic sharpness of Husker Du. The vocals are mixed well and don't generally strain; their deliberately off-key delivery is reminiscent of the Meat Puppets. In two or three instances, Das Damen abandons the noise formula altogether and ascends toward pop sweetness. The jangle-chimy lyricism and quavering vocals of a song like "Candy Korn" or "Up For the Ride" make it hard to believe that this is the same band that blasted through "Spiderbirds" and "Five Five." But the atavistic voodoo hinting at in the lyrics suggest that there's something subversive going on in even the tenderest moments. Whatever it is, it's a wild ride, with plenty of scenic detours.

Joe Williams
THE INDEPENDENT WAY

Reviews

All-Star Benefit For the Homeless

THE MUSIC MACHINE, LOS ANGELES - This July 28 benefit for the Ocean Park Community Association, a Los Angeles-area center for the homeless, promised to be an all-star extravaganza, as some of LA's best club bands rallied at the Music Machine in West LA. But while Firehose was billed as the headliner and a rumor floated that X would make an appearance, this stellar acts were no-shows. So, too, was Jane's Addiction, whom the girl at the door promised would appear as a "special surprise guest."

But even without real starpower, the evening was a celebration of the diversity and energy of the local clubs. Nobody felt cheated with the arrival of the Ringling Sisters, six women who sing in various other popular bands (Concrete Blonde, Dupllex Squares, Screaming Sirens, Tex and the Horseheads). The Sisters deliver a stew of folk, rock, ballads and performance art, served on a platter of playful sexual come-
toon. Tonight their set was as ragged as their thrift-store duds, but it was a big hit with the kindred spirits in the audience. Especially good were Plainsman. Plamen's tribute to Elvis, day called "Mama;" their ironic ode to heroin addiction, 56 Reasons to Go Downtown" (complete with unflatter-
ring references to William Burroughs, Keith Richards, Edie Sedgwick and other junkies past and present); and the clown outfits of their back-up musicians.

Caterwaul, next on the bill, was especially startling, a bit in the man-
er of Throwing Muses, with impossi-
ibly soaring female vocals over atonal, dirky rock riffs. Their set, by popular consensus, was far too short.

Divine Weeks tried to introduce a maniac, mainstream roots-rock ele-
ment into the proceedings. Their singer did the fiery-eyed rock mad-
man thing about as well as possible, and his band provided plenty of oomph, but it seemed a bit self-
serious after the playful, folk degeneracy of the Ringling Sisters and the simple virtuosity of Cate-
terwaul.

Thelonious Monster ended the show with the kind of drunken, madcap theatrics that most had been hoping for. Their horn-heavy mix-
and-match punk sound was accom-
panied by all manner of stage antics and mike-hoarding by the guy's so
assembled members. Caschpoky never tasted so good. They wrapped up the show with a sweati noisy ren-
dition of a song called "Happy" and a bistoringly sloppy take on Black Flag's "Nervous Breakdown."

Schwartz Bros. Reports 1st Quarter Earnings And Fiscal Year Results

LOS ANGELES - Schwartz Brothers, Inc., one of the nation's leading distributors of video and audio home entertainment software, reported net income of $187,440 or $.12 per share on revenue of $21,031,645 for the first quarter ended April 30, 1988, compared to $475,070 or $.28 per share, which includes $154,814 or $.09 per share from a change in Accounting Prin-
ciples, on revenue of $19,929,793 for the same period a year ago. Last year's first quarter earnings and earnings per share have been ad-
justed for the change in Accounting Principle, and all per share figures reflect the 2-for-1 stock split which went into effect on June 4, 1987.

Schwartz Brothers, Inc. also reported net income of $52,645 or $.03 per share for the fiscal year end-
ed January 31, 1988, compared to $639,114 or $.43 per share in 1987. Revenues for the year ended January 31, 1988 amounted to $74,806,792 compared to $76,304,115 a year ago despite the loss of the company's two largest accounts which were responsible for al-
most $20 million in revenue in fiscal 1987. All per share figures were also adjusted to reflect the 2-for-1 stock split that went into effect on June 4, 1987.

Schwartz Brothers, Inc. distributed videotapes, records, compact discs, audio cassettes and acces-
sories in a marketing area from New England to the Carolinas and into the Midwest. Its common stock is traded over-the-counter.

Schwartz Bros. Stock Split

LOS ANGELES - Schwartz Brothers, Inc., a distributor of enter-
tainment software, reported that shareholders at their annual meeting held on June 23 overwhelmingly voted to reclassify the company's common stock into class A and class B common stock. More than 94% of the outstanding shares were repre-
sented in person or proxy at the meeting and more than 80% of such shares voted to establish the class B common as voting stock and to limit the voting rights of the class A common. The reclassification does not change the relative voting power of existing shareholders.

At the same time, the company declared a 4-for-3 split of the class A common stock effective for stockholders of record June 23, 1988 and payable July 5, 1988. Shareholders will receive cash in lieu of fractional shares.

The Schwartz family, which owned 55% of the common stock prior to today's vote, waived its right to the split shares of the class A stock, thus received 55% of the class B stock. As a result, there are 6 million shares of class A common stock authority, and approximately 1,386,000 share of class B common stock authority, of which the Schwartz family owns approximately 661,000 or 48% of the outstanding class A shares, and 2 million shares of class B common stock authority, and approximately 401,500 outstanding, on which the Schwartz family owns approximately 220,000 shares or 55% of the outstanding class B shares.

Please Records Formed - Alease Records has been formed by entrepre-
nuer Nathen Weaver. "Launching Alease is the culmination of an ambition I've had since childhood," says Weaver. "As a kid I always wanted to be a singer but I guess I was too shy... So I decided that I should go into the creative business and an record label." The first product from the Los Angeles-based label will be a 12 inch single, What We Were, and the album Cherry Occasion, both from the group Fourth Phaze. "It's a label that will open to all kinds of music. My first signing, Fourth Phaze is one of the top punk-rock groups in the Phoenix area," Pictured (l-r) are Weaver and the members of Fourth Phaze: Mark, Daph and Regal.

Cash Box July 9, 1988

THE FURLONGS - 2300 Ward - Alias Records

An utterly terrific band from San Francisco, the Furlongs combine garage-pop/folk song structure and male-female harmonies reminiscent of the Reivers with the propulsive energy of the best new jangle bands. The vocals sound a bit like Thin White Rope in a good mood, dryly ex-
pressive without being downbeat. This is a pop experience at heart, but leavened by mature lyrics, inventive arrangements and just a hint of twang. Irresistible. (Alias Records, 347 Brannan St., San Francisco, Ca 94107)

Joe Williams

TATER TOTZ - Alien Sleestacks From Brazil - Giant (GRI 6010-1) - Producer: Bill Barter

The McDonald brothers from Red Kross, Pat Fear from White Flag, Pat Ruthensmear of the Germs and honest-to-God Danny Bonaduce of the Partridge Family combine to trash the Beatles, the Stones and a whole album side of Yoko's "Don't Worry Kyoko." Just imagine - "Give Peace A Chance," "I've Just Seen A Face," "Tomorrow Never Knows," all prepared with that special Tater Totz touch. Actually, it's pretty straightforward, almost sweet in its reverence (except for the shrieking delirium of the Yoko song in five different versions), but the handful of warped originals tilt the whole project into camp teen-psychadelic insanity. (By the way, "Sleestacks" were the kid-killing monsters in the old Saturday morning children's series, Land of the Lost.)

Joe Williams
ON JAZZ


MILES IN SCHOOL — Miles Davis, the Man with the Horn who is now also the Man with a Wig, recently sponsored an essay contest (an essay contest) for students at Chicago's Wendell Phillips High School. The five winners of the contest all got to meet the man in Chicago, and he gave them albums and sketches and plenty of good cheer. The winners were Anthony Phillips, Curtis Cllparr, Darrana Beyah, Vickie Mctogether, and Reginald Cline. And their essays on the importance of music in their lives and how they feel about jazz said things like, "I love jazz music. It has an original sound that makes one feel happy. I especially feel happy and proud of jazz because my grandmother and grandfather both play the saxophone" (McGregor), and "Jazz is a music with a nature of its own. The music can be real loud or slow and soft. To me that means no matter who has a person's life, sometimes they are going to forget about it" (Clippard). "Music is everything: the gentle patter of the rain at night, the rustle of the leaves on the trees, the sound of footsteps on the sidewalk. Jazz is a very unique type of music...it helps me find the full out of life for me" (Phillips).

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

JAZZ FEATURE PICKS

VIRGINITY — Ornette Coleman and Prime Beauty — Portrait OR 4301 — Producer: Denardo Coleman
Ornette's first major label effort in years is a band: Gentle, witty,往往 harmolodics. Prime Time sounds ready for prime time. Jerry Garcia guests.

IF THIS BASS COULD ONLY TALK — Stanley Clarke — Portrait OR 4923 — Producer: Stanley Clarke

WILD PIANO — Bobby Enriquez — Portrait OR 44160 — Producer: Bob Thiele
Villag James gang mainstream piano from a virtuoso show-off.

AERODYNAMIC JAZZ fusion quartet from Japan. Vroom, zoom, zoom!

CLOSE-UP — David Sanborn — Reprise 257 — Producer: Marcus Miller
The funkiest r&b saxophonist on the block in the on-the-target, in-the-groove Marcus Miller project. Should sell like hotcakes.

SINE DIE — Steve Coleman and Five Elements — Pangaea 42150 — Producer: Steve Coleman
From gigging young altoist tosses some hip-hop into bebop and comes out with a tough, funky record that blurs the jazz-rock-funk boundaries in a bit.

NEW JAZZ SCENE — Portrait CIC 4429) — Producer: Randy Brecker, Eliane Elias
Plays her Bud Powell roots on this. Mainstream effort. Piano trio masters Eddie Gomez, Jack DeJohnette and Peter Erskine keep the groove locked.

BASS LOAD — Brian Bromberg — Intima 73325 — Producer: Brian Bromberg
Stylistically picks from a virtuosic electric bassist and band (with Ernie Watts).

LONGER — Tom Browne — Malaco Jazz 1500 — Producers: Danny Weiss and Brownie
Romantic, r&b fusion from a trumpeter with some chart success.

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A.H. Entertainers Intro's 'Outrider' LP At The First Jukebox 'Listening Party'
by Camille Compasio

CHICAGO—On Friday, June 24, at the Ringside Sports Club & The Other Side bars in suburban Elk Grove, Illinois, A.H. Entertainers, one of the trade’s most noted operating firms, brought to life a long standing promotional aspiration; the Seeburg Laser Music compact disc jukebox served as the launching pad for Jimmy Page’s new “Outrider” album on Gefen Records.

This first time event was the brainchild of Brad Hamma, who serves as route supervisor, music buyer and director of the promotions division at A.H., with the full cooperation of company president Don Hesch, who made all of the necessary advance contacts, and the entire A.H. staff. “This was actually a ‘dream come true’ for me,” said Brad. “I’ve had this idea in my head for such a long time but never actually felt we could get it off the ground until now. I think the timing was perfect,” he continued, “first, because of the tie-in with the 100th anniversary of the jukebox, and secondly, with the growing popularity of c.d.’s and the compact disc jukebox we can finally convey to the record labels the importance of the jukebox as a promotional tool.”

He made special mention of the support A.H. received from Gefen Records, WEA (particularly local rep Sue Bland) and the Seeburg organization, in making this “Listening Party” a success. The Friday evening crowds at these high traffic locations were most receptive and thoroughly enjoyed participating in the program as well as the raffle, which saw a number of albums given away as prizes.

Among special guests in attendance were Seeburg president Nick Hindman, executive vice president Frank Guler, World Wide Dist. executive vice president Doug Skor, A.H.'s Brad Hamma, and A.H.'s Don Hesch. Irrespective of the result, it was an event of true importance.

Our host, A.H. Entertainers prez Don Hesch (l-r) with his good friend Frank Gumma, president of American Vending Sales, who cut his golf day short just to attend this function!

Look at that gorgeous cake, adorned with a jukebox in all flavors, in the company of World Wide’s executive veepee Doug Skor, Seeburg’s Joe Pankus and A.H.’s Don Hesch.

A.H. prez Don Hesch (rear, l-r), Seeburg prez Nick Hindman, WEA sales and promo rep Sue Bland and A.H.'s Brad Hamma, at the Seeburg Laser Music c.d. box, where the “Listening Party” got started.

The CB photog snapped this one, with Brad Hamma, Nick Hindman, Bill Guler and Sue Bland just as we were getting ready for the cake cutting ceremony. Notice the special jukebox posters in the background.

What a team! Here are about 15 members of the A.H. staff, including Scott Gesicki, Chris Hesch, (WEA's Sue Bland), Jim Garrity, Maggie Kears, Carole Vortoski, Dave Wilkerson, Sue Steurer, Chris McSwain, Diane McSwain, (kneeling) Brad Hamma, Cory Hansen and Susan Pilotte. We even caught a couple of the photographers in this one!

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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: AMOA Expo ’88; Hyatt Regency Chicago; Chicago, II.; annual international exhibition.
Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower; Virginia Beach: state convention & trade show.
Philly Sets Vending Machine Tax

CHICAGO—Despite strong objections by NAMA members and other vending industry representatives, a $100 per-machine license fee was adopted by the City Council of Philadelphia on May 23. The tax, which goes into effect on July 1, applies to vending machines containing food, beverages, or other goods, according to Richard W. Funk, NAMA counsel and director of government affairs. He said that industry leaders have met and are planning to keep the ordinance from being enforced through court action. The tax would virtually eliminate the possibility of operating vending machines at a profit in Philadelphia since it amounts to a levy of from 28 to 189 per cent of our net profits as indicated by the annual NAMA Operating Ratio Report study,” Funk explained.

He noted that the $100 fee does not apply to newspaper and magazine vending machines although it had been included in the initial proposal. “Even though we testified strongly in opposition, the City Council passed the fee ordinance anyhow,” Funk stated.

SNK’s ‘Chopper I’

“Chopper I,” a single player, vertical conversion kit, is the latest release from SNK Corporation of America.

The helicopter combat theme has the player maneuvering a copter into an enemy territory where the objective is to destroy the enemies, both in the air and on the ground, with a complete weapons arsenal. The action is heated and challenging throughout.

Chopper I kits come complete with joystick, buttons and full graphic package; and have cocktail table convertibility.

Further information may be obtained through factory distributors by contacting SNK Corporation of America at 246 Sobrante Way, Sunnyvale, CA 94086.

Over 98,000 Attend Summer CES

CHICAGO – The 1988 Summer Consumer Electronics Show (CES), which took place June 4-7 in Chicago’s McCormick Place complex saw a total of 98,651 dealers, buyers, exhibitors and press representatives in attendance. The addition of two floors at McCormick North, the excellent arrangement of product categories, and wider aisles all helped attendees get a better view of the latest products for the upcoming fall and holiday selling season.

Jerry Kalov, president of Dynascan, indicated that all of his company’s major accounts were present and stressed that he was impressed more with the quality of the people who attended than with the numbers.

Don Shulman, president of Beeshu, Inc., commented, “We’ve established a number of business relationships with a lot of new overseas customers. CES has really positioned us in the video game industry.”

Represented at the show were buyers and sellers of audio, video, home information, telephone and game products.

A spokesman for Sharp Electronics described the show as “amazing traffic, one of the best shows we’ve ever had.”

A Panasonic Company spokesman characterized the Summer CES as a show that was always busy and provided lots of excitement. “We saw major buying especially in the video and home computers.”

A spokesman for Toshiba America said, “This show was excellent in more than one way; we not only saw all the dealers we needed to see, but we made a statement to all the attendees about our high-tech image.”

In addition, a spokesman for Murata Business Systems, Inc., a first time Summer CES exhibitor, stated “This was a wonderful show which provided us with hundreds of leads and some very important contacts.”

The Consumer Electronics Shows are held semi-annually in Las Vegas during the winter and in Chicago during the summer season. They are sponsored, produced and managed by the Consumer Electronics Group of the Electronics Industries Association, a Washington, D.C.-based nonprofit trade group which represents most major electronic manufacturers.
COIN MACHINES

FOR SALE - DUNK SHOT $695,
DRAGON SPIRIT $1095, LOCK ON $1195, XENOPHobe $995,
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DARK ADVENTURE $895, TIC TAC TRIVIA $495,
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BIG EVENT $795, DUNGEONS & DRAGONS $995,
MAD AMERICAN $1095, COLD CUB $895,
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ARENA $1295, PINBOT $1295,
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PLUS COIN ACCEPTORS $3.00 EACH.
CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 N. ARNOTT RD., METAIRE,
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SEEBURG Jukeboxed and Used Amusement Games for sale.
Old Style Electro-Mechanical Pinball Games available. Videos, Shuffle Alleys and your specific requests are our command. JUKE MUSIK and Games, Box 262, Hanover, PA 17331. Tel: (717) 632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX 76501. Tel: (817) 778-4211. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st St., P.O. Box 3644, Temple, TX 76501.

RECORDS


OLDIES RECORDS...45s, LPs, CDs...Free wholesale catalog for record stores. Giant 80-page catalog only $3.00. Fast service, great fills. MC/Visa. Gold Vault, P.O. Box 202, Oshtemo, MI, 49077. 616/349-9413.

NEW RELEASE to Patterson Twins "Jesus Is Coming." Special cassette offer for $8.95 plus shipping and handling of $2.06.
The New Album

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