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<td>HANDS TO HEAVEN</td>
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<td>Gloria Estefan &amp; The Miami Sound Machine</td>
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<td>SIGN YOUR NAME</td>
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<td>DO YOU LOVE ME?</td>
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<td>Taylor Dayne</td>
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<td>REO Speedwagon</td>
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<td>Bobby McFerrin</td>
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<td>New Kids On The Block</td>
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<td>Joan Jeff and the Blackhearts</td>
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<td>MISSED OPPORTUNITY</td>
<td>Daryl Hall and John Oates</td>
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<td>NEW SENSATION</td>
<td>Infinity</td>
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<td>Johny Hates Jazz</td>
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<td>COLOUR OF LOVE</td>
<td>Billy Ocean</td>
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<td>RUSH HOUR</td>
<td>M&amp;M 2018</td>
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<td>DON'T BE CRUEL (epic 34-07956)</td>
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<td>SAYIN' SORRY (DON'T MAKE IT RIGHT)</td>
<td>Denise Lopez</td>
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<td>LOVE CHANGES(EVERYTHING)</td>
<td>Cappella</td>
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<td>A NIGHTMARE ON MY STREET</td>
<td>DJ Jazzy Jeff</td>
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<td>LOOK OUT ANY WINDOW</td>
<td>Bruce Hornsby And The Range</td>
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<td>FALLEN ANGEL</td>
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<td>STAYING TOGETHER</td>
<td>Debbie Gibson</td>
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**CASH BOX TOP 100 SINGLES**

The Cash Box Top 100 Singles Chart is based on a combination of radio airplay and actual pieces sold at retail stores.
Steve Winwood
By Julius Robinson

Winwood’s solid debut LP on Virgin is aptly titled Roll With It, which pretty much describes Steve and the way he’s managed his career over the last 25 years. Steve Winwood “rolled with it,” whether it was fronting the Spencer Davis Group with such classics as “ Gimme Some Lovin’” and “I’m A Man,” or founding the incredibly successful and highly acclaimed group Traffic, or putting together a solo career that led in 1986 to the Grammy-Award winning Back In The High Life. In three decades he’s demonstrated an almost unerring sense of what kind of songs his classic rock vocals could really shine over, seeming to defy trends and sounds in his writing. He’s also shown an almost fearless ability to leave the familiar, no matter what the level of success, and move on to greater horizons; whether it was taking a hiatus after the dissolution of Traffic or teaming with the brilliant lyricist Wil Jennings for Arc Of A Diver and most of his subsequent work, or changing labels after his “High Life” triumph to the innovative Virgin Records. The man won’t sit still.

On “Roll With It” Winwood returns to the blue-eyed soul roots that made him a rock ‘n roll treasure. There are eight new songs, seven by Winwood-Jennings and one “Hearts On Fire” penned with Traffic soulmate Jim Capaldi. Recorded in Dublin and Toronto by Winwood with Tom Lord-Alge, Winwood played nearly all the instruments, and assembled a fine group of supporting musicians to create a record of finely measured songs that continue in the tradition of innovative yet direct rock-pop. Judging by the success of the single “Roll With It,” the public has continued to respond to Winwood’s vision. “I never wanted to be a great star,” admitted Winwood. “I only wanted to be a great musician.” Of course he’s both, and one can only hope that his taste for adventure in music continues for at least three more decades.

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Winner’s Circle
Red Red Wine
UB40
A&M
Cash Box research from both radio and retail activity indicates that this record exhibits Top Ten potential.

#1 Country Single
The Wanderer
Eddie Rabbitt
BNA

#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.
Sedah Garrett
Quest/Warner Bros.

#1 Rap Album
Strictly Business
E.P.M.D.
Fresh/Sleeping Bag
Busby Named Motown President/CEO

LOS ANGELES – Motown Record Company has named Jheri Busby President and Chief Operating Officer of Motown Records. Mo
town was recently purchased by the partnership of MCA Records and Boston Ventures. Upon the announcement, MCA Entertain
group Chairman Irving Azoff commented, “Jheri’s leadership in the building of the Black Music Division at MCA is a true success story. His ability in finding new talent and developing careers has led to triump
h with Patti LaBelle, Jody Watley, The Jets, New Edition, Gladys Knight & The Pips, Pebbles and Stephanie Mills. That combination of instinct and executive abilities makes him the most appropriate choice to helm Motown. We know he is the perfect man to be entrusted with Motown’s rich heritage and strong future.”

Busby has inherited many of Motown’s existing superstars including Lionel Richie, Stevie Wonder, Smokey Robinson, The Temptations and El DeBarge, and said that he is up for the challenge. “I have been challenged with the second phase of the Motown story and we plan to continue the Motown theme of ‘Yesterday, Today, and Forever.’”

Busby began his industry career as a store merchandiser for Stax Records while still in school. He worked for Casablanca on a retail level and later joined the label. He has worked in promotion at Atlantic, CBS and A&M before moving to MCA four years ago. Busby will be headquartered at the Motown offices in Los Angeles.

Dirty Dancing Tour To Get Pay-Per-View Airing

NEW YORK – Dirty Dancing – Live in Concert will be airing not-quite live in concert over pay-per-view channels this fall. Radio City Music Hall Television Productions will produce the program, which will be shot at Los Angeles’ Greek Theatre August 15, 16 and 17 in front of a live audience; Vestron Television will distribute the show to pay-per-view cable outlets. The program will feature the musical acts on the tour – Bill Medley, Eric Carmen, the Contours and Merry Clayton – but three numbers, and 10 dancers, have been added to the production, as has Bruce Morrow, who will host the show.

SMOKE AT THE GARDEN – “A Live Rock Show,” featuring EMI-Manhattan Records premier guitar rockers George Thorogood and the Delaware Destroyers and Brian Setzer recently played to a packed Madison Square Garden in New York City. Seen here after respectively sets of rock ’n’ roll fury (l-r) are: Josh Zieman, Marketing Director, EMI-Manhattan Records; Henry Marquez, Creative Director, EMI-Manhattan Records; Michael Barackman, Vice President, A&R, EMI-Manhattan Records; Geoff Bywater, Vice President, Artist Development & Video, EMI-Manhattan Records; Bruce Setzer; George Thorogood; Ken Baumstein, Vice President, Marketing, EMI-Manhattan Records; Matt Murray, Administrator, Product Management, EMI-Manhattan Records; Wendy Bloch, Sales, NY District, CEMA; Joe Piszczek, East Coast Regional Sales Manager, EMI-Manhattan Records; and George Silva, Regional Promotion Manager, EMI-Manhattan.

Warner Communications Inc. Reports Record Earnings

LOS ANGELES – Warner Communications Inc. (WCI) reported a strong earning gain for the second quarter and first six months of this fiscal year. The Filmed Entertainment, Recorded Music, and Cable and Broadcasting divisions all reported the best second quarter and first half results in their histories, according to Steven J. Ross, Chairman and Chief Executive Officer.

Commenting on these results Ross stated, “WCI’s excellent first half results are further evidence of the strength of each of our operating companies. Both our filmed entertainment and recorded music divisions set new operating records, in part due to the dramatic increase in demand for our theatrical and recorded music product outside the U.S. as well as continued success in the domestic markets. The dramatic growth in Warner Cables operating performance continued in the first half.”

WCI’s Recorded Music division reported that continuing worldwide growth in compact disc sales favorably impacted the quarter results as unit sales doubled and worldwide cassette sales showed continued strength as unit sales increased by more than 20%.

ASCAP Pop Music Workshop

LOS ANGELES – ASCAP President Morton Gould has announced the schedule for the 1988 ASCAP West Coast Pop Music Songwriter Workshop. The first of eight weekly sessions will begin on Wednesday, September 28th, 1988, at 6:30 P.M. to 9:30 P.M., running for eight consecutive weeks at ASCAP’s Los Angeles membership office, 6430 Sunset Boulevard. Each session will feature prominent guest speakers from all phases of the music business including songwriters, artists, publishers and producers. Panelists will discuss various topics of interest to songwriters.

WINWOOD HAS UNIVERSAL APPEAL – Everyone was all smiles backstage at the Universal Amphitheatre in Los Angeles where Steve Winwood played four nights to SRO crowds. Also on the program was the #1 status of Winwood’s single “Roll With It” from his Virgin debut album Roll With It. Pictured (l-r) are: Winwood’s manager Ron Weinser; Virgin’s Sr. VP, Promotion and Marketing, Phil Quarzmann; Virgin’s VP, Sales, Jim Swindell; Winwood; and Virgin’s Co-Managing Directors Jordan Harris and Jeff Ayeroff.

Writers interested in applying for participation in the ASCAP Pop Music Workshop are requested to submit a cassette tape containing three original songs, along with lyric sheets, a brief resume, and return address to: ASCAP Pop Music Workshop, 6430 Sunset Blvd., Hollywood, CA 90028. Deadline for entries is Friday, August 19, 1988. Please include return address with all entries.

ASCAP workshops are free of charge and application is open to everyone, regardless of performing right affiliation.

Cash Box August 20, 1988
NEWS

EXECUTIVES ON THE MOVE

Batson Advances - Paula Batson has been promoted to Vice President, Publicity, West Coast, for the RCA Records Label. Batson, a nine-year veteran at RCA, has served as National Publicity Director since March of 1987.

Levy Appointed - Arthur Levy has been appointed National Director, Media Services, Publicity Department, Columbia Records. Levy joined CBS Records in 1978. Prior to that, he was Senior Editor of Zoo World music magazine.

Prutzman Promoted - Caroline Prutzman, a music industry veteran of thirteen years, has been promoted to Director, Publicity, East Coast for EMI-Manhattan Records. Previously, Prutzman held the position of National Publicity Manager for the year-old label.

Aguirar Named - Angela Aguirar has been appointed Manager, Press and Public Affairs, CBS Records Inc. Aguirar had been Executive Assistant to the owners and operators of the world famous Apollo Theatre since 1964.

Nissen Upped - Karen Nissen has been promoted to the newly-created position of West Coast Artist Relations Coordinator for Atlantic Records. Nissen will be based at the company’s Los Angeles offices.

Childhelp U.S.A. Establishes Michael Jackson Institute

LOS ANGELES - Childhelp USA, the largest non-profit organization combating child abuse in the United States, has established the Michael Jackson International Institute for Research on Child Abuse. In a cablegram from Barcelona, Spain, a stop on his current European tour, Jackson said, “I am honored to have the new research center named for me. I want to assist this hard-working organization’s program to rid the world of this tragic problem.”

Jackson also plans to donate the net proceeds of ticket sales from his November 22 show at the Los Angeles Sports Arena to Childhelp USA, according to Jill Thomas of Childhelp USA. The new $5 million center will continue to conduct research in the field of child abuse and neglect on both the national and international levels. According to Dr. Randall Silverston, Childhelp’s Director of Research, studies will be aimed at improving child abuse prevention and treatment programs and for clarifying public policy issues.

In addition to the existing 80-bed residential facility, the Village of Childhelp USA, in Beaumont, California, and residential group treatment homes in Orange County, Childhelp USA also runs the Child Abuse Hotline, 1-800-4-A-CHILD, from its Los Angeles Center. The Hotline received almost 150,000 calls last year from all over the country. Approximately 65 percent of those calls were crisis-oriented.

Jones Named - Patricia Jones has been named Artist Relations Manager for Warner Bros. Records. Prior to her appointment, Jones has been Atlantic Records’ National Director of Product Management, Black Music Division.

Ganot Named - Harvey Ganot has been named Vice President, Advertising Sales for the MTV Networks. Prior to joining the MTV, Ganot was an Account Executive and Director of Special Sales Projects for Turner Broadcasting’s WTBS Superstation.

Glock Named - Bettina Glock has been appointed Associate Director, Media Relations and Public Information, CBS Records International. Glock is on special assignment from CBS Germany, where she served as Manager, Artist Relations and Project Coordination since 1986.

Capp Appointed - Lexy Capp has been appointed as an Account Executive with the corporate division of Jo-Ann Geffen and Associates. Most recently Capp was with the Artist Group and prior to that she was President of Condo Holidays, Inc.

Burns Media Promotes Two - Elizabeth Curran has been upped to Vice President, Research, and Sarina Araujo has been promoted to Vice President, Operations for Burns Media Consultants, Inc.

Levin Chosen - Judy Levin has been named Account Manager, Advertising Sales, New York for Nickelodeon / “Nick At Night.” The announcement was made by Karen Zollman, Director, Advertising Sales.

Jensen Appointed - Richard Jensen has been appointed to the position of National Sales Manager for Jem Records Distribution. Jensen has been with Jem since 1977 and has been a sales representative since 1982.

Interep Names Three - Lou Lozitsky has been promoted to Director of Media Sales, Pat Ann Baker has been upped to Vice President Sales/Manager of Marketing Services, and Patricia M. LeMon has joined the sales team of Interep Radio Networks.

Scheinman Upped - Leslie Scheinman has been promoted to Vice President of Sales in the Los Angeles office of McGavren Guild Radio. Leslie joined McGavren in 1983.
**POCKET ROCKERS** - Last week, Coast To Coast received a sample model of Fisher-Price's new Pocket Rockers - a brand new music system designed especially for children, ages 5 and up (see photo). Pocket Rockers is a miniature tape player which plays specialized tiny audio cassettes that are smaller than micocassettes. Each tape features two hit songs by a popular recording artist (example: Tiffany's includes her two recent #1 smash “I Think We're Alone Now” and “Could've Been”). The cartridges each feature eye-grabbing graphics and are on a continuous loop, so there is no need for rewinding.

Tapes are available by such artists as Tiffany, Belinda Carlisle, Bon Jovi, The Jets, Huey Lewis & The News, Tom Petty & The Heartbreakers, Glenn Frey, The Fat Boys, Kim Wilde, Boston and The Breakfast Club. The player itself holds a retail tag of $32.99 with additional tapes selling for $3.99 each. Both the player and tapes will be available at toy shops and major department stores. Rock on.

**YOU SAY IT'S YOUR BIRTHDAY** - Atlantic Records hosted a birthday bash for soon-to-be 18-year-old Debbie Gibson following her sold out performance at the Greek Theatre last week. The party was held at LA's stylish 50s hang Ed Debevic's. Atlantic pulled out all the stops for the event hip food and drinks in a "Happy Days" atmosphere they even commissioned a tarot card reader and a caricature artist to provide added entertainment for the festive crowd.

**DEBBIE GIBSON - Out of high school and on the concert trail... sweet 16 and already headed towards triple platinum.**

The party guest list read like the pages of 16 magazine come to life: Alyssa Milano of Who's The Boss, Nightmare On Elm Street's Heather Langenkamp, newly signed Atlantic recording artist and 21 Jump Street staritty Robinson, Saturday Night Live's Jaye Lovaiz, Wil Wheaton of Stand By Me and Star Trek fame, actor Anthony Michael Hall, Nicole Eggert of Charles In Charge, Shannon Doherty of Our House, Olympic medalist Mitch Gaylord, and Gibson's beau, actor Brian Bloom. The DeFranco Family and Bobby Sherman were conspicuous by their absence.

**FOUNDFOUND STRAY CATS - Last week, Brian Setzer, Slim Jim Phantom and Lee Rocker - once known collectively as The Stray Cats - hosted a press conference to announce their recent tour dates. When queried on why they decided to re-group, the band expressed that they missed playing together and they felt the time was finally right. When asked what label would release the album, Setzer stated that they "hoped it would be EMI. The Stray Cats have always been on EMI and EMI has been good to us." The band unveiled plans to head into the studio in November to begin recording a new album with producer Dave Edmunds (for a projected early 1989 release). In addition, the band will perform on the upcoming Cinemax/HBO Les Paul special, which is set to air in October.

**YES, OH YES - Columbia Records is gearing up to release a Rosanne Cash "greatest hits" collection in the very near future. "Rumway Train" has just been released as the latest single off her smash King's Record Shop LP.**

**BLURBS, BLURBS, BLURBS** - Rhino Records have recently announced the signing of Tin Star to the label's roster. The country/rock outfit's first release for Rhino is scheduled to surface in October. Prior to the signing, Tin Star had released an album on Wrestler Records and were included on Enigma's breakthrough A Town South Of Bakersfield LP...MCA is readying Boingo Alive - A Celebration Of A Decade, a two-record set chronicling the career of perennial L.A.'s favorites Oingo Boingo's. The album and cassette will include 22 tracks, with the compact disc configuration containing nine bonus cuts. Boingo Alive...was recorded live - not in concert, but on a soundstage earlier this year. Boingo frontman Danny Elfman explained: "The recording has the live feel of our concerts but without the blaring sound system or ambient noise that accompanies a concert recording. This way, we could have some control over the sound, yet, at the same time, not feel like we're in a studio..." Enough said...

**MY MY, HEY HEY - The Tom Tom Club - the funk-for-fun band of Talking Heads' rhythm section, husband and wife Chris Frantz and Tina Weymouth - will deliver their first album in five years, Boom Boom Chi Boom Boom, in October. To celebrate its release the Tom Tom Club have scheduled ten shows at CBGB, the lower Manhattan punk mecca where Talking Heads got their start in 1975. The fun starts Sept. 7-11 and continues Sept. 13-17.**

**FUN FOR FREE - Manhattan blues fans (and other music lovers) can groove at the Lincoln Center Out-Of-Doors blues and gospel day on Saturday, Aug. 27. Country blues greats, Bowling Green John Cephas and Harmonica Phil Wiggins will be on hand, (and shouldn't be missed) as well as the legendary John Lee Hooker and the get-down electric Texas sound of Johnny Copeland. Sister Sadie and the Famous Biblettes hold down the gospel end of the program, and there'll also be the masterful acapella R&B sounds of the Persuasions. Starting from noon at Damrosch Park at Lincoln Center.**

**MARATHON MANIA** - The eighth annual CMJ Music Marathon Convention will be held Oct. 27-30 at the Vista Hotel (at the World Trade Center in lower Manhattan). Organized by the college-radio tip sheet CMJ Report, last year's convention drew 2,350 listeners and new-music enthusiasts. Smaller than the recent New Music Seminar (which was jokingly called the No Music Seminar by some of the disgruntled among its more than 7,000 participants), people at CMJ still try to talk about music, aesthetics, and politics. Admit, of course, a whole lot of schmoozing and discussion of the business of breaking new artists. Advance registration (open until Sept. 15) is $175, $85 for students. Contact: (516) 248-9871.

**A PRIVATE PARTY - Ex-Police guitarist Andy Summers has just released his Private Music debut, Mysterious Barricades. Pictured at a party thrown by Spy Magazine at Rizzoli Bookstore for Summers are (l-r): Summers, Greg Hawkes of the Cars, and Tom Goldstein, president and CEO of Private Music.**

**JUST THE FACTS, MAN - Omnibus Press has recently published The Wild One, a comprehensive bio of Iggy Pop by Sweedish Iggy authority Per Nilsen and Dorothy Sherman. It starts at the very beginning, with the birth of James Newell Osterberg Jr. and his youth in the Carpenter Trailer Park near Ann Arbor, Michigan, and traces this young man's gradual transformation into the mighty Ig, the Igster, the proto-punker and general all around stooge: Iggy. Check a-block with great photos of Iggy and the Stooges hot on the trail of the godhead of wasted youth, this is a fine documentary of Iggy's career and an excellent companion to his 1982 autobiography, I Need More. Facts, facts, and more facts (including an extensive discography that lists bootlegs) are crammed in with plenty of quotations from interviews with Iggy and members of the Stooges. Omnibus has just announced that the second printing will be updated to include info on Iggy's new A&M album, Instinct.**

**JOY TO THE WORLD - Joy Division. New New Order. See how they were, from left: Stephen Morris, the late Ian Curtis, Bernard Sumner, and Peter Hook. How they were on the new singles collection Substance.**

**TASTY BITS - The no-frills speed metal band Anthrax has a new Island album, State Of Euphoria. Peter Murphy, The Church, and Tom Verlaine will play a triple bill at the Beacon Theater on Sept. 8. Tom Verlaine! Live! In concert! Guitars, guitars, guitars...**

**GENYA RAVEN (female rock pioneer with Goldie & the Gingerbreads and most recently producer of the hardest band the Crumbsuckers) has signed with Talent Consultants International in New York for representation...Michael Masser is producing several tracks for the next Natalie Cole LP at Hitville Studios in L.A. Masser wrote and produced "saving all my love" and "the greatest love of all" for Whitney Houston...Cecil Womack of Womack & Womack will appear on Chaka Khan's upcoming album. Kahn has recorded Womack's "It's My Party"...**
<table>
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<th>No.</th>
<th>Album Title</th>
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| 1   | Appetite For Destruction                        | Rasta Kings             | (Black)
| 2   | Hysteria                                         | Genesis                 | (Atlantic)             | 1977 | 104   |
| 3   | Roll Over                                | The Firm                | (Epic)                 | 1988 | 270   |
| 4   | Queen In Love                                  | Eagles                  | (Atlantic)             | 1977 | 177   |
| 5   | Summer Of '69                                   | The Doobie Brothers     | (Warner Bros.)         | 1972 | 220   |
| 6   | Dirty Dancing                                  | Led Zeppelin            | (Atlantic)             | 1973 | 188   |
| 7   | Too Hot                                       | The Isley Brothers      | (Casablanca)           | 1973 | 145   |
| 8   | Let It Be                                      | The Beatles             | (Apple)                | 1969 | 180   |
| 10  | Superstitious                                 | Hall & Oates            | (ABC)                  | 1972 | 155   |
| 11  | Higher Ground                                 | sandwich                | (Capitol)              | 1973 | 121   |
| 12  | Brigadier                                     | Earth, Wind & Fire      | (Columbia)             | 1970 | 158   |
| 13  | No Time                                        | Zeppelin                | (Atlantic)             | 1971 | 148   |
| 14  | Close-Up                                      | The Doxie Scene          | (Columbia)             | 1974 | 175   |
| 15  | Strictly Business                              | The Partridge Family    | (Chess)                | 1973 | 179   |
| 16  | The Hits                                      | Stevie Wonder           | (Vander)               | 1974 | 160   |
| 17  | Love's In Need                                | Al Green                 | (Columbia)             | 1972 | 148   |
| 18  | Music Is My Religion                          | Kool & the Gang         | (Funkadelic)           | 1973 | 144   |
| 19  | Overcomer                                     | Chic                    | (Sire)                 | 1978 | 151   |
| 20  | Heartbreak Moana                              | Jimmy Rush             | (A&M)                  | 1977 | 151   |
| 21  | Journey                                       | Journey                 | (Capitol)              | 1978 | 151   |
| 22  | Seventeen Days                                | N.W.A.                  | (Epic)                 | 1988 | 140   |
| 23  | Laws Of Love                                  | Sade                    | (Virgin)               | 1984 | 145   |
| 24  | Born Again                                    | C.C. Catch              | (MCA)                  | 1979 | 142   |
| 25  | Take My Love                                   | Shalamar                | (Atlantic)             | 1977 | 132   |
| 26  | I'll Be Your Everything                        | Gino Washington         | (Columbia)             | 1975 | 138   |
| 27  | Don't Let Go                                   | The Isley Brothers      | (Atlantic)             | 1973 | 135   |
| 28  | It's Too Late                                  | The Isley Brothers      | (Atlantic)             | 1972 | 133   |
| 29  | You Got The Love                               | Chic                    | (Epitone)              | 1978 | 130   |
| 30  | Blackbird                                      | John Lennon             | (Vanguard)             | 1971 | 129   |
| 31  | Land Of Gold                                   | Elton John              | (Columbia)             | 1970 | 127   |
| 32  | Black Is Beautiful                             | The Isley Brothers      | (Atlantic)             | 1972 | 125   |
| 33  | Old 8 To 10                                   | Boney James             | (Mercury)              | 1971 | 124   |
| 34  | Wide Awake In Dreamland                        | Pat Benatar             | (Cappydoo/CBS)         | 1983 | 123   |
| 35  | Coming Back Hard Again                         | Pat Benatar             | (Cappydoo/CBS)         | 1983 | 123   |
| 36  | Out Of Order                                  | Diversity               | (Loma)                 | 1979 | 122   |
| 37  | Temple Of Low Men                              | Led Zeppelin            | (Atlantic)             | 1979 | 121   |
| 38  | Superstition                                   | Earth, Wind & Fire      | (Columbia)             | 1974 | 119   |
| 39  | Outrider                                        | The Isley Brothers      | (Atlantic)             | 1972 | 118   |
| 40  | Follow The Leader                              | Eric Carmen             | (Casablanca)           | 1973 | 118   |
| 41  | Dream On                                       | Journey                 | (Capitol)              | 1976 | 118   |
| 42  | In God We Trust                                | Ritchie Black           | (A&M)                  | 1978 | 117   |
| 43  | B. W.                                          | Brian Wilson            | (Sire)                 | 1979 | 117   |
| 44  | Permanent Vacation                             | Aerosmith               | (Atlantic)             | 1976 | 117   |
| 45  | Whenever You Need                               | Journey                 | (Capitol)              | 1972 | 117   |
| 46  | Bad (W)                                        | Michael Jackson         | (Columbia)             | 1979 | 117   |
| 47  | Don't Let Love Slip Away                       | The Isley Brothers      | (Atlantic)             | 1972 | 116   |
| 48  | Chicago                                        | The Isley Brothers      | (Atlantic)             | 1973 | 116   |
| 49  | In My Tribe                                    | Journey                 | (Capitol)              | 1971 | 116   |
| 50  | Pebbles (W)                                    | MC2                    | (MCA)                  | 1975 | 115   |
| 51  | Close-Up                                       | The Isley Brothers      | (Atlantic)             | 1972 | 115   |
| 52  | Strictly Business                              | The Isley Brothers      | (Atlantic)             | 1973 | 115   |
| 53  | The Hits                                       | Stevie Wonder           | (Vander)               | 1974 | 115   |
| 54  | Hot Water                                      | Jimmy Rush             | (A&M)                  | 1977 | 115   |
| 55  | Lovesection                                    | Prince                  | (Warner Bros.)         | 1979 | 115   |
| 56  | My Funny Valentine                             | Gary Lewis              | (Casablanca)           | 1974 | 115   |
| 57  | Simple Pleasures                               | Chocolateenkins          | (Columbia)             | 1973 | 115   |
| 58  | All That Jazz                                  | High Level              | (Warner Bros.)         | 1973 | 115   |
| 59  | Up Your Alley                                  | The Isley Brothers      | (Atlantic)             | 1973 | 115   |
| 60  | Let It Roll                                    | The Isley Brothers      | (Atlantic)             | 1972 | 115   |
| 61  | Joy                                            | Fonda Productions       | (Epic)                 | 1978 | 115   |
| 62  | A Sittin' Out With My Baby                     | Tony Orlando            | (Epic)                 | 1974 | 115   |
| 63  | How Ya Like Me Now (W)                         | The Isley Brothers      | (Atlantic)             | 1972 | 115   |
| 64  | South Of Heaven                               | Michael Jackson         | (Columbia)             | 1979 | 115   |
| 65  | Move Somethin'                                 | 2 Live Crew            | (Warner Bros.)         | 1978 | 115   |
| 66  | Ooh Yeah (W)                                   | Carole King             | (A&M)                  | 1978 | 115   |

**CASH BOX TOP 100 ALBUMS**

The above chart is based solely on actual sales of albums sold at retail stores. All albums are available on CD unless otherwise indicated.

(NGD) - No CD
(G) - Gold (RIA Certified)
(P) - Platinum (RIA Certified)
JANE GOES TO RADIOLAND - "Inside A Dream," the second single from Jane Weidlin's EMI-Marshallan Records label debut LP Fur, has just been released. It is the follow-up to "Kush Hour," the smash hit single from the album. While in New York recently, Weidlin stopped in at WQHT-FM, Hot 103, for an on-air interview. Seen here flanking Jane are Hot 103's morning team Stevens and Gdnoc, with air personality Deborah Sturges standing behind.

SPREADING RUMOURS IN HOUSTON - MCA recording artist Olivia Newton-John, currently on a promo tour in support of her latest album, The Rumours (the single of the same name was written by Elton John and his songwriting partner Bernie Taupin) visited with radio friends in the Houston market. Pictured (l to r) are: KRBE's Program Director Cheryl Broz and Music Director Paul Christy, Olivia Newton-John; KKH/T's Kay Greene, programming assistant and Music Director Judy Havison; Bill Richards, Program Director of KLR; and MCA's Rhonda Rose.

A VELVETY SMOOTH DEAL - Legendary writer/artist Lou Reed has signed a long-term international agreement with EMI Music Publishing Worldwide for representation of his catalogue which contains all of Reed's songs including those from the Velvet Underground, his solo career including the classic "Walk On The Wild Side," current and future work. Reed is shown in the New York head-quarters of EMI Music Publishing Worldwide with Irwin Z. Robinson, president and CEO.

EUPHORIC SMILES - Pictured at a listening session for the new Anthrax album, A State Of Euphoria, are Island Records staff, band members, and management. Front row, from left: Bob Catania, vp, pop promo, Island; Janet Kleinbaum, director, publicity and video promo, Island; Andy Allen, vp, aor promo, Island. Second row, from left: Maria Ferrero, Megafon Records; Marsha Zazula, Megafon Records; Joey Belladonna, Anthrax; Frankie Bello, Anthrax; Kevin Bazzio, vp, ad, Island; Scott "No" Ian, Anthrax; Holly Ferguson, Island. Back row, from left: Mark Dodson, producer; Rick Durney, tour manager; Alex Perisilis, engineer; Jeff Reiland, ICM; and Jim Zazula, Megafon Records.

YUCKING IT UP AT THE STARPLEX - Legendary rocker Rod Stewart and MCA Music Group Chairman Irving Azoff join with members of the sell-out crowd immediately before Stewart took the stage for his debut at the 20,000-seat state-of-the-art Starplex Amphitheatre in Dallas. Stewart heads a season schedule that includes AC/DC, Huey Lewis and the News, Def Leppard, Willie Nelson, Earth, Wind & Fire and Chicago. Starplex is the first in a series of Amphitheatres to be built under the joint venture between MCA and PACE Entertainment.

Q, between Q, are YANE lin EMI-Manhattan standing ^ush Publishing A his writer/artist international ground, Cash -work. cjuartersofEMI "Walk with Irwin 103's including Reed shoum in The his August Worldwide solo career has 1988 20, Music Publishing, Terry Wilson, Marly Drexler, creative director, CBS Music Publishing; and Marisa Saboughi, director, administr.
Wynton Marsalis: Setting Standards, Finally Playing
"The Right Stuff"
By Lee Jeske

NEW YORK — Here's Wynton Marsalis, age 26, talking about some of his upcoming recording projects.

"I have four records in the can now. One is all blues — five blues with Elvin Jones on two of them and Joe Henderson on all of them. Another one is an album called Uptown Ruler, it's kind of like a suite of religious psalms and stuff, prayers. And then another record that's all standards and then another blues record with all grooves in it.

"And in September I'm going to do another live record. And then I have to do a record of all ballads in all 12 keys. And then I have, like, all Christmas music, I have all the arrangements written out. Then I have another record that I'm working on, with all various tunes with grooves in it, a double record.

"And then I have another record that's called Middle Passage with two bands — the band that I'm using now and maybe one with Branford and Kenny Kirkland."

At the rate Columbia Records — or, for that matter, any major label — releases albums, that should cover Wynton's jazz output for until, oh, 1996 or so.

"Well, you've got to document it while you do it," says Marsalis, who, having signed to Columbia as a teenager, never had the experience many young jazz musicians have of experimenting with different recording settings for various independent and European labels. "I made the mistake of laying through — when I was 21, 22, 23 — not recording but one record. And I had all kinds of music that I had written then that I could have put out.

"I'll just record them and whenever they come out, they come out. It doesn't matter, I'm just constantly working on music. Like what Duke Ellington did, he just constantly worked on music. In a way, I work on music every day."

In 1982, Wynton Marsalis made his first European tour as a leader, hitting the summer jazz festivals. At the Nice Festival — an event which, for the most part, celebrates the older traditions of jazz — Wynton and his band bombed. I was at that festival, and I remember standing at the side of the stage watching Wynton and company labor through Wynton's original tunes to a tiny, and quickly-getting-dinier, audience. During one of Branford's solos Wynton came over to me and hissed, 'These people want me to play 'Perdido,' but they ain't kiss my ass.'

These days, Wynton is more likely to play standards than originals. At two years ago, he says, he was struck by a bolt from the blue.

"It was when I was making Marsalis Standard Time. I would always be trying to figure out why I was still sad, after practicing all this time and knowing that I'm dedicated. Because standard songs and blues were not being addressed. You have to address standards and blues. It's not like stuff that I was saying I didn't believe in, it just that it was wrong.

Wrong? After steadfastly stubbornly playing originals? After suggesting that the South of France Plant a kiss on your derriere? What led young Wynton astray?

"The thing is that the literary community can dupe the people and the musicians. So when you read, you get a lot of faulty information. If you have a lot of faulty information being printed up and people believe it, you also believe it. If you're a young musician, 18 or 19, you don't know. If the general vibration that's out is, 'Well, man, you have to be Charlie Parker and come up with something new,' you then get the impression that you can just invent something out of whole cloth.

"Standards are what they are — they're standards, they set the standard. They are what determine whether you actually know how to improvise and play jazz music. They're one part of it; they're not the whole part, they're one very significant part of it because of the fact that everybody played them. So the thing that I realized is that in order to learn how to improvise over chord changes, and go into different harmonies, it's important.

"If you talk to older musicians, they can play these standards in any key. Most of the people of my generation, we can play in two keys: B-flat and F. And that's because the type of music we grew up playing, fusion music, is basically on one or two chords, the solo sections. So, you know, it's very important for us in the younger generation to try and learn to play on these songs."

"See, I understand a certain level of harmony enough to know how to write certain music, and I'm learning how to construct certain tunes. But to improvise is a different form of conceptualizing. Like, I can conceptualize tunes, that's a talent that I have. But I can't play on them, because to improvise takes a long time. And the seven years from the time you're 12 until the time you're 18 or 19 is a very important time in development. So you figure those seven years I was playing from a totally wrong conception. Now that's the time when most musicians really consolidate their first level of understanding. During that time I was believing in something that wasn't going to lead me into any kind of sustained development. So now, at 26, I'm in, like, the sixth year of playing the trumpet, actually trying to play the music, where I should have been when I was 18."

I don't want to say I'm taking a step or two back; what I'm doing is learning what I should have learned; something that my daddy tried to tell me years ago, man. When I was 14 or 15 he was telling me that, and I just couldn't hear it.

What concern Wynton Marsalis, a musician who wears the badge of conservative pridefully — is, he says, the same thing that has concerned jazz musicians ever since they first started to gather and compare style and techniques: "Well look, man, can you play?"

"Not: 'Well, man, the cats are doing their own thing,' " he says. "Now it's: 'Well, they're taking chances.' What is taking a chance? Taking a chance with what? The form? The harmony? Do they mean they're taking a social chance by having some 1960s nationalist clichés? I mean, what kind of chances? That's what I'm trying to figure out. I read all the time: They're taking chances. What chances are they taking? With what? Coltrane was taking chances — are they doing that?"

What Wynton Marsalis is currently doing — while in the midst of this period of examining standards and blue is breaking in a new band, while watching his album Live at the Blue Alley ascend the jazz charts. One thing he's not doing is classical concerts, saying, "I'm never doing them again. 'Cause I have to develop in jazz and it's too hard to do both things."

He's also, of course, keeping up his one-man soapbox crusade on behalf of jazz. He's got something to say, daghniist, and he's going to get it said.

"Nobody wants to educate the people," he says, "nobody wants to take a stand for the music. Everybody wants to stand for the music as long as they don't get cut down. Then when people start attacking them, like how everybody wants to rise up and attack me. They don't understand that I don't care. mean, they can attack me from now till the year 2050, and the harder they attack me, the more that lets me know that what I'm doing is right. Because it's their attitude that makes people like me go six or seven years without playing the right stuff.

So my concern for what their opinion is is zero. And the madder they are, the happier I am. 'Cause I've had to suffer through too much ignorance to be concerned with those who've removed themselves from the battlefield. If they're not going to fight then they get what everybody wants I don't fight gets: That is, whatever goes down, they're subject to it."

Cash Box August 20, 1986
FEATURES

Kim Carnes
By Julius Robinson

LOS ANGELES — "People may have a misconception as to why I went to Nashville and that this album was going to sound like," says Kim Carnes. "It was never my intent to make a country album."

If you'd call Bruce Hornsby country, then by some stretch of the imagination you'd call this record strictly country. Acoustical-Rock-Pop-Country perhaps (for all you labeling freaks out there!) Carnes' new LP View From The House is her debut for MCA, and it is an auspicious piece of non-sequencer recording, filled with wonderful tunes from folks like John Prine ("If You Don't Want My Love," Speed Of The Sound Of Loneliness) Franke Miller and Troy Seals ("Heartbreak Radio"), and a reworking of the Johnny Otis standard "Willie and the Hand Jive." The tracks are played live by Carnes and a group of distinguished musicians including Leland Sklar on bass and Billy Joe Walker Jr. on guitars, and cameo appearances by (speak of the devil) Bruce Hornsby, Lyle Lovett and Steve Wariner. But the most impressive development here are Carnes' new songs, beautifully orchestrated and scripted pieces like "Brass & Batons" and the brilliant "Blood From The Bandit." There is definitely a new Kim Carnes, a revitalized woman who is revealing a level of writing and singing artistry that puts her in a whole new league.

"Why record in Nashville? I knew I wanted a new environment, I wanted to shake it up a little," says Carnes. "I didn't know if it would be New York or London or where. This album had to be completely live, and in L.A. now a lot of people are using the computers. When you cut live, it doesn't go under the microscope. Is the performance there or not? I felt more comfortable in Nashville."

Carnes believes the atmosphere today is good for this kind of record. "When Tracy Chapman's album happened, people began to realize there is an audience for acoustic music. I wanted this LP to sound like state-of-the-art acoustic. This record is more indicative of what my live show is like. Whenever I play it clears up what we're doing for a lot of people."

For View From The House Carnes rejoined with old friend and first producer/publisher Jimmy Bowen. She credits Bowen and MCA Nashville executive Tony Brown with helping her take firm control of the creative vision she had for this record.

The choice of tunes on the album helps to place the record somewhere between rock, pop and country. John Prine's tunes covered by Carnes puts them in a whole new light.

"I hate categories. People are always trying to pigeon-hole us. Is this album strictly this or that? There are so many artists who defy categories."

'I'm a big fan of John Prine. I've been wanting to do 'If You Don't Want My Love' off his Bruised Orange album. I've been wanting to do it for a long time. This was the right project.'

Carnes' own writing, especially with collaborator Donna Weis on such telling songs as "Blood From The Bandit," is another compelling reason to pay attention to this album.

"Blood From The Bandit's we've taken and taken so much, we're even getting the last ounce of blood from the source, we're killing ourselves. Whether we're cutting down forests, or compromising anything."

Vocally, Carnes patented rasp is as easily as ever, and this time around she let the vocals really shine in the mix.

"The only thing different about my vocals on this album is after we finished the parts we mixed it up higher. You can hear my voice for once! On past albums I was buried in mix. That process all started when the sound of records was to have the vocal mixed back."

Carnes achieved her greatest hit with "Bette Davis Eyes," a song that is still among the most popular singles in history, logging over two months at number-one on national music charts. However, the tune's association with her has been so strong that it at times has clouded people's perception of her work. It's been an uphill battle trying to move-on from that milestone, despite the success of such singles as "What About Me" (with Kenny Rogers and James Ingram), and as a writer for Kenny Rogers (she wrote Rogers' Galen Album which produced the hit "Don't Fall In Love With A Dreamer"). She remains philosophical about it all.

Just do what you do to your own standards. Because you can't win. In reviews I've had of past albums people write that either it's too much like 'Bette Davis Eyes' or it's too far from it. In fact the records had nothing to do with that song.

'I would evaluate the last few years as 'cycles.' Before I was in the cycle of this album, which is a really good one, I couldn't write a song for a year - the longest dry spell I've ever had. I'm fortunate I love what I do. What gets you going is some huge change or decision to open you up. When I signed to do this kind of album on MCA, I wrote like crazy, couldn't stop.'

Judging by the resulting album Kim Carnes has found the magic again. You can see it in her face and her it in her voice.

Concludes Kim Carnes, "When you're confident it's going to show..."

Erasure
By Joe Levy

NEW YORK — "Why is life so precious and so cruel," goes a line from "Ship Of Fools" off of Erasure's newest album, The Innocents (Sire). That sliver of depressive wonderment pretty much sums this English synth-pop duo's worldview. The lyrics, like the bouncy keyboard and syn-drum tracks, mix the melodramatic with the fetching, the trivial with the profound. "We do indulge ourselves in writing for songs," keyboard whiz Vince Clarke confessed recently, while Erasure was in the midst of an eight-city American tour.

"I think it's easier to write songs that are a little bit depressing," he continued. "It just makes them sound more important for a start. Not that they're taken from my personal experience or anything. They're just imaginary situations. I don't know, I mean that's the kind of song that I like listening to myself. I like songs that kind of send a shiver down your spine. We're not constantly suffering; we appear to be."

Erasure, Clarke's partnership with vocalist Andy Bell, is three years old, but Clarke has been making electronic dance music beginning in 1981 with Depeche Mode, and moving on to form Yaz with vocalist Alison Moyet in 82. "I've been interested in music that's made on electronic equipment for about seven years," he says, "I've always been into bands like Kraftwerk and the early kind of electro bands - when the Human League were, you know, good. Like Erasure's penchant for dour songs, Clarke labels their fascination with electronic sounds self-indulgence. "We do it because we enjoy it. That's all there is to it. We're just fortunate that we're in a position where other people enjoy it as well and provide us the money to do it."

But, Clarke adds, more important than self-indulgence, synths, and computer drums is a love of music: "When we write we start with a piano or an acoustic guitar and then we put the melody together that's pretty much the most important thing. It's not until we go into the studio that we get involved with electronics. When we demo the songs first thing, there's no saying what style the song is going to end up. It's just what appeals to us on the day. We're very interested in songs being good songs, class songs, rather than just electronics."

The group's current projects include a new track for the b-side of a forthcoming single, recorded while they were in New York. Though I wouldn't divulge the details, Clarke did say the song is about the U.S.A. "It's not a judgemental record," he explained. "It's just one of the things we've noticed, having been born banded with American television. Presently back home in England, Clarke and Bell hope to start work on a mini-album to be released before Christmas. Said Clarke, 'We've decided we'd like to get something else out this year, rather than wait until next year and do another album. What we'd like to do try to do record a double 12-inch that could be four of five tracks. It'll be like Christmas themes, a record you can take to Christmas parties.'"
THE ROBERT CRAY BAND – Don’t Be Afraid Of The Dark – Mercury (893 923-1) – Producers: B. Bromberg, D. Walker

Robert Cray is the newly-crowned prince of the blues, urban division, and this album should solidify his rock-crossover appeal. (The sticker on the front of the album instructs the record stores to “Place in pop/rock section.”) The material is mostly tried-and-true mid-tempo examinations of lovin’, hurtin’ and chattin’, with Cray’s Clapton-esque guitar figures delivered in measured doses.

HUGO LARGO – Drum – Opal/Warner Bros. (25766-1) – Producer: M. Stipe

This re-issue of last year’s quietly haunting mix of drumless, guitarless lilt and soaring vocals has two new tracks. It’s issued by Brian Eno’s new Opal label and produced by R.E.M.’s Michael Stipe, so it must be good, right?


Hunters and Collectors could be the next big Aussie export. Their punchy and passionate guitar-rock shares some similarities with Midnight Oil and Hoodoo Gurus, with a sinewy foundation and political bite.

SIMON-THE RUMBLERS – Rumble – Columbia (F-44186) – Producer: R. Chertoff

Phil’s Tommy Conwell and the Young Rumbler shoot to the top of the roots-boogie heap with this careening joyride through the Stones’ neighborhood.
**Top 10 Singles**

1. **LIVE & LET DIE**
   Paul McCartney & Wings (Apple)

2. **BROTHER LOUIE**
   Stories (Kama Sutra)

3. **LET'S GET IT ON**
   Marvin Gaye (Tamla)

4. **TOUCH ME IN THE MORNING**
   Diana Ross (Motown)

5. **THE MORNING AFTER**
   Maureen McGovern (20th Century Fox)

6. **GET DOWN**
   Gilbert O'Sullivan (Marm)

7. **DELTA DAWN**
   Helen Reddy (Capitol)

8. **FEELIN' STRONGER EVERY DAY**
   Chicago (Columbia)

9. **I BELIEVE IN YOU**
   Johnnie Taylor (Stax)

10. **MONSTER MASH**
    Bobby "Boris" Pickett (Parrot)

**Top 10 Albums**

1. **CHICAGO VI**
   Chicago (Columbia)

2. **A PASSION PLAY**
   Jethro Tull (Chrysalis)

3. **THE DARK SIDE OF THE MOON**
   Pink Floyd (Harvest)

4. **NOW & THEN**
   The Carpenters (A&M)

5. **FRESH**
   Sly & The Family Stone (Columbia)

6. **FANTASY**
   Carole King (Ode)

7. **LIVING IN THE MATERIAL WORLD**
   George Harrison (Apple)

8. **DIAMOND GIRL**
   Seals & Crofts (Warner Bros.)

9. **TOUCH ME IN THE MORNING**
   Diana Ross (Motown)

10. **LEON LIVE**
    Leon Russell (Shelter)

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**Cash Box**

**Talent on Stage**

Bruce Springsteen

UPSTAIRS AS MAX'S KANSAS CITY, NYC – The verdict is in and there is now no denying the fact that Springsteen is a genuine superstar. The man is talented beyond talent, both as a singer and song writer, and there's just no stopping him now. His recent week-long engagement at this very demanding popular night spot proved that he can weather any storm and come out on top anywhere at any time.

Springsteen looks like Dylan, sounds like Van Morrison and moves about like a little boy in awe of the situation, but he is always in complete control. His high-energy lyrical material always hits home, whether in the form of a ballad or a rocker, and he constantly amazes his audience with his mastery of music.

In performing material from his debut Columbia album, *Greetings From A Dark Spot*, as well as covering some classic rock and blues tunes, he was always right on target. Highlighting this on hour spot were his magnificent "Blinded By The Light," "52nd Street," a maliciously rearranged "Ring of Fire," and "Something You Got," the old Chuck Berry song perfectly updated. Springsteen had tremendous musical backing, especially from sax player Clarence Clemens (a genuine talent well).

It's amazing that the rest of the world has not yet picked up on the artist, who sometimes "good news takes a little longer to get around than it used to."

It's a pleasant choice to report that this vast and troubled world Springsteen definitely has rhythm and a good deal more going for him. Make your business to see this man perform. You too will be infected.

Arty Goodin

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**Sen. McLelllan Subcommittee Questionnaire To Record Co.'s**

WASHINGTON – As part of its consideration of a performance royalty for recordings, the U.S. Senate Subcommittee on Patents, Trademarks and Copyrights has mailed a comprehensive questionnaire to "each commercial record manufacturer," citing alleged "illegal and unethical practices in the recording industry."

Noting "widely reported allegations of persistent illegal and unethical practices in the recording industry," subcommittee chairman Senator John McLellan notes that "certain of these charges relate to the promotional practices of recording companies and are directly relevant to the legislative responsibilities of this subcommittee."

**New York Dolls LP Debut Sparks Extensive Promo**

CHICAGO — Backed by one of Phonogram's most elaborate campaigns ever given a new group, the New York Dolls debut album has been rush-released.

There has already been considerable pre-release activity for the Dolls, whose record, *New York Dolls*, appears on a specially-designed Mercury label featuring the Dolls' logo. The LP was produced by Todd Rundgren. Extensive radio time buys, made up in 10 and 30-second spots, started in New York City 10 days in advance of the official release of the LP. The spots plugged both the upcoming album and the Dolls' first major New York concert Aug. 3 at the Fillmore. There will be print advertising in all trades, plus consumer ads in Rolling Stone, Creem, Circus, the Los Angeles Free Press, Village Voice, as well as local papers...The group's first major non-east coast appearance will be Aug. 29 through Sept. 2 at The Whiskey A Go Go in Los Angeles. Appearances in other major cities will begin in Sept.

**Jazz Great Eddie Condon Dies**

NEW YORK – Lee Wiley sang "Back Home Again in Indiana," backed by Earl "Fatha" Hines, Wild Bill Davison, Johnny Windhurst, Vic Dickenson, Kenny Davern and Cliff Leeman. Then, on a blue note, the 40-minute funeral service ended for guitarist Eddie Condon, a purveyor of Chicago jazz and strong spirits, who died Aug. 4 after a long illness. He was 67 years old...Eddie Condon's unexpected death came only days after Columbia Records had released Eddie Condon's World Of Jazz, a two-record set featuring Eddie and his favorite musicians.

**Spoken Word On Seagull From ABC-Dunhill**

HOLLYWOOD – Jay Lasker, president of ABC/Dunhill Records, has announced that the company is about to release Jonathan Livingston Seagull, a spoken word album. It will bring together actors Richard Harris and the text from Richard Bach's best-selling book, with music composed and arranged by Terry James.

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**Cash Box Flash Back**

**AUGUST 18, 1973**

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B.R.I.M. Holds Convention in Memphis

MEMPHIS, TENNESSEE - The newly formed Black Record Independent Manufacturers (B.R.I.M.) recently held their convention in Memphis. A variety of topics were discussed and elections were held. The newly elected board includes: Chairman Maxx Kidd; Vice Chairman Mike Starks; Secretary Jan Mitchell; Corresponding Secretary Stan Sates; Treasurer Vincent Henry Brown Jr.; and Sgt. of Arms James Peebles.

A number of committees were also formed to address the current issues of all Black Record Independent Manufacturers. The committees include, manufacturing, distribution, marketing & promotions, publicity & press, membership, finance, legal & fundraising, and international distribution.

B.R.I.M. plans to hold its next meeting and workshops in Atlanta, GA. For more information contact (818) 365-5075.

Hudson Stays True To Gospel

LOS ANGELES - Lavine Hudson belongs to that rare breed of artists who dare to sing what they really feel. Firmly rooted in the gospel tradition, Hudson is a young English performer who builds upon that tradition with a dazzling voice and range and original songs that carry a very contemporary message and sound.

Though she grew up in a religious family - her father pastored churches in Brixton and Vauxhall, England - and sang in church, Hudson found almost no role models in the British music scene. In fact, she was often advised to give up her religious leanings to concentrate on more mainstream - and decidedly secular - sounds. This didn't sit well with Hudson, who decided to move to America to work on developing her own material and improve her technique.

Hudson's determination and strong sense of purpose eventually led to her signing with Virgin Records, for whom she recorded her debut album, Intervention, features Lavine's stellar voice on ten songs, nine originals written or co-written by Hudson, and the tradition "Does Jesus Care," arranged by Lavine. "Gospel holds an atmosphere, makes you forget everything that's what it's supposed to do," says Lavine. "It's uplifting music to reach the parts that finance and material qualities can't. Singing is really art, a God given talent." Lavine has been blessed.

Lavine's stellar voice on ten song, nine originals written or co-written by Hudson, and the tradition "Does Jesus Care," arranged by Lavine. "Gospel holds an atmosphere, makes you forget everything that's what it's supposed to do," says Lavine. "It's uplifting music to reach the parts that finance and material qualities can't. Singing is really art, a God given talent." Lavine has been blessed.

AL B. IS SURE ABOUT V-103 - Al B. Sure was the guest host of the day recently at V-103, Atlanta, on the Mike Roberts Morning Show. Pictured (l to r) are: Warner Bros.' Teddy Asin; V-103's Mike Roberts; Al B. Sure; Program Director Ray Boyd; and Uptown Productions' Andre Harrell.

CHICAGO HONORS MAKEBA AND MASEXALA - During a recent visit to the Windy City, Warner Bros. recording artists Miriam Makeba and Hugh Masekela were honored by the City of Chicago. Shown at the presentation are (l to r): Kirkland Burke, Warner Bros. Records; Makeba; Masekela; and Don Rashid of acting Mayor Eugene Sawyer's office.

B.R.I.M. GETS COVERAGE - ABC covered the newly formed Black Record Independent Manufacturers' (B.R.I.M.) convention that was recently held in Memphis. Pictured (l-r) are: Maxx Kidd, Chairman; Jack Allen, Vice Chairman; and Terry Starks, President, Mega-Jam Records.

DEELE(ING) WITH TOWNSEND - Members of The Deele are pictured with comedian/filmmaker Robert Townsend, and radio personalities during the Indianapolis Black Expo, which was held in July. Pictured (l to r) are: D.J. Steve Sloan, WBLZ, Cincinnati, Ohio; Carlos of The Deele; Townsend; actor Jasmine Guy from the TV sitcom, A Different World; L.A. of The Deele; and Tom "Chilly" Owens, WBLZ.

Cash Box August 20, 1988
Katt Is Back

LOS ANGELES - Kathy Mathis, the talented singer/performer/instrumentalist takes a giant step forward on her second and latest album, "A Woman's Touch" (Tabu/CBS), on which she collaborates with producer/songwriters Thomas McElroy and Denzel Foster (ex-Club Nouveau duo responsible for the #1 R&B smash "Little Walter").

When a high school student she opened a show for the S.O.S. Band, she met that group's Stewart Hanley, a friendship which eventually became a professional relationship and produced her 1987 debut album, Katt Walk.

Of the first single, "Men Have To Be Taught," from her latest album, Mathis said, "You have to coach men along the way if you want something worked out. You have to let them know, 'Hey, that's not gonna work!' so you can get on to the next phase."

José Hayes, with a voice that is as rich as it is original, has a new LP out. "Our Love," the album, is the first release of this extremely talented vocalist who has been making music for years.

Hayes has been hiding out in the academic world. She felt that completing her college education was of utmost importance. And now that she has finished with school, her life is now filled with composing music and writing new songs.

Hayes Releases Debut LP

LOS ANGELES - René Hayes, like many other popular female vocalists such as Gladys Knight and Whitney Houston, credits the beginning of her solo singing career to her days as a member of her local church choir. René's voice integrates her early少儿 training, but she definitely has musical style and vocal range that totally her own and comparable to one.

You Are The Answer, Hayes' debut album, more than expresses her vibration of sounds and gospel soulfulness. The LP is full of vocal mood changes as well as high pitched piano tunes such as the album's title track. Her debut single, "I Real Miss You," is an up tempo dance tune with a strong hook. Hayes' powerful voice makes the entire album so refreshing and exhilarating that you immediately wonder where her explosive talent has been hiding.

Sinbad Soars To New Heights

LOS ANGELES - Sinbad, the multi-talented, high energy young comic/actor has been soaring since his days in the Air Force. The 31-year-old, six-foot-five, Michigan native had once thought about a career in basketball, but his natural ability to make people laugh won out.

Since winning the grand prize on Star Search's comedy competition, Sinbad has appeared in concert with some of the top names in the business and has guest starred in many television shows including The Bill Cosby Show. Presently, several record companies are vying for the opportunity to release a debut comedy album by Sinbad.

Scott White Debuts

LOS ANGELES - There is a subtle charm about Scott White, the young man with the slender, almost early Sam Cooke appearance who belts out songs that dip and pulse with his incredible vocal talent. On his RCA Records debut, Success...Never Ends, Scott gives his audience a full taste of his amazing range, with a wonderful mixture of tunes that take one from the pulsing dance floor to a cozy quiet corner to an intimate whisper of love.

Success...Never Ends is a delightful showcase for White's versatility. No ordinary vocalist, when White takes a song, he pumps it full of his stirring images. There's his youthful and joyous expression of new love on his first single "Never Ends," the power and energy of the sure-to-be dance floor hit "Love Emergency," and the gospel-tinged soul sounds of "Success."

White has been a long-time fan of such gifted artists as Gladys Knight Marvin Gaye, Shirley Caesar and The Winans, but it is his singularity and ability to deliver that will ultimately stand the test of any comparison.

Original Lead Marvelette Is Back

LOS ANGELES - Gladys Horton, the original lead singer for the sixties girl group The Marvelettes, is back in action. Horton has just signed a management deal with Highest Joy Entertainment. The Marvelettes were Motown's first successful girl group. They scored numerous chart-busting hits including the smash, "Please Mr. Postman." The original group consisted of Horton, Wanda Young and Katherine Anderson all of Inster, Michigan. Horton has plans for a domestic club tour and a European tour in the Spring of '89.
PolyGram Hosts Annual National Sales Meetings In Nashville

The Nashville offices of Mercury/PolyGram Records hosted an awards dinner and show recently to celebrate their phenomenal comeback as a major label in the music industry. The festivities were held at Nashville’s Opryland Hotel complex and employees of the label, nationwide, were present for five days of sales and promotional seminars. The meetings focused on upcoming music and video product as well as the company’s long-range sales and marketing plans.

President Dick Asher expressed his pride in the Nashville operations, saying “It would be hard to convince me that anybody is doing anything better around.” This was the first national meeting of the label, ever, in Nashville.

“The music is the beginning and the end,” Asher said to the 300+ crowd, “we stick to publishing our artists (because) they’re more important to our public.”

Awards for “Urban Promotion Person Of The Year,” “Regional Classical Director,” “Outstanding Sales Representative” and “Branch of the Year” (which was given to the San Francisco branch), were handed out to inter-label personnel. Jack Warfield, Classical/West Coast, was honored for his 15 years of loyal service and Judy Furruck, Director of Sales/Video-Nashville, was cited for her hard work in organizing the dinner and show.

Johnny Cash spoke briefly about his new album project which is due out soon. The LP contains several duets with artists such as his daughter, Rosanne Cash, Hank Williams, Jr., Waylon Jennings, Emmylou Harris and Tom T. Hall. Cash noted that the “backbone of the music business is a good song,” and recalled many impromptu ‘songwriters nights’ at his home where quite a few future hits were first heard. Tales like “Lay Lady Lay,” “A Boy Named Sue,” and “Me and Bobby McGee,” which all found their way to the charts later on, were showcased in those early sessions.

Guests were treated to several hours of performances by six artists on Mercury/PolyGram’s country music roster. Artists in concert included David Lynn Jones, who opened the show with the moving “One Song”; Lynn Anderson with the Scats recreating her new hit, “Under The Boardwalk”, and Queen of the Nashville showplace The Stockyards, Donna Maede, who sang several tunes from her new LP Love’s Last Stand, including the now single “Congratulations”.

Charlie Douglas of WSM radio, eloquently hosted the show and introduced other singers such as Larry Boone. Boone’s song “American Faces” has been slated for airing during the Summer Olympics. Boone also brought a favorable crowd reaction with his performance of “Don’t Give Candy To A Stranger” currently at #12 (bullet) on the Cash Box Top 100 chart.

Kathy Mattea sang an eight song set highlighted by “Eighteen Wheels And A Dozen Roses” which held the #1 position in the Cash Box Top 100 chart for two consecutive weeks recently.

The last act, described as “Jyde-Cajun”, was Louisiana Wayne Toups and his four piece band. The Southern group has just been signed and early indications from the audience present are that they should do quite well. In fact, judging from the overall professionalism and enthusiasm of both the Mercury/PolyGram roster of artists and internal personnel, we believe the entire label will do quite well with their obvious rededication and self-confident attitude.

Cecilia Walker and Joe Henderson

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### Cash Box Country Albums

**Title, Artist, Label, Number, Distributor**

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
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<tr>
<td>I WILD STREAK</td>
<td>HANK WILLIAMS, JR</td>
<td>(MCA 42134)</td>
<td>(Capitol)</td>
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<td>2 OLD 8 X 10</td>
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<td>3 REBA</td>
<td>MCBRIDE</td>
<td>(MCA 42134)</td>
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<td>4 ALABAMA</td>
<td>ALABAMA</td>
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<td>5 WILD EYED DREAM</td>
<td>RANDY TRAVIS</td>
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<td>6 SHADOWLAND</td>
<td>RANDY TRAVIS</td>
<td>(Warner Bros. 26738-1)</td>
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<td>7 DON'T CLOSE YOUR EYES</td>
<td>RANDY TRAVIS</td>
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<td>8 YOU IF YOU'LL LOVIN'</td>
<td>RANDY TRAVIS</td>
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<td>10 DIAMONDS AND DIRT</td>
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<td>RANDY TRAVIS</td>
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<td>12 THE ROYAL TREATMENT</td>
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<td>16 ALL KEYED UP</td>
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<tr>
<td>25 HIGHWAY 101</td>
<td>RANDY TRAVIS</td>
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**August 20, 1988**

Louise Mandrell and George Rums certif. have everything to be smiling about. Their new single on Epic, "I Want to Believe," has completed a highly successful five week long engagement at Caesars Palace in Las Vegas where they performed to packed houses every night.

In fact, packed houses are getting to be norm for the ecstatic Miss Mandrell's sold out 5 shows in 3 days at the Aladdin Theater and is expected to sell more than records by the time this year's national tour completed.
ALBUM RELEASES


The Forester Sisters are known for their harmonies that blend like few other female quartets today. Their traditional brand of harmony country music is more often than not, pleasing to the ear as are the songs that they perform. This album contains the hit song "Angel".


This song is about a woman without a man - a common theme in country music, yet treated differently here because of the dreamy, sland-inspired melody backing it. Crystal Gayle is able to carry the melody and acoustic guitar. This is the title track from her anxiously-awaited album for Warner Brothers, one that will undoubtedly hold many other gems such as this one!

SINGLE RELEASES


This song is about a woman without a man - a common theme in country music, yet treated differently here because of the dreamy, sland-inspired melody backing it. Crystal Gayle is able to carry the melody and acoustic guitar. This is the title track from her anxiously-awaited album for Warner Brothers, one that will undoubtedly hold many other gems such as this one!

FEATURE PICKS

CHARLIE DANIELS BAND - Boogie Woogie Fiddle Country Blues (3:29) / Epic (34-08002) - Miss Hazel/BMI - C. Daniels T. DiGregorio T. Crain C. Hayward J. Gavin - Producer: J. Stroud

It took five songwriters to put this toe-tappin' tune together. It's a throw-down, honky tonker full of fiddles and fast pickin'. Characteristic to Mr. Daniels, there's also a veritable feast of country instrumental rides.

MARIE OSMOND (DUET WITH PAUL DAVIS) - Sweet Life (3:40) / Capitol (B-42115) - Web IV-Paul & Jonathan Chappell-Tanta/BMI-ASCAP - P. Davis S. Collins - Producers: P. Worley E. Seay

Marie and Paul team up again to release a single first recorded as a solo by Davis during the late 70's. The reproduction loses nothing in the transformation from solo to duet, in fact it is even enhanced. The pop-like instrumentation may help it to cross over to Adult Contemporary formats.

ROSANNE CASH - Runway Train (4:00) / Columbia (88-07988) - Bugle/BMI - S. Stewart - Producer: R. Crowell

It seems as though the handsome duo has done it again! Cash, teamed with producer/hubby Crowell, has released a slow burner here. It's a very paced song that never quite builds to the climax expected. However, the melody and Rosanne's sultry vocals are so intriguing that you'll most likely want to stick around for the duration of this song!
Sunbonnet Records announces

(You're Not Getting Older)

"YOU'RE GETTING BETTER"
The new single release from the Album

"I Wanna Love You All The Time"

by FLORIDA BILL

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(615) 254-8712

For Bookings, Contact:

A One Attractions
3316 Cocoa Drive
Nashville, TN 37218
(615) 254-8712

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Jimmy C. Newman came by the Nashville office of Cash Box last week and accepted my open invitation to talk about his beloved Cajun-style country music. With the recent resurgence of Cajun-flavored country music, by such artists as Eddy Raven and Jo-El Sonnier, we thought the grand master should be the one to comment on the music and its popularity. Besides, Jimmy has a brand new single out, "Louisiana Love," on Playback Records. It is, of course, strongly Cajun in its sound and production, which was capably handled by Jack Gale.

"Cajun music has been here for years," Jimmy began. "It's a style of music that everyone seems to like because of the 'joie de vivre' (love of life) feeling in the music. You don't have to be Cajun to feel it."

"The music could be a lot 'bigger' in the U.S. than it is presently. Seems like the record labels don't concentrate on giving it much of a chance. Cajun music is very popular in Europe, though. I get a lot of exposure over there. But, in the States, the industry seems to 'ride' it for a while, and then, let it slip away again.

"I started this Cajun sound of mine over eleven years ago with my new band. People seem to love it everywhere we go. But, without a major label, it's tough to get the exposure we need. Please don't get me wrong, because you don't know how much I appreciate people like Jack Gale and Playback Records. They gave me the chance to get my new record out. We are an ethnic minority and it isn't easy for us and our style of music.

"I have had a lot of success 'down home'. My people have always given me support and a warm reception. I started doing Cajun/country when I was 18 years old. You see, authentic Cajun music is an up tempo, lively two-step. The French waltz is the other form of Cajun music. There are only two styles. We have taken many of the sad stories out of the lyrics and replaced them with a more positive message. My secret was to mix Nashville's sound with the Cajun sound, and I call it 'Cajun Country'...

If you listen you will find that my drummer is playing a 50's rock boat!"

Jimmy C. Newman will never pretend that he doesn't care about the music of his people. He has a proud heritage and tradition to carry on. As Jimmy so aptly summed up the conversation..."I think Cajun music has unlimited potential, if only the 'powers that be' will give it a chance." I might say the same about Jimmy C. Newman! "

Joe Henderson
JOHNNY TRAVIS:
Johnny Travis is becoming a popular face in Nashville. The TIP Records artist has had a string of chart singles recently, and he proved a popular guest on TNN's "Nashville Now" show. Johnny is from Lubbock, Texas, and does his recording at Don Caldwell's Studios in that city. He is produced by Caldwell and Lloyd Maines.
Johnny has an interesting background. He began working at Macy's in New York City, when he was only 14 years old. He lied about his age and, somehow, convinced them he was older. At 17, however, he joined the Air Force and, when he got out, he wanted to be a policeman (like his brother) in Lubbock. But, Johnny was only 21, and the minimum age for the Lubbock police department was 24 at that time.
"Being a little fastly," Johnny admitted, "I asked my brother what police department was the toughest one to 'get on'. He told me it was very tough in L.A. That's where I went! I finally passed all the tests and was made a member of the L.A. police department. Right after, I saw a lot of duty in the Watts riots, I decided there was a better way to make a living."

The country music world is glad that Johnny Travis made that decision because he chose country music as his new way of life. Like all struggling pickers and singers, he was sidetracked a few times in other professions. Eже Kilroy produced a session on Johnny, in Houston, and that session finally convinced Johnny to stay at it. Only once, after his brother was killed in 1972, did he ever get away from his country music career.
It has been a struggle for Johnny. In 1983, he was diagnosed as having cancer (base of the tongue and lymph nodes). That put a stop to things for awhile, but, miracles do happen. Johnny Travis whipped the dreaded disease, and he is most certainly one of the rising stars in country music today!

Joe Henderson

INDIE LP REVIEW

THE RENO BROTHERS -- Brothers - Step One (SOW 0034) -- Producer: R. Pennington

Aply produced by Step One mastermind, Ray Pennington, The Reno Brothers have recorded an album chock full of goodies, mostly delving into the bluegrass field. For those needing a heavy dose of the banjo, try out "Midnight Lovers Express," "Boogie Grass Band," or "Picking On The Strings." Already released as a single is the song "Yonder Comes A Freight Train," which asks at #6 on the Cash Box Indies chart. But the brothers cover a lot of styles of country music. There are two strong ballads "Morning Memories," and "Love Will Never Be The Same," which are performed very well. Several cleverly written songs also grace the project "Stealing Love," and "I Year, 2 Months, 11 Days," being among those.

COUNTRY INDIES CHART

RAPPIN' WITH THE WRITERS:

DICKEY LEE:
As Memphis was opening the doors of Rock 'n Roll to the world, Dickey Lee began his career in music. He signed his first recording contract with Tampa Records and released his first pop single in 1957. It wasn't long before Dickey had caught the attention of every Memphis rocker, including Elvis. The legendary "King" admired Dickey's performing ability and his songwriting. Dickey and Elvis became friends and, in 1963, Dickey wrote a song that became one of Elvis' favorites..."She Thinks I Still Care." It was on one of Elvis' last sessions, and it reached the #1 position after his death.
However, Dickey's career was changing even before that. In 1961 he had signed with Smash Records, where he enjoyed a number of hit singles. From 1970-1980, Lee recorded for RCA Records as one of that label's top country artists.
But, again, we emphasize the fact that Dickey's talents were not limited to performing. He began concentrating on the songwriting aspect of the business in the mid-70's. Since 1975, he has been one of the top writers for The Wink and Group, with eight number one country hits to his credit.

Dickey Lee's credits continue with cuts by such superstars as Kenny Rogers, Don Williams, Merle Haggard, John Conlee, Mel McDaniel, Waylon Jennings, Brenda Lee, Jerry Lee Lewis, Freddy Weller, Shirley Jones, Nanette Lampley, Ed Bruce, and Mary Robbin. If that isn't songwriting success, I've never heard of it! Here is some more impressive informaiton about this superscribe...13 BMI Awards, and one CMA Finalist Award. No doubt about it, Dickey Lee is one of Nashville's finest!

Joe Henderson
Indie Groove

Singles going steady—I can't imagine a tougher format to sell to record stores nationally than the independent 45. We get a lot of indie singles here at the Box, and many of 'em aren't that great. Radio station managers are hesitant about indies, to say the least, and most distributors couldn't care less. But if you're a record company and you're sure that you've got a good song, I guess you send your salesmen out with the zeal of Moontunes and have your publicity people hector the trade magazines until somebody gives your act a measly couple inches of print. Well, here's two dance/r&b singles that should counter some of the skepticism about the indie 45. So's Records has dance-floor dynamite on it's hands with "Don't Even Feel It" by Jenee Ezell. She's in the sassy manner of Pebbles or Vanessa Williams, only she's more blonde. This tune's got a beat that goes down, down, down, all the way to China. Chilling stuff. For more information, contact the distributor, Mcola Record Co., 6209 Santa Monica Blvd., Hollywood, CA 90038 or call (213) 469-5821.

Joy Duncan

Joy Duncan, on Philadelphia-based Ultimate Records, is a revelation. As a vocalist she can compete with the Anita Bakers and Patti Austins of the world, and as a marketable commodity, her double A-sided single, the peppy "Sly Like A Fox" and the romantic "I Had a Talk With My Man," has already been added to 53 radio stations. For more info on Duncan or Ultimate Records, write 6236 Cedar Ave., Philadelphia, PA 19143 or call (215) 747-2431.

SST Readies Latest Bar-Rage - SST Records in the L.A. suburb of Lawndale epitomizes the modern spirit of indie music and is a sterling example of success in the music industry without an ounce of compromise. The label was started by guitarist Greg Ginn and his former Black Flag bandmate Chuck Dudkowski in the late 70's as a forum for their band, which was then the shining light of the burgeoning SoCal punk underground. After a few bracing, well-received Black Flag singles, the fledgling label expanded. Through the years SST has brought us such challenging acts as the Meat Puppets, the Minutemen and Husker Du, making the label the premier showcase in America for hardcore, punk and post-punk sounds. The folks at SST are noted for the creative freedom that they give their acts, and they also have their own booking agency to make sure that their performers don't get ripped off by that nation of greedy club-owners we keep hearing about. As with the fusion of metal and punk (something which abounds both unthinking and philosophically unacceptable just a few years ago), SST has always been at the forefront of what's happening among the disaffected youth of America. SST's fall lineup of quality releases suggests an ever-greater variety in their catalog, but the label should remain a trendsetter with new platters from Screaming Trees, Dinosaur Jr., Henry Kaiser and Trotsky Icepick. Also upcoming are an instrumental album from keyboard virtuoso Paul Roessler and a live Bad Brains collection. Perhaps their most anxiously awaited offering is the new 12" from former Husker Du drummer Grant Hart; "254" is a typically anemic Diatonic style rocker, but contrary to speculation, the song's about an old girlfriend and not about the break-up of Hart's band.

Husker Du

(Speaking of which, yours truly happened to witness the very last Husker Du show ever, which was in December at the fabulous Blue Note in Columbia, Mo. I'd stolen my mom's car to drive down from St. Louis for the night, and on the way back I inadvertently blew up the engine. Ashamed, I flew to California shortly thereafter. So I guess if it weren't for that Husker Du show, I might not be here at Cash Box, writing this column. Isn't it amazing how everything in the world is ultimately connected?) Keep the faith ...

Joe Williams

Bob Bailey: From Shinola to Salvation

Airborne recording artist Bob Bailey made his singing debut at age 4, when he delivered "At the Cross" to a church audience in Middletown, Ohio. Little did he know at the time what a long, strange trip his professional career would become, taking him to a stint at Animal House in Nashville, to record two solo albums, Looking Forward and I'm Walking. The former ended up being released on four different labels, while the latter earned him a Grammy nomination and propelled him to the top of the Contemporary Christian heap.

Bob Bailey's next project took him from the familiar world of gospel to the far-out territory of r&b/urban/temporary music, a step previously undertaken by such legends as St. Cooke, Aretha Franklin and Al Green. "It's a natural move for me," Bailey says of new Airborne LP, Bob Bailey, "I like to think I'm moving from the roots of black music to the trunk.

The thirty-two year old Bailey was the first signing for the small label. The album was produced by his long-time friend Bobby Daniels, who was Kenny Rogers drummer for 12 years and the producer of the million-selling "Super Bowl Shuffle." It features several tunes written by Bailey, along with a cover of Marvin Gaye's "Inner City Blues." Bailey says he is anxious to form his combination of secular and gospel material live. "I feel like I'm pure person when I'm singing," he says. "It's a very strange and unique and wonderful feeling for me. It's very spiritual feeling. The bottom of all this is, when I am singing I like a whole person."
Pickwick Records Catalogue Reactivated By Pickwick Entertainment

NEW YORK - Pickwick Entertainment Inc., a new recording, manufacturing and distribution entity, has been formed by Jan Weinberg, chairman of the board of the new Pickwick and chairman and CEO of Marketing International Inc. Pickwick will be involved in budget-priced recordings, including the exploitation of the former Pickwick Records catalogue, the budget label whose estimated 20,000 masters have never been issued on CD. A new line, Pickwick II, will be introduced early next year, with newly-recorded albums in the plans. Pickwick intends to be active in mail order and direct-marketing and is seeking international licensing deals.

Gordon Bossin, most recently with Vestroin Video, is the company's president; Joseph Cohen, president of the Leslie Group, and Norman Solomon, president of MTI, are vice chairman; and Cy Leslie, chairman of the Leslie Group and the founder of Pickwick International, is the company's director.

Rod McKuen To Finally Appear On Compact Disc

LOS ANGELES - Rod McKuen, the singer and best-selling poet, has entered into an agreement with Dunhill Compact Classics for an ongoing series of compact disc, cassette and digital audio tape releases. The releases will be culled from McKuen's extensive back-catalog on Stanyan Records as well as new recordings. The announcement was made by Dunhill label president Marshall Blonstein. The agreement with Stanyan Records will also allow for CD release of the label's other holdings, which range from the contemporary to the classical.

The first release, available within 10 days, will feature two complete McKuen albums that have been out of print for 20 years - McKuen Sings McKuen and Rod Sings His Own. "Here are 26 songs in the collection, including such memorable hits as "Jean," "Seasons in the Sun," "A Cat Named Sloopy" and "Love's Been Good To Me," with a total music time of 73 minutes. The twin edition is being presented in a package that includes the original cover art.

The bearded, Grammy Award-winning McKuen, whose gravel-voice and sensitive imagery are truly one of a kind, has been a major international concert attraction for three decades. He is indisputably the most popular poet in world history, with his books having sold over 30 million copies in countless languages worldwide.

Other holdings in the Stanyan catalog that may be released on CD include works by Judy Garland, Noel Coward, Ethel Merman, George Gershwin, Marlene Dietrich and Jacques Brel, and the soundtracks for such films and Broadway plays as Show Boat and For Whom the Bell Tolls. Already Dunhill has prepared a stereo version of the soundtrack to Come Back, Little Sheba.

The CD series will be marketed under the label, "Stanyan Records, in association with Dunhill Compact Classics."

Reviews

THE VOLCANOS - The Volcanos - Rock King Records

From Santa Barbara, The Volcanos come from what might legitimately be called the "musical" school of rock and roll. Their sound is a cross between early Beatles, The Police, Emerson Lake and Palmer, Elvis Costello and Squeeze. Yet there is something fresh and raw here, a high energy approach that finds it's own groove and message.

Band members David Lemon on lead guitar and vocals, Greg Braller on guitar and vocals and Fin Seth on Bass and vocals are formerly members of the eclectic rock band 5-Cool What?. Reformed as The Volcanos with ex-Cocktails From Hell member Jesse Benenati on drums, they have swiftly became the hottest band on the central California coast circuit, and are now touring the Western U.S. with an upcoming 41 date European tour towards summer's end. And this album proves they have what it takes to play hardball in the majors.

Produced and arranged by the band, standout cuts include "She Do", a Beatle-esque romp, "Her Fingers" and the blistering "Free World. The first pressing of this LP sold out all it's copies and since then they've moved many many thousands more. This album is a hot independent disc worthy of placement among the very best rock and roll records available.

THE ROSE OF AVALANCHE - In Rock - Restless Records (722841)

In Rock is The Rose of Avalanche's new LP on Restless records, a collection of dark, driven pieces, featuring a psychodelic guitar wall of sound style. The band was formed in 1984 in a dingy Leeds bar where the four members of the band, shared a love of the Stooges, Velvet Underground, and the Doors. Band members are; smoking on vocals Phillip Morris, on guitars Paul James, Barry, on guitar is Glenn Schultz, and on drums Mark Thompson, and on bass Nicol McKay.


In Rock sounds raw and feverish as The Roses' tumultuous live performances. Standout cuts include, "Dreamland," and "Not Another Day," both of which have the intense, yet dreamy quality that characterizes the band's sound. The most interesting cuts are the instrumental pieces "Yesterday Once More" and "Height of the Clouds Part 1," which show the band's vision of their sound and should be tremendously satisfying to their fans.
THE INDEPENDENT WAY

This solo LP is perhaps more gritty than anything he did with the Windbreakers, where Bobby Stuitt provided a healthy dose of Beatlam. The shining moments, though, like the title track, are those that balance the soaring lyricism of the Windbreakers' best with a heartfelt simplicity and emotional directness.

Lee is aided here by kindred spirits such as Gene Holde of the DBs, Steve Hunter of Let's Active and James Mastro of the Bongos, so the project has a comfortable, almost "family" feel to complement the professional sheen. Lee is a passionate, talented spirit, and his record is a nice place to spend some time.

Joe Williams

The Sicilian Vespers

The Sicilian Vespers are two Italian brothers by way of Philadelphia who play a demented punk-pop that's in direct line of descent from the Velvet Underground to Iggy Pop to the New York Dolls to The Sex Pistols - only somewhere in that evolution, the chromosomes of three-chord sludge-rock get injected with nitrous oxide. The Rifugiatisti can lay down a ferociously repetitive, gut-punching riff with the best of them, but it's in no way threatening. Indeed, they call it "happy music," and although the lyrics are ironic down-and-out parables, the vocal delivery is so loopy you can't help smiling. It's way beyond Jonathan Richman's mutton-chop innocence; it's more like a little kid being strangled as he howls, "I'll get you, you big bully!" The Italians accent and occasional Italian-language lyrics further heighten the strangeness and the charm. Highlight: "We're Going To Hollywood." I hope they do - they're more relevant than Pea Wee Herman.

Joe Williams

Happy Flowers - I Crush Bozo

Homestead

There's no Hippie concept in alternative music today than the concept that the Happy Flowers are merely gigging. These two guys from Virginia, who call themselves "Mr. Anus" and "Mr. Hornily Chared Infaunt," grind out an absolutely perverted vision of childhood terror through a barrage of industrial noise, dinosaur rhythms and ranted, spontaneous lyrics. Last year's My Skin Covers My Body album featured such gems as "Jenny Tried to Kiss Me At Recession" and "Mom, I Gave The Cat Some Acid," and the execution was every bit as quasily funny as the song titles. But I Crush Bozo is a quantum leap forward into infanticidal horror. It's also screamingly funny, and weirdly infectious if the listener is willing to surrender a lot of preconditions.

The new song titles will suffice: "More Mittens," "The Stupid One," "There's a Worm In My Hand" and the sublime "I Saw My Picture on a Milk Carton." A Happy Flowers album is a lot cheaper than five years of psychotherapy, and every bit as purifying.

Joe Williams

The Weather Prophets

Judges, Jurors and Horsemen

Relativity/Creation

is it my imagination, or are the Rolling Stones back in vogue again as a musical influence? The Stones have been influencing other bands since 1964, of course, but it seems the prevailing mood of each succeeding musical generation is specifically linked to one band, and in the '80s, the hippest bands have followed the Byrds and the Beatles as pop role models. Chime has been everywhere, and the classic hook is once again a source of pride. Lately, though, the swagger and roots awareness of the Stones have found a receptive in the growing legion of metal and outlaw bands. That's fair enough; the house of music has room for everybody. But when one-disciple of the Velvet Underground or the Byrds start sounding like roots rockers, something significant is going on.

This is all an exaggerated way of suggesting that the Weather Prophets, bright hope of England's sweetly poppy Creation label, have crossed a fine line between pop and rock. They may not be singing anything as rocky-drunken as "Honky Tonk Woman," but "She's a Rainbow" might be a legitimate reference point, and in general the band is rocking out a lot more than they did when they unveiled the ultimate jangle-pop single, "I Almost Prayed," about two years ago. There's still a hint of sweetness here, and some dischord that owes more to the Jesus and Mary Chain than it does to Keith Richards, but there's no getting around the bluesy guitar licks that frame the chimy melodies. There's something haunted and ironic about the delivery, and they haven't lost the ability to provoke, surprise and transport, but this harder edge suggests that British indie pop, like music everywhere, is evolving.

Honey Davis

AFGHAN WHIGS - Big Top Halloween - Ultrasound

Only God and a few hundred souls know what kind of underground scene there is in Cincinnati, but this debut disc from the Afghan Whigs bores well for the Queen City. The Whigs have obviously learned some lessons from the two leading lights of Midwestern post-punk, the Replacements and Husker Du. Like Husker Du they are capable of chunky, stop-and-start bursts of angry energy, delivered here in Greg Dulli's ragged voice in front of the fandelib percussio of Steve Earle. (No, not that Steve Earle.) And like the Replacements they are capable of anthemic pop nuggets that betray a keen intelligence, as well as Replacements-style jazzy/acoustic interludes like the piano in the slow-burning "But Listen." There's not a flase step on this hard-driving, well-produced platter. I hope the Afghan Whigs get signed to a larger record company and put out a bunch more albums, so soon we'll be talking in reverent terms about "the Cincinnati sound."

Joe Williams

ELECTRIC PEACE - Insecticide

Barred Records

HONEY DAVIS MY Heart Attacked Me Life and Death Records
THE MICE - Scooter
These Cleveland mods win the simplicity award.

Various artists - Gimme The Keys!!
Crazed, delirious and cartoony, like the music within.

THE GUN CLUB - Breaking Hands
A little bit of Jacques Cousteau on your turntable.

TWO LIVE CREW - Move Somethin'
Graphically apropos raunch for these X-rated Miami rappers.

UNIVERSAL CONGRESS OF - Prosperous and Qualified
Montage/collage at it's funkiest

THE RAIN - Channel
An appropriately mysterious, witchy cover for the most cryptic band in Buffalo.
JAZZ

ON JAZZ

SIMPSON & NASCIMENTO

They'll Take Manhattan — Showtime's fine Coast-to-Coast series hits a specific coast this month, for a 90-minute edition called "Manhattan Island." A couple of months ago director Ken Ehrlich did some tapingither and thither on a small island off the Eastern Seaboard and the results (although he managed to tape a profusion of artists from other seaboards) -$$kdebut August 20th are excellent. Best of the lot is a riveting four-song session with Milton Nascimento (whose star continues to rise here) and Herbie Hancock, Pat Metheny, Michael Brecker, Ron Carter, Nana Vasconcelos, Buddy Williams and, for one number, Beth Fish. Nascimento comes off wonderfully — subtitles make his lyrics understandable and the whole cast talks him up in appropriately glowing terms. Also on this fine show are Bobby McFerrin, doing his acappella stuff around the streets of Manhattan; the dynamic Ruth Brown (who has recently signed to Fantasy) doing her 50's hits at the Bottom Line; the less-dynamic DJs Blackwell and his 50's hits at the Bottom Line, and comedian Marsha Warfield doing a lot of fat jokes. The hour-and-a-half zips by in a blink.

They Called Him "Mr. Cleanhead" — A musical homage to blues shouter/alto saxophonist Eddie "Cleanhead" Vinson, who died recently, is set for September 30 at the Biltmore Bowl of Los Angeles' Biltmore Hotel. Already penciled in for the bash are Teddy Edwards, Plas Johnson, Jimmy Witherspoon, Papa John Creach, Harmonica Fats, and Marla Gibbs. Others will be added. I don't know if they'll be serving food at this thing, but kidney stew wouldn't be a bad idea.

Poly Notes —PolyGram Jazz has just shipped another batch of reissue CDs: three from its expansive Verve catalogue, one from its tiny Limelight catalogue. They are Duets, Dizzy Gillespie with Sonny Rollins and Sonny Stitt, including two extra Stitt takes; Ben Webster And Associates, the associates including Coleman Hawkins, Bud Johnson and Roy Eldridge; Coleman Hawkins And Confreres, the co-

JAZZ FEATURE PICKS

NEON NIGHTS — Jim Horn — Warner Bros. 52728 - Producers: Bergen White, Norbert Putnam, Jim Horn — Veteran pop/rock saxman in a bubbly fusion session with a nice R&B tag. Sanborn fans will find this one goes down easy.

MOAS — Ivan Lins — PolyGram 832 262 - Producer: Alberto Treiger — A bright, tuneful album from the Brazilian vocalist/songwriter/has worked with Lee Ritenour/Dave Grusin, the Crusaders, and Quincy Jones. Should appeal to fans of MBP (the lyrics are in Portuguese) and adventurous fusion listeners.

BOSSA NOVA — TRINTA ANOS DEPOIS — Various — PolyGram 826870 — Producer: Horacio Cremonini — 15 bossa nova tunes from some of the music's best native interpreters (Jobim, Regina, João Gilberto, Toninho Quirino & Vinicius, Carvalho, etc., etc.).


Lee Jeske

Cash Box

August 20, 1988

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August 20, 1988
AROUND THE ROUTE

The summer of '88, which many of us suffered through a long, snowy, frigid winter, was looking forward to just isn't measuring up to expectations when you take into consideration the drought, which has caused endless problems for the farm community, and the heat wave which has hit numerous areas of the country. When the temperature reaches 90 to 100 degrees or above outdoors, can you imagine how hot it gets in a manufacturing plant, with all of the machinery going? Some coin-op factories are addressing the situation by allowing more frequent breaks for plant employees and doing everything they can to make the work day as comfortable as possible under these conditions. But they are still experiencing higher levels of absenteeism on the part of plant personnel which naturally affects production. As for this reporter, my preference is still summertime—sitting by the heat is a lot better than having to shovel out the car.

Getting back to the main topic of discussion over the past couple of weeks, namely the purchase of Bally's pin and video business by WMS (parent company of Williams), the transition is running very smoothly. And we will continue to see the familiar Bally and Bally Midway name on future pin and video games that will be produced at the Williams manufacturing facilities. Some of the games that were in development at Bally are under consideration for future release and while the Bally and Williams teams will continue to work independently the door remains open for the interweaving of talents when the occasion calls for it. Something like forty members of the Bally staff, including designers, engineers, artists, service personnel, etc. have relocated to the Williams premises. Among them, such familiar faces as Ed Schmidt and Gregory McKay from the service group, along with parts supervisor Fred Brickman, customer service rep Betty Purcell and Bob Norton who'll be in charge of board repair at Bally, naturally have been receiving the positive response to this move, Williams director of customer service Tom Cahill noted that lot of very talented people are eing brought together and "the tradition and outstanding manufacturing style of Williams will serve to enhance the Bally Midway line."

Dateline Millipitas, CA. Atari games hosted an informal showing of its Millipitas facilities, to intro a hot, new dedicated video piece called "Assault," which is based on a tank combat theme and employs a new type of hardware that rolls 360 degrees! Marketing chief Mary Fujihara tells us delivery is scheduled for late August. Also shown was the upcoming "Cyberball," a 1-4 player football game (and we all know Atari's track record with this theme), which the factory has slated for release on time for the football season.

Felicitation to newlyweds Mike and Julie Macke. Following their recent wedding ceremony, the couple departed for a honeymoon in the Virgin Islands only they didn't use the traditional form of transportation. Mike, who is president of Gamemasters, arranged for a helicopter to pick them up and drop them off on one of these islands to begin a very private, very romantic honeymoon! And speaking of Gamemasters, national sales manager Doug Connor notes that their current, fourth generation rotary game "Super Spinout" has been doing quite well. Among their latest releases is a dice game called "Bones" and Doug tells us we can expect to see something exciting from Gamemasters at AMOA Expo '88.

Healthy signs. C.A. Robinson proxy Ira Betelmann is very optimistic about the numerous new pieces that have been premiered of late. Among them, Romstar's "Sky Soldier" kit; Taito's "Continental Circuit," Jaleco's new "P-47" kit; Atari's "Assault," the new Nintendo "Play Choice" kit; and Williams "Swords of Fury" pin. All it takes are the right products and a receptive audience to make for a healthy marketplace!

Dateline Wheeling, IL, home of Taito America and the new "super caliber" driving game "Continental Circuit," which is quite the talk of the trade. Sales rep Rick Rochetti advised that the sit-down version is starting to ship, with the upright model only a few weeks away. "I think this game will be a certain hit for us," said Rick, "and, with the fall season approaching, it will be coming into the market at just the right time." Continental Circuit is a 3-D video game where the player gets the 3-D sensation from a pull down mask, and the continental aspect comes from the numerous tracks which include Brazil, France, Monaco, West Germany, Spain, Mexico, Japan, the U.S., etc. Watch for it!

Camille Compasio

Pinball Expo '88 Set For Oct. 7-9

CHICAGO—Plans are now being finalized for the fourth annual edition of Pinball Expo, which will be taking place October 7-9 at the Ramada Hotel O'Hare in Rosemont, Illinois.

Following the success of last year's event, Pinball Expo '88 continues to expand its efforts in conjunction with this unique show, which acknowledges those involved in this industry but also allows the coming together of all facets from enthusiast to operator to game manufacturer to share in their common interest—pinball.

The 1988 agenda will include topics on glass display, art, EM and solid state troubleshooting as well as a forum on Williams Electronics Games and the winning team behind it.

Once again, the Expo will be the site of Flip Out '88, which is a pinball tournament that is open to all attendees, including pinball industry personnel, with prizes awarded to the top competitors.

A complete tour of the Williams facilities in Chicago is also on this year's agenda. Noted author and pinball expert Roger Sharpe, who is director of marketing at Williams, will be the featured guest speaker at Pinball Expo '88.

Exhibit information and additional details may be obtained by contacting Expo chairman Robert Berk, 2671 Youngstown road, Warren, Ohio 44484 of phoning 216-369-1192. Expo co-chairman is Mike Pacak, who can be reached at 1-800-322-2722.

Tax Relief for Vending Ops In Missouri

CHICAGO—With Governor John Ashcroft signing HB 1400 on June 29, vending companies in Missouri succeeded in their long-standing efforts to gain relief from the burden of having to remit a tax on gross receipts for which they are unable to collect from the consumer.

Effective August 13, products sold through vending machines will be taxed at 125 percent of the products' invoice cost, except for cigarettes and other tobacco products.

Either the wholesaler or the vending operator may pay the sales tax under the new law. Vended sales on the premises of non-profit organizations will be exempt from the tax. "Missouri operators have tried repeatedly, but without success, to gain this relief from the sales tax burden," stated William R. Brandstrader, NAMA director of state councils. "It was the combination of retaining excellent lobbying talents who developed an effective grass roots approach by many members to legislators and the leadership of Missouri Council president William Burch which made this accomplishment possible."
COIN MACHINE

'The Main Event' – Konami's Summer Sensation!

CHICAGO – Wonder how many game players have any idea what it takes to produce a hit article, in terms of precision, teamwork, dedication and all of the other ingredients required for keeping production flowing smoothly following a game's initial impact in the marketplace. For that matter, there are probably a good number of tradesters who have not had the opportunity for a deluxe factory tour and will be enlightened by the following photographic spread, focusing on the various stages of this summer's hit list! By the way, these photos were taken at Electronic Sound Corp. in Chicago, where the Konami dedicated games are manufactured.

Before the games are boxed up and ready to go, Konami's Production/Technical Service Manager Jerry Korbecki gives each and overall quality check-up just to be sure.

Let's start in the mill, where a worker stacks wood that has to be cut to make the sides of the cabinets.

The cabinet is now assembled by factory personnel, following which a worker will paint the cabinet.

Wiring the power supply assemblies comes next; and then, as you see here, the control panel must be assembled. Buttons and joysticks are carefully wired after the control panel overlay applied.

And here we see Konami tech Stephen Kaufman (2nd from left) reviewing the product schedule with Jerry Korbecki, Paul Sawicki and Mo Rosenzwieg of Electronic Sound.

The Main Event's side decals must be applied and the marquees must be put in place, and that's what is happening in this photo.

Cash Box August 20, 1988
COIN MACHINES

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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.

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