ROYALTY
RICH AND FAMOUS
(4/21-25592)

Featuring
"Wanna Make It Up To You"
(7-27843)

PATTI AUSTIN
THE REAL ME
(4/21-25696)

GWEN GUTHRIE
LIFELINE
(4/21-25698)

BIG DADDY KANE
LONG LIVE THE KANE
(4/21-25731)

Featuring
"Ain't No Half-Steppin'"
(7/4-27634)
Troop

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

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

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

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

CONTENTS

Executives On The Move / 6
Single Releases / 16
Album Releases / 17

COLUMNS

Coast To Coast / 7
On Jazz / 31
Nashville Notables / 25
Indie Groove / 27

Top 50 Country Albums / 23
Top 100 Country Singles / 22
Top 30 12" Dance Singles / 21
Top 10 Rap Albums / 21
Top 15 Rap Singles / 21

CHARTS

Top 40 Jazz Albums / 31
Top 75 Black Albums / 21
Top 100 Black Singles / 18
Top 100 Singles / 4
Top 200 LP's / 8-9

DEPARTMENTS

News / 5, 6, 15
Features / 11-13
Black Contemporary / 18-21
The Independent Way / 27-30
Country / 22-26
Coin Machine / 32-33
Classifieds / 35
Chart Index / 34
Flashback / 14

TOP POP DEBUTS

SINGLES

97
ANOTHER PART OF ME
Michael Jackson – Epic

ALBUMS

76
LONG COLD WINTER
Cinderella – Mercury

#1
POP SINGLE
POUR SOME SUGAR ON ME
Def Leppard
Mercury/PolyGram

#1
B/C SINGLE
DON'T BE CRUEL
Bobby Brown
MCA

#1
COUNTRY SINGLE
DON'T WE ALL HAVE THE RIGHT
Ricky Van Shelton
Columbia

#1
JAZZ ALBUM
REFLECTIONS
George Howard
MCA

#1
RAP ALBUM
TOUGHER THAN LEATHER
Run DMC
Profile

#1
POP ALBUM
OH182
Van Halen
Warner Bros.

#1
B/C ALBUM
IN EFFECT MODE
Al B. Sure
Warner Bros.

#1
COUNTRY ALBUM
WILD EYED DREAM
Ricky Van Shelton
MCA

#1
12" SINGLE
SAYIN' SORRY DON'T MAKE IT RIGHT
Denise Lopez
Vendetta

WINNER'S CIRCLE

BOOM! THERE SHE WAS
Scratti Politti featuring Roger
Warner Bros.

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

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

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

- Performers will include Cher, INXS, Rod Stewart, Guns N' Roses, Andy Taylor and Jody Watley. Award presenters will include Terri Garr, Eyndi Lauper, Belinda Carlisle, David Coverdale and Tawnya Kitaen.

- Dick Clark is the co-Executive Producer of the show.

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

**BEST VIDEO**
George Harrison – "When We Was Fab"
INXS – "Need You Tonight/Mediate"
Bruce Springsteen – "Tunnel Of Love"
U2 – "Where The Streets Have No Name"
"I Still Haven't Found What I'm Looking For"

**BEST MALE ARTIST**
Terence Trent D'Arby – "Wishing Well"
George Harrison – "Got My Mind Set On You" (Chair Version)
Prince – "Little Red Corvette"
Bruce Springsteen – "Tunnel Of Love"
Steve Winwood – "Back In The High Life"

**BEST FEMALE ARTIST**
Cher – "I Found Somebody" (Concept/Performance Mix)
Lita Ford – "Kiss Me Deadly"
Janet Jackson – "The Pleasure Principle"
Suzanne Vega – "Luka"
Jody Watley – "Some Kind Of Lover"

**BEST CONCEPT VIDEO**
Pink Floyd – "Learning To Fly"
George Harrison – "When We Was Fab"
INXS – "Need You Tonight/Mediate"
U2 – "I Still Haven't Found What I'm Looking For"
U2 – "Where The Streets Have No Name"

**BEST STAGE PERFORMANCE**
Aerosmith – "Dude (Looks Like A Lady)"
Eurythmics – "I Need A Man"
INXS – "Need You Tonight/Mediate"
U2 – "I Still Haven't Found What I'm Looking For"
U2 – "Where The Streets Have No Name"

**BEST GROUP VIDEO**
Aerosmith – "Dude (Looks Like A Lady)"
Eurythmics – "I Need A Man"
INXS – "Need You Tonight/Mediate"
U2 – "I Still Haven't Found What I'm Looking For"
U2 – "Where The Streets Have No Name"

(Continued on page 6)

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

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

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

As Cheren envisions it, "24 Hours For Life" will not be a single massive event, but a collection of separate performances and broadcasts worldwide in one 24 hour period with nightclubs, concerts halls, and stadiums donating their doors receipts. Radio and TV spots would be used to raise public awareness of the AIDS crisis and help promote the event. Donations could be phoned in to an AT&T 900 telephone number.

Cheren hopes to raise over $100 million to be used for humanitarian AIDS relief organizations and medical research.

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

TICKERTAPE

NEW YORK – David Bowie is co-producing, starring-in and doing soundtrack work on a new Australian film, The Delinquents, based on a 1962 book by Criena Rohan described by Bowie as "one of the best teenagent books I've read." David Maldonado Management has created Bluedog Records which will "add the complementary rhythms of rock urban dance and pop, twist in a tinge of Latin and produce a daring new street sound." A Newark federal grand jury has returned a three count indictment charging Huntington, New York's Gerald J. Gottlieb with copyright infringement and trafficking in counterfeit phonograph labels; if convicted Gottlieb, who is accused of cassette bootlegging, faces a maximum sentence of 15 years in prison and a $750,000 fine...The RIAA's bloodbath were out in force in Florida, where the Jacksonville Sheriff's office conducted three flea market raids on June 18, netting counterfeit tapes galore..."Six Hours For Life," a benefit for the Leukemia Society of America, will air on local television stations over the weekend of August 6&7...New on the bookshelves: The Death of Rhythm and Blues by Nelson George ($18.95, Pantheon).
LOS ANGELES – The Music Industry for the City of Hope 1988 tribute for Joe Smith has hit its million dollar target—a feat that has gone unmatched in the 16-year history of the chapter.

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

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

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

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

Joe Smith's Million Dollar Dinner

MTV Awards (Continued from page 5)

Buster Poindexter - "Hot, Hot, Hot!
Swinging Out Sister - "Breakout"
Jody Watley - "Some Kind Of Lover"

BEST VIDEO FROM A FILM
Bangles - "Hazy Shade Of Winter" (from Less Than Zero)
Bryan Ferry - "Kiss & Tell" (from Bright Lights, Big City)
Peter Gabriel - "Biko" (from Cystic Fibrosis)
Los Lobos - "La Bamba" (from La Bamba)
Bob Seger - "Shakedown" (from Beverly Hills Cop I)

BEST SPECIAL EFFECTS
George Harrison - "When We Was Fab"
INXS - "Need You Tonight/Mediate"
INXS - "Devil Inside"
Loveboy - "Notorious"
Prince - "U Got The Look"
Bruce Springsteen - "Tunnel Of Love"

BEST CINEMATOGRAPHY IN A VIDEO
George Michael - "Fader Figure"
Pink Floyd - "Learning To Fly"
Robert Plant - "Heaven Knows"
Sting - "We'll Be Together"
Suzanne Vega - "Luka"

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

BEST CHOIROGRAPHY IN A VIDEO
Janet Jackson - "The Pleasure Principle"
Michael Jackson - "Bad" (Short Version)
Michael Jackson - "The Way You Make Me Feel"
Prince - "U Got The Look"
Sting - "We'll Be Together"

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

BEST DIRECTIOIN IN A VIDEO
INXS - "Need You Tonight/Mediate"
INXS - "Devil Inside"
Loveboy - "Notorious"
Prince - "U Got The Look"
Bruce Springsteen - "Tunnel Of Love"

EXECUTIVES ON THE MOVE

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

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

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

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

Seery Appointed - Thomas P. Seery has been appointed Vice President/Manager Information Systems, CBS Records Inc. Seery’s appointment was made by Seymour Gartenberg, Executive Vice President, CBS Records Inc.

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

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

Tavenner Appointed - John Taverner has been appointed to the newly created position of Associate Director, Video Marketing, CBS Music Video Enterprises. Taverner joined CBS Records in 1980.

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

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

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

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

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

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

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

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

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

Starita Chosen - Laura Starita has been appointed to the newly created position of Promotion Coordinator for K-TEL. Starita will be based at K-TEL’s head office in Minneapolis.
SCHOCKING SET - Last week, Capitol recording artists House Of Schock headlined the Sunset Strip's Roxxy Theatre and presented a show that should establish the band as a force to be reckoned with. Fronted by ex-Go-Go Gina Schock and New Orleans bassist/songwriter Vance DeGeneres, House Of Schock proved an able and talented troupe who combine infectious pop melodies with intelligent lyrics.

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

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

HALLELUJAH - Pictured during Enigma's recent listening party for Stryper's new In God We Trust LP are (from 1 to r): Oz Fox and Timothy Gaines of Stryper; Cynthia Mihka, BMI Associate Director Writer/Publisher Relations; Stryper's Ronny Sweet; Lisa Gladfield, Enigma's Press Relations; and Stryper's Michael Sweet.

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

Until next week... Tom De Savia Los Angeles

THE DEL RUBIO TRIPLETS - Milly, Elena and Edie.

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

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

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

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

COAST TO COAST

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

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

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

Sure To Be Great: Pere Ubu, Monday, Cat Club, 11:00. Their October concert at the Ritz was goodtime dubwise avant-funk: transcendentally great. Ambient Love, Rapp and the Whore of Cabaret. They make some of the smartest music NYC has to offer: Brazilian flavored boot-shaking noise-pop.

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

Saturday's big-star bill is at CBGB: Miracle Legion (10:30) (my favorite band in the world), The Royal Crescent Mob (their brand of funk-punk is fierce, and their Ohio Players covers fun), The Meat Puppets (they're the big stars, 12:30), and the best unsigned Boston psychold-garage-pop trio I know of, the Cavedogs (playing sometime before dawn, check 'em out you A&R scouts).

UP NORTH - Elektra rocker Raymond May (center) is shown at Toronto radio station Q 107 with Q 107's Steve Warden (1) and John Derringer (r). May dropped in to talk about his Unadulterated Addiction LP.

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

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

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

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

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

KAN U SHMOOZE? — Atlantic recording artist Y Kani Tori Reed was recently in New York promoting her self-titled debut LP. Pictured (from 1 to r) are: Linda Ferrando, Atlantic National Video Promotion Coordinator; Joe Iannello, Atlantic Associate Director of National Secondary Promotion; Judy Libow, Atlantic Vice President of Product Development/Promotion; Marc Nathan, Atlantic Director of National Singles Promotion; Y Kani Tori Reed; Andrea Gans, Atlantic Vice President of National Pop Promotion; David Fleischman, Atlantic Director of National Album Promotion; Jackie Teisman, Atlantic National Alternative Promotion Coordinator; and Diane Gilman, Atlantic Director of Media Relations.

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

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

YEAR OF THE STEWART — Al Stewart was in the Enigma Records office recently reading his label debut, entitled Last Days Of The Century. Pictured (from 1 to r) are: Jim Martone, Enigma’s Chief Financial Officer; William Hein, Enigma’s Chief Executive Officer; Stewart; Steve Chapman, Stewart’s Manager; Stewart collaborator Peter White; and Wesley Hein, President of Enigma.

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

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

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

SNAPS!

SNAPS!

SNAPS!
LOS ANGELES — Ranking Roger sits in an office at I.R.S. Records beneath a giant poster of himself from seven years earlier. "A bit frightening, isn't it?" he says, referring both to the photograph and the rumor of having to answer so many questions about his past. But Ranking Roger has quite a legacy to live up to. He and Dave Wakeling were the singers in the English Beat, the band that's pictured in the photograph and the most successful of the turn-of-the-decade ska performers who had all of Britain skanking to the multi-racial beat. Later he and Wakeling formed General Public, a similarly rounded musical experience that combined elements of reggae and soul with a pure pop sensé. But although his new I.R.S. solo album is called Radical Departure, Roger was smart enough to stick with what he does best—hyperkinetic, Caribbean-flavored dance rock with politically charged lyrics.

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

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

But if his album seems cleverly calculated to draw attention, he has something even more subversive in mind. "If I can get them to dance to one song, maybe later they will listen to the lyrics.

But Roger has lost none of the fiery political commitment that made the English Beat such an extraordinary combination of style and substance. On the new record he decodes the reemergence of fascism ("I Told You"), voter apathy ("Point of View"), unemployment ("Time to Mek a Dime") and the encroachments of technology ("Mono Gone To Stereo"). The lyrics are often angry, he admits, but "I've got a lot to say about the way the world is. I'm sure we all have, but a lot of groups tend to just sing love songs. They might get a hit or two, and then goodbye, that's the end of it. But I'm trying to make people aware. People are a bit like sheep and are led too easily. They hear something on the news and they say 'Oh, that's horrible,' but then as soon as it's finished, they forget about it. But these things are really happening. It's reality."

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

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

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

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

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

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

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

Too Hip... - A&M Records' head honcho Herb Alpert recently made a cameo appearance in Brenda Russell's new video for "Gravity" - the second single off her acclaimed Get Here LP. Pictured (from I to r) are: Leslie Libman, video director; Russell; and Alpert.
Michael Jay
By Julius Robinson

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

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

Jay's first exposure to the L.A. scene was tough. "I was working at Music Plus for a while. I was going around town trying to get an A&R guy to check out my demo. Not exactly a smooth move. To be honest, I was a little nervous. I had a demo tape and I was determined to get an A&R guy to listen to it. But when I went to a band rehearsal and it was a couple of days later, I didn't get a response."

Jay decided one day to try to start writing. He was abandoned by a few first songs for anybody, but I took them around to publishers, and got to know a lot of them. I started going to the Los Angeles Songwriter's Showcase, which I think is a wonderful service for up and coming writers. I made all of my connections through it. If it wasn't for them, I'd probably still be at Music Plus."

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

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

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

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

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

Jay does not consider himself a performing player, although he's competent on keyboards. He's a natural writer, usually humming melodies over chord progressions, and bringing in session players for the demo.

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

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

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

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


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

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

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

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

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

Flotsam And Jetsam
By Brad Buchbaum

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

Flotsam And Jetsam chose their name to mean "misfits or outcasts" of rock 'n' roll. But with the success of other speed-metal bands like Megadeth (who are featured in rock video cable network's 1986 film "The New Wave Of Southern California: Part II: The Metal Years") and Metallica (who are currently out as part of Van Halen's "Monster's Of Rock Tour"), and the success of their most recent album for Elektra/Metal Blade Records, No Place For Disgrace, Flotsam And Jetsam should have no problem fitting in with the big boys on the speed-metal block.

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

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Flotsam And Jetsam was started in Phoenix at the beginning of the Eighties by drummer Kelly Smith and bassist Jason Newsted. "We formed the band when we were in high school and we were all interested in music. We started out covering Iron Maiden, UFO and early Quiet Riot tunes and during this time we went through about 800 guitar players. We finally found Ed and then Gilbert. Once Gilbert joined the band we decided to go original."

In 1988, after the tragic death of the band's drummer Cliff Burton, Metallica asked then Flotsam And Jetsam bassist Jason Newsted to audition for their band. Newsted passed and is now a permanent member of Metallica. Newsted was eventually replaced by Troy Gregory.

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

Flotsam And Jetsam spent February of 1987 on a northeast U.S. tour with Megadeth, followed in March with a trip to Europe. The band was signed to Elektra in June of 1987 and spent the rest of the year writing and touring. When the band went into the studio to record No Place For Disgrace it was the first time they had a major label looking over their shoulders. "Elektra gave us their suggestions and we tried all of them. If we didn't like the suggestions we would just do it our way. They didn't force us into anything."

Also on hand were songwriting giants Barry Mann and Cynthia Weil, Gerry Goffin, Dean Pitchford and Stephen Bishop. Also seen was Barry White. Howard Hewitt arrived with companion Nia Peeples. Also seen were a variety of industry professionals including music publishers Alan Melina, Jay Landers and Ronnie Vance. The sing-in after dinner included a performance by Freda Payne of Band Of Gold which was received with rousing ovation by the gathered Mary Wilson and Howard Hewitt also sang a couple of numbers. A high point was Lois Blaisch singing "Greatest Love Of All" with Michael Masser at the piano. Funds raised from the event go to the National Academy of Songwriters, a non-profit organization aiding beginning to top-name professional songwriters, with a variety of activities including classes, seminars, events, facilitating industry changes and public policy efforts. Currently NAS is dealing with the issue of putting songwriter's songs on tape cassettes and CDs. For any information regarding songwriting NAS provides toll free numbers. In California, dial 1-800-334-1446. Outside California, 800-826-7287.

NAS Honors Holland-Dozier-Holland
By Julius Robinson

LOS ANGELES - In one of the most entertaining and intimate gatherings of songwriters and supporting industry professionals in recent memory, the National Academy of Songwriters held a fun-filled ceremony at the historic Los Angeles home of producer/songwriter Michael Masser. Honored were the famed songwriting team Brian Holland, Lamont Dozier and Eddie Holland. The evening was a schmooze opportunity of unparalleled proportions, but the real fun began after dinner. Holland-Dozier-Holland's Greatest Hits was sung by a variety of notable artists around the piano. More on that later.

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

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

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

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

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

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


Mathis Signs New Columbia Contract

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

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

The 23-year old star was signed by Columbia late in 1955. He made his record debut in 1956 with an LP titled “Johnny Mathis.” In less than two years, Mathis has sold more than a million albums. His hit single records include two million-sellers—“Chances Are” and “It’s Not For Me To Say.”

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

Top 10 Singles

1—PATRICIA
Perse Prado (RCA Victor)

2—SPLISH SPLASH
Bobby Darin (Atco)

3—YAKETY YAK
Coasters (Atco)

4—HARD HEADED WOMAN
Elvis Presley (RCA Victor)

5—POOR LITTLE FOOL
Ricky Nelson (Imperial)

6—WHEN
Kalin Twins (Doco)

7—REBEL ROUSER
Duane Eddy (Jamie)

8—PURPLE PEOPLE EATER
Shub Wooley (MDM)

9—LEFT RIGHT OUT OF YOUR HEART
Patti Page (Mercury)

10—ONE SUMMER NIGHT
Dandies (Mercury)

Johnny Cash Signs With Columbia

NEW YORK—Johnny Cash, one of the top country artists, will record for Columbia Records, effective August 1st. The former Sun Records performer has had a long string of hits to his credit, including the current country number one seller, “Guess Things Happen That Way.” In the recent Cash Box Country Disk Jockey Poll, the singer walked away with top honors in two departments. He was named as the “most programmed male vocalist” and his “Ballad Of A Teenage Queen” was voted the “most programmed record.” His initial move into the dual-mart, country-pop area was with “I Walk The Line.” Other big chart-riders included “Home Of The Blues,” “Next In Line,” “There You Go” and “Train Of Love.”
T"ONES FROM JOAN'S BONES - "People listen to my records because they think I've suffered," says Joan Armatrading. "They think I understand all the complicated emotions involved in relationships. I'm an agony aunt. Actually, I haven't suffered at all. My songs are rarely autobiographical. It's just that I've been a loner, one of life's observers. Even as a child I'd never join in a playground, I'd always be on the outside looking at 'the games. I've seen rows in airports and restaurants and turned them into songs."

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

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

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

She acknowledges that her audiences are largely female, but claims men write to her saying how they use her lyrics in love letters to their girlfriends. I'm very flattered; it means my songs are realistic, even though I didn't have to live them. What a neurotic mess I'd be if I had gone through all the tortures I sing about.

"I don't think men understand my lyrics in the same way as women. They couldn't possibly. They do not have the emotional capacity; after all, men and women are built differently. Women do not have the physical strength and men do not have the emotional strength."

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

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

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

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

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

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**England's Top 10**

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

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

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**Italy's Top 10**

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

**TOP 10 ALBUMS**
1. Delta/Morandi - Lucio Dalla & Gianni Morandi - BMG Ariola/RCA
2. Lovesexy - Prince - Paisley Park/WEA
3. Stronger Than Pride - Sade - Epic/CBS
4. Jovanotti For President - Jovanotti - Ibiza/CBS
5. Various Exacts '89 - Various Artists - WEA
6. Stay On These Roads - a-ha - WEA
7. Nothing Like The Sun - Sting - PolyGram/A&M
8. Fearless - Eighth Wonder - CBS
9. Fisgionomica - Franco Battilato - EMI
10. Push - Bros - CBS

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**Prince Holds Court In Europe**

BUDAPEST - Prince's Lovesexy Tour has begun its long, slow march around the world, toting a giant trilevel revolving stage and a road crew of 90, who'll schlep around some 100 tons of stuff - lights, costumes, all kinds of stuff. It'll take them 15 hours to set it all up for each show. It's a lot of stuff. The tour, which opened in Paris on July 8, continues there until the 12th before showing on to Milan (July 15-17, 19-20), London (Wembley, July 25&26, 28&29, August 1&3), Berlin (August 7&8), Stockholm (August 10&11), Hamburg (August 14), and Rotterdam (August 17-19). The tour - with a band made up of Sheila E, Dr. Fink, Boni Boyer, Miko Weaver, Levi Secker Jr., Eric Leeds, Atlanta Bliss, and Cat - will make it stateside in September.
SINGLE RELEASES

OUT OF THE BOX

BELINDA CARLISLE
I Feel--t.i J LISA
the defined Producer Music-BMI Bros.

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

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

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

Peter Cetera

A wonderfully measured exotic-feeling track, featuring some nice vocal sampling and cool-as-ice backgrounds for a subtle and engaging lead by Boz. STRYPER – Always There For You (4:11) – Enigma (B-79019) – Stryper Music/BMI – Stryper – Producer: M. Lloyd-Stryper

Nothing overly Christen here, just a solid rock with a great melody.


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


LISA LISA & CULT JAM
(With Full Force)

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

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


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


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


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


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


FEATURE PICKS

A medium dance track, it’s a fine piece from a well-produced album.

BANANARAMA – Really Saying Somethin’ (4:07) – Virgin (8640-7-VAN) – Virgin

A fine, poppy record, with just a bit of James Brown funk. A hooky dance track.

THE INDIGENOUS MUSICAL TRAGEDY – Voices of The Earth (4:10) – Ocean (8640-7-OCE) – Epic

A perceptive, new classical piece by a young composer.
**ALBUM RELEASES**

**OUT OF THE BOX**

**BRIAN WILSON**  
Brian Wilson - Sire/WB (25669-1) - Producers: E.S. Smith-J., Jivovin  
- This is perhaps the most astounding record of the year, not solely for its musical virtues, which are plentiful, but for the fact that a man who has done so little in the last twenty years can produce a record that rivals his best work with the Beach Boys. Wilson's triumph is both musical and personal. Musically, he returns to the textured, harmonic sweetness of *Pet Sounds*, with the trademark surf harmonies and sleigh-bell percussion.

**STEVE FORBERT**  
*Streets Of This Town* - Geffen (24194) - Producers: G. Tallent  
This extraordinary singer/songwriter returns with a rock-solid collection that ranges from lingering folk (the lovely "Your Heart") to troubadour toe-tappers (the title track) to sassy roots-rock ("As We Live and Breathe,") "Waltz a Little Longer"), all of it enlivened by his uniquely human voice and lyrical insight. Alternately reminiscent of Dylan, Dylan and John Mellencamp, Forbert at his best is equal to any of them.

**RANDY TRAVIS** - Old 8 x 10 - Warner Bros. (25738-1) - Producer: K. Lehning  
Country music's most popular "immortalist" offers an album of gentle pleasures, highlighted by his immutably smooth vocals and solid backwoods instrumentation. The country-blues "Honky Tonk Moon" is tremendous.

**PERE UBU** - The Tenement Year - Enigma (D1-73343) - Producers: P. Hamann-Pere Ubu  
Cleveland, Ohio's avant-garde noisemakers return with their first new recording in six years, a playfully fractured collection of honky and squeals and abrupt tempo changes. Heap big fun, with a huge talent behind it.

**FATAL FLOWERS** - *Johnny D. Is Back!* - Atlantic (81872-1) - Producer: M. Ronson  
*The rise and fall of an aging rocker is the loose framework for the new album by this Dutch guitar quartet. Producer Mick Ronson gives it the glam feel of Bowie or T. Rex, with some metallic sheen and a modern edge.*

**REASONS UNKNOWN** - *4 Reasons Unknown* - Epic (BFE 40667) - Producer: D. Bendeth  
*4 Reasons Unknown combine dramatic synth textures with soft-metal dynamics, the epic vocal sweep of U2 and just a hint of Prince-style guitar funk to produce an eminently commercial sound.*

**THE FOUNTAINHEAD** - *Voice of Reason* - China/PolyGram (835 719-1) - Producer: P. Hardiman  
*This British duo layers lyrical guitar figures over skiffly dance rhythms and insistent synths. The result is a seductive, modern sound that straddles the AOR and CHR sensibilities.*

**GARY WRIGHT** - *Who I Am* - Cypress/A&M (YL 0111) - Producers: W. Davis-G. Wright  
The old dream-woven returns with a finely crafted synth-artdance-rock record that sounds, at times, as witty as Foreigner. The title track incorporates South Indian violin and percussion in a unique way.

**ASLAN** - Feel No Shame - Capitol (C1-48989) - Producer: M. Glossop  
Dublin's Aslan foregoes synthesizers for a soaring, energetic guitar-rock sound with abundant hooks, athletic vocals and surprising moments of sweetness and texture. A welcome surprise.

**THE ESCAPE CLUB** - Wild Wild West - Atlantic (81871-1) - Producer: C. Kilmerby  
This British quartet is an interesting amalgam of guitar-rock influences that seem to include the Rolling Stones, Led Zeppelin and Elvis Costello (honest), delivered in a fun-funky dance style that could score big with INXS fans.

**SCHOOLY D** - Smoke Some Kill - Jive/RCA (1101-1) - Producers: Schoolly D  
The meanest and streetest of the big-league rappers, Philadelphia's Schooly D goes straight for the throat here, and it works all too well. Shamelessly great: "No More Rock 'N' Roll," a virtual declaration of war.

**IN TUA NUA** - *The Long Acre* - Virgin (90948-1) - Producer: D. Dixon  
Ireland's In Tua Nua have a sound that molds traditional Irish textures with sweet pop harmonies and the big expressive vocals of Leslie Dowdall. Producer Don Dixon nicely balances the Gaelic and mainstream-choke elements.

**PATTI AUSTIN** - *The Real Me* - Qwest/WB (25696-1) - Producer: D. Pack  
Songstress Patti Austin covers swing material and torch songs by Cole Porter, Duke Ellington, George Gershwin and others on this delightfully elegant throwback to the golden age of song. Bravo.

**ROBBEN FORD** - Talk To Your Daughter - Warner Bros. (25647-1) - Producers: S. Ferguson-R. Ford  
The guitar virtuoso offers a platter of rock and blues that goes from medium cool to red hot. Besides his effortlessly swingin' guitar playing, Ford also handles the vocals, in a nice tenor.

**NEW AND DEVELOPING**

**THE PRIMITIVES**  
Lovely - RCA (8443-1-R) - Producers: P. Sampson-C. Leon-M. Wally  
The new-wave female vocal sound that was popularized by Blondie is back with a vengeance on this superb new album, already a sensation in Britain. The harmonies and hooks are seamless, the beat irresistible, and the production seasoned with psychedelic/post-punk flourishes like sitar and feedback to the Jesus and Mary Chain. The single, "Crash," is bubblegum the way we dream about it.

**FEATURE PICKS**

**GIVEN GUTHRIE** - *LifeLine* - Warner Bros. (25698-1) - Producer: G. Guthrie  
*James "D-TRAIN" WILLIAMS - In Your Eyes* - Columbia (BCF 40914) - Producers: H. Eaves-J. Williams  
*Death Angel - Frolic Through the Park* - Enigma (D1-73332) - Producers: D. Vain-R. Cavestany-A. Galeon  
WINGER - Winger - Winger - Atlantic (81867-1) - Producer: B. Hill  

**RECORDS TO WATCH**

Cash Box July 23, 1988
Rap Demographics: Not As Young As You Think

By Glen Ford

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

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

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

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

Imagine, if you will, that such a ridiculous assumption had been made about the youth who were turned on by early '60s R&B; that somehow, with the passing of time, followers of its kind — our 'biggest' hurdle — would revert to Johnny Mathis and Nat King Cole. Preposterous! Human beings retain the musical tastes and styles that they develop in their formative, teenage years. Once a Smokey fan, always a Smokey fan. The same goes for Duke Ellington, Sam Cooke and Kool Moe Dee.

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

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

The demographic argument against rap is simply the latest refutation of those who once claimed that hip-hop was merely a fad. That bubble having burst, those who "dissed" rap switched to claiming that it was "hip". Now, with hip-hop sweeping the South (almost all of the affiliates of "Rap It Up" are in the Southeast), and having some of the most dynamic production companies located below the Mason-Dixon Line, the anti-rappers resort to the common refrain, "Rap listeners are too young. They don't have money to spend." This, too, shall pass because myths cannot stand up against real market forces, and rap is moving ever deeper into the economic fiber of the Black/Urban community, with each passing day.

It is a permanent fixture of our culture, for the obvious reason that its fans grow older, marry, buy houses, have children, get jobs and, in general, do the same things every proceeding generation has done — including retain their early tastes in music, which many of us who don't understand this simple fact will find that their days in this business are numbered.

Glen Ford is co-host and co-executive producer of the syndicated radio program, Rap It Up.
Redmond Named Vp At Future Records

CHICAGO—Industry veteran Gus Redmond, who started his musical career as a singer, later moving into marketing and promotions working with Tyrone Davis has come full circle. He was recently appointed to the position of vice president of marketing/promotion for Chicago based Future Records. Redmond was apart of the promotional efforts that led to several number one records for Davis during his successful stint with Dakar Records. Prior to joining Future Records, he had spent several years operating his own independent marketing and promotion firm. In addition to working with Davis, Gus also was reunited with his long time friend and business associate Leo Graham, vice president of Future Records and Perceal Searcy, president of the label and a very successful Chicago businessman. Redmond spoke very excitedly about the potential of the company and the current project on Davis. I guess you could say the gang at Future Records are “Flashing Back” which happens to be the title of Tyrone’s chart climbing debut LP featuring the hot new single “It’s A Miracle.”

Crush Music Signs Lenny Williams

The newly formed Crush Music distributed by K-Tel announced the recent signing of Lenny Williams to label. Williams formerly was lead singer of the legendary group Tower of Power and most recently was the featured vocalist on Kenny G’s hit recording of “Don’t Make Me Wait for Love.” Williams’ debut release or Crush Music, “Givin’ Up On Love” is scheduled for shipment later this month. Pictured during the formal signing were label principals (L-R) Al Bergamo, senior vice president and general manager, K-Tel Records; Lenny Williams; Joel Newman, president, Crush Music; Sandy Newman, Williams’ manager Elston Ridgley, director of A&R, Crush Music and Robert Lieberman, chairman and general counsel, Crush Music.

Siedah Garrett

LOS ANGELES—Siedah Garrett’s musical credentials read like a fairy tale: she beat out 800 other singers at an audition and became a member of Deco, a vocal group that was put together by Quincy Jones for his Qwest Records label; she sang a love duet with Michael Jackson, “I Just Can’t Stop Loving You,” which was the first single from his Bad LP; she co-wrote and sang backup on another Jackson hit, “Man In The Mirror”; and, most recently, Garrett has released her first solo album, Kiss Of Life, on Qwest. Garrett knew at an early age that she wanted to be a star. At age 13 she changed her name to reflect her ambitions. “The name Siedah was given to me to mean shining and starlike. I like that name much better than my original, Debra Christine, which means bee as in bumble.”

Garrett’s first break came when she was chosen to be a member of Deco. A song she wrote and sang with them, “Do You Want It Right Now,” went to No. 3 on the national dance charts. After Deco disbanded, Garrett spent the next two years writing songs and doing backup vocal work. Her big break came when Jones played a demo for Michael Jackson of a song Garrett co-wrote with Glen Ballard, “Man In The Mirror.” Jackson went on to record the song and he was so impressed with Garrett’s voice that he asked her to duet with him on “I Just Can’t Stop Loving You.”

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

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

With the success of her associations with Quincy Jones and Michael Jackson and and with the tremendously favorable reaction her debut solo album is receiving, Siedah Garrett is living proof that happy endings aren’t just the stuff of fairy tales.
### CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'M REAL</td>
<td>Biz Markie</td>
</tr>
<tr>
<td>2</td>
<td>MOVE SOMETHING</td>
<td>Tony! (MCA 42004)</td>
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<td>3</td>
<td>THE REAL CHUCK EECOOO</td>
<td>Jamaican Under (MCA 40164)</td>
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<td>4</td>
<td>TROOP</td>
<td>Atlantic 181651</td>
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<td>5</td>
<td>I'M PLAYMAKIN'</td>
<td>T.I. (Capitol 12-44303)</td>
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<td>6</td>
<td>CONSCIOUS PARTY</td>
<td>Ziggy Moten &amp; The Melody Makers</td>
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<td>7</td>
<td>MADE YOU WANT</td>
<td>amma (MCA 40283)</td>
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<tr>
<td>8</td>
<td>TRANSFORMATION</td>
<td>Atlantic 90391</td>
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<tr>
<td>9</td>
<td>CLOSE UP</td>
<td>Warner Bros 9 27618</td>
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<td>10</td>
<td>PERSONAL ATTENTION</td>
<td>Stevie B. (Motown 5241 ML)</td>
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<td>11</td>
<td>FOREVER YOURS</td>
<td>Tandy Tanya (Epic 40989)</td>
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<td>12</td>
<td>EVERY SHADE OF LOVE</td>
<td>Jmae Johnson (MCA 6188)</td>
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<td>13</td>
<td>BORN TO MACK</td>
<td>Top Shop</td>
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<td>14</td>
<td>A WOMAN'S POINT OF VIEW</td>
<td>Shalamar (Atlantic 66790)</td>
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<td>FOREVER AND EVER</td>
<td>Hotline (MCA 30791)</td>
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<td>16</td>
<td>YOU'VE A PART OF ME</td>
<td>Jean Conlee</td>
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<td>17</td>
<td>LOVE CONFESSIONS</td>
<td>Paradise (MCA 41465)</td>
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<td>LOVE IS SUCH A FUNNY GAME</td>
<td>Birchره (Warner Bros 1 276566)</td>
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<td>THE RIGHT STUFF</td>
<td>Deele (Warner Bros 438-366-1)</td>
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<td>20</td>
<td>SUPERSONIC</td>
<td>J.J. Fad</td>
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<td>21</td>
<td>PARENTS JUST DON'T UNDERSTAND</td>
<td>D. J. Jezy &amp; The U.S. Prince</td>
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<td>22</td>
<td>THEME FROM S-EXPRESS</td>
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<td>23</td>
<td>ROSES ARE RED</td>
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<td>24</td>
<td>KNOCKED OUT</td>
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<td>25</td>
<td>RIGHT BACK TO YOU</td>
<td>Epic 10072</td>
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<td>26</td>
<td>LOOKIN' OVER THE SIDE OF THE ROAD</td>
<td>Jazzy Jeff</td>
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<td>WHAT'S YOUR MIND INFORMATION SOCIETY</td>
<td>(Stammy Boy 9-111)</td>
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<td>28</td>
<td>SAY IT'S GONNA RAIN</td>
<td>New Edition (WCT 5678)</td>
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<td>29</td>
<td>IT ISN'T LOVE</td>
<td>New Edition (WCT 5678)</td>
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<td>30</td>
<td>THE HOT 'N' SWEET MIX</td>
<td>Atlantic (Columbia 40070)</td>
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<td>31</td>
<td>ALL NIGHT SUMMER</td>
<td>Tommy Boy (Warner Bros 9-20912)</td>
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<td>NOTHING'S GONNA RAIN</td>
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<td>WHO'S YOUR MIND INFORMATION SOCIETY</td>
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<td>TAKE THE DAY OFF</td>
<td>Hollywood (Atlantic 9037)</td>
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<td>35</td>
<td>CHEAT YOURSELF</td>
<td>Shalamar (Warner Bros 9-27618)</td>
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<td>36</td>
<td>BETWEEN YOU AND I</td>
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<td>37</td>
<td>WE ALL LOVE</td>
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<td>38</td>
<td>LET IT ALL OUT</td>
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<td>I'M READY</td>
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<td>I'M GONNA MAKE YOU MINE</td>
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<td>43</td>
<td>LUCINDA LOUZI</td>
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<td>44</td>
<td>NOW YOU'RE A PART OF ME</td>
<td>Atlantic 90391</td>
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<td>48</td>
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### CASH BOX TOP 12" DANCE SINGLES

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<td>OFF YOUR OWN GIRL</td>
<td>(Virgin 0-96648)</td>
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<td>16</td>
<td>ROLL WITH IT</td>
<td>(Virgin 0-96668)</td>
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<td>JAMES BROWN</td>
<td>(Atlantic 429 97800)</td>
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<td>18</td>
<td>TROUBLE</td>
<td>N.A. Peeple (PolyGram 870 184-1)</td>
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<td>19</td>
<td>MERCEDES BOY</td>
<td>(Warner Bros 441168)</td>
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<td>20</td>
<td>YOU GOTS' TO CHILL</td>
<td>(Jive/RCA 80818)</td>
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<td>EXTRAORDINARY LOVE</td>
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<td>PRETTY BOYS AND</td>
<td>(Jive/RCA 80692)</td>
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<td>WHEN WE KISS</td>
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<td>LOOSEY'S RAP</td>
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<td>25</td>
<td>LITTLE WALTER</td>
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<td>ALPHABET ST.</td>
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<td>BEAT DIS</td>
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<td>CASH BOX TOP BLACK CONTEMPORARY ALBUMS</td>
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**Cash Box** July 23, 1988
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<td>The K'Nanes</td>
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<td>52</td>
<td>I'M YOUR PUPPET</td>
<td>(At home AB 10002)</td>
<td>Mickey Gilley</td>
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<td>53</td>
<td>I'M STILL MISSING YOU</td>
<td>(Curb CRB 10508)</td>
<td>Ronnie McDowell</td>
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<td>ASHES IN THE WIND</td>
<td>(Curb CRB 10610)</td>
<td>Moe Bandy</td>
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<td>55</td>
<td>WE NEVER TOUCH AT ALL</td>
<td>(Epic 34-07964)</td>
<td>Merle Haggard</td>
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<td>STRONG ENOUGH TO BEND</td>
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<td>Tanya Tucker</td>
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<td>IF IT AIN'T BROKE DON'T FIX</td>
<td>(MCA 53366)</td>
<td>John Anderson</td>
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<td>58</td>
<td>NOBODY KNOWS</td>
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<td>John Wesley Rhyders</td>
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<td>I WANNA KNOW HER AGAIN</td>
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<td>Jo El Sonnier</td>
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<td>I TOLD YOU SO</td>
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<td>A BOTTLE OF WINE AND PATSY CLINE</td>
<td>(Evergreen F 1070)</td>
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<td>CALIFORNIA SUNNY BEACH</td>
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<td>ANYONE CAN BE SOMEBODY'S FOOL</td>
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<td>THE NEW NEVER WORE OFF MY SWEET BABY</td>
<td>(Capitol B 44179)</td>
<td>Dean Dillon</td>
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<tr>
<td>71</td>
<td>WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN</td>
<td>(Warner Bros. 7-27696)</td>
<td>Randy Van Warner</td>
<td></td>
<td></td>
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<td>72</td>
<td>SORRY GIRLS</td>
<td>(Epic 34-07928)</td>
<td>The Goldens</td>
<td>76</td>
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<td>73</td>
<td>WISFUL THINKING</td>
<td></td>
<td>Grizz Sawbuck</td>
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<td>74</td>
<td>CRY BABY</td>
<td>(Evergreen EV 1015)</td>
<td>Joe Slampey</td>
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<td>75</td>
<td>HOCUS FOCUS</td>
<td>(AVM 5-17)</td>
<td>Roger Marshall</td>
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<td>76</td>
<td>SHE'S IN LOVE</td>
<td>(Nu-kounty HM 2030)</td>
<td>Da-Kota</td>
<td>82</td>
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<td>77</td>
<td>SHE DOESN'T LIKE THE RAIN</td>
<td>(Cypress CYP 5521)</td>
<td>Wynnd</td>
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<td>78</td>
<td>DADDY'S BIGGEST DREAM</td>
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<td>Ray Pack</td>
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<td>Billy D. Hunter</td>
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<td>MY HEART'S WAY BEHIND</td>
<td>(Columbia COM 1845)</td>
<td>Doug Peters</td>
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<td>SHE LOOKS LIKE A HEARTACHE</td>
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<td>Don Malena</td>
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<td>(BGM 5098)</td>
<td>Easy Money</td>
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<td>(Talax TTN 60)</td>
<td>Billy Walker</td>
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<td>84</td>
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<td>(RCA 6900-7)</td>
<td>Foster and Lloyd</td>
<td>47</td>
<td>15</td>
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<td>IF YOUR MEMORY SERVED ME RIGHT</td>
<td>(Cedar 1007)</td>
<td>Chris Gallin</td>
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<td>86</td>
<td>FOOTSTEPS</td>
<td>(Soundwaves SW 4807)</td>
<td>Renee Parks</td>
<td>89</td>
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<td>87</td>
<td>GON' TO WORK</td>
<td>(M&amp;M 7-2106)</td>
<td>Judy Rodman</td>
<td>50</td>
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<td>88</td>
<td>WITHOUT LOVE (THERE IS NOTHING)</td>
<td>(Klasse K110)</td>
<td>Tim McGill</td>
<td>54</td>
<td>8</td>
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<tr>
<td>89</td>
<td>SATURDAY NIGHT</td>
<td>(CBI 03158)</td>
<td>Odessa</td>
<td></td>
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<td>90</td>
<td>PARADISE</td>
<td>(Playback P1307)</td>
<td>Bonnie Guitar</td>
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<td>91</td>
<td>NOW YOU SEE EM, NOW YOU DON'T</td>
<td>(M&amp;M 7-2107)</td>
<td>Marty Haggard</td>
<td>59</td>
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<td>92</td>
<td>SHE DOESN'T CRY ANYMORE</td>
<td>(Columbia 38-07779)</td>
<td>Shena Donohah</td>
<td>63</td>
<td>13</td>
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<td>HOLLYWOOD HEROES</td>
<td>(Discovery Audio Disc disc 4587)</td>
<td>Hunter Calin</td>
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<td>94</td>
<td>IN THE MIDDLE OF THE NIGHT</td>
<td>(Davie 8-71018)</td>
<td>Candy Lynny</td>
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<td>WITHOUT A TRACE</td>
<td>(Capitol B 44176)</td>
<td>Marie Osmond</td>
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<td>THE OLD MAN NO ONE LOVES</td>
<td>(Epic 34-07913)</td>
<td>George Jones</td>
<td>74</td>
<td>7</td>
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<td>97</td>
<td>TEN YEARS AGO TODAY</td>
<td>(Lair Soc J55-0001)</td>
<td>Joe Grizzard</td>
<td>DEBUT</td>
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<td>98</td>
<td>TOOK IT LIKE A MAN, CRIED LIKE A BABY</td>
<td>(Gevong EV 1074)</td>
<td>Kevin Peace</td>
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<td>99</td>
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<td>Burbank Station</td>
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<td>100</td>
<td>LOST IN AUSTIN</td>
<td>(Awesome ASM 119)</td>
<td>Kenny Blair</td>
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Nashville News

Ricky Van Shelton experienced a Wild-Eyed Dream come true when he became the 64th member of the Grand Ole Opry, long regarded as the pinnacle of country success. The event was a perfect ending for a week full of memories for Shelton at the 1988 Fan Fair celebration. On Monday, he received the Star of Tomorrow award from Music City News readers, then on Tuesday received a standing ovation after his performance on the CBS Records show. In addition, Shelton’s gold debut album, Wild-Eyed Dream was this year’s #1 seller at the annual event. Shelton is pictured here performing his first hit “Don’t We All Have The Right” after being welcomed to the Opry family by Opry veterans Jack Greene and Roy Acuff. Photo credit: Tom Campbell.

COUNTRY

RCA artist Jo-El Sonnier and actor Judge Reinhold were on location in Nashville recently to shoot “Tear-Stained Letter,” Sonnier’s first music video. Reinhold, (Beverly Hills Cop I & II, Fast Times at Ridgemont High, Ruthless People), is a long-time friend and supporter of Sonnier’s from his days in Los Angeles when he performed as part of Friends along with Albert Lee and Garth Hudson. S.A. Baron directed and created the concept for “Tear-Stained Letter” in association with Grodin Productions, a New York based production company. The video was shot entirely on location in Nashville. Following the two-day shoot, RCA Records and Bill Carter, Sonnier’s manager, hosted a ‘wrap’ party for the cast and crew along with some of Nashville’s music industry.

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

When MTM’s Becky Hobbs recently opened shows for George Jones in Meridian, MS and Branson, MO, she took the opportunity to catch the legend backstage to discuss her debut MTM single, “Jones On The Jukebox,” for which he served as inspiration. “He told me, I love that “Jones” thing, and we’ve been playing it a lot on my bus,” said the Becketar. “I said, ‘Well, thank you for giving me something to sing about’.” Her follow-up single, “They Always Look Better When They’re Leavin’,” is getting hot response out of the box, as is her debut MTM LP All Keyed Up, which is already on the album charts.

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

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

CASH BOX COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>JULY 23, 1988</th>
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<tbody>
<tr>
<td>1</td>
<td>WILD EYED DREAM</td>
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<tr>
<td>2</td>
<td>REBA MCENTIRE (MCA #2134)</td>
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<tr>
<td>3</td>
<td>ALWAYS AND FOREVER</td>
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<tr>
<td>4</td>
<td>IF YOU AIN'T LOVIN' (RECKLESS)</td>
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<tr>
<td>5</td>
<td>SHADOWLAND</td>
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<td>6</td>
<td>ONE TIME, ONE NIGHT</td>
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<td>7</td>
<td>THE ROYAL TREATMENT</td>
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<td>8</td>
<td>STAND UP AND REASON</td>
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<td>9</td>
<td>WILD STREAK</td>
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<td>10</td>
<td>RIVER OF TIME</td>
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<td>11</td>
<td>KING'S RECORD SHOP</td>
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<td>UNHAPPY THE SOUL (RECKLESS)</td>
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<td>13</td>
<td>CHISELED IN STONE</td>
</tr>
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<td>14</td>
<td>DIAMONDS AND DIRT</td>
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<td>15</td>
<td>BILL LAKE (RECKLESS)</td>
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<td>16</td>
<td>I SHOULD BE WITH YOU</td>
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<td>17</td>
<td>HIGHWAY 101</td>
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<td>18</td>
<td>CHILL FACTOR</td>
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<td>19</td>
<td>COMIN' HOME TO STAY</td>
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<td>20</td>
<td>DON'T CLOSE YOUR EYES</td>
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<td>21</td>
<td>POINTS ACROSS THE SUN</td>
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<td>22</td>
<td>TIRED OF THE RUNNIN' (R/C)</td>
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<tr>
<td>23</td>
<td>THIS IS MY COUNTRY (RECKLESS)</td>
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<td>24</td>
<td>LOVE ME LIKE YOU</td>
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<td>25</td>
<td>HILLBILLY DELUXE</td>
</tr>
<tr>
<td>26</td>
<td>STILL IN YOUR DREAMS</td>
</tr>
</tbody>
</table>

Cash Box July 23, 1988
SINGLE RELEASES


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

ALBUM RELEASES

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

Long gone are Marie Osmond’s Paper Roses days - the young girl has matured into a young woman and her voice has reaped the benefits of the diverse training she’s received over the years. Here, Osmond has chosen a collection of ten slick songs with sparkling production. It is, however, a subdued collection containing mostly ballads and mellow songs. This is the eight LP of her career, (the third for Capitol/Curb). Having already charted “Without A Trace,” Osmond should find more success with “Sweet Life,” a duet with Paul Davis “Raining Tears,” “My Hometown Boy” and the title cut “All In Love.”

RANDY VANWARNER – I Am – 16th Avenue (01-70559) – Producer: T. Collins

Get ready for some easy listenin’ because that’s what Randy VanWarner has to deliver. A simple, yet sincere songwriter and artist, VanWarner delves into the heart to find solutions to lovers’ relationships. His high tenor spans octaves effortlessly. Collaborating on eight of the 10 cuts, VanWarner has his fingers on the pulse of human emotion. With several singles already released, there’s still more for your listening pleasure such as “It’s A Heartache,” “That’s What Your Smile Does For Me,” “Words I Never Meant,” and “I’ll Be On The Next Dream Home.”

FEATURE PICKS


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


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


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


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

INDIE SPOTLIGHT


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

ALBUM REVIEW

LISA CHILDERESS – You Didn’t Have To Jump The Fence (244) – True (TU-91-AA) – Bent Cent/BMI – B.D. Reed – Producer: B. Reed

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

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

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


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


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

Johnny Cash...
In My Opinion...

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

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

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

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

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

Joe Henderson

Cash Box    July 23, 1988

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**RISING STARS**

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

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

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

**INDIE LP REVIEW**


If you have been longing to hear some genuine, acoustic country music performed the way it used to be...then, look no farther than this excellent album. True country fans around Nashville have given great conversation reviews to this product. I can see why. It is the most honest and unpretentious album I have heard in years. Emily and Al team up on the vocals with some well-known musicians on the tracks...Fred “Too Slim” Labour (upright bass), Bela Fleck (banjo & guitar), and “Ranger Doug” Green (western baritone) to do some name-dropping. Great songs, too. Remember “My Adobe Hacienda”, and “Slow Boat To China”? They’re here along with other greats.

**COUNTRY INDIES CHART**

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<th>This Week</th>
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<td>Joe Grizzard</td>
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<td>Don’t The Morning</td>
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<td>2</td>
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<td>Always Come To Soon</td>
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<td>1</td>
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<td>A Bottle Of Wine</td>
<td>Joe Grizzard</td>
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<td>5</td>
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<td>And Patsy Blue</td>
<td>Joe Grizzard</td>
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<td>Randy Vann/Warmer (1st Avenue)</td>
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<td>Wishful Thinking</td>
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<tr>
<td>In The Middle Of The Night</td>
<td>Joe Grizzard</td>
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**RAPPIN’ WITH THE WRITERS:**

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

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

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

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

Joe Henderson
Indie Groove

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

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

NEWS - Luke Skywalker Records has just released the new M.C. Shy D album, Comin' Correct In '88. Look for the LP to crossover and be at least as successful as his debut release, Gotta Be Tough. In other Skywalker news - an Alexandria City, Alabama record store owner was arrested for selling the Live Crew album to an undercover policeman. Other "obscene" material was confiscated - all rap product, most of which contained no explicit language. Figure that one out... Yeah U Rite! - The New Orleans Jazz & Heritage Foundation has announced the dates for next year's Jazz Fest. The 1989 Festival, the 20th thus far, will run from April 28th - May 7th. For those of you who haven't seen or heard of it, The New Orleans Jazz & Heritage Festival is the premiere music festival in the U.S. today, and perhaps the #1 "feelgood" event to be found anywhere. For more info, contact Anna Z at (504) 922-4766. Rounder Records has announced the release of the 60+ Series. While many other companies are now including "extra" cuts on their CD's, Rounder has made the commitment of using the CD format to its fullest potential. Each title in the series offers an hour of music. Some outstanding artists featured are Buckwheat Zydeco, NRBQ, Brave Combo and Johnny Copeland, as well as compilations of guitar, banjo, bluegrass and South African music. For further information, contact Julia at (617) 354-0700. ROM Records has announced the release of All-Ears Review, Volume 3. Subtitled "Singing Out - Songwriters for the 90's," the CD/cassette release features sixteen songs by such artists as Eliza Gilkyson and Christine Levin. Call Harvey at (818) 508-0782 for more information.

Hub Records Uses CD3 As Promotion Tool

LOS ANGELES - The innovative three-inch compact picture disc (CD3) is being used exclusively for promotional purposes by the new Los Angeles-based country music label, Hub Records. The limited edition CD3 features four singles by Hub artist Sarah. Independent distributors are very excited about the promotion, "This is the kind of creative promotion that we don't see much of lately," commented Jerry Winston, president of Malverne Distributors, New York. "Moreover, it's the kind of big-league thinking that used to be confined almost exclusively to the so-called major labels."

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

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

By Gene Ferriter

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

KERRY CAMPBELL

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

Campbell’s family was not very musically oriented and were leaning towards a life of dentistry for Kerry. However, his passion for jazz led him on that path by entering the pre-dentistry program at Oakland College in Rochester on a swimming scholarship. Campbell found his commitment to swimming quite complemen-

tary to his music, enhancing his lung capacity and enabling him to use a straight forward approach reed like his idol, Charlie Parker.

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

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

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

Bock was around long enough to assemble a solid and versatile supporting cast for the disc, including keyboardist/composer Rob Mullins, bassist Martin Ruddy, ex-Count Basie drummer Greg Field, and guitarist Randy Rahn. Campbell won for his work with Earl Wind & Fire, the Pointer Sisters and Hubert Laws.

The record itself is a beautiful representation of Campbell’s stylistic influences. Bebop, R&B, soul and funk have all helped to shape his musical perspective. Phoenix Rising is a powerful title track, immediately captivating the listener in the Bird vein. “Long As I Can See The Light” is an instrumental interpretation of the old Creedence Clearwater Revival tune. Campbell’s phrasing continues to be lyrical and fluent; “Don’t Count Away” and the Rob Mullins ballad, “From Me To You.” Taking us out of mind with “When Sunny Gets Blue,” Campbell balances his material nicely with virtuoso blowing on “Make Me Shake” and the funkified “Night and Day.” Dangerous. Several radio formats will be drawn to the Russell Fer-

(Continued on page 30)

Picture Book Records Goes Back To The Source

By Joe Williams

In an age of digital reproduction and high-powered marketing strategies, a small Chicago-area record label has experienced unexpected success in trying to revivify what many industry insiders consider a dead format—the 45. Picture Book Records is the pet project of Midwest rock eccentric Ric Menck and his muse, Fred Anderson. Menck, a singing drummer in several bands and something of a pop music historian, became convinced in recent years that the pop machinery was getting farther and farther away from its origins.

An admiral of avant-garde Anglo-styles like Creation and Flying Nun, he decided a return to what he calls “the ultimate pop format” was in order, with lovingly packaged, limited edition 45s.

“In a way we wanted to play a little game,” he says. “We went against what the rest of the world was doing in the music industry. The 45 is supposedly dead. Nobody takes them seriously, even people on college radio. But 45s are the ultimate. You can’t listen to them while you’re washing the dishes. You have to pay attention to them.

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

borrows liberally from the song structure and production trickery of mid-period Beatles. The other two bands are the Wishing Hour, a folk-pop du0 of Iowa, and the White Sisters, a now-defunct group of guys from Madison, Wis., who play a swinging, melodic style of pop not unlike Aztec Camera’s.

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

When he’s not selling 45s, Menck is plotting the next move in his takeover of the pop universe. He has been signed to Subway Records in England and will be releasing their debut E.P., Briar Rose, in late July. Menck will be available on import in the U.S. through Fundamental. Another of his bands, the Springfields, gained "single of the week" honors in a recent issue of Britain’s New Musical Express for their "Sunflower," on the Sarah label. And it’s a safe bet that he has another half-dozen projects up his sleeve, most of which, he doubt, will come to life on a 45. (Picture Book, Box 61, Barrington, IL 60011)

Three New Ray Charles Collections To Hit The Racks

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

The first release will be "Ray Charles/Genius + Soul = Jazz," which has been out of print for 18 years and features arrangements by Quincy Jones; "Ray Charles and Betty Carter," which was arranged by Marty Paich and has been out of print for 20 years; and "Ray Charles/Greatest Country & Western Hits," which Charles personally participated in the digital remixing and remastering of the original master tapes.
REVIEWs

THE CHILLS – Brave Words Homestead (HMS 103-1)
The Chills are the best band in New Zealand right now (with a cursory nod to the Verlaines) and arguably one of the best in the world. Like a lot of the true greats, their material combines pop accessibility with structural invention and a rewarding ambiguity of intent. Their precursors include the Velvet Underground and Syd Barrett, but really the Chills don’t sound like anybody else. There’s a frosty yet playful sound, characterized by grandly swirling arrangements, heavily chorused vocals, ponytail rhythms and judicious keyboards. Martin Phillips is deliciously adept at his hookcraft, but he tends to subvert the easy flow of the song structure with effective stop-and-start changes or clever divisions into minor-key drone. The overall effect is dreamily psychedelic, with texture, smarts and technical sophistication to spare. And the lyrics aren’t too shabby, either, reflecting the aura of intelligent wonder and post-adolescent longing that surrounds the whole project.

Joe Williams

TRUE MATHEMATICS – Greatest Hits Select (SEL 21626)
You know that amusement park ride out at Coney Island, the one shaped like a big Spanish frigate that goes swooping back and forth so fast you get scared it’s going to spin upside down and drop you to your death? Well, that’s the way this album swings: fierce, hard, and dangerous. Producers Hank Shocklee & Carl Ryder, members of the Spectrum City Posse and producers for Public Enemy, have assembled some very impressive mixes for the drum and guitar samples. They pack the rhythm tracks full of rare groove breaks, horns, and more shuffle, stutter, and aural information than one mind can possibly decipher, and then let Johnny “Juice” Rosado of the Kings of Pressure scratch everything into some sort of reordered.

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

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

Joe Levvy

MEKONG DELTA
The Music of Erich Zann – Steamhammer SHLP 7007
What do you get when you mix the aggression of Metallic and Megadeth with the emotional angst and seriousness of Wagner, and sprinkle it liberally with a fully loaded M18? Answer: Mekong Delta, a group of five premier German thrash metalists, with surprisingly strong instrumental abilities. Built around the fictional HP Lovecraft character, violinist Erich Zann, this album is a pastiche of styles that run the gamut from full blown thrash, through Malmsteen-tinted metal, to very strong avant-garde classical leanings. Most impressive is the sheer quality and strength of the musicianship. These guys are not a bunch of clowns who decided to put a thrash band together because they couldn’t play anything else; they can really play. The music is, for the most part, continuous, forming an extended suite and common thread through the album. The most challenging track is “Interludium (Begging For Mercy),” a work that features the band interspersed with Second Viennese School string quartet interludes. Not the usual thrash fare by any means. This record is recommended to anyone with an open mind who is tired of the same old stuff.

Gary Starr

THE WALKABOUTS – See Beautiful Rattlesnake Gardens –Pop-Lama (PL4129)
10,000 Maniacs are certainly a good band, but nobody in America right now is doing that style of folk-rock with as much intelligence and vigor as the Walkabouts. Their secret is the melding of alternative rock textures with a Celtic-acoustic song sense. Although most of their material has a clearly discernible folk heritage, they’ve got guitars that snarl! and bite and a thoroughly modern sense of sonic dynamics. In places, their male-female vocalizing is reminiscent of Peter, Paul and Mary, but they’re just as likely to veer into a maelstrom of giddy-up guitar noise worthy of, Christmas or Sonic Youth. It doesn’t come across as schizophrenic, but there are definitely two faces to this band. The folk face is best represented by “Rotten Tree,” a moral hootenanny of a tune, and “John Reilly,” the old folk chestnut that you might recall from the Byrds’ version or Michael Querrio’s rendition on the Rainy Day album. The primitive rock face is represented by “Breakneck Speed,” a thudding proclamation of personal power that sounds a bit like fellow Washingtonians Beat Happening, and “Glass Palace,” which just plain smokes.

For a band to have even one element of greatness is something to celebrate, but the Walkabouts have two – Chris Eekman’s finely controlled guitar virtuosity, and Carla Torgerson’s passionate, loveable vocals. Few people could hear this album and not be stunned. The Walkabouts won’t stay a secret for long. (PopLama Productions, Box 95364, Seattle, WA 98145-2364)

Joe Williams

NICK HAEFFNER – The Great Indoors – Revolver USA/Fundamental Music (SPIN 1003)
It takes a sort of brilliance bordering on dementia to open your record with an soothing pastoral instrumental (birds chirping, acoustic guitars strumming, cellos softly swirling away) and then call the song “You Know I Hate Nature.” What saves it from being simply an exercise in irony is some of the most unabashedly melodic pop music since, say, George Harrison’s All Things Must Pass. British song-craftsmen Nick Haeffner has come up with a quietly quirky album that doesn’t blare it’s bizarro or get lost in psychedelic software shenanigans.

The bass Monty Python quotient from Robyn Hitchcock and you have a partial handle on Haeffner’s lyrical bent (particularly the delightfully creepy “Breaths” which advises us to “Listen more often to things than to beings,” because the dead are in the trees, grass, and streams, not, as we thought, under the earth). Add a anti-schlock rock sensibility to Henry Mancini and you have some idea of Haeffner’s tremendous gift for melody and bent hooks. Less obsessed with musical game theory than XTC, Haeffner’s version of psychedelia is heartfelt and unnostalgic. Parts of this record rock along (press release sez Haeffner spent his early days in the punk bands of St. Albans, parts of it glide sweetly by, and you even get a bossa nova influenced instrumental to close the out. (Available through Fundamental Records, P.O. Box 2309, Covington, GA, 30209)

Joe Levy

STEEER
Strike Back – Steamhammer SHLP 7002
They have been hailed in the European trades as the best new German metal band since Accept and the Scorpions, and have

Cash Box  July 23, 1988  29
rock 'n roll for primitive tastes, but child-wonder and death obsession that could easily lapse into preciousness or dread, I'm not sure there's a more gut-wrenchingly poignant band among the ruins of Miracle Legion, Singer Mark Mulcahy has the kind of artfully withdrawn presence and prettily expressive voice that made Michael Stipe the enigmatic superstar that he is today. And I dare to add that Mulcahy writes lyrics that are a lot closer to the bone than Stipe's. There's no getting around the wistfulness of songs like "Butterflies" or "Mr. Mingo," but coming from such an obviously vulnerable character, it works; and the moments of over-reaching innocence are more than made up for by the searching realism of a song like "Closer to the Wall."

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

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

Joe Williams

THE PALADINS
Years Since Yesterday - Alligator
AL 4762

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

Gary Starr

MIRACLE LEGION

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

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

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

Joe Williams

Campbell

(Continued from page 28)

rante/Bob Burchman composition of "Call Me" and "Kerry particularly shines on the bop-flavored "Underground Express." Campbell's lengthy involvement in the performance-intensive R&B world coupled with his deep roots in jazz and gospel have given him an extra ingredient that many artists are lacking. Phoenix Rising is a vibrant and savvy effort that should propel a long and worthy career as a solo artist.

Gary Starr

MIRACLE LEGION

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

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

Cash Box July 23.
NOT — jazz albums, but I love 'em just the same ... (crazy 'bout that woman, Caldonia is her name). I just wanted to point out a couple of things. Firstly, Milton Nascimento is doing a tour and he should be seen (he'll also be the subject of a bunch of an upcoming Showtime Coast-To-Coast and that should be seen too). Milton'll be in Washington (7/26), Radio City Music Hall (7/28), Boston (7/29), Chicago (8/5), San Francisco (8/13), and Los Angeles (8/14). Secondly, Columbia is advertising Simone's record as "her American debut album." It is her. Her American debut album was called "Anamar" and it was released in 1982. It was out on — you guessed it — Columbia. Next up from the Brazilian sector is a stack of stuff from PolyGram — a new Ivan Lins album (Moss), a bossa nova anthology, and another half-dozen in the Personalidade anthology. In these, those covering Milton Nascimento, Ivan Lins, Antonio Carlos Jobim, Jorge Ben, Toquinho and Vinicius de Moraes, and Ney Matogrosso.

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

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

Lee Jeske

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JAZZ FEATURE PICKS


Grover goes it straight-ahead here, and his romantic sax has never sounded better. Tommy Flanagan is aboard for two duets, Herbie Hancock, Ron Carter and Marvin "Smitty" Smith provide some rhythm section, and Soviet saxist Igor Butman debuts for an impressive couple of horn-to-horn pieces.

FACETS — Dee Simpson — Amherst CMA 93319 — Producer, Ronny Tyzik

Grammy-winner cans the big band in favor of tons of strings and such fusiony stars as Lee Ritenour and Ernie Watts. Jeff Tyzik's arrangements and standards — some hard-kicking, some smooth as waves on a lake.

CONCERTO FOR YUSEF LATEEF = Atlantic 11863 — Producer: Yusef Lateef

This year's new age Grammy-winner turns in another soft, multi-ethnic, experimental effort; tougher than new age, distinctly later. 

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

Mainstream guitar in a cooing Villager Village manner. Virtuosity and sensuality. On his left, guitarist Rodney Jones and, on his right, guitarist Bobby Broom.

GROOVIN' — Missing Links — MCA 42206 — Producer: Howie Morel

Music for tired baby-boomers: spunky, Quiet Storm renditions of 60's hits by an all-black cast including Najee, John Scofield, Omar Hakim and Nile Rodgers.

SIBERIAN EXPRESS — David Becker — MCA 421591 — Producer: Ben Caillat, David Becker

Acoustic fusion from a fast-fingered guitarist with romance in his heart.

THAT'S A PLUTTY — Al Hirt — Pro Jazz CDJ 659 — Producer: Steve Vining

Al Hirt!? Yep, the hitting trumpet is back, and this one's pretty good: solid, Bourbon Street Dixieland jazz with veteran "Peanuts" Hucko adding some clarinet spice. Yes, there's a version of "Java."
Bally Sells Coin-Op Games Division

CHICAGO – Bally Manufacturing Corporation announced the impending sale of its video game and pinball machine manufacturing business in Franklin Park, Illinois to New York City-based WMS Industries, at a reported selling price of $5 million.

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

Williams Electronics Games, a leading manufacturer of pinball machines and other coin-operated amusement equipment, is a subsidiary of WMS Industries. A Bally spokesman indicated that the Williams plant on California Avenue in Chicago will serve as production locale when negotiations of the sale are completed. There is also speculation that various personnel will ultimately be transferred to the Williams facilities.

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

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

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

Atari's 'Toobin'

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

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

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

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

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

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

MAA Honors Don Liberatore

CHICAGO – Some 200 attendees at the recent Music & Amusement Association of New York annual state convention paid tribute to Donald Liberatore, president of Don Records. The event was held at Kutsher's Country Club in Monticello, New York and Mr. Liberatore's citation as "Man Of The Year" was presented in recognition of his dedication and service to the coin-op industry, spanning more than 35 years.

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

His next move was to open Don and many of them say they wouldn't know how to pick a record without me!"

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

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

Pictured at the awards ceremony are (l-r) AMOA-NY executive director Ron Koppelman, Don Liberatore, his wife, Jean, AMOA-NY administrative director Judy Koppelman and AMOA-NY president Howard Herman.
FOR THE CAUSE — Apparently enough, "Mother's,": one of Chicago's popular night spots was the scene of a recent benefit sponsored by Mothers Against Drunk Drivers, and co-sponsored by Door County Coasters of Coor County, Wisconsin, to raise funds for MADD's Illinois Slipper Event brought in $1,600; of which Community, Inc. of Northbrook, IL, contributed the evening's receipts from its Alcohol Breath Analyzer (which is situated in the bar) plus a check for $200. Pictures are (from 1 to r) MADD's state administrator Mari Page gratefully accepting the check from Community president Roger Gerber, who was acknowledged also for his continued support of Illinois' MADD organization. Mr. Page recently participated in efforts to support the mandatory auto liability legislation passage in Illinois, and among others who are actively involved in this endeavor are Mini Miinoco, former Chicago White Sox star player; and Guardian Escort, a regional drive-home escort service for liquor serving establishments.

AMOA Issues Statement On Parallel Boards

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

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

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

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

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