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<td>Ziggy Marley &amp; The Melody Makers</td>
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Cover Story

Tracy Chapman
By Tom De Savia

“My big fear with this business - as is any musician’s, I suppose - is whether or not you’re going to be able to make a living,” confessed Tracy Chapman during a recent interview with Cash Box. “It’s all linked together - if people keep listening to it, I can continue doing what I do. It would be nice to know that people have listened to the record and got something out of it and enjoyed it.” Chapman need not worry: her album, Tracy Chapman (Elektra), is currently bulleted in the top 5 of the Cash Box pop album chart - with sales reaching the 2,000,000 mark in the U.S. alone.

When Tracy Chapman, the artist’s self-titled debut album, was issued in April of this year, it instantly charmed and captured the attention of the critical world. What took many by surprise was the fact that the album quickly proved not only a success with the media, but with the public as well. Radio airplay and video exposure was abundant, almost instantly catapulting the artist into the spotlight. A top 20 (and still climbing) hit single was even generated in “Fast Car” - the first release from the album.

Born and raised in Cleveland, Ohio, Tracy Chapman began developing her musical crafts at a young age. In later years, Chapman began performing her music throughout the streets and coffee houses of Boston, Massachusetts, where she was attending college and earning a degree in anthropology. Although Chapman had no immediate plans to enter the recording field, a friend’s father was so taken with the artist that he brought her talents to the attention of Elektra Records, who signed her on the spot. In the months after the album’s release, Tracy Chapman has become one of the most respected new artists in recent memory.

And the rest, they say, will become history...

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Top Pop Debuts

Singles

56
LOVE WREKS
Def Leppard – Mercury/Polycat

ALBUMS

55
SMALL WORLD
Huey Lewis & The News – Chrysalis

#1
POP SINGLE
ROLL WITH IT
Steve Winwood
Virgin

#1
POP ALBUM
APPETITE FOR DESTRUCTION
Guns & Roses
Geffen

#1
BIC SINGLE
OFF ON YOUR OWN GIRL
Al B. Sure!
Warner Bros.

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

Winner’s Circle
NEVER TEAR US APART
INXS
Atlantic

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

#1
Country Single
BLUE EYES IN TEXAS
Restless Heart
RCA

#1
Country Album
WILD STREAK
Hank Williams, Jr.
Warner Bros./Curb

#1
Jazz Album
CLOSE-UP
David Sanborn
Reprise

#1
12" Single
K.I.S.S.I.N.G.
Siedah Garrett
Qwest/Warner Bros

#1
Rap Album
STRICTLY BUSINESS
E.P.M.D.
Fresh/Sleeping Bag
NEW YORK — Van Halen’s **OU812** went simultaneously gold, platinum and multi-platinum (two million sales) in the RIAA’s list of certifications for July, leading a mixed bag of rappers, soundtracks, metal men, **The Enigma** and whatnot down the path of immortality.

Also notable up the big multi-platinum numbers last month were the ***Dirty Dancing*** soundtrack (eight million), George Michael’s ***Faith*** (five million), Def Leppard’s ***Hysteria*** (five million), More ***Dirty Dancing*** (three million), Huey Lewis and the News’ ***Fore*** (three million), and Guns N’ Roses’ ***Appetite for Destruction***.

Platinum plaques are also being pressed up for Run-DMC’s ***Tougher Than Leather*** and Bruce Hornsby & The Range’s ***Scenes From The Southside*** (both simultaneously gold), Metallica’s ***Master of Puppets***, Tracy Chapman, DJ Jazzy Jeff & The Fresh Prince’s “He’s The DJ, I’m The Rapper,” Huey Lewis & The News’ ***Pebbles***, the soundtrack to ***Good Morning Vietnam***, and Blue Oyster Cult’s ***Some Enchanted Evening***.

And gold-plated wall-hangings are also being minted for 10,000 Maniacs’ ***In My Tribe***, the soundtrack from ***Colors***, Midnight Oil’s ***Diesel and Dust***, Judas Priest’s ***Rip It Up***, Cheap Trick’s ***Lap of Luxury***, and Weird Al Yankovic’s ***Even Worse***.

The lone gold video this month went to ***George Strait Live***.

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**CBS Launches Independent Music Video Label**

NEW YORK — CBS Music Video Enterprises, CBS Records’ music video programming unit, will enter the home video market as an independent music video label this month, with the release of George Michael’s ***Faith***, a 35-minute compilation of five Michael videos, and ***Introducing the Hardline...Live***, a 65-minute Terence Trent D’Arby concert/documentary film. The CMV videos were previously marketed through CBS/Fox Video.

CMV, which was formed in 1984, has been responsible for the production and commercial licensing of the videos of a number of CBS artists, and the licensing of such programming to cable and broadcast television outlets. Beginning August 9th, CMV will market and distribute its product through the CBS Records distribution network; two to three video releases are planned per month.

According to Jerry Durkin, vice president, CMV, “We now...have better control over the timing element which is critically important. As a result, we are able to release our first two videos under the new arrangement at a time when both artists are among the hottest in the country.”

Debbie Newman, vice president, programming and marketing, said that the new arrangement allowed CBS music videos to be treated “as another configuration, an extension of the overall product mix with innumerable opportunities for cross merchandising.”

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**Enigma Budget Classical Line**

LOS ANGELES — Enigma Entertainment Corporation has announced that it’s newly formed “Enigma Classics” record line has begun operation by licensing the digital “Naxos Series” of recordings. The series will be priced at $6.98 list.

Enigma Classics/Naxos series releases are all newly digitally recorded performances of a wide range of classical repertoire. Initial releases include J.S. Bach The *Brandenburger Concertos* on two records covering numbers 1-6, and offerings by Beethoven, Brahms, Chopin, Mozart, and Tchaikovsky. By early 1989, Enigma Classics/Naxos will offer a complete set of Beethoven symphonies, Rodrigo’s *Concierto de Aranjuez* and Mussorgsky’s *Pictures At An Exhibition*. Future plans include a moderately priced digital audio tape Naxos Series compilation.

All Enigma Classics/Naxos Series releases are licensed from Pacific Music, Ltd., whose director, Klaus Heymann, is a highly regarded producer and distributor of classical recordings.

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**OU812 Scores Gold/Platinum Hat Trick**

By Lee Jeske

NEW YORK — Van Halen’s ***OU812*** went simultaneously gold, platinum and multi-platinum (two million sales) in the RIAA’s list of certifications for July, leading a mixed bag of rappers, soundtracks, metal men, **The Enigma** and whatnot down the path of immortality.

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The lone gold video this month went to ***George Strait Live***.
Bishop Tutu World Peace Concert

LOS ANGELES - Coming just a few days before the Amnesty concert at the L.A. Coliseum, Madison Square Garden Enterprises will present the Bishop Tutu World Peace Concert, a 12-hour musical spectacle to benefit the struggle for educational freedom for South African black children. The show will also be at the L.A. Coliseum, the date has been set for Saturday, September 10th. There will be a concurrent show at Madison Square Garden.

Serving as artistic director for the event, producer Quincy Jones has made the initial talent line-up announcement for the event which will feature over 75 stars from rock, reggae, hip-hop, and entertainment, combining elements of music, dance, and theater.

Also announcing the list was Char- maine Modjadji, model and record producer from South Africa. In 1965, after the South African Government banned a peace concert just three weeks before it was scheduled to go on, Modjadji decided to carry on the work and make the concert happen in America.

Harry Belafonte, Shari Belafonte-Harper, Morgan Fairchild, Joe Pisco- cho, Bob Goldthwaite, and Arsenio Hall will be among the entertainers in hand. From the world of reggae, Third World, from Africa Johnny Clegg, from rap Ice T and the Fat Boys. A special blues/jazz jam will include Manhattan Transfer, Herbie Hancock, Chuck Magione. From rock-pop Richard Marx, 10,000 Maniacs, Thomas Dolby, Ozzy Os- borne, and Sly and The Family Stone.

From R&B Tina Marie, Levert, Morris Day, Kool and The Gang. From Gospel, Andre Crouch. From Latin Rubi Project will perform. It has not yet been specified which performers will be in New York or L.A. Reportedly there will be several late super- star add-ons to the roster, to be announced later.

SHOWTIME has acquired the exclusive rights to the live telecast of "Free The Children: The Bishop Tutu World Peace Concert." The concert's final three and a half hours will be telecast live in the Eastern and Central time zones and replayed to the Pacific and Mountain zones. On Sunday, September 11, from 7:30 AM to 8:00 PM, SHOWTIME will present the previous day's event in its entirety. The channel will also present a two-hour special version of the concert on Friday, September 16, Tuesday September 20, and Sunday September 25.

The ABC Radio Network has obtained exclusive broadcast rights to the concert. The concert will be produced by Michael C. Mitchel, who is executive producer for Live Aid.

RCA Inks With Simmons

NEW YORK - Gene Simmons' Simmons Records and RCA Records and BMG Music International have reached an agreement whereby Sim- mons and RCA and BMG Interna- tional will take "equal and active" roles in the promotion, marketing and distribution of the Simmons product.

Simmons, who remains a member of Kiss, formed his label a year ago in response to the fact that "Groups keep coming to me and crying on my shoulder. I wanted to help them make the records they believe in. The idea behind the label is very pure and easy: it's not so much to react to the marketplace, but simply to do what I believe in, period."

According to Bob Buziak, president of RCA Records, "Gene is an accomplished and successful musician with an extraordinary gift for spotting new talent, as he has proven in the past. I look forward to us working with him and helping him to bring all of this new talent to the forefront of the industry."

EXECUTIVES ON THE MOVE

Koppelman Joins Elektra - Brian Koppelman has joined the Elektra Records staff in the position of manager of A&R. Koppelman is credited with the signing of Tracy Chapman to Elektra Records via SBK Entertainment Inc., the publishing/management/production company for which he previously worked.

Takiff Named - Peter Takiff has been named Senior Vice President, Strategic Planning, PolyGram Records. Takiff joins PolyGram from the business management firm of Gelfand, Rennert, and Feldman, where he was a partner from 1981-88.

DiMatteo Appointed - Ron DiMatteo has been named New York Branch Manager, PolyGram Records. DiMatteo served at CBS Records in a variety of key sales positions over the past 16 years, and most recently was National Director of Sales for Columbia label.

Konowitz Joins MTV - Abbey Konowitz has been named Vice President, Programming, MTV: Music Television. Konowitz will also oversee the Talent and Artist Relations Department.

Mena Appointed - Michael Mena has been promoted to the position of Na- tional Director of Alternative Promotion. Based in New York City, Mena began in A&M's mailroom before joining the label's special Projects Department in College Promotion.

THOMPSON AND HORTON UPPED AT CHRYSALIS - Greg Thompson has been promoted to Director of Midwest Promotion, and Geina Horton has been upped to Northern California Promotion/Marketing Manager. The announcements were made by Chrysalis Vice President of Promotion Daniel Glass.

DUTKA APPOINTED - Rick Dutka has been appointed Vice President, Busi- ness Affairs for Island Records. Dutka joins Island after five years as the VP of Business Affairs at Tommy Boy Records.

SCHMIDT PROMOTED - Lisa K. Schmidt, who joined ASCAP in 1978, has been promoted from Eastern Regional Director of Repertory to Eastern Regional Executive Director of Membership in the Society's New York City office.

ASCAP APPOINTS FOUR - Leotis Clyburn and Jonathan Love have been hired as Membership Representatives. Debbie Rose has been brought on as an Assistant Membership Representative, and Michael Donovan has been appointed as a Membership Representative for ASCAP's London office.

COLUMBIA HOUSE APPOINTS TWO - Lori L. Lambert has been named Direc- tor, Music Marketing, and Suzanne Passavant has been named Manager, Music Marketing, reporting to Lambert. Lambert was previously Manager, Music Marketing, and Passavant had been Music Marketing Editor, Creat- ive Services.

CHRISTIAN APPOINTED - Valerie L. Christian has been appointed Vice President, Business Planning and Analysis, Columbia House, a division of CBS Records Inc.

FLATHERY APPOINTED - Dave Flaherty has been appointed Director of Sales and Marketing for Jerry Bassin, Inc. Distribution Center. Flaherty was formerly with PolyGram and Peaches records.

LAWRENCE NAMED - Kim Lawrence has been named Executive Vice Presi- dent and Chief Financial Officer of the Jim Halsey Company. Lawrence will be based in the company's Los Angeles office.
HIPTY HOP, DON'T STOP—DJ Jazzy Jeff & The Fresh Prince have gone platinum on the strength of the single "Parents Just Don't Understand." The new single from the Jive/RCA double album He's The DJ, I'm The Rapper is the Freddy Krueger rap "A Nightmare On My Street," in which a nasty sounding becled Freddy threatens the Fresh Prince with a whole new kind of scratching. It was the top pop debut single on last week's Cash Box chart...Further proof of just how far down the mainstream hip hop has come is Yo! MTV Raps, a one-hour rap show on MTV hosted by Run-DMC that premieres Aug. 6 at 7pm (Eastern) and reruns on Sunday evenings at 8pm. The Beastie Boys, LL Cool J, Doug E. Fresh, and Public Enemy all make guest appearances on the first installment, and there's a new jack (translation: new faces) segment featuring MC Lyte, Salt-N-Pepa and EPMID (who are actually kinda new at that...kudos to the au courant folks at MTV). Next thing you know, PBS will be doing a documentary on Kool Herc.

ROCK THE BOX — Denise Lopez shares a smile with Club MTV's Julie Brown after taping an episode of the MTV dance program recently. Lopez performed on current Vendetta Records single, "Sayon Sorry (Don't Make It Right)." The tune airs Aug. 8 & 15. Presently Lopez is finishing tracks for a September album release.

TASTYBITS — Rough Trade Records has signed Chicago rock band Soul American...Bonus Beats: The CD of Fetchin Bones' Don Dixon-produced Capitol LP, Galaxy 500, has six bonus tracks, including three live cuts not available elsewhere...Bonus Beats, Pt. II: The CD of Charlie Pickett's Peter Buck produced Safety Net/ Fundamental LP, The Wilderness, includes all five tracks from Picket's early EP, Cowboy Junky Au-Go-Go...Arif Mar din and Reggie Griffin have produced a track for black Liverpoolian popster Mark V. His Elektra album, Start Now is due this month...Fans of Second City Television (the late night TV comedy series that launched the careers of John Candy, Martin Short, Dave Thomas, Catherine O'Hara and Bob & Doug McKenzie) can catch SCTV reruns on the Nickelodeon cable network starting Sept. 12...Fans of Iggy Pop should heft "Motor," the lead-off cut from Circus Of Power's self-titled RCA debut. The NYC street rock combo dishes up some serious raw-power styled riffing and gobs of Stoogielike guitar goosh. Ig., himself likes the band so much he wrote a song on the album, "Crazy"...Sengalese pop star (and Peter Gabriel cohort) Youssou N'Dour has signed with Virgin records worldwide. His first album for the label is set for a fall release...New phone number for Enigma Records (213) 390-9969...New record for Enigma: The Dream Syndicate's Ghost Stories.

Cash Box August 13, 1988
AS-IVL JUJULIN AROUND IN DENVER - Celebrating a sold out show at Fiddler's Green Amphitheatre are MCA Concerts executives along with rockers INXS and Steel Pulse. Pictured backstage (from l to r) are: Rob Breaii, MCA Concerts Executive V.P.; John Fariss, INXS; Misty Werth, Publicity and Booking Mgr. Fiddler's Green Amphitheatre; Alphonso Martini and Selwyn Brown, Steel Pulse; Michael Hutchence, INXS; and Jay Marciano, General Mgr., Fiddlers Green Amphitheatre.

FREHELY'S COMET SIGHTED IN N.J. - As part of their ongoing, summer-long concert itinerary with Iron Maiden, Atlantic/Megaforce recording group Frehley's Comet recently played at the Brendan Byrne Arena in New Jersey. The group's touring activities coincide with the success of Second Sighting their new studio album. Shown backstage at the arena are rocker Ace Frehley and Atlantic Chairman Ahmet M. Ertegun.

TAYLOR MADE - Taylor Dane's Arista debut album, Tell It To My Heart, has gone gold. Shown at the presentation of her gold plaque (l-r): Sandy Jones, Dave Furman, and Jim Casady, Arista; Randy Hoffman, and John Sykes of Champion Entertainment; Barry Flatnick, Dane's attorney; Glue Davis, president, Arista; Taylor Dane; Don Lerner, exec vp, Arista; Diane Jones, member of Dane's band, Lauren Moran, Rick Bisciglia, Doug Daniels, and Tony Anderson, Arista.

KINGS OF ROCK - Metal kings Kingdom Come climbed atop a New York rooftop to celebrate the near-platinum status of their Polydor/PolyGram debut. Pictured (l-r): John Bradey, vp, album promo, PolyGram; Johnny B. Frank, Danrey Stag, and Lenny Wolf, Kingdom Come; Dick Ashe, president and CEO, PolyGram; Marty Wolff, Kingdom Come's manager; Pam Hasham, vp, communications, PolyGram; James Kotiak, Kingdom Come; and Bob Jamison, exec vp, marketing and sales, PolyGram; Seated (l-r): Dick Wingate, sr vp, a&r; Rick Steier, Kingdom Come; Cliff O'Sullivan, director, product development, PolyGram.

NOISY DEAL - Heavy metal label Noise International Inc, home to Voivod, Celtic Frost, and Halloween, has just signed a distribution pact with CBS Records and a licensing agreement with Epic. The distribution deal will have Noise Records marketed as a CBS custom label while the Epic arrangement allows select artists to be released on the Epic/Noise label. Pictured at the signing of the agreement (l-r): Karl Walterbach, president, Noise International; Bruce Kirkland, vp, Noise; Dave Glew, sr vp & gen mgr, Epic/Portrait/CBS Associated Labels; Morten Katz, Noise International attorney; Alex De Felice, marketing director, Noise; Rob Feinseigel, director a&r, East Coast, Epic/Portrait; Steve Bonilla, gen mgr, Noise; and Don Grierson, sr vp, a&r, Epic/Portrait.

PARTY PEOPLE - Columbia Records hosted a New Music Seminar party at the Puck Building in Manhattan. On the scene (l-r): Tim Butler, Psychedelic Furs; Leonard Cohen; John Astley; Linda Kirshjian, mgr, national album promo, Columbia; Gail Bruswitz, mgr, dance music marketing, Columbia; and Rainy Davis with manager Bob Ellis.
Elton John Kicks-Off First US Tour In Two Years

LOS ANGELES – Elton John’s highly anticipated U.S. tour will kick-off September 9 at the Miami Arena, marking the legendary rocker’s first return to the concert arena in two years. The fifteen-city-plus tour is in support of his RIAA-certified gold MCA LP Reg Strikes Back, which was released in June and has already produced its first hit single, “I Don’t Wanna Go On With You Like That.”

With the exception of veteran band member/guitarist Davey Johnstone and keyboardist Fred Mandel, the tour will feature an all-new band lineup that includes Jonathan “Sugarfoot” Moffat on drums, Romeo Williams on bass, Guy Babylon on keyboards, and three backup singers: Marlena Jeter, Natalie Jackson and Alex Brown. Elton premiered the band on July 8 in Los Angeles where they received rave reviews for their special benefit performance for Athletes & Entertainers For Kids, an organization supporting children with AIDS and other serious illnesses.

The tour is presently scheduled through October 17, when Elton and the band will drop in on New York City’s Madison Square Garden.

Climie Fisher
By Julius Robinson

LOS ANGELES – Climie Fisher is Simon Clime (vocalist, co-writer and arranger) and Rob Fisher (co-writer, synth and arranger). They have fashioned a sophisticated pop album on Capitol entitled Everything. Fisher is formerly of Naked Eyes and scored early eighties hits with “Always Something There To Remind Me,” “Promises, Promises.” Climie has been a staff writer for Chrysalis, penning songs covered by Smokey Robinson (“No Time To Stop Believing”), Jeff Beck, Pat Benatar (“Invincible”), George Michael and Aretha Franklin (“I Knew You Were Waiting For Me”) and Rod Stewart (“My Heart Can’t Tell You Know”).

Everything is distinguished by terrific tune writing, songs with melody and structure. “Love Changes (Everything)” and “Rise To The Occasion” (co-written with Dennis Morgan) are excellent pop tunes, both hits in Europe and the former climbing quickly here on U.S. charts. “Rise” will be the next single in the U.S.

Says Simon Clime, “One version of ‘The Last Of The Occasion’ is going to be the ballad, another the ‘hip-hop’ version. In England and Holland the ‘hip-hop’ version did well, in Germany the ballad.”

Two of the songs on Everything are currently being covered by outside artists: “Room To Move” is going to Hair Animation and Jermaine Jackson has done “Rise To The Occasion.” Clime Fisher’s songs are one of the main reasons they landed their deal.

“Rob and I are never satisfied: If the song is weak we won’t record it.”

Adds Fisher “We’re both very melody conscious. Lyrics are important, but we like to put them across in an interesting melodic way as well. That was the approach that Naked Eyes used.”

(Continued on page 17)

Demos Of Hit Songs On Cypress LP
By Julius Robinson

LOS ANGELES – You could call this album of hit-song demos from the original songwriter’s “The Drawing Board” but Cypress records wisely entitled it #1 With A Bullet. In the best of all possible worlds that’s exactly what this collection would be. In fact, the majority these tunes reached #1 on the charts for their respective superstars. What didn’t gain national attention were the writers behind these hits, and these demos illustrate with graphic clarity the detail in which they created the blueprint for the records through arrangement and production ideas. This isn’t Tin Pan Alley, the process is more like building working models of the real thing.

The production on this LP ranges from primitive (Liam Sternberg’s original demo of “Walk Like An Egyptian” on a four track) to advanced (a beautiful rendition of “True Colors” by it’s writers Tom Kelly and Billy Steinberg).

The album starts with Marti Jones’ great performance on the demo of “Walk Like An Egyptian.” Jones articulates the rapid-fire verses with a deft precision and sense of silliness that the song requires. This is an example of a really unusual song that has an undeniable charm at the demo level, a roughness of character that the slicker Bangles version fails to completely capture. Why such a crude demo? Writer Liam Sternberg comments, “The song was captured from the mystophere using a variety of magic baits, including a picture of Queen Nefertiti and a blue plastic vibrauto unit. The idea for the song unveiled itself while I crossed the English Channel on a ferry. I made a quick deal with the Queen involving swapping a #1 song for my personal votive pilgrimage to her homeland. Since I had her help, and the help of Marti Jones, mighty vocalist, to sing the demo, I was confident that a four-track recording would be sufficient for convincing anyone.” Whatever you say Liam!

Brock Walsh and Mark Goldenberg’s demo of their Pointer Sister’s smash “Automatic” (a description of a body gone into involuntary response by feelings of love) contains it’s own unique character, including the mission control announcer’s break-in with a slightly different script. Because demo lead vocals are usually pushed up in the mix, the clever lyrics here particularly shine.

“Crazy For You” really put Madonna on the map. It was her first mature ballad. The song, written by Jon Lind and John Bettis, had originally been penned for the film “Vision Quest,” which was shelved until Madonna attained even greater stature, and the soundtrack and the hit single surfaced.

“Nightshift” is undoubtedly the most moving cut on the LP. Written by Franne Golde, Dennis Lambert and Walter Orange is commemorates the passing of Marvin Gaye and Jackie Wilson. This demo is close to, but does not capture the emotional intensity that the Commodores’ cover brought to it.

Tom Kelly and Billy Steinberg’s “True Colors” is the centerpiece of this collection, with Kelly’s beautiful lead shining through. Lauper’s version of this tune had her peculiar stamp on it, charming and quirky. This is magnificent, stirring, perhaps a little more traditional in the arrangement. So cut, if none other on it. With a Bullet could be played on radio for it’s performance alone, if not it’s high technical standards.

Rounding out this collection, George Merrill and Shannon Rubicam’s “I Wanna Dance With Somebody,” “Neutron Dance,” by Allee Willis and Danny Sembello, and “So Emotional” by Steinberg and Kelly. All have a uniqueness of intent that only the original writers could put on them.

The salient point is that these songs have authors, writers who have the talent and wherewithal to create great songs that great performers can put their stamp on. As a consciousness raiser alone, this record is valuable.
The Reckless Sleepers

By Joe Levy

NEW YORK - "One of my favorite songwriters when I was growing up was Jimmy Webb," says Reckless Sleepers frontman Jules Shear. It's a telling statement, because, like Webb (who wrote such 60's classics as "By the Time I Get to Phoenix," "Wichita Lineman," "Up, Up And Away," and "MacArthur Park"), Shear is a songwriting genius whose name is much less well known than his songs. Cyndi Lauper had a major hit with Shear's "All Through The Night," the Bangles covered his "If She Knew What She Wants" on Different Light, and Ian Matthews even worked up whole album of Shear songs for Windham Hill earlier this year, but as a performer Shear remains sadly under recognized.

The Reckless Sleepers I.R.S. debut, Big Boss Sounds, may change all this, but there's ten years of neglect to make up for. Quintessentially quirkid power-popsters Jules and The Polar Bears put out two albums for CBS in the heyday of new wave (1978-80) that defined the nervously sleek-happy sound of that era. The band doesn't even earn a mention alongside more deservedly obscure acts in the Trouser Press Record Guide, the history book of new wave. A solo career for Shear that began auspiciously with 1983's Todd Rundgren produced Watchdog came to a quiet close in 1986 when Enigma put out an album of Shear demos, Demothis, that seemed to say the man was destined to be a songwritter.

But that's not the way Shear sees it. Since I was a kid. He wanted the songwritter to perform his own songs. "When I hear Jimmy Webb sing a Jimmy Webb song, it's always so much better than hearing anybody else do a Jimmy Webb song; that's the experience of that song. And that's always been the case. He was a kid. I've always been drawn to people who wrote their own songs. Even the soul stuff I was into when I was a kid. Like everybody was into the Motown stuff, and I was definitely into it, but even that stuff I was into when I was a kid. Like everybody was into the Motown stuff, and I was definitely into it, but形成了more than two years ago when Shear and Cars guitarist Elliot Easton teamed up with British rhythm meisters Steve Holley (drums) and Brian Stanley (bass). The time they weren't called Reckless Sleepers and they were playing what Shear describes as "not exactly Led Zeppelin metal. It was definitely the other side of Led Zeppelin. It definitely involved a lot of heavy riff sort of playing by Elliot Easton...It was Elliot's idea to put together a band like that and I didn't know if I could be the lead singer in that kind of band but I thought, 'Well, we'll give it a try.'"

The Shear-Easton band lasted only a few months, and it was over Shear found he liked writing songs with Holley and Stanley. "Particular what interested me was during breaks when we weren't playing, those guys would sort of goof around, just bass and drums, and some of the rhythmic stuff they were getting into seemed a lot more appealing to me than the stuff that we were playing in the band. So we got together and tried to write a few songs. We wrote maybe five, maybe a half-dozen songs, and the three of us were flipping out because we thought they were so great. I was happy writing with a rhythm section. I thought that was so fun. Be because we never have you to bring them in and have [the band] apply themselves to an already written song. But if you write them with a rhythm section they start sounding like a band immediately. That was very exciting. We had some really good songs, but we had three of us, and we thought we needed a fourth member."

They auditioned keyboard and guitar players, eventually settling on Jimmy Vivino, who came to the band from an R&B background. Shear, Holley, and Stanley found the reggae influence that had seemed to be taking on a different shape with the addition of yet another voice. "Nobody seemed to mind," says Shear, "and we thought, 'Well, let's not give that if this is the way we're going. Let's just try to incorporate a little bit of it into the rhythm section.' Which we do sometimes. Check out 'I Wake Up Loving You,' 'Big Before It Hurts' and 'Mary Lou' and you'll know that Big Boss Sounds has it's share of reggae rhythms played inna Reckless Sleepers style, which means they're a bit more taught than they should be, a little more nervous and u.m. quirky sounding.

In fact, the Reckless Sleepers pull in everything from soul organ to metal guitar to reggae rhythms, filter it all through the slightly uncomfortable world-view of Jules Shear, and it comes out sounding, well, quintessentially quirky. Sort of new wave, even. Big Boss Sounds is a cool jerk's soul-man stomp for the 80s, 'Tried To Please Her' is power-pop pushed to the edge of edginess, and 'If We Never Meet Again' is the kind of classically constructed, plaintively great, and skyrocket bound pop sound that makes people heap praise on Shear's hook craft.

'We've got this stew going,' Shear says of the Reckless Sleepers songwriting style. 'Which is I guess what a band ought to be. I really try these guys. I'm surrounded in these writing sessions. And I try to take as much from the guys as I possibly can, because that's the whole reason I want to be in the group at this point in my life, so I can get some outside input that would help me on my path.'

With Lillywhite, we got kind of a stadium sound, if you play it loud it's better. It's a different way, the songs are written as not as good for singles on side 2. Halfway through the album, we had songs like 'Love Changes (Everything)' and 'Rise to The Occasion,' which just sounded great as Rob and I had demoed them at home. So Hague just added a few touches and layered it up.

'Love Changes' sounds like a tune Rod Stewart could do, in fact the song was played for him too late for Stewart's LP, a blessing in disguise for Clive Fisher. Simon Clive's voice is a little reminiscent of Rod's but with more of a supple tone.

'I've got a bit of a husky voice because I never learned to sing properly. I listened to Sam Cooke, and so did Rod.'

Clive and Fisher maintain a healthy wariness of the music business itself, and insist on as much control as possible over their projects.

"You have to find your own place in the business. You have to make the right decisions about who you're going to work with."

Adds Fisher, 'There's a lot of people with big reputations but with small talents.'

Concludes Clive, 'The difference between an amateur and a professional is that amateurs are always waiting to be discovered, professionals are always hoping not to be found out.'

Fisher are indeed professionals, and ironically have been found out. With a great LP like Everything on the loose, they could hardly have helped it.
OLIVIA NEWTON-JOHN
The Rumour (5:38) - MCA (MCA-53294) - Big Pig Music Ltd. adm. by Intersong-USA Inc./ASCAP - E. John-B. Taupin - Producer: E. John-N. Howard
Written by Elton John and Bernie Taupin, produced by Elton and James Newton Howard, by George it's great! This is the snappiest tune that Olivia's done in a long stretch and she rises to the occasion delivering a heartfelt performance. Perhaps Taupin's title struck a chord. This record deserves airplay. Listen for Elton chiming in near the end. CHR, AOR.

TRACIE SPENCER
Hide And Seek (4:10) - Capitol (P-B-44198) - Love-ly-N-Divine Music/ASCAP - L. Davis - Producer: O. Brown
She's young (13), and has a voice like an angel. Here producer Ollie Brown guides her skillfully through a very musically sophisticated tune with a sure hand. If you've ever heard her live, you know what she's capable of, without a crutch in the world. This cut features Andrew P. Woolfolk on saxophone. Should score on Urban, Adult Contemporary, anywhere "quality" music is heard.

THE FOUR TOPS - Indestructible (4:30) - ARISTA (AS1-9706) - Jobete Music Co. Inc./ASCAP - Sandstrom Price - Producer: B. Sandstrom
A powerful tune about the durability of love and partnerships, sung by the most indestructible of them all. The Four Tops never topple. Urban, CHR.

THE SUGARCUBES - Cold In Sweden (2:44) - Elektra (7-69377) - Second Wind - The Sugarcubes - Producer: R. Shulman-D. Birkett
Psychedelic primal-croon with Helter-Skelter guitar twang and alternative attitude. AOR, Alternative

CHRISTOPHER CROSS (Duet with Frances Ruffelle) - I Will (Take You Forever) (3:42) - Reprise (7-27795) - See This House Music-Pop 'n Roll Music-Alvah's Music/ASCAP - M. Omartain-C. Cross-R. Meurer - Producer: M. Omartain
This is a fine, dramatically structured ballad. Cross' performance with Ruffelle is, as usual, as clean as crystal. CHR.

Folk tinged South African pop with lyrical power and conviction.

MELISSA ETHERIDGE - Bring Me Some Water (3:52) - Island (7-99287) - MLE Music-Almo Music Corp./ASCAP - M. Etheridge - Producer: C. Kramp-K. McCormick
Passionate bluesy rock with Etheridge's Joplin-esque vocalizing and bitter lyrics making it all work.

Marilyn Martin and David Foster - And When She Dances (3:49) - Atlantic (7-89029) - Warner Tamerlane Pub. Corp.-Air Bear music-Linda's Boys Music-BMI - D. Foster-L. Thompson-Jenner - Producer: LeMel
From the soundtrack of Stealing Home, this is a typically lovely offering from David Foster, and here he even sings along with Martin. CHR hit.

RANDY HALL - As Long As I Can Last (3:57) - MCA (P-B-44198) - R&B Music/BMI - R. Hall - Producer: R. Hall
A sexy, sweaty slow tune from Mr. Hall. Urban.

From the team that brought you Pebbles' "Girlfriend," another well written and produced funk number with substance.

A high spirited dance romp that should energize dance formats.

COS/SIN RACHEL - You Give Me So Much (5:53) - Atlantic (7-89036) - Trace Music/ASCAP - N. Stainton-C. Francis - Producer N. Stainton-Francis
Hard-driving funk with an edge, great dance mover. Urban.


"G" AUDIO DYNAMITE - Just Play Music! (5:54) - Columbia (38-07955) - Audio Dynamics Music Inc./BMI - Jones-Letts-Roberts - Producer: M. Jones

MILLIONS LIKE US - In Love With Yourself (5:31) - Virgin (7-99936) - Virgin Nymph Music Inc./BMI - Millions - Producer H. Wolinski

THE CHURCH - Reptile (5:56) - Arista (AS1-9733) - Tomala-du Plessis Music Ltd. adm. by Bug Music-Worldwater Music and PSO Ltd./ASCAP - Kilby-The Church - Producer G. Ladanyi
The leading light of the new-tradition/country-crossover movement melds roots-rock and country elements on this fine new album to produce a honky-tonk hee-hoedown of country-western liltiness. Pedal steel guitar, squeezebox, fiddle and twang-by-six-string are all over this record, to pleasing effect. It features a dynamite Tex-Mex duet with Buck Owens, "Streets of Bakersfield," that should be blaring from your favorite jukebox any day now.

UB40
UB40 - A&M (SP 5213) - Producer: E. R. Rakim
Their skillful melding of reggae and dance-pop textures remains intact on UB40's new album. Much of it has a carnival peppiness, and all of it is deeply rooted in chunky reggae rhythms, with bottom-heavy production and percussive detail. Once again they have a winning single with a guest vocal by the Pretender's Chrissie Hynde; "Breakfast In Bed" is already swaying across progressive airwaves everywhere.

Hothouse Flowers - People - London/PolyGram (422 828 101-1) - Producers: C. Langer, A. Winstanley
The most popular new group in Ireland neatly combines native Celtic instrumentation with modern pop smarts. The soulful vocals will draw comparisons with Van Morrison, although Springsteen's an influence, too.

Eric B. & Rakim - Follow The Leader - Uni (UNI-3) - Producers: Eric B. & Rakim
These rapping rappers have perfected an eerie, tough-as-nails sound that challenges while it dazzles with its verbal dexterity and def, direct beats.

Joy Division - Substance - Qwest (9 25727-1) - Producers: Joy Division, M. Hannett
The meteoric career of one of the most influential - and doomed - bands of the post-punk era is documented on this superlative "best of" collection.

Peter Cetera - One More Story - Warner Bros. (25704-1) - Producers: P. Cetera, P. Cetera
The vocal style that Cetera perfected with Chicago is much in evidence here, without the horns. Mostly mid-tempo synth-rockers and heart-rendering ballads, there's a pleasing, professional sheen to the whole project.

The Icicle Works - Blind - RCA (5424-1) - Producer: I. McNabb
This British trio serves up a walloping collection of metal-edged funk-dance-beat box music with dramatic vocals that should appeal to listeners in several formats.

Herb Alpert - Under A Spanish Moon - A&M (SP 5209) - Producer: H. Alpert
- Another superlative offering from the king of the trumpet, this mostly instrumental album has a provocative, dream-like quality, with daring, often symphonic arrangements set behind Alpert's nimble horn.

Blue Oyster Cult - Imaginos - Columbia (FC 46018) - Producer: S. Pearlman
The masters of monolithic, mind-blowing metal unleash a concept album, something about an alien who dreams the dream of history. The cryptic metal fluid attack and odd imagery is offset by trademark acoustic interludes.

Jeffrey Osborne - One Love, One Dream - A&M (SP 5205) - Producer: J. Osborne
There may not be a better r&b vocalist today than Jeffrey Osborne, and on his new album, he really stretches out. On songs like "One Love, One Dream" he goes from a soulful purr to a sensual growl with lots of room to spare.

Little Feat - Let It Roll - Warner Bros. (25750-1) - Producers: G. Massenburg, B. Payne
Even without the late vocalist Lowell George, the revamped Little Feat maintain much of their boogie-root sound, with shades of Grateful Dead-style backwoods pop and the occasional ballad.

Kennedy Rankin - Hiding in Myself - Cypress (YL 1114) - Producers: J. Weber, K. Rankin
A quietly honest singer-songwriter returns with a sweetly glistening new album. Rankin is best when he's weaving stories, although the introspective title track is enough to cry over.

Femme Fatale - Femme Fatale - MCA (42155) - Producer: J. Faraci
MCA may have struck gold with this carefully crafted metaloid combo. They rock hard and sharp, and Lorraine Lewis' passionate, sexy vocals are so much like Pat Benatar's that the pop metal kids will come running.

Palace - Palace - Atlantic (81873-1) - Producers: S. Galfas, J. Palace
This duo practices a dramatic form of guitar-synth rock, with slashing guitars, a heavy beat and big, strong vocals. The title track is hit-worthy.

Colin James - Colin James - Virgin America (7 90931-1) - Producer: D. Korchmar
This Canadian and his talented back-up crew deliver blistering roots-rock, somewhere at the junction of the early Stones, early Aerosmith and fellow Canadian Bryan Adams.

The Wagoners - Stout & High - A&M (SP 5200) - Producer: E. Gordy, Jr.
These spirited youngsters, A&M's first country signing, have taken the roots movement to heart on this rockin', no-frills, c&w romp with echoes of the Everly Brothers' sweetness and Dwight Yoakam's honky-tonk backbeat.

Tuesday Blue - Shibumi - EMI-Manhattan (E 146980) - Producer: D. Richards
Another quality Irish export, Tuesday Blue are a guitar-based band that wavers between soaring pop metal and gliding synthesizer sweetness, their sound leavened by interesting production flourishes and epic vocals.

The Red Hot Chili Peppers - The Abbey Road E.P. - EMI-Manhattan (E 190869) - Various producers
A re-issue of vital tracks from the punk-funk maniacs' last three albums, this dandy E.P. features a cover of Henrix' "Fire," "True Men Don't Kill Coyotes," "Hollywood (Africa)" and more.

Cash Box August 13, 1988
Capitol Launches All-out Campaign On Nat “King” Cole’s Cole Espanol LP

HOLLYWOOD—An all-out combination promotion-publicity-advertising campaign to launch the first foreign language album ever released by Nat “King” Cole, Cole Espanol, was under way this week by Capitol Records’ Merchandising Division.

To launch the unusual album, sung entirely in Spanish by Cole, the campaign is directed to all Spanish sources, as well as English.

The specialized Spanish campaign included the servicing of complete Cole Espanol albums to the nation’s top Spanish disk jockeys with a special explanatory insert. Also, personalized, open-end interviews of Nat on tape were sent to 130 key Spanish deejays in the United States. Nat’s recorded replies to deejays’ scripted questions were entirely in Spanish. The Spanish deejays were also covered with an EP of Cole’s open-end interview in both Spanish and English for additional use by deejays who might also wish the English translation.

Elvis’ Grandpappy

LOUISVILLE, KY — Louisville’s Jesse Presley, Elvis’ grand-dad, made his first singing hometown television appearance in The Pee Wee King Show, on WAVE-TV the evening of July 24th.

The elder Presley, who at 62 specializes in a rocking-chair singing of old-time tunes, sang “Swinging in the Orchard” and “The Billy Goat Song.”

A crate repairman for a Louisville soft-drink bottling works, Jesse recently signed a recording contract with Louisville’s Legacy Records, to record the type of music he did on Pee Wee’s show.

Jesse says he is “on my own as a singer, and am trying to succeed on my own,” and has no intention of cashing in on Elvis’ fame while his grandson is in the Army.

Jesse describes Elvis as “a good Christian boy, who can do a lot better than rock ‘n roll.”

Sid Frey Proposes Low Cost Stereo Conversion Kit To Enlarge Stereo Disk Market

NEW YORK — Sid Frey, Audio Fidelity president, has found in search of a short cut to the mass buying market, proposes a stereo disk conversion kit with a low installed price of about $19.95. Frey also has ideas on how to increase the market for tapes.

Frey, who readily admits that he is impatient with the slow sales possibilities of stereo records that accompanies the plodding transition from monaural to stereo sets in millions of homes, has given the matter some thought and investigation and has come up with what he believes is a business in itself for one or several enterprising parts manufacturers.

“A kit,” says Frey. “The idea of a kit is not new but a kit that can be sold and installed for about $19.95 is new. The package would have to be made up to sell to the thousands of radio phonograph repair shops across the country. According to my sources, such a kit could be assembled for about $11. The difference would represent the installation profit for the repairman. To install the parts in any of the phonographs on the market today would be a simple operation and present no problem to the average repairman. It could be done easily and rapidly.”

“Audio Fidelity has always pursued the giant mass market which think,” Frey continued.

Country Round Up

The stork made a visit recently to the June Carter household and left behind a cute, pink, 8-pound bundle tagged Rozanna Lea. June also has a 3-year-old daughter, Rebecca Carlene... Crossroads TV Productions, producers of Jubilee U.S.A., put an especially big guest lineup behind Red Foley when “America’s Favorite Country Gentleman” returned to ABC-TV, Sat. nite Aug. 2nd. Included were Ferlin Husky, Mel Tillis, the “Little Roberts Sisters” of El Paso, the Jigalang square-dance group, and the team of Jim Edward, Maxine and Bonnie Brown. Sat., Aug. 9th’s roster headlined Carl Smith, the Jordanaires and Harold Morrison, who has spent the last 2 years— and 300,000 miles of personal appearance travel—with Johnnie & Jack and Kitty Wells, returned to the staff of the Jubilee last week and will again be teamed on personals with Jimmy Gate-ly.
<table>
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<th>#</th>
<th>Title</th>
<th>Artist/Producer</th>
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<td>1</td>
<td>OFF ON YOUR OWN (GIRL)</td>
<td>Al B. Sure</td>
<td>Warner Bros 7-27870</td>
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<td>2</td>
<td>LOOSEY'S RAP</td>
<td>Rick James</td>
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<td>3</td>
<td>MAMACITA</td>
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<td>GROOVE ME</td>
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<td>SIGN YOUR NAME</td>
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<td>NICE 'N SLOW</td>
<td>Freddie Jackson</td>
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<td>R.J.'s Latest Arrival</td>
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<td>Shirley Murdock</td>
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<td>George Michael</td>
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<td>K.I.S.S.I.N.G. (Owed/Reprise)</td>
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<td>COMING TO AMERICA PART I</td>
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<td>ONCE, TWICE, THREE TIMES</td>
<td>Howard Hewlett</td>
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<td>SHAKE YOUR BODY</td>
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<td>ROLL WITH IT</td>
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<td>FOLLOW THE LEADER</td>
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<td>TAKE YOUR TIME</td>
<td>Peabody</td>
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<td>31</td>
<td>SHE'S ON THE LEFT</td>
<td>Jeffrey Osborne</td>
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<td>FOREVER YOURS</td>
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<td>CRAZY</td>
<td>Miki Howard</td>
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<td>EVERY SHADE OF LOVE</td>
<td>Jessie Janell</td>
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<td>GLAM SLAM</td>
<td>Prince</td>
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<td>43</td>
<td>KNOCKED OUT</td>
<td>Paula Abdul</td>
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<td>BORN NOT TO KNOW</td>
<td>Tony Toni Toné</td>
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<td>SLAM (Reprise/Winter Bros 7-27857)</td>
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<td>Lisa Lala &amp; Cult Jam</td>
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<td>51</td>
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<td>Taylor Dayne</td>
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<td>52</td>
<td>ADDICTED TO LOVE</td>
<td>Levert</td>
<td>Atlantic 7-99292</td>
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**MAVIS OFF TO LONDON TO SEE THE PRINCE** — Mavis Staples (pictured with manager Rick Frio) on her way to London, England for the opening of Prince's concert tour there. Mavis has already performed with Prince to sellout crowds in Paris, France. The dynamics of these two super talents will be heard in the soon-to-be-released Mavis Staples album written and produced by Prince for his Paisley Park record label which is distributed by Warner Bros. Records.

**TRACIE SPENCER TURNS TEEN** — Capitol Records threw an outdoor birthday party for Tracie Spencer (she just turned 13) on the famous tower’s patio. Tracie’s just returned from London where her single has just entered the charts in Germany. Tracie is proving to be Spencer-friendly too. — the single is Top 40 in that country. Stateside Tracie’s “Symptoms of True Love” from her self-titled LP has achieved Top 10 on the Black Charts with a new single, “Hide And Seek.”

**KARYN WHITE MAKES MAGIC WITH L.A. AND BABYFACE** — Warner Bros. recording artist Karyn White, whose first single, “The Way You Love Me,” from her debut solo album, Karen White, has just been released, was in Lomma Studios in Hollywood recently with top producers L.A. Reid and Babyface, who produced six tracks on the LP. White first gained critical acclaim as featured vocalist on Jeff Lorber’s Facts Of Love. Pictured (l to r) are: Babyface; White and L.A. Reid.

**PUBLIC ENEMY’S SECOND GOES GOLD**

LOS ANGELES — Def Jam/Columbia recording group Public Enemy has passed the RIAA gold sales mark in less than a month for It Takes A Nation Of Millions To Hold Us Back, their second album for the label. The LP was first released independently on June 25, with over 500,000 copies already shipped to retail outlets.

“Don’t Believe The Hype” b/w “Prophets Of Rage,” the current single from the new LP, bulleted onto the R&B charts and is currently inside the top 50 on the Cash Box Black Contemporary Singles chart. The album bulleted onto the chart at #34 and took a 20-point jump inside the top 20 this week.

The group is currently on a national tour as a featured attraction on the Run’s House package, along with fellow Rush Artists Management colleagues Run DMC, D.J. Jazzy Jeff and The Fresh Prince, and EPMD.

**WCKX GOES TO THE FAIR**

COLUMBUS, OHIO — A leader in community active promotions, station WCKX continues to set the pace. Starting August 8 and running for approximately 13 days, WCKX will broadcast daily from the Ohio State Fair. The fair draws millions of visitors yearly and WCKX has maintained a close working relationship with officials of the fair.

Hats off to Program Director Rick Stevens (l), Owner/General Manager Jack Harris (r) and WCKX, Columbus’ community-connection station.
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<td>Restless Heart 12</td>
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<td><strong>2</strong> THE WANDERER (MCA 8306-7)</td>
<td>Eddie Rabbitt 11</td>
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<td><strong>3</strong> GIVE A LITTLE LOVE (MCA/Curb 8300-7)</td>
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<td><strong>4</strong> DON'T CLOSE YOUR EYES (MCA 6901-7)</td>
<td>Keith Whitley 16</td>
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<td><strong>5</strong> A LITTLE BIT IN LOVE (MCA, MCA-53333)</td>
<td>Patsy Loveless 10</td>
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<td><strong>6</strong> I COULDN'T LEAVE YOU IF I TRIED</td>
<td>Rodney Crowell 11</td>
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<td><strong>7</strong> SUNDAY KIND OF LOVE (MCA, MCA-53315)</td>
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<td><strong>9</strong> (DO YOU LOVE ME) JUST SAY YES</td>
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<td><strong>10</strong> JOE KNOWS HOW TO LIVE (MCA 8323-7)</td>
<td>Eddy Raven 13</td>
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<td><strong>11</strong> IF THE SOUTH WOULDAA WON</td>
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<td><strong>12</strong> BABY BLUE (MCA, MCA-53340)</td>
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<td><strong>13</strong> THAT'S WHAT YOUR LOVE DOES TO ME (MTM B-72108)</td>
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<td><strong>14</strong> I SHOULD BE WITH YOU (MCA 53387)</td>
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<td><strong>16</strong> I'M GONNA LOVE HER ON THE RADIO</td>
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<td><strong>17</strong> DON'T GIVE CANDY TO A STRANGER</td>
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<td><strong>18</strong> I HAVE YOU (MCA, MCA-53218)</td>
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<td><strong>19</strong> ADDICTED (Capitol B-44130)</td>
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<td><strong>20</strong> WE BELIEVE IN HAPPY ENDINGS (MCA 53237)</td>
<td>Earl Thomas Conley (Duet with Emmylou Harris) 27</td>
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<td><strong>21</strong> STREETS OF BAKERSFIELD</td>
<td>A.W. Yochum &amp; Buck Owens 27</td>
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<td><strong>22</strong> LETTER HOME</td>
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<td><strong>50</strong> I WANNA WAKE UP WITH YOU</td>
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Nashville, TN...Mary Ann McCready, Vice President, Sales and Product Development, CBS Records/Nashville, has announced the appointment of James F. Carson as Director, Product Development. Additionally, his duties will include album packaging, product marketing tool production and music video production. Carson joined CBS Records in 1971 as CBS Sales Representative, Cleveland. In 1979 he became Product Manager, Columbia Records, Nashville, and, in 1986, Associate Director, Product Marketing, CBS Records/Nashville.

Mary Ann McCready Appointed Vice President Sales and Product Development, CBS Records/Nashville, Roy Wunsch, Sr. Vice President, Nashville Operations, CBS Records Division, has announced the appointment of Mary Ann McCready as Vice President, Sales and Product Development, CBS Records/Nashville. Reporting to Wunsch, she will oversee national advertising and sales development plans with the CBS Records branch sales organization as well as supervise Nashville's merchandising and media departments.

McCready has spent her entire career with CBS Records – for the past year as Director, Sales and Product Development. Placed at the helm of Product Development in 1982, her responsibilities included artist tour strategizing, live show direction, television exposure and image marketing.

In 1985, she was honored as the first woman and youngest person ever to receive CMA's prestigious "Founding President's Award." CMA honored her with a second award, "Special President's Award," for outstanding service in 1986.


Charlie Monk Joins Acuff-Rose Creative Services Director. Veteran Music Row publisher/producer Charlie Monk has joined the Opryland Music Group (OMG) as creative services director for Acuff-Rose Music Inc. (BMI) and its affiliated ASCAP company, Milene Music Inc.

Monk, who for the past six years has operated his own independent song publishing company, will work with all aspects of creating a promoting songs with the Acuff-Rose writers and with promoting songs in the Acuff-Rose catalog.

"Acuff-Rose was Nashville's first music publisher, and we're ready to commit the resources and management for Acuff-Rose to be a leader in this business. We're developing a game plan to put new emphasis on the publishing side of our company," said Opryland USA Inc. vice president and OMG general manager Jerry Bradley.

Monk's track record shows considerable success in the creative process he says he enjoys. As head of CBS Songs in Nashville from 1977-1982, he led that firm from a position outside the Top 50 country music publishers to a ranking in the top three.

"Nashville is a songwriter's town. Songwriters developed this town, and songwriting is a process we want to nurture at Acuff-Rose," Monk said. About 15 writers are on the OMG roster, and Monk said he looks forward to working with them. Monk also will work with Acuff-Rose/Milene catalog, a highly respected collection of songs developed by Nashville's first music publishing company.

Cash Box August 13, 1988

Mary Ann McCready

CASH BOX COUNTRY ALBUMS

August 13, 1986

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
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Every Picture Of ASCAP's Rod Tells A Story...ASCAP member Rod Stewart on tour promoting his current Warner Bros. album. Out Of Order was greeted by ASCAP NASHVILLE staffers backstage before his recent performance at Nashville's Starwood Amphitheatre. Picture with Stewart (center) are ASCAP's John Briggs and Eve Vauclan.
ALBUM RELEASES

OUT OF THE BOX

THE GATLIN BROTHERS - Alive And Well (2:56) - Columbia (38-07998) - Kristosha-BMI - L. Gatlin
Producer: C. Young
This uplifting and inspiring tune from Larry, Steve and Rudy showcases the strength in harmony of the trio. It's a great release for their fan base. The boys sound quite vibrant after the sobering-up of Larry, who penned the song. It speaks of the joy of simple things and takes shots at TV preachers and fast living. This is the title cut and second single release from their latest album. The first Love Of A Lifetime peaked at #3 on the Cash Box Top 100 chart.

WESS COOKE - Takin' The First Caller (2:20) - Don Knob (DRK88-306) - Bibo-Partnership/ASCAP - Vogue-Partner/BMI - M. Collins-F. Thomas - Producers: J. Easter-W. Cooke
Radio guys and gals are going to love this tune - it's tailored just for them. The first caller in this race contest wins a DJ whose heart has been broken. It's set to a mid-tempo, staggered beat to keep listeners interested and Cooke's voice stretches through it all. There is also true-to-form country instrumentation and it's all packaged quite nicely. Cooke should be heading for the charts soon with this one!

SINGLE RELEASES

FEATURE PICKS

DON WILLIAMS - Desperately (3:04) - Capitol (B-44216) - Cross Keys/ASCAP - J. O'Hara-K. Welch - Producer: D. Williams-G. Fundis
Don delivers such a beautiful tune here. With plenty of guitar pickin' and easy going melody lines, Williams' voice steals the show in that low-key way of his and the result is quite likable!

DOOLY PARTON - Make Love Work (3:23) - Columbia (38-07995) - Zona/ASCAP - E. Kaz - Producer: S. Goldstein
Dolly heads nowhere near her country roots on this release. It's a synthesizer-laden, soulful ballad that is beautifully orchestrated as well. Released from her recent pop-tinged LP Rainbow, Parton here relates the work involved in keeping love alive and thriving.

LEE GREENWOOD - You Can't Fall In Love When You're Crying (3:31) - MCA (MCA-53386) - Duchess/BMI-Hall-Clement/ASCAP - L. Greenwood - Producers: J. Bowen-L. Greenwood
Lee constructs a surefire country hit with this paced tune about starting over after a heartbreak. Greenwood has said that he is ready to extend his musical boundaries and experiment with other genres as well, although this release shows no signs of abandoning the style which has made him famous - country!

INDIE FEATURE PICKS

JIMMY C. NEWMAN - Louisiana Love (3:27) - Playback (P-1314) - Dale Morris-Memory Maker/BMI - J. Henderson-K. Westberry-D. Mitchell - Producers: J. Gale-J. Pierce
The king of Cajun ditties is at it again with this imaginative song that enables listeners to visualize the swamplands of Louisiana, gators and cottonmouths included! Newman sings to the sounds of squeezebox and fiddle, proving just why he is still at the top of the crowd! from south. SOUND OF MUSIC - The Writing On The Wall (3:30) - Kottage (K45 0090) - Bobby Fischer/ASCAP; Young World/BMI - B. Fischer-F. Weller - Producer: N. James
A kid's writing on the wall usually provokes anger or at least annoyance from his parents, but Carr sees it as a sign of the pain involved when parents get divorced. This heart-breaker will strike more than a few melancholy chords with listeners.

DAWN SCHUTT - (Sweet Sweet Dreams) Thinking About You (3:28) - Cypress (CFP 8522) - Big Cypress/BMI - G. Nordan - Producer: D. Plummer
Jazzy horns and big production surround this little number from Dawn Schutt. Her vibrant vocals reminisce about the man who's left her, but the melody is an other thing but dreamy. Sometimes recalling the 'good old days' with one's ex-lover doesn't have to be a sad situation at all and that's exactly what Dawn conveys here.

PROGRAMMERS' PICK

SOUTHERN PACIFIC - New Shade Of Blue-Warner Bros. 7-27790
The Programmers' Pick this week is Southern Pacific. After the success of "Midnight Highway," the group takes a mellower approach to this country blues ditty. Stations voting for Southern Pacific included: WZYQ, WAC, KVQX, KCMJ, WOZI, WGSQ, KCTC and WOFF.

DARK HORSE CONSENSUS

LISA CHILDRESS - You Didn't Have To Jump The Fence - True, TU 91
The Dark Horse Consensus among our radio reporters this week is Lisa Childress. There was no straddling the fence, he who releases this tune cornered - programmers clearly enjoyed Lisa's perky vocals and clever lyrics on this well-produced song. Some of the stations who voted for Lisa are as follows: KQFX, WHTL, WATZ, WHPY, WSDE, WRIX, WHTH and KXW.

ALBUM REVIEW

RESTLESS HEART - Big Dreams In A Small Town - RCA (8317-1) - Producer: T. DuBois-S. Hendricks
Restless Heart comes through with a solid follow-up to their smash LP "Wheels," which catapulted the group to stardom. Their sound is just as aggressive, leaning toward country rock. The first single "The Bluest Eyes In Texas" has topped the charts for two weeks and indicates their popularity is still growing. After giving this record a spin, you'll find many other prime cuts such as: "Say What's In Your Heart," "This Time," "Calm Before The Storm" and the title cut "Big Dreams In A Small Town".

TANYA TUCKER - Strong Enough To Bend - Capitol (1-48865) - Producers: J. Crutchfield
Tanya Tucker's newest LP release for Capitol Records well-reflects its title. Professionally singing since her teens, Tucker has weathered many a storm in both her career and her personal life. She is as confident vocally as ever. Already released as a single is the title cut which moves upward this week at #34 (bullet) on the Cash Box Top 100 Chart. Those cuts with strong promise include "You're Not Alone", "Daddy And Home", "Playing For Keeps" and "Call On Me".
CINEMAX SESSIONS: COUNTRY MUSIC - A NEW TRADITION

FISK UNIVERSITY CHAPEL, NASHVILLE - "There's history on this stage tonight."

That was the sentiment expressed by Wynonna Judd as she joined her and Naomi Judd onstage at the taping of the 11th in a series of concerts presented by Cinemax which hit the airwaves July 22. And indeed, history was made.

The cast of performers included The Judds, Perkins (who headlined his own Cinemax special in January, 1986), Rosanne Cash, Rodney Crowell, who served as musical director for the show, and John Hatt, Waylon Jennings, Bill Monroe, New Grass Revival, the Jordanaires, and Merle Haggard.

The intimate setting of the Fisk University Chapel worked its magic as performers after performer drew the crowd into each musical world created. The stage was a former pulpit and listeners sat on wooden pews: a religious experience was definitely in store.

Highlights were numerous: The Judds and Perkins singing "Blues Stay Away From Me," and "Honey Don't" by Perkins and the Jordanaires; k.d. lang "locked" the Holy confines with the Roger Miller tune "Lock, Stock and Teardrops".

When the crowd jumped to its feet, it wasn't to stretch or yawn, "Blue Suede Shoes," lifted them up with glorious jubilation. Cash and lang's rendition of Loretta Lynn's "You Ain't Woman Enough To Take My Man" was a theatrical treat as well.

Bill Monroe and his clean-cut helpers (who dressed circa 1950 - wide lapel suits and brimming cowboy hats) picked their way into bluegrass heaven with "Blue Moon Of Kentucky" and folks were ready to be converted. Monroe's fingers moved with time-worn grace and ease and he's even still dancing a mean jig.

The New Grass Revival succeeded with their hit, "Can't Stop Now." These four boys are following Monroe's footsteps move for move, with a few new twists of their own. Their picking is flawless and their rhythm is energetically infectious.

The closing number, Hank Williams' "I Saw The Light," brought the crowd to its feet again as the artists reassembled and voices chimed in. Heaven's gates seemed to spring open. If the Lord was listening, he should have been pleased. We sure were.
TERESA KENNEDY:
In her five years of singing professionally, Teresa Kennedy has certainly made her mark in the country music market. This pretty lady from near Monroe, Louisiana, has an apparent love for singing, which has been present since she began with a small family band.

This year, Teresa came to Nashville to record her first release on the D & T Records label. She released “One Kiss”, which debuted on the national Cash Box Top 100 Chart in May. Now, still under the outstanding production and capabilities of Dick McVey, Teresa has released “A Woman’s Got The Right”. Early indications show another chart song is soon headed Teresa’s way.

This new release is an up-tempo song with strong lyrical content and a ‘feel good’ melody. The song was written by Tom Shapiro, Mike Garvin and Bucky Jones of the Tree Publishing Group.

Teresa has her own views on country music. “I like the style of country we seem to have settled on...the combination of traditional and contemporary. The lyrics impress me, when I’m listening for material. Then, of course, the melody has to compliment the message.”

“I chose country music because I was raised with it. I have always loved the country sound. Our little family band never played anything but country. It has a lot to offer the listeners, in the fact that it deals with reality and relates to nearly everyone and their neighbors.”

Teresa says that she admires all country singers. “They each offer something different, and I appreciate their individual styles.”

Teresa, too, has her own style, and it’s working very well for her. She has a growing legion of fans out there in the country, and Teresa Kennedy is truly a rising star!

Joe Henderson

INDIE LP REVIEW


Florida Bill surprises us constantly with his varying styles of country music; he can get nitty gritty, groove with soul, amuse with comedy and croon a mean ballad – and all with grace and ease. His new LP contains all of these. Florida Bill wrote or co-wrote all of the cuts present as well as helping out on the production. He is a performer who is both determined and talented: two ingredients definitely necessary to make it in the music business. You might have already heard one single from the LP, “Lady On Her Own,” which peaked at #8 on the Cash Box Indies Chart. Be on the look out for other strong cuts such as “The Imposter”, “Waiting By The Telephone”, and “Almost All The Time”.

RAPPIN’ WITH THE WRITERS:

PHYLLIS AUSTIN:
Now and then, Cash Box features promising new writers in this column. When we know that the talent is so strong that it cannot be denied, we enjoy being the first to reveal a new writer to the world. Phyllis Austin has just about the finest new songwriter to hit Nashville in a long, long time. I know, personally, that she has some fantastic new songs on ‘hold’ by some of country music’s superstars.

Phyllis came to Nashville in 1984, from her hometown of Spencer, Tennessee. She came here to continue a career in the radio business but, as she says, “I got caught up in the Nashville enthusiasm. I always had written poetry which I never let anyone read. But a close friend, in the music business, put melodies to a couple and demoed them. I was hooked as soon as I heard them!”

Phyllis Austin has been very fortunate. She has co-written with some of Nashville’s finest writers...Don Goodman, David Chamberlain, Mark Sherrill, Even Stevens, John Wesley Ryles and David Wilks, for instance.

“I have to start every song with a great hook! I’m basically a lyricist, and coming up with the hook is always my starting point. I don’t consider commercialism in connection with my theme. I write in moods. A lot of my songs are ‘tenderflies’. My emotions, at the time, determine the feel of my song.”

Although she is signed to the Bulls Creek Music Group, Phyllis Austin presently has no song credits to list, as is common in this column. But, wait a few months...Phyllis will have a long list! After hearing a few of her new songs, I got caught up in her Nashville enthusiasm! Some of the best, and well thought-out lyrics I have heard in Music City are pouring from the creative mind of Phyllis Austin. If this is the first you’ve heard of her, I’m glad. But, get ready! Phyllis Austin is about to light up the country charts with her songs!

Joe Henderson

Cash Box - August 13, 1984
Indie Groove

TVEYE – MTV Records in New York is the kind of American success story that brings a tear to my eye. It started as a vehicle for those TV's Greatest Hits things, those insidiously effective collections of great television theme songs. Those records sold so many copies that the label was able to sign legitimate bands, and today they produce some of the coolest records in the alternative music biz. A current fave on college radio is the American debut by Shona Laing, and last year MTV was responsible for one of my favorite records, Baytan Hugan by the Connells. Upcoming from MTV is a new Connells platter in September, and new efforts from the Saints, Jack Rubies and the Time Lords. And oh yeah, they’re also reading TV's Greatest Hits – The Commercials. Buy a ton of ’em for Christmas and someday you’ll get an expanded roster of hip new acts in return.

Gabriel

Single of the Week – We got a ton of indie singles here, and we have room to mention very few, but this is, shall we say, something special. “Somewhere Elvis Is Smiling,” by a Las Vegas performer named Gabriel, is a bluesy lounge-tribute tune with a tasty saxophone break and an eerily replicated message from the King thanking all his fans down here on Earth for their continued devotion. As Gabriel pointed out in a recent phone conversation, no one else seems to be releasing a tribute record to coincide with the 11th anniversary of Elvis' death, and both of us are stumped for an explanation. The single comes from an album of the same name, which features interviews with Elvis' close personal friend, Vegas comic Babe Pier, as well as psychic Brian Corlone (who reveals whether Elvis is, in fact, still alive). The single and album are available from Stack Records, 3930 Swinson St., Wimbeldon Towers Suite 105, Las Vegas, NV 89119. Perfect for parties, seacons and Elvis swap meets.

Nicest Thing I've Gotten All Week – Rounder Records has just issued a CD compilation by the Shaggs. The Shaggs were three small-town New England sisters in the early ‘70s who couldn’t play their instruments much better than I speak Chinese, yet they produced some of the most refreshing, life-affirming music of the era. Songs about cats and cars and Halloween were second nature to these true American originals. The new CD is over an hour long and is highly recommended to anyone with an ounce of innocence and a healthy tolerance for inspired amateurism.

Number, Please – Our friends at Rykodisc have a new phone number. It seems the phone company has created a separate area code for suburban Boston. (Don’t you hate when that happens?) Effective immediately, their number is (508) 744-7676. Their fax number is (508) 741-4506.

An Indie by Any Other Name – Alias Records in San Francisco is off to a flying start with the debut album by the Furlongs. This hard-edged folk-pop trio rises quickly to the top of the college-radio heap with their keen harmonies and slashing guitars. Next from Alias is an album by the Sneetches, one of England’s best kept secrets, and the second album from New York’s Too Much Joy, whose Green Eggs and Crack was the most engaging record of 1987, an aural equivalent of Catcher in the Eye. Alias Records – remember the name.

Publicity Photo of the Week – This is Fever/Sutra recording artist Little Suzy, rocking an N.Y.C. audience with her puppy love song “Randy.” Can anybody top this for this week?

Keep the faith ...

Joe Williams

Cash Box Indie Jazz Albums

1. Kilimanjaro
   The Flying Tiger (Fleetprime Jazz FM 88042)
2. DANCING IN THE DARK
   Donny Wyley (Malaco M-4186)
3. WHEN WE'RE ALONE
   Frank Potenza (TBA 235)
4. EARLY SPRING
   Alfonso Maturan (TBA 4020)
5. SEARCHING THE HEART
   Tim Heinz (TBA 234)
6. THE POWER OF SUGGESTION
   Richard Elliott (Spectrum SP 131)
7. NO LONGER ONE
   Don Brown (Malaco M-7680)
8. NIGHTWIND
   MKE Lawrence (Rounder R-10306)
9. SAY WHAT YOU WANT
   Bob Thompson (Rounder R-10307)
10. TRIBUTE TO COUNT BASIE
    Genie Habib All Star Big Band (Concord CJ-337)
11. CRAZY RHETHYTHM
    Aymen (Malaco M-9160)
12. HARLEM BLUES
    Dondal Byrd (Rounder R-3318)
13. GAMALON
    (Amerind AM 3318)
14. JASIL BRAZZ
    Jere Mann (Riv/Mac Music Group RBC 403)
15. LAY IT ON THE LINE
    Sam Henry (Spectrum SP-131)
16. LIVE AT BIRDLAND WEST
    Casmen McCrall (Contemporary CJ-341)
17. MAJOR CHANGES
    Frank Warden & The McCoy Synth Trumpet Band (Contemporary CJ-14030)
18. LIVE JAZZ
    Nancy Kelly (Armitt SP-131)
19. BASES LOADED
    Brian Tromberg (Rounder R-3318)
20. STEPPIN UP
    Homeboy/Capp/McCoy MMC301 (Malaco M-9250)
21. A VINTAGE YEAR
    Mill Towns/George Shearing (Concord CJ-341)

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

Fantasy 8
Contemporary (4)
Milestone (3)
Landmark (1)
Concord 7
TBA 4
Intima 3
Nova 3
Amherst 2
Moss Music 2
Optimus 2
ProJazz/Intersound 2
Spindletop 2
OGM 1
Malaco 1
Muse 1
Passport 1
Soundwings 1

This Week's #1 Debut: Skywalkers

Skywalkers

George Shaw & Jetstream

Label Breakdown:

Jazz

1. Real Time
   (Contemporary C-14034)
2. IMAGINATION
   (Notel FM 8601)
3. THE TIMES OF IDLE
   (Soundwings SW 2108)
4. SHORT STORIES
   (Rounder R-3318)
5. EVENING STAR
   (JOSHERA BREATSTONE INC.
   (Contemporary C-14040)
6. MOSCOW NIGHT
   (JOSHERA BREATSTONE INC.
   (Contemporary C-14040)
7. FLYING HOME
   (Rounder R-3318)
8. REVERENCE
   (Rounder R-3318)
9. SKYWALKERS
   (Rounder R-3318)
10. LAGUNA SUITE
    (Rounder R-3318)
11. TRIPP TREAT II
    (Rounder R-3318)
12. LIVE AT THE CAFE
    (Rounder R-3318)
13. THE VERY BEST OF
    (Rounder R-3318)
14. SKYWALKERS
    (Rounder R-3318)
15. MYSTERY WALK
    (Rounder R-3318)
16. DREAMS COME TRUE
   (Rounder R-3318)
Newport Label Presses Concert CD in 24 Hours

SANFORD MAINE - A small record label in Providence, R.I., recently recorded, pressed and distributed a live concert CD within 24 hours of the actual performance. Newport Classic Ltd., a specialist in classical music CD's, recorded the performance by pianist Michael Ponti at the Newport Festival on July 22nd, and had the CD available to festival attendees the next night.

This unprecedented turnaround time was made possible by a joint venture between Newport and Shape Optimedia, Inc., a full service CD manufacturer located in Sanford, Maine.

The process started with Newport Classic's digital recording of the piano recital at the Rhode Island summer music festival. Immediately after the performance, the tape was digitally edited, duplicated and hand carried by Newport president Larry Kraman to the Maine headquarters of Shape Optimedia.

In the wee hours of Saturday morning, Shape employees began the elaborate CD replicating process. Less than 11 hours later, Kraman was handed 500 finished discs, 100 of which he brought back to the festival to make available to attendees. The remaining discs were sent to different locations in nearby Boston, including Tower Records, Good Vibrations, Harvard Coop and Barnes and Noble. The Ponti CD will be distributed nationally in the near future.

Shake Optimedia was able to provide this one-day turnaround because of Newport's six-week advance booking time and because of Shape's automated manufacturing process.

Newport Classic plans to issue four more CDs of live festival performances this year. The label's arrangement with the festival organizers allows for five live CDs annually for five years.

Solid Gold Chipmunks Celebrates Characters' 30th Year

LOS ANGELES - Buena Vista Records and Tapes and Bagdasarian Productions will salute the singing cartoon Chipmunks' 30th anniversary this year with a special promotion featuring a new collection of their top hits entitled Solid Gold Chipmunks, it was announced by Shelley Miles, vice president.

"We're delighted to be part of the Chipmunks' celebration," Miles states. "They've given audiences a lot of enjoyment over the years with their music and humor, and capturing their special brand of entertainment on Solid Gold Chipmunks has been a lot of fun for all of us."

Solid Gold Chipmunks will be available on both LP and cassette and will feature eleven all-time favorite Chipmunk hits including "The Chipmunk Song (Christmas Don't Be Late)," "We're The Chipmunks" from their hit Saturday morning animated TV series, "The Chipmunk Song (Christmas Don't Be Late)," "We're The Chipmunks" from their hit Saturday morning animated TV series, "Witch Doctor," and "Alvin For President," a "comical salute to presidential politics."

The new album is just part of Buena Vista's promotion for the Chipmunks' 30th anniversary. The promotion also includes two top-selling, 24-page, full-color book-and-cassette Read-Along entitled The Chipmunks Join The Circus, an upcoming network television special and personal appearances by the 'munks themselves.

Reviews

Various Artists - The Bass That Ate Miami - Pandisc (PD-8801)

The Miami rap sound is characterized by a low, sneaky bass beat that won't let go until it's gently Pulitzer you for 15 rounds, while hovering above it is a playful chorus of scratches, samples, found sounds and space-age noises. This compilation of Miami rappers on the Pandisc label is any indication, the sunstruck DJ's of southern Florida are way out in front of the rest of the country in both technical smarts and healthy attitude. Almost all of the groups use the bass foundation as a springboard for frisky little digressions. There's a lot of video-game bloopers and bleeps, heavily treated vocals (both speeded up and slowed down) and a seemingly bottomless reservoir of sound-bites strewed with the wreckage of pop culture, (Kermit the Frog? Cheech and Chong? Rod Serling?) Rapid-fire sample-repeats bore a hole through the middle of the vinyl, but the unforgiving rumble of the bass makes sure all the wandering sidetracks from leaving the dance hall to go smoke with the homosexuals in the alley. Man, this is a fun record.

Joe Williams

BRITTON - Rock Hard - Backstage Records (BSR-71288)

Heavy metal has gotten so institutionalized that the repertoire of metal cliches is a solid temptation for any band that craves commercial success. So it's good to hear young bands that, even if they're not breaking new ground, have trimmed away the excesses and posturing and got ten back to the directed crunch. Britton is quality pop metal, not because it's challenging, but because it's solidly played and it rocks like hell. Their anthemic metal touches the same place inside the listener as Bon Jovi's "Living On A Prayer," while they share a harmonic sense with such stalwarts as Kiss and the early Van Halen. The guitars are razor sharp without any of the pointless noodling that mars so many metal records today, and the tight ensemble is perfectly at ease with melodic ballads or acoustic interludes. (The acoustic guitar in "Hold On" is reminiscent of Boston.) Their lyrics are none too offensive, and the band proves they have a social conscience with "(No More) Drinking and Driving." Britton is evidence that a new generation of metalists is treating their craft with equal parts seriousness and sassabandon.

GIGOLO AUNTS - Everybody Happy - Coyote (TTC 88146)

Thanks to R.E.M. (with a nod to the Byrds and the Feelies) there's a surplus of strum-pop bands in the hipper hideaways of this planet, and that's just fine with a lot of us. There's no denying the sad, sweet thrill that ripples outward from an arpeggiation-D chord on a Rickenbacker twelve string, even if every chiming guitar these days refers back to some other band that did it better. But it's a real bonus when a band takes the folk-pop attack that we love so much and finds an honest-to-god new chordling, a clever twist or harmonic deviation that turns familiarity inside out. Gigo, Aunts, from upstate New York by way of Boston, almost sound like a lot of people, but they've managed to find a place in the jangle-pop spectrum that's all their own - reference points are really necessary, try Chris Stamey, Boston's petulant guitar band O Positive and the aforementioned Feelies. They've got twin guitars that weave an array of '60s-inspired chime, but there's...
jazzy-swing feel in a few stray moments and the propulsive qualities of the guitar attack are often rechanneled in offbeat melodic directions that nonetheless sound absolutely right. It's the artfulness of Steve Hurley's songwriting, the refusal to hit the obvious note at the obvious time, that puts Gigolo Aunts a half-step ahead of their jangle-pop peers. It also helps that these great, inventive melodies are appended to lyrics that are precise, wryly observant vignettes about youth and identity. And the vocals break your heart. Gigolo Aunts are a band that's real enough and good enough to spawn imitators of their own.

Joe Williams

THE VINES

THE VINES – Walk the Floor – Aquabule (AB001)

In the early '80s, when Hoboken, N.J., became an affordable alternative to Manhattan for artists, musicians and bohemians, something called the "Hoboken sound" took on a mythological character. Perhaps due to the influence of the two leading musical institutions there, a club called Maxwell's and a record company called Coyote, the sound that the best of the local bands produced was characterized by drum-happy guitar interplay and an underlying sense of pop song structure. The leading lights of the Hoboken sound were the Feelies, the Bongos and the North Carolina expatriates Red's dBs, and more recently Dinosaur Jr., the Cucumbers, Spiral Staircase and Yo La Tengo. The Vines are a two-piece combo from the northern Jersey area who belong to the more ethereal wing of the Hoboken movement, a wing that was led by a band called the Individuals. Comparisons with the Individuals are appropriate, since John D'Agostino of that band produced this six-song E.P. and both bands share an airy, unhurried pop sense. The Vines material is about two parts lift to one part chime (the chime, perhaps, courtesy of engineer/messiah Mitch Easter), with an undercurrent of edginess and a tendency to disrupt the la-la-lyricism with inventive chordings or tempo changes. The lift is provided by Suzanne Lavine's keening vocals, while Alirio Guerrero seasons the mix with pointed but understated guitars that catch the light at oddly beautiful angles. The effect is gentle without seeming weak, with an aura of yearning intelligence that surrounds the whole record like a halo. (Aquabule Records, 165 Third St. #6, Hoboken, NJ 07020)

Joe Williams

THE MICE – Scooter – St. Valentine Records (SVR-022)

A cursory listen to this deliciously spirited L.P. would suggest that the Mice were British and that this album was about ten years old. These Cleveland, Ohio, lads have the spirit of London '78 down pat. They're a throwback to the manic pop thrill of the Buzzcocks and the textured mod stylings of the Jam. There's even a bit of Sgl. Pepper horn on the album opener, the jangly Anglo anthem, "Little Rage." But this is no art record. The Mice go straight for the throat, and they make you like it. "Bye Bye Kitty Cat" is a glam-slammer that could have been produced by any of the one-hit wonders of the original punk era. Other cuts, like the Beatle-esque "When Tiffany Cries," ascend into folk-pop sweetness, and even the hardest, fastest exercises in power-chord pandemonium have an abundance of hooks to match the brazen directness of the attack. A trip around the turntable with the Mice is likely to leave you dizzy, likely to leave you thirsty for more, and likely to make you remember why you liked this sort of thing so much in the first place.

Joe Williams

UNIVERSAL CONGRESS OF - Prosperous And Qualified - SST (SST 180)

Guitarist Joe Baiza of Saccharine Trust leads this jazz-funk-rock-blues ensemble on an exploratory mission to the outer limits. They never get so free that they lose their minds or your interest, but they blow, strum, bang, and blast their way into the harmonolodic realm. It's like a shopping spree with five of your most vinyl-obsessed buds: grab a couple of James Blood Ulmer, James Brown, Ornette Coleman, and Minutemen albums, maybe a Mahavishnu Orchestra cut-out, and if you can't find Little Walter then the Paul Butterfield Blues Band will do. Head home, fire up six turntables, and play all those records ALL AT THE SAME TIME. Yow. Surround sound. The Congress is convened. Grounded by a thoroughly fat rhythmic base, Universal Congress Of goes off wherever and as often as they please. Occasional vocals and recognizable riffs (just like real songs) make this one the most user-friendly harmolodically minded records since Jean-Paul Bourelly's Jungle Cowboy. Baiza's guitar work is fuzzed-out, blistering buzz, and Jacob Cohn and Lynn Johnhston's sax work is inchoate poetry. An angular, mind-melding, dance-o-logic workout of a record, and a very great one at that.

Joe Levy

Other Recent Releases

AFGHAN WHIGS -- Big Top Halloween -- Ultrasuede (001)

TIM LEE -- Whet Time Will Tell -- Coyote (TTC8143)

PAUL ROLAND -- Danse Macabre -- Bam Caruso (SPIN 1002)

BULLET LAVOLTA -- Bullet Lavolta Taang (22)

PHILLIP WALKER -- Blues -- Hightone (HT 8013)

THE ROSE OF AVALANCHE -- In Rock -- Restless (7 72284-1)

AFGHAN WHIGS -- Big Top Halloween -- Ultrasuede (001)

TIM LEE -- Whet Time Will Tell -- Coyote (TTC8143)

PAUL ROLAND -- Danse Macabre -- Bam Caruso (SPIN 1002)

BULLET LAVOLTA -- Bullet Lavolta Taang (22)

PHILLIP WALKER -- Blues -- Hightone (HT 8013)

THE ROSE OF AVALANCHE -- In Rock -- Restless (7 72284-1)

THE RAIN -- Channel -- Maxwell (MXC3529)

THE SWINGING EREDITES

- Unchained Parodies - 1 Dimensional Records (99999-2)

THE SQUARES -- Enjoy Yourself ... And Others -- Boat (SQ-1023)

SATOR -- Slammer! Radium Records (933)

LOOSE TIES -- Loose Ties -- Rampant Frog Records (RF003)

BOOGIE DOWN PRODUCTIONS -- Put Your Meat To The Beat -- B Day Records (RC-3-22-88LP)

THE KEYS -- Grand Opening -- Keyhole Records (TR-520847)

THE LAST PICTURE SHOW -- Pop Mutation -- Monster Records (LPS 002)

CLASS ACTION -- Things You Left Behind -- Vanishing Point Records (CAMC3)
Who's Got the Look?

Each of these performers has a new album on an independent record label, which means that they've got plenty of dough. And what do our most beloved entertainers spend their money on? The finest threads, naturally. These style-conscious sophisticates are not just independent in their music—they set their own rules when it comes to sartorial elegance, too. But who is the most stylish performer in indie music today? You decide.

THE YOUNG FRESH FELLOWS, hailed by a grateful nation as universal trendsetters, are a haberdasher's dream in matching porkpie hats and stylishly wide ties. Their new platter is Totally Lost, on the Frontier label.

Behind that burning Harley lurks ELECTRIC PEACE, who are betting that the mysterioso outlaw look will be big for '89. And dig the walrus mustache, kids. Their new album is Insecticide, on Barbed Records.

THE DEL RUBIO TRIPLETS never fail to coordinate. Whether for mirth-making or melody-making, the sisters are always ready in tassled, macrame mini-shirts and white vinyl go-go bootlets. Their wild new record is Three Gals, Three Guitars on Blue Yonder.

Reggae giants CULTURE prove they have a sense of humor with these ironic throwbacks to the disco era. The '70s have never looked so je ne sais quoi. Their latest record is Culture at Work, on Shanachie.

ECLECTIC is the watchword for the U.K. Subs. Singer Charlie Harper, second from left, makes his gender perfectly clear, while that chap on the right takes basic black to its painfully logical conclusion. The new record is Japan Today, on Restless.

LITTLE CHARLIE AND THE NIGHTCATS are a step ahead of the college-radio crowd in their bohemian tags and way-out facial hair. Their latest is Disturbing the Peace, on Alligator.

WORLD DOMINATION ENTERPRISES, whose Let's Play Domination is available on the Caroline label, projects an aura of rugged determination in the World War II leather bombardier jacket look, offset by too-chic Chinese communist chapeau. (The snarl is optional.)

COLIN NEWMAN is a triumph of understatement in this button-down ensemble. The same goes for his new Restless L.P., It Happens.
COMMODORE--The jazz world has been blessed over the years with a host of visionary record producers, people who seemed to have a terrific sense of what music to record and when, and how, to record it. Several of these men -- Aladdin's Berry Lincoff and Ewart & Sons, Milt Gabler --- have gotten their just recognition in the past few years and now another, Milt Gabler, is having his day in the sun.

Gabler ran a legendary New York record store, the Commodore Music Shop, and out of that he began a legendary record label, Commodore Records. The Commodore catalogue, which includes many essential Swing Era sides, has bounced around for years -- Atlantic had it for awhile, Columbia Special Projects finds it for awhile -- but all the while Gabler has kept possession of it. Now the Commodore catalogue is being released two ways: Mosaic, the mail-order label, is making the whole shooting works available in three vinyl-only boxed sets, with, oh, two-dozen LPs in each box. The records are in new cylinders. Nipper Records/Special Music Company has released ten budget-priced albums in all three formats, the first of a series of "Commodore Jazz Classics." And, Jorge, that's exactly what it is. Currently available are Billie Holiday, 16 absolutely essential sides, including the original "Strange Fruit"; Giants of the Tenor Sax: Lester Young and Friends, some of the best of Lester, including the galvanizing "Kansas City Six" sides of 1938; Giants of the Tenor Sax: Coleman Hawkins and Frank Wess, a Hawk and okay Wess (this is a mismatch of major proportions and an unnecessary one at that, there are enough Hawkins alternate takes to have filled an entire album of Bebop while saving the Wess for later, please); Giants of the Tenor Sax: Ben Webster and Don Byas, great Ben, great Byas (including the duets with Slam Stewart; Giants of the Tenor Sax: Chu Berry and Lucky Thompson (again, lacking nothing away from Lucky Thompson, a complete Chu Berry disc would have been nice); Town Hall Concert, 1945, a potpourri of the Gene Krupa Trio, Bill Coleman Quartet, Stuff Smith, and Teddy Wilson (and with and with Flip Phillips; Jazmin At Commodore, a spirited, octet, Tuesday concert featuring a guest spot by a couple of the London gang (Eddie Condon, Pee Wee Russell, Bobby Hackett, Bud Freeman, et al); Jess Stacy & Friends, the superb, gigant solo and with Lee Wiley, Muggsy Spanier and Specs Powell; Jazz in New York, 1944 at Nick's, The Village Scene, a summit meeting of another moldy fig album, this featuring ensembles led by Hackett, Spanier and Miff Mole; and Classics in Swing: The Commodore Jazz Geeks. And the sideman throughout are many of the players who defined the "bebop era" Roy Eldridge, Wardell Gray, Benny Carter, John Kirby, Lips Page, Buck Clayton, Dicky Wells, Big Sid Catlett, etc, etc. Whew! Now this is the kind of series collectors would normally bite and moan about, what with no alternate takes and all of that. But these collectors can have the mailman deliver one of those enormous Mosaic boxes and the rest of the world can grove to these terrific sets, adorned with the delicious list price of $5.98 per LP and cases.

A FLOCK OF BLUEBIRDS -- RCA's Bluebird reissue series is an unstoppable force; an amazing statement considering RCA's apparent disinterest in its jazz catalogue for years and years and years. Believe me, I'm not complaining. The latest batch consists of seven pieces, available, this time, in all formats. They are Duke Ellington's 1966 sides, The Far East Suite; a singularly reworked The Gil Evans Orchestra Plays the Music of Jimi Hendrix (with two extra CD alternate takes); The Legendary Sidney Bechet, '32-'40 sides from one of the greatest jazz instrumentalists ever with excellent liner notes by his protege Bob Wilber (six additional tracks on the CD); The Black Velvet Band, '47-'50 tracks from various Illinois Jacquet octets and bands, such such sideman as J.J. Johnson, John Lewis and Jo Jones, along with a '67 "Flying Home" with the Lionel Hampton Orchestra (four added tracks on the CD); Golden Dreams, '70s Lonnie Liston Smith (imagine, we now see how they're getting fusion reissues on Bluebird; four added CD tracks); The Overwhelming Joe Williams (I haven't seen this one yet, but I like the title), and The Metronome All-Star Bands, those mind-boggling jam sessions arranged by the defunct music magazine to celebrate its poll winners (these are the '32, '39, '41, '46, and '49 editions and the participants include fats Waller, Tommy Dorsey, Bunny Berigan ('37), Harry James, Jack Teagarden, Benny Goodman ('39), Coonie Willams, Benny Carter, Coleman Hawkins, Count Basie, Charlie Christian, Buddy Rich ('41), Johnny Hodges, Duke Ellington, Teddy Wilson, Harry Carney, Rex Stewart (46), Charlie Parker, Dizzy Gillespie, Miles Davis, and Leonie Triestano ('49). Really.

BOPPING AROUND -- MCA has licensed Larry Carlson's Warner Bros. albums for CD release. Friends, circa 1983, will be out in October, with Larry Carlson ('78), Strikes Twice ('80) and Sleepwalk ('82) to follow next year...Along those same lines, Soundtracks has licensed Patrick Williams' 1974 Threshold for re-release, this on CD and cassette only, and is about to begin distributing Canada's Duke Street Records, with a Moe Koffman album up first...Telarc Records has just recorded a project called Big Band Tri-Political, at the Cincinnati Pops, under the baton of Erich Kunzel, and guest soloists Doc Severinson, Gerry Mulligan, Eddie Daniels, Buddy Morrow, Dave Brubeck, Ray Brown, Ed Shaughnessy and Old California doing, that's right, hits from the Swing Era.

Lee Jesse

CASH BOX JAZZ ALBUMS

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<th>Title, Artist, Label, Number, Distributor</th>
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<td>10 ELLA IN ROMEO THE BIRTHDAY CONCERT ELLA PRESSEY (Verve/464-1)</td>
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<td>20 BORDERTOWN BENNY WALDS (Blue Note BL 40584)</td>
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New Name For Valley Company

CHICAGO - Reflecting its expanding marketing focus, The Valley Company has announced a change in its corporate name and identity. Effective immediately, the Bay City, Michigan company will be known as Valley Recreation Products, Incorporated, a subsidiary of Hanson Industries. Valley Recreation Products Incorporated, will continue to have its global headquarters in Bay City, Michigan with its Electronics Division in Sycamore, Illinois and the Specialty Wood Products Division in Shaker Heights, Minnesota.

“This new name, we think, describes more accurately the business we are in,” stated Charles P. Milhem, president of the company. "People have always associated the name 'Valley' with coin operated pool tables, which is natural because we are the world's largest manufacturer of such tables. But, now, with our line of Cougar Darts and Royal Darts electronic games, we're so much more, he continued. "Our name now tells people that we are in the recreation products business, with every expectation that we will continue to grow in that field."

A new corporate identity program is being developed to convey the new name and image of the company. The program will include product identity, signage, stationery, etc.

"The industries we serve are dynamic and offer opportunities for innovation," Milhem added, "and we at Valley want to keep setting the pace. While pool tables and electronic dart games will still be our strength, our new name and corporate identity say we are determined to grow and provide our industries with the products they need."

90% Of Booth Space Already Sold For AMOA Expo '88

CHICAGO - More than 90% of the 492 booths available for Expo ’88, the Amusement & Music Operators Association’s 39th International trade convention and educational seminar, have been sold a full three months in advance. Expo '88 will be held November 3-5 at the Hyatt Regency Chicago.

As of mid-July, 142 companies had purchased 459 booths for the Expo ’88 exhibition. Thousands of owners and distributors of coin-operated amusement, music and vending equipment are expected to attend.

For the sake of comparison, Expo '87 featured 486 booths and Expo '86 had 452.

This year's exhibition will showcase manufacturer's new equipment and technologies including pinball games, CD jukeboxes, video games, electronic darts, cranes, pool tables, pay telephones, cigarette vending and other coin-operated equipment. New at Expo '88 will be a "Jukebox Row" featuring jukebox manufacturers and other music-related exhibitors to launch the first National Jukebox Month this November.**

The Expo '88 educational seminars will feature recognized industry, government and management presenters. Tentatively scheduled topics include: an operators panel on coins; a manufacturers' forum; dart leagues; cigarette vending; running the family business; an operators panel on maximizing jukebox income; a business-oriented workshop for small operators by small operators; how to improve Coin-Dance systems; improving games income; and several technical seminars.

This year's AMOA awards banquet and stage show will be a salute to the jukebox. Among entertainers tentatively scheduled to perform are "Crystal Gayle and Chubby Checker.

Complete program, housing and registration information is now being sent to thousands of operators and distributors nationwide. Further information may be obtained by contacting AMOA headquarters at 111 E. Wacker Drive, Chicago, IL 60601.

AMOA Top 40 Jukebox Singles Of All Time*

Song \ Artist \ Year
2. Crazy – Patsy Cline 1961
3. Rock Around The Clock – Bill Haley & The Comets 1955
4. The Dock Of The Bay – Otis Redding 1968
5. I Heard It Through The Grapevine – Marvin Gaye 1968
6. Mack The Knife – Bobby Darin 1959
7. Light My Fire – The Doors 1967
8. Blueberry Hill – Fats Domino 1956
10. My Girl – The Temptations 1965
15. Born To Be Wild – Steppenwolf 1968
16. Louise, Louise – Kingsmen 1963
17. Maybellene – Chuck Berry 1955
19. Good Vibrations – Beach Boys 1966
20. Respect – Aretha Franklin 1967
21. Stand By Your Man – Tammy Wynette 1968
22. House Of The Rising Sun – The Animals 1964
23. In The Mood – Glenn Miller Orchestra 1939
24. Satisfaction – The Rolling Stones 1965
25. Take Me To The River – Talking Heads 1978
26. You Made Mary – Creedence Clearwater Revival 1969
27. Bad Moon Rising – Creedence Clearwater Revival 1969
29. For The Good Times – Ray Price 1970
30. Great Balls Of Fire – Jerry Lee Lewis 1957
31. I Fall To Pieces – Patsy Cline 1961
32. Johnny B. Goode – Chuck Berry 1955
33. Bad To The Bone – George Thorogood 1982
34. I’ll Be The Love – Buddy Holly 1957
35. The Twist – Chubby Checker 1961
36. All Shook Up – Elvis Presley 1957
37. Peggy Sue – Buddy Holly 1957
38. Heart Of Gold – Neil Young 1972
39. When A Man Loves A Woman – Percy Sledge 1968
40. Star Dust – Artie Shaw 1942

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AMOA Compiles Top 40 Jukebox Singles ‘Of All Time’

CHICAGO - Elvis Presley topped the list of the Amusement & Music Operators Association’s "Top 40 Jukebox Singles Of All Time" which was compiled by the national trade organization in conjunction with the first commemoration of National Jukebox Month, this coming November, and the celebration of the jukebox's 100th anniversary in 1989. AMOA's members own and service approximately 115,000 of the nation's estimated 225,000 jukeboxes.

The list spans several decades and reveals that the '60s were tops with 19 songs followed by the '50s with 12. The '70s placed third with 5 songs. Seven artists made the list two or more times. They are Elvis Presley with the back-to-back "Hound Dog/Don’t Be Cruel" (#1); "Jailhouse Rock" (#28); and "All Shook Up" (#36); Patsy Cline with "Crazy" (#2) and "I Fall To Pieces" (#31); The Beatles with "Can't Buy Me Love" (#13) and "I'll Be The Love" (#19); Buddy Holly with "That'll Be The Day" (#34) and "Peggy Sue" (#37); Chuck Berry with "Maybellene" (#17) and "Johnny B. Goode" (#32); Creedence Clearwater Revival with "Proud Mary" (#26) and "Bad Moon Rising" (#27); and The Rolling Stones with "Honky Tonk Women" (#12) and "Satisfaction" (#24)

The earliest songs making this Top 40 list were "In The Mood" by the Glenn Miller Orchestra (#23), which debuted in 1939, and "Stardust" by Artie Shaw (#40), from 1942.

The most recent songs making the list were George Thorogood's "Bad To The Bone" (#33), released in 1982, and Frank Sinatra's version of "New York, New York" (#14), released in 1980.

AMOA is spearheading the first National Jukebox Month this November and developing jukebox promotions for the jukebox's 100th anniversary in 1989. The oldies name as well as the incorporation of the new CD and video technologies is resulting in renewed interest in jukeboxes as a viable form of entertainment nationwide, according to AMOA.

The "AMOA Top 40 Jukebox Singles Of All Time" list (copyright 1988 Amusement & Music Operators Association) is being reprinted here in its entirety.

Cash Box August 13, 1988
**Vending Companies Report Steady Profits For 1987**

**CHICAGO**—Profits before income taxes increased 6.9 percent in 1987 compared to 1986 for vending companies participating in the annual Operating Ratio Report of the National Automatic Merchandising Association, while their average pre-tax profit margins remained unchanged at 4.9 percent.

Sales for 107 participants who furnished data in both years rose by 8.5 percent in 1987 to a total of $1,338,356,000, according to James A. Rost, NAMA president.

Compiled from data of member firms by Price Waterhouse, the report showed the 1987 average cost of sales for all 160 participants at 64.4 percent and operating expenses at 51.0 percent.

Payments to customer locations (commissions) averaged 7.6 percent of sales compared with 7.8 percent in 1986, but ranged widely between company size groupings. Total payroll costs were up slightly, to 24.1 percent from 23.8 percent.

Average pre-tax profit margins were highest, at 5.0 percent of gross sales, for companies with total sales of $10 million or more, and lowest, at 3.1 percent for companies in the $750,000 to $2 million and $5 to $10 million sales categories.

Rost said the report, which also gives data for non-selling (manual) food service, provides financial information that should prove to be most useful to vending operators in evaluating their operations and enhancing their competitiveness.

The complete report is available to NAMA members at a cost of $50 per copy, and to nonmembers at $200.

Further information may be obtained by contacting the NAMA office at 20 North Wacker Drive, Chicago, IL 60606.

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**Bally Announces Second Quarter Results**

**CHICAGO**—Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corporation, announced revenues, income and earnings per share from continuing operations for the second quarter and six months ended June 30, 1988.

For the second quarter of 1988, revenues were $474,413,000 compared to $421,426,000 in the same period last year. Income from continuing operations was $23,228,000 compared to a loss of $17,201,000 last year. Earnings per share from continuing operations were $.72 compared to a loss of $.57 reported a year ago.

"Second quarter 1988 revenues and income from continuing operations were the best second quarter since 1982 when Bally was experiencing the peak of the video game boom," Mullane said. "This fine performance follows the very successful first quarter of 1988, which was also the best first quarter since 1982." "Regarding the operations in the quarter, the company's casino hotel division reported an exceptional increase in income of over 100%," he added, "paced by Atlantic City's perennial profit leader, Bally's Park Place. Bally's Health & Tennis subsidiary followed its strong first quarter showing by posting a record second quarter with revenues up 17% and income up 70%.

The gaming equipment business had an excellent quarter led by the company's Scientific Games lottery division which posted a revenue increase and a turnaround in operating results. In addition, the slot machine manufacturing division began shipping machines to France under the new law allowing slot machines in casinos.

The company announced on July 8 an agreement in principle to sell its coin-operated amusement game manufacturing division to WMS Industries for $6 million. "The sale did not include the manufacturing facility which will be used to produce the company's growing and expanding line of fitness products nor did it include the Aladdin's Castle chain of amusement arcades," said Mullane.

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**William's 'Banzai Run'**

**CHICAGO**—Continuing its outstanding string of hits in the pinball arena, Williams Electronics Games, Inc. announced the introduction of "Banzai Run," its latest pingame and the first game in history to feature 2 continuous playfields on two different planes, as noted by Roger Sharpe, William's director of marketing.

"Not only is the game a marvel of features and flow, but it's also a breakthrough in pinball play with the first ever extension of a vertical playfield," he added.

Banzai Run offers total play integration for a totally new attraction that challenges players after game after game. The objective is to defeat the King of the Hill in a daredevil motorcross race to become number one. To reach the top, players must first challenge any one of four riders by completing the matching color targets on the horizontal playfield. Then it's up, up and away to the ultimate cliff jump, a single shot on the vertical playfield that literally flips the ball over the player's head!

Among the numerous exciting features of the game are a Super Cycle Stunt plunger shot, fast-paced laps around the ramp and mulit-ball play along with dazzling sound and light effects, original music and sequenc- ing of play to complete the package.

Further information may be obtained through factory distributors or by contacting Williams Electronics Games, Inc. at 3401 N. California Ave., Chicago, IL 60618.

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**INDUSTRY CALENDAR**

- **Oct. 20-23:** NAMA National Convention; The Rivergate; New Orleans, L.A.
- **Nov. 3-5:** AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
- **Aug. 5-6:** Amusement & Music Operators of Virginia; Ramada Oceanside Tower; Virginia Beach; state convention & trade show.

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Struve Distg. draws an SRO crowd at the grand opening of their new shop and showroom, located at 2225 W. Pico Blvd, in Los Angeles, with branch manager Bud Lurie presiding as host...Gottlieb intro's its new "4 Square" single player pingame, which incorporates a "compound four level scoring system"...Mort Secore retires from his longtime post of sales manager at Chicago Dynamic Industries and announces the appointment of Chuck Arnold as the company's new sales chief...A Cash Box editorial urges music operators to "get straight on pricing" by employing two for a quarter play on their jukebox routes..."Hi-Score Pool," a two-player pool game in a flipper style cabinet, is introduced by Chicago Dynamic Industries as an all new location piece that may be legally operated anywhere...Sega Enterprises enters pingame manufacturing with the introduction, in Tokyo, of "Winner" which is the first model from their new flipper line...Carl Pavesi (Automatic Phonograph Service) was recently elected to his 22nd consecutive term as president of the Westchester Operators Guild (N.Y.). Pavesi has served as president of the Guild since its inception...Music and games operators in Arizona are working towards the establishment of a state association, under a new set of by-laws and a new name, Amusement Vendors of Arizona...Clayton L. Ballard, who's been with the Wurlitzer company since 1936, recently returned to the North Tonawanda Division in the position of vice president and manager, after working for more than a year with the company's retail branches...Pure Food Vending, a Los Angeles based firm, announced the forthcoming distribution of a vending machine that grinds fresh dry-roasted peanuts into peanut butter in 60 seconds, filling a plastic cup, and no additives or preservatives are used...Alcoin Equipment Company, whose facilities were gutted by fire several months ago, hosted open house festivities in San Antonio, Texas to launch its new 16,000 square foot building which contains expanded space for administration, shipping/ receiving, showroom, parking, customer service, et al...ACash Box editorial focuses on "getting your fair share" of the commission split, noting that a faction of the trade is starting to question the traditional 50/50 split and beginning to wonder whether 60% for the operator and 40% for the location wouldn't be a much more sensible plan.

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**Cash Box** August 13, 1988
## POP SINGLES

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Week(s)</th>
<th>Peak Position</th>
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<tr>
<td>&quot;Thriller&quot;</td>
<td>Michael Jackson</td>
<td>34</td>
<td>1</td>
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<tr>
<td>&quot;Billie Jean&quot;</td>
<td>Michael Jackson</td>
<td>26</td>
<td>1</td>
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<tr>
<td>&quot;I Want to Be Like You&quot;</td>
<td>Elton John</td>
<td>14</td>
<td>2</td>
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<tr>
<td>&quot;Another One Bites the Dust&quot;</td>
<td>Queen</td>
<td>23</td>
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## COUNTRY SINGLES

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<th>Title</th>
<th>Artist(s)</th>
<th>Week(s)</th>
<th>Peak Position</th>
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<tr>
<td>&quot;Mama Loved a Fool&quot;</td>
<td>Johnny Cash</td>
<td>35</td>
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<tr>
<td>&quot;A House Is Not a Home&quot;</td>
<td>Smokey Robinson &amp; The Miracles</td>
<td>39</td>
<td>2</td>
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<tr>
<td>&quot;I've Had the Time of My Life&quot;</td>
<td>Bill Medley &amp; Jennifer Warnes</td>
<td>22</td>
<td>2</td>
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<tr>
<td>&quot;The Way You Look Tonight&quot;</td>
<td>Key Lime</td>
<td>19</td>
<td>3</td>
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<tr>
<td>&quot;I'll Always Love You&quot;</td>
<td>Whitney Houston</td>
<td>27</td>
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## CHART INDEX

<table>
<thead>
<tr>
<th>Artist(s)</th>
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<th>Peak Position</th>
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<tr>
<td>Anna Sui</td>
<td>&quot;My Heart Is a Beholder&quot;</td>
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<tr>
<td>Brian Wilson</td>
<td>&quot;God Only Knows&quot;</td>
<td>18</td>
<td>3</td>
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<tr>
<td>The Beach Boys</td>
<td>&quot;Surf's Up&quot;</td>
<td>17</td>
<td>4</td>
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<tr>
<td>The Wedding Present</td>
<td>&quot;Tommy Boy&quot;</td>
<td>19</td>
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<tr>
<td>The Pogues</td>
<td>&quot;Fairytale of New York&quot;</td>
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<td>1</td>
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</tbody>
</table>

## POP SINGLES

- "Thriller" by Michael Jackson
- "Billie Jean" by Michael Jackson
- "The Girl Is Mine" by Michael Jackson feat. Paul McCartney
- "Another One Bites the Dust" by Queen

## COUNTRY SINGLES

- "Mama Loved a Fool" by Johnny Cash
- "A House Is Not a Home" by Smokey Robinson & The Miracles
- "I've Had the Time of My Life" by Bill Medley & Jennifer Warnes
- "The Way You Look Tonight" by Key Lime
- "I'll Always Love You" by Whitney Houston

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**NOTES:**
- The listings reflect the chart positions as of the specified week(s).
- Songs marked with "*" have notable significance or are from a particular era.
COIN MACHINES

FOR SALE: DUNK SHOT $695, DRAGON SPIRIT $1095, LOCK ON $1195, XENO-PHONE $995, 1943 $1095, UP YOUR ALLEY $1195, DANGER ZONE $1195, TOP SECRET $695, BOOT CAMP $795, DARK ADVENTURE $1095, TIC TAC TRIVIA $495, ALIEN SYNDROME $1095, SKY SHARK $895, IKARI WARRIOR $795, BIG EVENT $795, DUNGEONS & DRAGONS $895, PARTY ANIMAL $1095, HEAVY METAL (MELTDOWN) $895, DIAMOND LADY $1695, ARENA $1295, PINBOT $1295, SUPER FLIPP $295, STANDARD CHANGE MACHINES $1195, 25¢ COIN ACCEPTERS $3.00 EACH. CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT RD, METAIRE, LA, 70002. TEL: (504)888-3500.

SEEBURG Jukeboxed and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA 17331. Tel: (717)632-7205.

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

DYNAMO POOL TABLES

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

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel o Fun, & Dixieland. Will also by IGT-80 & Quick Change. Guerrini, 1211 W. 4th Lewistown, PA. Tel.(717)248-9611.

REAL ESTATE

GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

RECORDS

JUKEBOX OPERATORS - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714)357-5939.

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

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