COVER STORY

New Edition

"It's a much more mature sound," says Johnny Gill, newest member of New Edition, talking about the group's recent LP Heart Break (MCA). "That's what we were trying to go for." From the streetwise snap of "That's The Way We're Living" that begins side one to the lush, harmony ballad "Boys To Men" that closes side two, New Edition found what they were looking for.

Gill and Michael Bivins give producers Jimmy Jam and Terry Lewis plenty of the credit for helping the vocal group shape a new, mature sound. "It was wonderful working with them," says Gill. "We built a relationship before we went into the studio," explains Bivins. "It was kind of free. We left it kind of open. We didn't want to come in there and say, 'Well, we're going to do this way.' We just came free and let the vibes come naturally...You can see that they tailor-made the songs and the lyrics they wrote to New Edition. Even the slang in the songs is our slang. That's just how kind of stuff they heard us talking around them, and they put it in a song.

There's no doubt that the grown-up teen wonders still have audience appeal. The album is top 25 and sailing up the Cash Box album chart, while the first single, "If It Isn't Love," was bulked at #35 on last week's Cash Box singles chart. Gill says the group considered how their audience would react to changes in their style and concluded that, "Those same kids who were there when they were 13 an 15 years old, they've grown up too. Now some of them are married, some have boyfriends and have fallen in love too or three times and have had their hearts broken, so they can relate to what we're singing about. We feel that we should be running with them right now and neck."

Most recently, the group has just completed a video for their new single, "You're Not My Kind Of Girl," and are gearing up for the N.E. Heart Break tour, which starts September 22. "You got to warn the people," says Gill. "It's going to be kind of live." "And tell them," concludes Bivins, "that Ronnie, Ricky, Ralph, Mike, and Johnny said, 'Peace.'"

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PolyGram Announces Polydor-Mercury Label Expansion

LOS ANGELES - PolyGram Records has expanded its label promotion operations in a long-anticipated move designed to increase the company's radio coverage. The Mercury/Atlanta Artists/Tin Pan Apple and Associated Labels promotion activities will originate from New York; Polydor/London/Wing and Associated Labels will be based at PolyGram's Burbank offices. The announcement was made by Bob Jamieson, Executive Vice President, Marketing and Sales, PolyGram Records.

In the first individual label staff announcements, David Leach, previously Senior Vice President, Promotion, PolyGram Records, has been named Senior Vice President, Promotion, Mercury/Atlanta Artists/Tin Pan Apple and Associated Labels; and John Brodey, previously Vice President, Album Promotion, PolyGram Records, has been named Senior Vice President, Promotion, Polydor/London/Wing and Associated Labels. Both will report to Bob Jamieson. Each label will accommodate full promotion staffs, to be announced shortly.

"PolyGram Records is building a roster of immense strength and depth," stressed Jamieson. "(Leach and Brodey) are committed to this music, and expanding our promotion efforts is the first of many steps to help bring the music to the public.

David and John are both consummate professionals who will be the focus of a distinct, aggressive promotion staff for all music formats."

"It's exciting to see the color back in PolyGram's cheeks," stated Brodey. "Establishing Polydor as a separate operation is a tribute to those who have worked so hard to bring PolyGram to the threshold of expansion. The national and local staffs being assembled are loaded with talent. The various contributing labels are bringing us a flow of records that will be the envy of the industry. As individual as those labels are, Polydor will be their common vehicle, turning songs into hits."

Iannucci Joins Korn/Ferry

LOS ANGELES - Salvatore "Sal" J. Iannucci, former president of Capitol Records, has been named Executive Vice President of the Worldwide Entertainment Division of Korn/Ferry International, the largest executive search firm in the world.

Iannucci most recently was a partner in the law firm of Bushkin, Gaines and Jonas, where he specialized in entertainment law.

In prior executive roles, he joined Aaron Spelling Productions in 1984 as Chief Operating Officer and during his tenure was instrumental in taking the company public.

Previously, Iannucci served as Executive Vice President of Embassy Communications, where he was responsible for television, motion pictures and home video.

Earlier, he served as President of the Entertainment Division of Filmways, Inc., launching "Cagney and Lacey." He was also Vice President and Corporate Director of Playboy Enterprises, Inc.

From 1975 to 1979, Iannucci was a partner in a leading law firm; Jones, Day, Reavis and Pogue.

Prior to these positions, Iannucci was President of Capitol Records, working with artists such as the Beatles, Frank Zappa and the Beach Boys.

A native of New York, Iannucci's career moved him and his family to California in 1968, where he has grown into an integral member of the California entertainment community.

TICKER TAPE

NEW YORK - ASCAP is set to distribute $1,118,600 in monies, awarded by its Award Panels, over and above royalties paid for performances of works in ASCAP's sample survey; money intended to reward writers, whose works have "a unique prestige value". The MIDI Expo West, originally set for September 10-11, has been postponed... ZZ Top has sent the Muddy Wolf guitar, hewn from the timbers of Muddy Water's birthplace, on a year-long tour of Hard Rock Cafes to help raise a million dollars to help rebuild the Delta Blues Museum in Clarksdale, MS... Contributions can be sent to the Delta Blues Museum, c/o Carnegie Public Library, 114 Delta Ave., Clarksdale, MS 38614. The Musicland Group will be holding a special shareholders meeting, Aug. 25, to vote on the sale of the company to a group of investors led by Donaldson, Lufkin and Jenrette. The Eighth annual conference of the Black Entertainment and Sports Lawyer Association will be held Oct. 19-23 at the Crystal Hotel in Cancun, Mexico; for further information call them at (212) 587-0300... The RIAA, on the case as always, assisted law enforcement officials in a series of raids in Georgia, California and Colorado, Aug. 3 & 4, netting piles of alleged counterfeit cassettes... The annual CD-Rom Expo '88 will roll into Chicago's Hyatt Regency Hotel, Sept. 26-29; those interested should phone (800) 225-4698 for details... New on the bookshelves: "Happy In The Service of the Lord" by Afro-American Gospel Quartets in Memphis by Kip Lornell ($19.95, University of Illinois).

TICKET TAPE

FREE WISE MEN - Recent Rock and Roll Hall of Fame inductee Bob Dylan (c) is pictured onstage after his show at L.A.'s Greek Theatre with Tommy Motola (l), president of CBS Records Division, and Walter Yentoff, president, CBS Records Inc.
Urie Named PolyGram Senior VP, Marketing

NEW YORK – Jim Urie has been named PolyGram senior vice president, marketing, it was announced by Bob Jamieson, executive vice president, marketing and sales. Urie replaces Harry Palmer, who has been appointed vice president, A&R. Urie is most recently senior vice president, national sales and branch distribution. He joined PolyGram as vice president, national sales and branch distribution in 1978 after serving in several sales positions at CBS Records from 1974-76.

According to Jamieson, “Our sales performance has been spectacular since Jim joined the company. His direction with our sales force has helped establish PolyGram as a national force in the music marketplace.”

Harry Palmer Appointed PolyGram VP, A&R

NEW YORK – Harry Palmer has been appointed PolyGram vice president, A&R, it was announced by Dick Wingate, senior vice president, A&R. In this newly-created position, Palmer, formerly senior vice president, marketing, will have A&R responsibilities for new and developing acts on the PolyGram roster, and will work with some of PolyGram’s established acts.

Palmer joined PolyGram in 1978 as label manager, PolyGram Distribution. He has held numerous sales and marketing positions within the company, including vice president, marketing and senior vice president, special markets. He began his career in 1969, as an artist, composer and producer with Ford Theatre, a group that recorded two albums for ABC Records. From 1974-78 he served in management positions with the Sam Goody Organization.

Dick Asher, PolyGram president and CEO, called Palmer a “classy and winning presence at PolyGram for the past 10 years” and “an executive who, as a musician himself, enjoys a special sensitivity to artists.”

Roy Buchanan Dead At 48

NEW YORK – Roy Buchanan, the blues and rock guitarist who rode waves of hype in the early ‘70s as “the best unknown guitarist in the world,” committed suicide August 14 in Fairfax, Virginia. Buchanan had been arrested earlier in the evening on a charge of public drunkenness and was found hanged from his shirt in a racing cell at the Fairfax County Adult Detention Center less than an hour after his arrest. He was 48.

Buchanan, a veteran of roadhouse rock bands for years before his “discovery” in 1971, recorded for Polydor and Atlantic Records; most recently he had been recording for Alligator, having never quite lived up to the original brouhaha as the world’s best “unknown guitarist.”

EXECUTIVES ON THE MOVE

Baumgartner Appointed – Burt Baumgartner has been appointed Vice President, Singles Promotion, Columbia Records. Baumgartner had been Director, National Singles Promotion, Columbia Records since 1987.

Bleichweiss Joins Island – Rick Bleichweiss has been appointed to the position of Vice President, Sales for Island Records. Bleichweiss joins Island years after founding and heading the Great American Music Machine, an independent marketing company.

Moss Promoted – Karen Moss has been Promoted to National Press Manager for Warner Bros. Records. She will be responsible for coordinating press activity for artists on tour on both the local and national levels.

Carden Named – Mike Carden has joined Atlantic Records in the capacity of Northeast Regional Marketing Manager. Carden will be based at the companies New York headquarters.

Berg Upped – Suzanne Berg has been promoted to National Director, New Adult Contemporary/Jazz Promotion for Elektra Records. Prior to joining Elektra in 1987, Berg worked as National Director of Promotion for Gramavision Records.

Worth Elevated – Missy Worth has been named Publicity and Booking Manager for the Universal Amphitheatre. Worth joined the Amphitheatre staff two years ago.

Mintz Appointed – Ricky Mintz has been named Director, Creative Merchandising for Capitol Records. Prior to joining Capitol, Mintz owned his own ad agency, Advertisemintz. He also worked as Special Projects Coordinator for Music Connection magazine.

Whittmann Named – Emilynn Whittmann has been appointed Director of Video Promotion for A&M Records. She will be directly responsible for obtaining airplay on national and regional video channels and cable outlets for all A&M music videos.

Cypress Names Two – David Konjoyan has been named Manager, Adult/Alternative Promotion for the label, and Kenny Lucek has joined the label as Promotion Manager, East Coast.

Two Named At Public I – Carol Radel has been promoted to Manager and Account Executive, and Susan Burke joins the firm in the capacity of Publicity Assistant.

De Roche Appointed – K-tel International (USA), has announced the appointment of Damae De Roche as Coordinator of National Publicity. She will be responsible for all press publicity concerning K-tel’s frontline labels.

K-tel Adds Four – K-tel International (USA), Inc. has added the following to its sales staff: Ron Cataldi has been hired as Northeast Regional Sales Manager; Ralph Kampschoff has been designated as West Coast Regional Sales Manager; Michael Mowers has been appointed as Midwest Regional Sales Manager; and Mike Pack has been named Southern Regional Sales Manager.

Hall Elected – Veteran record executive Charles W. Hall is the newly elected president of the Atlanta Chapter of the Recording Academy. In addition, Hall plans to continue teaching part-time in the Commercial Music/Recording Department of Georgia State University.

SUMMIT MEETING – Recently BMI hosted a formal dinner that was a historic first-ever meeting of composers from Taiwan and The People’s Republic of China. Pictured at the Rainbow Room in New York are (l-r): Hsu Tsang-Houei, chairman of the Chinese Composer’s League in Taiwan; Wu Zhiang, president of the Central Conservatory of Music and secretary general of the China Federation of Literary Art Circles, People’s Republic; Frances W. Peston, president & CEO of BMI; and Zhou Wen-Chung, BMI composer and director of the Center for United States China Arts Exchange.

Cash Box August 27, 1988
COAST TO COAST

SUICIDAL TENDENCIES - (from left) R.J. Herrera, Rocky George, Mike Muir, Bob Heathcoat and Mike Clark.

SUICIDAL TENDENCIES - Epic records is gearing up to release Suicidal Tendencies label debut How Will I Laugh Tomorrow When I Can't Even Smile Today on September 7. An advance single, "Trip At The Brain," has just been serviced. Considering the fact that the band's independent projects have sold nearly a half-million units, it seems probable that major label exposure could break the Tendencies in a big way. Keep an open ear.

YEAR OF THE DAT - Why is Al Stewart smiling? Perhaps it's because he has discovered that Enigma will be issuing his label debut, Last Days Of The Century, on digital audio tape (DAT). Other recent Enigma DAT releases include Deo & Wire.

HYPE OF THE CENTURY - Last week, Enigma Records hosted a fine bash to celebrate the impending release of Al Stewart's label debut The Last Days Of The Century. The party was held at Stewart's own Bel Air digs, complete with catered food and drinks and unlimited use of Stewart's own pinball machine.

The album with ship August 24, available in all configurations including DAT). The first single and video will be "King Of Portugal" - it will surface in early September. It has been nearly five years since Stewart's last album (Russians And Americans, Passport). My, how time passages, eh, passes.

BEATLES BOX - Capitol Records and EMI Records (U.K.) have announced the impending worldwide release of a boxed set containing the Beatles' entire studio works. The collection will be comprised of the 15 Beatles albums released on CD including the two Past Masters volumes. The set will be issued in all configurations: compact disc, LPs and XDR cassettes - all duplicated from digital masters. The boxed set is scheduled to be released in October.

A6M RECORDS: THE FIRST 25 YEARS - To coincide with their 25th anniversary, A6M Records has issued a 68-page book chronicking the label's history - aptly titled A6M Records: The First 25 Years. The glossy publication - some 17 months in the making - is a limited edition printing of 5,000 copies. Some of the nation's top music journalists were called upon to contribute to the project. There are no plans to issue the book to retail.

A GIRL NAMED SAM

HIGH BIAS - Caught the Timbuk 3/Peter Case/Semi-Twang triple bill at the John Anson Ford Theatre last week, and aside from the fact that Case's set was cut ridiculously short (to his apparent surprise, we might add), the evening proved quite entertaining. Columbia recently serviced advance cassettes of Fishbone's upcoming, groovy Truth And Soul. The album's opening cut is Curtis Mayfield's "Freddie's Dead"...A&M will issue Sam Brown's debut release, Stop, on August 30. The title cut will be serviced as the advance single - it is the finest slice of torch-pop we've heard in years. This 23 year-old British chanteuse should quickly emerge as the debut artist of the year. VINYL: Be on the lookout for upcoming releases from The Dream Syndicate (Enigma), Tom Petty (MCA), REM (Sire/Warner Bros), Voice Of The Beehive (Mercury/PolyGram), The Cult (Warner Bros.) and The Broken Homes (MCA)...LIVE STUFF: Thin White Rope at Bogart's on August 25; Locals The Painted Word will appear at Scream on August 27; Joan Armatrading (!!!) at the Universal Amphitheatre on August 29; and Social Distortion will appear at Scream on September 3..."Nuff said...

Tom De Savia Los Angeles

SIMPLY MILTON - Backstage with Brazilian tropicalista star Milton Nascimento following his recent Radio City Music Hall concert is ASCAP staffers Elizabeth McGraw, Nascimento is touring in support of his new CBS album, Yuyarute.

The Security Of The First World, in full paramilitary regalia (uzi submachine guns included), come out to the sound of the summer's monster hit, Rob Base & DJ E-Z Rock's "It Takes Two," and the crowd went wild, getting out more wild when rapper Chuck D. and Flavor Flav came on. The self-proclaimed prophets of rage tore things up.

The cold chilling, comic, and hardcore hip hop was topped off with Run-D.M.C's rock hard rap. Their stage set resembled nothing as much as a heavy metal concert. DeeJay Jam Master Jay's turntables were lowed from the ceiling spitting flame, like a lunar spacecraft landing. Lights flashed, smoke poured over the stage, and Run and D.M.C entered to thunderous sonie booms. Determined to prove themselves rightful rulers of the rap kingdom, they stomped, roamed, and acted fierce, fiercer than they've been in three years. Audience reaction indicated what the faithful always knew, that Tougher Than Leather has some serious jams on it. " Beats To The Rhyme" rocked the balls, as did the metal remake of the Monkies' "Mary Mary." They finished with "King Of Rock." Flames left out of the stage. You could have been at Kiss concert. It was great.

START SPREADLING THE NEWS - People wonder why New Yorkers actually want to live in New York, and in this recent heat wave most New Yorkers are wondering too. As far as I'm concerned, the New York Salsa Festival, Aug. 30-Sept. 5 is a good enough reason to be here. Things get started with a salsa cruise around Manhattan (leaving Pier 16 at South St. Seaport, 6:30, Tuesday, August 30) with Tito Puente (whose orchestra cooks, it's that simple), and continue with events at the Palladium, Village Gate, S.O.B.'s, and Madison Square Garden. I'm not hip enough to know much about anything but the big name shows, but those are the Night of The Congas at the Village Gate, Friday, Sept. 2, with Eddie Palermo & His Latin Jazz Ensemble and Daniel Ponce, and the Festival De Soneros at Madison Square Garden, Saturday, Sept. 3 featuring Tito Puente and vocalist Celia Cruz. Also worth checking out is the Latin Jazz jam session at S.O.B.'s on Wednesday, Aug. 31, with saxophonist Paquito D'Rivera.

WORD UP - Chuck D. of Public Enemy addresses a group of inmates at the Rikers Island Correctional Center after PE's performance there Friday, August 12.

TASTY BITS - Capitol will release a soundtrack album to accompany the John Lennon film biography Imagine, set for release Oct. 7. The LP contains an unreleased song, "Real Love," and a solo version of "Imagine"...Teena Marie plays Madison Square Garden on Sept 2...Annie Fort is the new I.R.S. East Coast tour publicist in New York. She can be reached at (212) 841-8002...Joe Levy New York
ADDED TO SCHMOOZE - EMI-Manhattan recording artist Robert Palmer, recently sold a sold out show at Radio City Music Hall in New York City. Palmer followed a routing City show with an impromptu gig at The Palladium the following evening. See here just prior to taking the stage at Radio City are Palmer (center) with EMI-Manhattan Records President and Chief Marketing Officer Sal Licata (left), and EMI Music Worldwide President and Chief Operating Officer Jim Fifield.

PAGING JIMMY - Legendary guitarist Jimmy Page stopped by Geffen Records for a tour of his new label recently. He was in Los Angeles prior to starting a 36-concert trek across the U.S. in support of his first solo album, Outrider. Pictured (from l to r): Ed Rosenblatt, Geffen Records president; Page; Brian Goode, manager; and John David Kalodner, Geffen A&R executive.

COCKER UNCHAINED IN L.A. - Capitol recording artist Joe Cocker, on a stateside tour through the end of August, brought the house down at a performance at the Universal Amphitheatre in Los Angeles. Shown backstage (from l to r) are Joe Cocker; David Berman, president, Capitol Records; and Charlie Midnight, co-producer on Cocker's current LP, Unchain My Heart.

THE MEN OF STEEL - MCA recording artists Steel Pulse, recently named "Best International Reggae Band" at the Reggae Times Awards, kicked off the second leg of their U.S. tour with a headline performance at the Universal Amphitheatre in Universal City, California. Pictured are (top): Nan Fisher, Director National Alternative Promotion; Steel Pulse manager, Andy Bowen; group members Selwyn Brown and David Hinds; MCA Executive Vice President of Promotion and Marketing Richard Palmese; Steel Pulse's Steve Nesbit; MCA VP Merchandising Glen Lajevski; Lou Mann, VP Marketing; (bottom): Lot Music's Bennet Freed; Steel Pulse's Phonso Martin; MCA's Promotion Coordinator Mark Matlock; Janie Hoffman, National director Media and Artist Relations; Jim LaFrance, Director National Accounts; and Doug Cerone, Associate Director Music Video.

LISTENING AT THE 'SPEED OF LIGHT' - Capitol/Cinema recording artist Peter Bardens is shown at the listening party held to launch his new album Speed Of Light. Attendees included radio, retail, and old friend Mick Fleetwood, who's contributed drums to the album. Pictured at the listening party (from l to r, standing) are: Vito Lazzareschi, District Manager, L.A., Capital Records; Dennis Dunstan, Bardens' Manager; Michael Scudder, Product Manager; Mal Ridding, Bardens' Manager; Bardens; Danny Somach, Cinema Records founder; Mick Fleetwood; and (kneeling) Ron McCarrell, Vice President, Marketing, Capitol Records.

PSSST...HERE'S THE INSIDE INFO - Atlantic recording group Foreigner recently completed the video for "Heart Turns To Stone," the new single from their RIAA-platinum album, Insic. Information. The video was produced by Lenny Grindin for Grindin Production Associates and directed by Jeff Schack. Pictured (from l to r) on the set of the video shoot are: the clip's director of photography Tony Mitchell, Grindin; Foreigner's Lou Gramm; Foreigner's manager B. Prager; Foreigner's Mick Jones; Schack; and Foreigner's Rick Willis and Dennis Elliott.
A Portrait Of Portrait: “Eclectic But Not Weird”

By Lee Jeske

NEW YORK — The intention of Portrait,” says Don Grierson, Epic senior vice president, A&R, “is to be eclectic but not weird: a diverse vehicle for artists and music that you wouldn’t necessarily expect to go through the mainstream marketplace.

When Epic Records — spurred on by Columbia’s success with its Columbia Jazz Masterpieces line and by the current interest in alternative music (which has been tending to find alternative dollars in alternative pockets) — decided to form a diverse, jazz-and-R&B label, the so-called “old & new” imprint — to reissue titles from the old Epic and Okeh jazz and blues catalogues and such acquired catalogues as Brunswick and Vocalion, as well as sign its own artists — it noticed its old Portrait imprint, the home of Such As Hackett, and decided to move Sade and Cyndi over to the Epic side and give Portrait a new profile. Voila, the eclectic, but not weird, Portrait Records, which debuted recently with albums by Ornette Coleman (Artistic Time), The Warne Marsh Quartet, Stanley Clarke, Bobby Enriquez and Leo Thomas, and which, next month, will unveil its Portrait Masters reissue line with albums by the Artie Shaw Orchestra (late 30s sides), Dave McKenna, Big Bill Broonzy, Louis Armstrong (circa 1920-2), and the oddball-sought Ellington small groups led by Barney Bigard, Cootie Williams, and Rex Stewart.

To some, the first release sent out mixed signals. For example, Ornette Coleman, the father of free jazz and the poobah of harmolodics, a man whose music is notoriously insub- stantial and whose relations with major labels (including, at one point, Columbia) have been notoriously tenuous — was there chick-jowl with Stanley Clarke, a longtime epic music with a proven jazz sales-and-airplay track record.

“The one thing we don’t want people to get the feeling of is that Portrait is going to be something really special,” says Grierson. “It’s going to be a special label, it’s going to be a label that offers various artists the opportunity to do such an eclectic and broad audience. They may not go to radio out of the box, they may not have singles, they may not have a specific purpose in the marketplace in the general format of everything we look at these days. But they have artistic integrity, that they share with Portrait. But they’re exciting for whatever reasons, they can go on Portrait.”

With Ornette Coleman, he was looking for somebody who believed in him and his work and could give him the maximum kind of penetration into the marketplace. It’s not a commercial album in the true sense of the word, but it’s something that we felt, musically, stood on its own. And we knew that we’d get a lot of critical acclaim. We felt we had chance here to have a legend on the label, get some critical attention, and bring people’s thinking to the Portrait label and, at the same time, give a great artist and great music a chance to be heard and exposed through the CBS system.

“And to also emphasize that we were committed to the label, we decided to put our new Stanley Clarke album on the label. Stanley, being more of a mainstream kind of jazz artist, we felt would give the label an immediate bit of attention.

So the nutsy and virtuosic pianist Bobby Enriquez is on Portrait and the slick Japanese fusion group the House is on Portrait, as are such recently-signed artists as David Murray, Oregon and Michi Camilo.

“All of the artists that we sign for the Portrait situation, all of the budgets are very reasonable and everybody has a chance to make some money if we get over the first hump,” says Grierson, who says that the Ornette Coleman album, for example, has already sold a healthy 35,000 pieces.

The Portrait Masters line will reissue — in all three formats — mainly jazz and blues items from the rich lode of the CBS labels other than Columbia, which are merrily selling tons of its Columbia Jazz Masterpieces line. Veteran jazz producer Bob Thiele has been brought in to oversee the reissues.

“I’m having a ball,” says Thiele, “putting all this stuff together and reissuing it. I know the whole thing and people at Epic are really committed.”

The second batch of reissues, due in November, will include albums by Memphis Minnie, Phil Woods, Bobby Hackett, and a double-album of the complete Ellington 1938 Brunswick recordings, with such items as a Charlie Rouse/Seldon Powell album unreleased for release in 1989.

“Hey, I’m into it,” says Thiele.

We’ll probably do about five or six reissues at a time,” says Grierson, “probably every two months. The regular releases are flexible, but the key is consistency. There will be a consistent flow of product on Portrait. It can be one album a month, two albums every other month, or two every three months, depending on what we find that we feel fits the concept of what we’re doing. We’re definitely committed to a consistent pattern of releases so that Portrait becomes known as a label that’s active in the marketplace, not just one album here and then an oddball release somewhere down the line.

“We’re in this for the longterm. We’re not thinking, ‘It didn’t go on the radio? God, it’s not a hit!’ That’s not the philosophy. It’s constant keeping it in peoples’ faces, being aware, working the press, just making people aware that this is clever, good music for that older demographic audience.

“I look at it this way in the longterm: This is CBS, which is a big record company, and Portrait is a label that is part of the CBS machine. If we can, from an A&R point of view, make the music right over the long haul, Portrait could mean a great deal to CBS worldwide.”

LAS ANGELES — The pianist/singer/songwriter known as Tori, likes to think of herself as a band, which goes by the name Y Kant Tori Read, “although the band members change at every performance.” Her real name is not even Tori. Tori came from ‘notorious’ dad and leather pants to my father’s church on Sundays and directing the children’s choir.

Y Kant Tori Read has just released her (their?) self-titled debut album on Atlantic Records. “The album is like a journey,” said Tori during a recent interview with Cash Box.

Tori’s own musical journey started at the age of five when she joined Baltimore’s Peabody Conservatory. For the next six years she devoted herself entirely to her musical studies, practicing all week and attending classes every Saturday afternoon. After she was kicked out at 11,” Tori remembers, “because everyone was playing Brahms and Beethoven and I wanted to create my own music. I didn’t want to sit up there and be told what to play.”

At 13, Tori began playing the bars and piano lounges, and her father, the minister, served as her chaperon.

“I told my dad that I wanted to play my own stuff. He told me to get dressed up and we went down to Georgetown and I got a gig.”

Tori was 17 years old and still playing the club scene when producer Narada Michael Walden heard her.

“He told me to send him a tape a week and when he thought that I was good enough and had enough material he would produce me.”

Narada eventually flew her to San Francisco but their collaboration didn’t progress beyond the demo tape stage. “I learned so much from Narada. He taught me to look into my sphere of unawakened emotion when I was writing. Most of all he taught me to write from my heart, not from my head.”

Tori moved to Los Angeles at 19 and she formed the first edition of Y Kant Tori Read. “I went 180 degrees away from the dance stuff I’d been doing with Narada. It was college radio-type music, and after a while I became frustrated with playing just dark music. Eventually, my songwriting evolved to what it is today, a style that brings together the very far left, classical, dance, and rock ‘n’ roll.”

Tori’s songwriting eventually brought her to the attention of Atlantic Records. She recorded her debut album for the label in Los Angeles, under the supervision of producer Joe Chicarelli, best known for his engineering for Jimmy Iovine and his production for Frank Zappa, Pat Benatar and Ono Boingo. Backing Tori (who handles keyboards, piano, and vocals) are some of the musicians that were in her first LA band, as well as Mr. Stacey’s Taffis on guitars, Paulinho Da Costa on percussion, Fernando Sanders on bass, and Kim Bullard on keyboards, among others.

Y Kant Tori Read’s debut album is an enigmatic collection of rock/pop tunes that takes the listener on a ride through the artists uniquely powerful musical vision.

Cash Box August 27, 1988
Holland Group To Launch Labels

The Birth Of A Record Company

By Julius Robinson

LOS ANGELES — The Holland Group Productions company will soon announce the formation of new labels under the company's umbrella. They are AB Records, JIH Records and Music Merchant Records. The labels will feature the Holland Group's roster of artists (see photos). Distribution rights are still under negotiation.

Michael Jackson and the Jackson 5 and many others. Brian and Eddie's broad spectrum of experience from the creative to the executive has given them a unique insight into the process of taking the talented artist from concept to a finished record.

"We have a relationship with our artists above and beyond contract," says Eddie Holland. "It's not just on a creative and business level, it's personal. There's a big difference between doing that as compared to producing an artist who's signed to another company, where there can be conflicts of personality and ideas. We're interested in doing something we love, plus having fun with it."

The Holland's in-house producer Harold Beatty has worked with the Hollands for many years and is involved with producing of the Holland Group's current acts. Among the projects that will be produced on the new labels are Cassandra, doing sophisticated and dynamic R&B/pop, Kitra, another supercharged young lady in the pop/dance vein; Liquid Heat, a dynamic duo featuring Brian Holland's daughter Linda Holland and Leslie Cole; versatile singing and songwriting team The Boyz;

songs, you're no longer necessarily dealing with your own musical tastes. What makes it dynamic is when you're able to involve your expertise in songs and styles different than your own musical personality."

The Hollands see the early Motown Records as a model for the kind of label they wish to create. Comments Brian, "Basically Berry Gordy's philosophy was to give the creative people creative control and freedom. The ability to go in to the studio whenever we chose, when we were inspired without being concerned of how much things would cost and schedules. That set-up encouraged you to grow and develop at a much more rapid pace."

"Today it's different," adds Eddie. "It's difficult for young artists to develop in a situation like we did in Detroit. Record companies today want to hear a finished product. You find artists and producers struggling to sell their ideas, because generally the labels look for what they already hear on the market. Motown's philosophy was to focus on their developing creative people, not so much on what was going on around them."

"Motown was a label that created music," concludes Richard Davis, Vice President of the Holland Group. "They had the creative arena in-house. There are not that many record companies where that process still operates."

"At our company we allow that kind of development in our artists," explains Eddie, "whether they have Comments Davis, "The recording that our producer Harold Beatty is doing with Kitra is especially exciting. We can't wait to get it out on the market."

In addition to creating the product, the staff will place special emphasis on nurturing their excellent relationships with radio and retail to help promote the records.

"Our plan is to deal with as closely with radio and marketing of product," says Eddie. "I feel that crossover will come into play where the music gets big enough."

"I'll Keep Me Hanging On), the Four Tops, (Reach Out, I'll Be There), and Freda Payne ("Band Of Gold"). Their enormous list of credits include covers of their tunes by the most famous names in music (including the Beatles, Michael Jackson, Barbara Streisand and Stevie Wonder to name a few.) The have had over 70 top ten hits, with more than 20 reaching the number one chart position. Brian and Edward, writing together and with others have also penned and produced numerous songs that have topped the pop charts. Holland-Dzier-Holland were recently given the NAB Lifetime Achievement Award as well as being inducted into the Songwriter's Hall Of Fame.

The Hollands have done it all, from performing to songwriting to producing to running record labels. In the sixties they became executives with Motown, and later would go on to form their own labels with most of their roster of young artists to be a great challenge. Although they will be writing new songs for some of the projects, they will also be producing self-contained acts.

Comments Brian Holland, "When you're dealing with various artists, many of whom write their own
SINGLE RELEASES

OUT OF THE BOX

**VALENSA WILLIAMS**

**PHIL COLLINS**

From the original soundtrack of the film “Buster” starring Phil Collins. Here Phil takes an old Mindbenders’ tune and slows it down, throwing in some Genesis chords to put a jagged edge on sweet message. Does it work? If you like Collins vocal style, and if you have the patience with the portentous feel yes. If you’re still in love with the original, this might be a little hard to swallow. CHR, Urban.

OUT OF THE BOX

**CLIMIE FISHER**
Rise To The Occasion (3:57) – Capitol (P-B-44197) – Rare Ble Music Inc-Almo Music Corp.-Little Shop of Morgansong/ASCAP/FMI – Clrimie-Fisher-Morgan – Producer: Clrimie-Fisher-Hague

Simon Clime and Rob Fisher write real songs, honest-to-goodness melodies and lyrics that really hit you. Clime has written songs for people like Smokey Robinson, Roe Fisher was in Naked Eyes, Simon sings with a dark raspy voice that really appeals, he’s like a smoother Rod Stewart. We like this single and believe it has pot potential across the board.

**RECKLESS SLEEPERS**
If We Never Meet Again (3:59) – I.R.S. (S-145-17630) – Music Corp. of America Inc.-Jettser Music, Co./BMI – J. Shear – Producer: S. Litt

Jules Shear has finally found a home for his brilliant pop-art. He’s capable of writing hits, having landed covers with Cindi Lauper (“All Through The Night”) and the Bangles. Here he’s fashioned a ballad that gives an assured roughness to this tuneful and telling song. This record should sound familiar to listeners in a world of R.E.M. and Tracy Chapman. AOR, CHR possibilities.

NEW AND DEVELOPING


Wow, stop the presses, this is original! A great swirling, crashing backward wending track for Siouxie’s shrieks. Alternative and pop smash.


Sam Cooke would be proud. This is a very rich rhythm and blues track with a hint of rock, and Hughes has that deep tone that makes you a believer.


Pretty much a standard dance track, with Bros adolescent crooning falling just short. Very huge in the U.K., should find access on CHR.


An open letter about the wide open, great northern spaces that love and commitment take us. If you like Tracy Chapman, you’ll like this.


Byrne has hidden a sly little comment about turning away from life in the King Heads high quality bushes of funky rock. Should foster enthusiasm AOR.

FEATURE PICKS


Wow, stop the presses, this is original! A great swirling, crashing backward wending track for Siouxie’s shrieks. Alternative and pop smash.


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**MARLEY MARL (Featuring Craig G.) – Droppin’ Science (4:00) – Cold Chillin’ – 7-27782 – Cold Chillin’ Music Pub.-EMI Marl International/ASCAP – C. Curry – Producer: M. Marl

Another tongue-in-fresh rap from one the best chaps that ever used a map to find his way from his mama’s lap to the low-five slap after the people clapped.


Benson still has the sound, the feel, the do-it-de-do’s that parallel his guitar riffs, but this Curtis Mayfield song doesn’t translate as well as some of Benson’s other more tuneful covers. Urban, CHR potential.


You have to admire Jay King and company’s honest picture of a woman on the edge. Valerie Watson has the highest voice since Minnie Riperton. Urban, J.J. FAD – Way Out (2:50) – Ruthless Records (7-99285) – Pink Passion Muzick-Ruthless Attack Muzick/ASCAP – J. Burns – Producer Dr. Dre-DJ-Yella-A. Prince

This is a dull boasting rap. These vivacious kids could do a lot better to break out of the answer cycle and create something that’s more original.

RECORDS TO WATCH

**TONY TERRY – Young Love (4:00) – Epic (34-07999) – Shaman Drum & Bass/BMI – R. Campos-D. Sanchez – Producer: T. Currier-D. Sanchez


Cash Box August 27, 1980
OUT OF THE BOX

**DAVID LINDLEY & EL RAYO-X**

_Very Grassy - Elektra (8 60768-1) - Producer: L. Ronstadt_

Besides being one of the tastiest dressers in music today, David Lindley is one of the most effortlessly talented multi-instrumentalists under the sun and a party-meister of titanic proportions. Here, under the guidance of producer Linda Ronstadt (!), Lindley brews up a Caribbean cooler of reggae/ska/world-beat fun. Included are reggae-fied covers of “Papa Was A Rolling Stone,” “Do Ya Wanna Dance” and a killer “Werewolves of London.”

**EUROPE**

_Out of This World - Epic (OE 44185) - Producer: R. Nevison_

Sweden’s major contribution to soft metal follows their debut smash with another carefully crafted commercial slab of vinyl. Their modulation of soft and hard elements is flawless, and for every metalloid guitar riff there’s a sweet keyboard fill or a celestial, harp. They move easily from the Styx-cum-Stripper uplift of “Coast to Coast” to the hyper metal of “Ready or Not,” propelled by Joey Tempest’s piercing, emotive vocals. It’ll sell big.

**LET’S ACTIVE**

_Every Dog Has His Day - I.R.S. (42151) - Producers: J. Leckie, M. Easter_

Let’s Active is a more democratic collaboration than ever, allowing producer/guitarist/singer/messiah Mitch Easter to exercise his hard-rock demons. From the sassy strut of the title track to the slow burn of “Terminate,” this is the rockin’-est Let’s Active yet. Characteristically, the effect is leavened by abundant hooks, inventive structures, witty lyrics and the poppy/sweet contributions of second-string vocalist Angie Carlson.

**MICHELLE SHOCKED**

_Short Sharp Shocked - Mercury (834 724-1) - Producer: P. Anderson_

Michelle Shocked is one of the sharpest, wittiest, most musical troubadours to come down the pike this decade. Her backwater swing/folk/jazz/blues material is simple without being sparse, enlivened by production detail and an East Texas voice that couldn’t fake an emotion if it tried. Her range is vast, from the tender faraway-friend song, “Anchorage,” to a “secret bonus mystery track” with the punk band M.D.C. What a record!

**BAD COMPANY**

_Dangerous Age - Atlantic (7 81884-1) - Producer: T. Thomas_

It may not really be Bad Company without vocalist Paul Rodgers, but Brian Howe is a great replacement, and these guys rock amazingly hard in that Led Zep-Aerosmith way. A big surprise and a welcome return to form.

**TANGERINE DREAM**

_Optical Race - Private Music (2042-1-P) - Producers: P. Haslinger, E. Froese_

The veteran German synthesizer trio unveils another album of alternately lush and jittery tones. A travelogue for the imagination, it’s all instrumental, patch.

**BLUE ZONE**

_U.K. Big Thing - Aristia (AL-8552) - Producer: P. O’Duffy_

This British trio combines up-to-the-minute keyboard technology with soulful vocals and discreetly arranged horns for a sound that’s somewhere between Pibbles and the Style Council.

**EAVINE HUDSON**

_Intervention - Virgin (7 90944-1) - Producer: N. Brown_

All hail a miraculous new voice, England’s Eavine Hudson, whose soaring vocals and passionate gospel spirit suggest a young, modern Aretha Franklin.

**HUGH CORNWELL**

_Wolf - Virgin (7 90947-1) - Producers: H. Cornwell, I. Ritchie_

The lead singer of the venerable British art-punks the Stranglers releases a sinuous, challenging solo album, finely textured, sprinkled with jazzy flourishes and incisive, literate lyrics. Excellent.

**LOOSE ENDS**

_The Real Chuckeeboo - Virgin/MCA (42196) - Producers: S. Nichol, C. McIntosh_

This funky-dance trio has a fair amount of sonic innovation to go with bottom-heavy beats, keyboard trickery and Jayne Eugene’s soulful/sultry vocal come-on.

**THE BREIT BROS.**

_The Breit Bros. - RCA (8410-1-R) - Producer: T. Treumann_

These three brothers and their bassist pal deliver a somewhat low-key, sensitive brand of rock, with just a hint of blues, somewhere between Bryan Adams and Paul Carrack. It’s best at those moments when they let loose.

**DEON ESTUS**

_Spell - Mika/PolyGram (835 713-1) - Various producers_

Deon Estus will probably attract attention for having worked on this album (and co-written a song) with George Michael, and sure enough he’s in the same dance/soul-ballad vein.

**MAGNUM**

_Wings of Heaven - Polydor (835 856-1) - Producer: A. Boehm, Magnum_

These British metalasts are a cut above, with elements of soft-metal, riffs above balladry and epic grandeur, yet never stooping to cliché.

**SUE ANN**

_Blue Velvet - MCA (42173) - Producer: J. Johnson_

Sue Ann is another name to the cutie-pie r&b sweeps. But dance-happy Sue Ann, a protege of Jesse Johnson’s, has defter production and tougher vocal to her advantage. Features a hip-hoppin’ cover of Aretha’s “Rock Steady.”

**MAC BAND**

_Featuring the MacCampbell Brothers - MCA (42090) - Producer D. Lewis, W. Lewis_

**SA FIRE**

_Sa-Fire - Cutting/Mercury (834 922-1) - Various producers_

**FINESSE & SYNQUIS**

_Soul Sisters - MCA (MCA 42177) - Various producers_

**BOBBY BROWN**

_Don’t Be Cruel - MCA (42185) - Producers: L.A., Babyface_

**GUY**

_Guy - MCA (42176) - Producers: T. Riley, G. Griffin_

**VARIOUS ARTISTS**

_East Coast Vs. West Coast - Jive (1132-1-J) _

**VARIOUS ARTISTS**

_Seven Shades - MCA (42157) - Producer: T. Regford_
TV DISK JOCKEY

Since the advent of television, the entire music business has been wondering how disk jockeys would fit into the new medium. For the past few years there have been several variations of the TV disk jockey show, some using films to demonstrate the songs, some having kids dance in front of the cameras and some having guest stars sing along with their records. Many of these shows have attained various degrees of success, but one that is leading the way and attracting the attention of the entire music business is Bob Horn’s Bandstand on WFIL-TV, Philadelphia.

The Bob Horn formula has proven so successful that it now runs 2 and one-quarter hours five days a week and has the highest rating of any station in the city at that time.

What is the formula? Mainly a combination of all the best things that have been done individually on other TV and radio shows, all integrated into the commercial personality of Bob Horn.

Basically, the show is composed of records and teen-aged dancing. The studio holds about 200 kids and there are so many lined up outside before each program that they have two shifts of kids, thereby giving 400 a chance of getting in each day. And still many have to be left outside.

There’s plenty of music on the show, with records being played constantly. Horn talks a little with his sidekick Lee Stewart, catering to teen-agers interests.

There are interviews with guest stars, who then mouth the lyrics before the camera while their records are playing.

There are interviews with teen-age leaders. And there are many other gimmicks that come up spontaneously.

How do you explain the success of the show? It’s hard to explain. The only thing we know is that by all criteria by which we can measure it, it’s a tremendous success. It’s fully sponsored with teen-age leaders. And there are many other gimmicks that come up spontaneously.

One independent manufacturer made a control test in which he introduced a record and had it exposed nowhere else but on the Horn show. In a matter of days thousands of those records were being sold.

This news has spread to the entire music business which now understands the place that the TV disk jockey will have in the business.

Essentially, it will be the same as the radio disk jockey but perhaps on an even greater scale. For television offers a more persuasive medium for selling.

When you actually watch the kids dancing to a tune you like, the urge to buy that record is greater than if you just hear it.

And so for those in the music business who have been wondering what the future holds as far as TV is concerned, it holds the TV disk jockey. And while there may be different degrees of emphasis, the present situation whereby records are made through the combined promotion to juke box operators and disk jockeys doesn’t look as though it will be upset by TV.

It’s looks rather as though it will be strengthened.

Cash Box Flash Back

Rhythm N’ Blues Ramblings

LOS ANGELES - One of the biggest events in the Rhythm and Blues field was held at the Shrine Auditorium Saturday, August 15th. Some of the top artists in the field turned out to present Gene Norman’s fourth annual Rhythm and Blues Jubilee. Star headliners included: Johnny Ace and his Orchestra, Willie Mae "Big Mama" Thornton, The Robins, The Flairs, Linda Hopkins, Roy Milton and his band, Camilla Howard, Chuck Higgins and his orchestra, Helen Humes, Jimmie Witherspoon, Gill Bernall, Maxwell Davis, Marvin Phillips, Slappy White, Chuck Landis and Dick & Uncle Hugie Boy" Hugg... Leo and Eddie Messner report that Harry "The Hipster" Gibson started off his new series of recordings on the Intro label by cutting "Snow White" and "The City Mouse and the Country Mouse"... Joe Bihari was last reported on his way to Las Vegas to meet with Allen "Moon Dog" Freed of Cleveland's station WJW. From there Joe will head for Chicago to cut some sessions with B.B. King on the RPM label. Next stop Detroit for more sessions with Ellinson James and John Lee Hooker on Flair
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<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Week No.</th>
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<td>Keith Sweat (Duet With Jaci Majhee)</td>
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<td>Groove Me</td>
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<td>Ain't My Love Enough</td>
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<td>Betty Wright</td>
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<td>Let's Play From Now On</td>
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<td>Sendin' All My Love</td>
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<tr>
<td>Shoot 'Em Up Movies</td>
<td>The Deele</td>
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<td>Paradise</td>
<td>Sade</td>
<td>69 16</td>
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<td>Lay Your Body Down</td>
<td>The World Class Wrecking Crew</td>
<td>85 5</td>
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<td>I Can't Complain</td>
<td>Mebha Moore (Duet with Frankie Jackson)</td>
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<td>You Gotta Chill</td>
<td>E.P.M.D.</td>
<td>91 14</td>
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<tr>
<td>Joy</td>
<td>Teddy Pendergrass</td>
<td>76 19</td>
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<td>I'll Prove It To You</td>
<td>Gregory Abbott</td>
<td>73 15</td>
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<td>Get Lucky</td>
<td>Jermaine Stewart</td>
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<td>Indian Giver</td>
<td>Rainy Davis</td>
<td>89 11</td>
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<tr>
<td>Parents Just Don't Understand</td>
<td>D.J. Jazzy Jeff &amp; The Fresh Prince</td>
<td>90 17</td>
</tr>
<tr>
<td>I'm Real</td>
<td>James Brown</td>
<td>83 17</td>
</tr>
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</table>
Howard Thomas Dies In Auto Accident

LOS ANGELES - Howard Thomas, Program Director, KMYX (K-MIX 106) Radio and his date Teresa Bello were killed in an automobile accident early Sunday morning, August 14.

Thomas and Bello were back seat passengers in a car driven by former World Boxing Council Super Welterweight Champion, Lupe Aquino. They were reportedly returning from a major music concert when the accident occurred.

I had just spoken with "H.T." a few days prior to the accident. He spoke very excitedly about having moved the station's antenna site, which has greatly increased its potential listenership.

We (the industry) have lost a fine gentleman, friend and a top-notch young programmer. Our deepest sympathy goes out to his family and many friends.

Your physical presence will be missed, but the joy and spirit of the "Body Rocker," Howard "H.T." Thomas will live forever.

Bob Long

Leo Graham: The Guiding Force Behind Future Records

LOS ANGELES - Future Records has made an indelible impression upon the recording industry with its debut album release, Flashin Back featuring Tyrone Davis and its sensational success is due to the guiding ingenuity of Leo Graham, the vice president of the company.

Graham is an exception. He is a singer, composer, producer and a businessman. It is this rare combination of gifts that assures Future Records a place in the recording industry.

"Turning Point" was the lyrical and rhythmic song written by Graham that gave Davis his most dynamic thrust into the musical world and it was his first Gold Record. That first success came in 1976 when he was on Brunswick/Dakar Records. That success continued with CBS's "Get It Up, Turn It Loose," and "In The Mood" that also projected the talents of Davis. Graham also wrote "The Shining Star" for the Manhattans and it went Gold and won a Grammy, and he penned "After Midnight," which introduced the group Champagne.

Early in his career, Graham developed into a prolific writer and endeavored to peddle his songs. In fact, he would often sit for five hours outside the office door of Brunswick Records to be heard.

The opportunity finally came when Floyd Smith gave him the opportunity to write "I Keep Coming Back For A Little More." His next break came when he wrote "Turn Back The Hands Of Time" for Tyrone Davis, which went Gold. A string of hits followed including "They're Gone," "Lonesome" and "Wish You Were Here." He also wrote songs for Walter Jackson as well as produced many of his recordings. For a while he worked with Marvin Stuart and Curtis Mayfield, producing Linda Clifford and the Impressions.

Graham has vision and says he's interested in developing a creative-based company, nurture young talent and show that Chicago is a great place for music. "For the untapped talent, we can so something for aspiring young talent and provide opportunities for development and help make things happen for a lot of people," he said.

Currently Graham is planning the releases by Loose Change and I-Boyz, two sensational groups based in Chicago.

Because Graham is as perceptive a musician as he is an astute businessman, his ambition of making Future Records another viable African-American company shouldn't be hard to realize.
Producers Abound On New Benson LP

LOS ANGELES — George Benson is accustomed to working with one producer, primarily Tommy LiPuma, but on his latest Warner Bros.' album, *Twice The Love*, Benson brought in some of the most respected new production names in the music business, including his hit-making label mates, The Lewis Brothers of Atlantic Star, Barry Eastmond and Wayne Brathwaite of Earth, Wind & Fire fame, Dennis Lambert, the man behind the boards for the Commodores, Preston Glass, fresh from his work with Kenny G. and Whitney Houston, as well as longtime Benson recording partners LiPuma and Jay Graydon.

"It's a way to keep up with the different directions music is taking," Benson explains. "We used each producer as if he were in to produce just a single. That way the diversity was there, tied to the common thread of my interpretation. It was a risk that I think really paid off."

One spin of *Twice The Love* qualifies the last remark as wild understatement. Matching the all-star production line-up with a stellar cast of supporting musicians, the ten cuts of *Twice The Love* highlight performances by, among others, Siedah Garrett, Marcus Miller, Lenny Castro and Paul Jackson Jr. From the propulsive rhythms of "Everybody Does It," to the lissome balladry of "Stephanie," and "Living On Borrowed Love," to Benson's brand new single, a reworking of the Curtis Mayfield classic "Let's Do It Again," *Twice The Love* is one of Benson's most accessible, innovative and shearly entertaining albums.

Mark Anthony Releases Debut Album

LOS ANGELES — Mark Anthony may be a newcomer to the music business, but You'll be hearing plenty about this exuberant 21-year-old singer/songwriter from Freeport, Illinois. Anthony shows off his confident style on *Jumpin' Off*, his Tabu/E/P/A/ LP debut.

Equally adept with a ballad like "Dreams Of Love," or a gyrating dance number like "Doin' My Thing," Anthony combines the smooth sensitivity of Freddie Jackson with the physical sensuality of Morris Day. The man whose initial inspiration to go into music came while listening to the Brothers Johnson on his battery operated record player aims to please. "I want people to have a good time when they hear my music or see me perform," he enthuses. "I want them to be able to laugh, I want them to touch the men and women... I just want them to have fun."

The fun begins at "1919 Main Street," a place Anthony calls home and it is also the lead track off of his impressive debut album.

"Anti-Drug/Anti-Gang" Concert Held

LOS ANGELES — RadioScope/Lee Bailey Communications, Inc. sponsored a free "anti-drug/anti-gang" concert (entitled Summer Fresh '88) on Wednesday, August 3, which was held at the Watts/Willowbrook Boys and Girls Club in South Central Los Angeles.

Approximately 1,000 children from the Watts area attended and were entertained by a high energy concert performed by such celebrities as, Bobby Brown, Troop, Kid Flash, The L.A. Dream Team, Paula Abdul, Rainy Davis, the Royalty and Reality Crew, Vesta Williams (spokesperson) and Kimberly Russell (Head of the Class/ABC-TV) also participated in the affair.

P.D. PLAYS JOCK — Sonny Taylor, program director for the number one radio station in Chicago, WGCI-AM/FM, was a guest host on RadioScope, "The Entertainment Magazine Of The Air," during a recent weekend edition of the show.

Cash Box August 27, 1988
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated
(NCD) - No CD
(G) - Gold (RIAA Certified)
(P) - Platinum (RIAA Certified)

38  FLIRT  34 13  
39  LOVESEXY  37 14  
40  TRULY YOURS  39 7  
41  FLASHIN' BACK  43 13  
42  HEART BREAK  5 6  
43  COMING CLOSE IN '88  46 6  
44  COMING CORRECT IN '88  53 4  
45  WELCOME TO THE OUTSIDE  55 4  
46  THE POSSE  59 5  
47  TEAR DOWN THESE WAYS  54 23  
48  MOTHER WIT  56 9  
49  LET IT LOOSE  60 7  
50  FOREVER YOUR GIRL  63 28  
51  DILLY DICKS  65 28  
52  COLOURS  57 16  
53  TOUGH THAN LEATHER  57 17  
54  YOU'RE THE LEADER  58 17  
55  THE MAC BAND  58 16  
56  THE REAL CHUCKEEBOO  57 17  
57  A SALTY PEA  56 16  
58  SUPERSTAR THE ALBUM  23 5  
59  TROOP  24 7  
60  THE WORLD'S GREATEST ENTERTAINERS  21 13  
61  DAY BY DAY  25 6  
62  THE LADIES  17 10  
63  THE RIGHT STUFF  14 9  
64  WHAT  26 16  
65  PEBBS  27 32  
66  IN FULL GEAR  32 6  
67  MOVE SOMETHING  31 15  
68  A WOMAN'S POINT OF VIEW  35 6  
69  TRACY CHAPMAN  41 8  
70  FLIRT  34 13  
71  LOVESEXY  37 14  
72  TRULY YOURS  39 7  
73  FLASHIN' BACK  43 13  
74  HEART BREAK  5 6  
75  COMING CLOSE IN '88  46 6  
76  COMING CORRECT IN '88  53 4  
77  WELCOME TO THE OUTSIDE  55 4  
78  THE POSSE  59 5  
79  TEAR DOWN THESE WAYS  54 23  
80  MOTHER WIT  48 18  
81  LET IT LOOSE  65 9  
82  FOREVER YOUR GIRL  66 28  
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84  COLOURS  57 16  
85  TOUGH THAN LEATHER  57 17  
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98  IN FULL GEAR  32 6  
99  MOVE SOMETHING  31 15  
100  A WOMAN'S POINT OF VIEW  35 6  
101  TRACY CHAPMAN  41 8  

CASH BOX TOP RAP ALBUMS

1  STRICTLY BUSINESS (Fresh/sleeping Bag U.P.E. 89026)  8 P.M.D.  
2  FOLLOW THE LEADER (Jive/RCA 13097-1-2)  
3  IT TAKES A NATION OF  
4  HE'S THE DJ, I'M THE RAPPER (Jive/RCA 13097-1-2)  
5  A SALT WITH A DEADLY PEPA  
6  LONG LIVE THE KING (Cold Chillin/Warner Bros 26703)  
7  SUPERSONIC THE ALBUM  
8  TOUGHER THAN LEATHER  
9  COMIN' CORRECT IN '88 (Luke Skywalker Bros)  
10  MOVE SOMETHING (Luke Skywalker X'r 10)  
11  SHAKE YOUR THANG  
12  FOLLOW THE LEADER (UN/MCA 60003)  
13  LET'S GO  
14  NIGHTMARE ON MY STREET (Jive/RCA 11207-7-JAB)  
15  I'M NOT A WAFFA GONNA  
16  YOU GOT TO CHILL (Fresh/sleeping Bag FIRE 80110)  
17  SHAME YOUR HARE (J ov/Aristas 13723 1)  
18  ROLL WITH IT  
19  MEAN  
20  TELL IT TO MY HEART  
21  CONSCIOUS  
22  PRINCE  
23  I DON'T WANNA GO  
24  I Live With You (Jive/RCA 11207-7-JAB)  
25  IT CAN'T BE CRIED  
26  I'M NOT A WAFFA GONNA  
27  I'M NOT A WAFFA GONNA  
28  I'M NOT A WAFFA GONNA  
29  I'M NOT A WAFFA GONNA  
30  I'M NOT A WAFFA GONNA  

CASH BOX TOP 12" DANCE SINGLES

1  SHAKE YOUR THANG  
2  ROLL WITH IT  
3  MEAN  
4  TELL IT TO MY HEART  
5  CONSCIOUS  
6  PRINCE  
7  I DON'T WANNA GO  
8  I Live With You  
9  IT CAN'T BE CRIED  
10  I'M NOT A WAFFA GONNA  
11  I'M NOT A WAFFA GONNA  
12  I'M NOT A WAFFA GONNA  
13  I'M NOT A WAFFA GONNA  
14  I'M NOT A WAFFA GONNA  
15  I'M NOT A WAFFA GONNA  
16  I Live With You  
17  IT CAN'T BE CRIED  
18  I'M NOT A WAFFA GONNA  
19  I'M NOT A WAFFA GONNA  
20  I'M NOT A WAFFA GONNA  

Cash Box August 27, 1988
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<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Year</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>Give a Little Love</td>
<td>1969</td>
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<tr>
<td>2</td>
<td>Baby Blue</td>
<td>1970</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>I Couldn’t Leave You If I Tried</td>
<td>1972</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>If You Don’t Know How to Live</td>
<td>1976</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>The Wanderer</td>
<td>1977</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>That’s What Your Love Does to Me</td>
<td>1978</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>I Should Be with You</td>
<td>1978</td>
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<tr>
<td>8</td>
<td>Don’t Give Candy to a Stranger</td>
<td>1978</td>
<td>7</td>
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<td>9</td>
<td>Streets of Bakersfield</td>
<td>1979</td>
<td>17</td>
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<td>10</td>
<td>Letter Home</td>
<td>1979</td>
<td>6</td>
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<td>11</td>
<td>Untold Stories</td>
<td>1979</td>
<td>5</td>
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<tr>
<td>12</td>
<td>Money</td>
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<td>Don’t Close Your Eyes</td>
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<td>Honky Tonk Moon</td>
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<td>Strong Enough to Bend</td>
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<td>I Don’t Have to Fall</td>
<td>1979</td>
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<td>17</td>
<td>Blue Love</td>
<td>1979</td>
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<td>I Have You</td>
<td>1979</td>
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<td>I’m Your Puppet</td>
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<td>20</td>
<td>The Morning Always Comes Too Soon</td>
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<td>Tear-Stained Letter</td>
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<td>Button on My Shirt</td>
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<td>They Always Look Better When They’re Leaving</td>
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<td>Sunday Kind of Love</td>
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<td>Summer Wind</td>
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<td>Darlene</td>
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<td>Don’t Be Jealous</td>
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<td>Where the Rocky Mountains Touch the Sun</td>
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<td>Cry Baby</td>
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<td>What Do You Want from Me This Time</td>
<td>1980</td>
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<td>37</td>
<td>I’ll Give You All My Love Tonight</td>
<td>1980</td>
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<td>38</td>
<td>Baby Blue</td>
<td>1980</td>
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<td>39</td>
<td>I Wanta Wake Up With You</td>
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<td>I Am Crazy</td>
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<td>When You Put Your Heart in It</td>
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<td>42</td>
<td>I Love You</td>
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<td>43</td>
<td>Runaway Train</td>
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**Cash Box Country Singles**
Six merchandising pieces are available in this year’s campaign, including flats, with graphics on both sides, bin cards, which will double as tent cards, dividers cards, shelf markers, banners and posters. Unlike 1987, artists pictures will be featured on most of the merchandising pieces. According to Dick Gary, chairman of CMA’s Merchandising Committee, the difference this year as compared to other years, is that the artists featured aren’t directly associated with the Awards Show.

Entry forms for the display contest will be sent when materials are shipped. Deadline for entering the contest is October 30. A plaque will again be awarded for Best Overall Company Performance, which is based on the level of a company’s participation and its support of the campaign through promotion and direction.

For the sixth consecutive year, "MA and the National Association of Record Merchandisers (NARM) will be conducting an extensive point-of-purchase (P-O-P) merchandising campaign throughout the fall months. The purpose of the campaign is to establish higher visibility of artists during the October 10th CMA Awards show, as well as boost sales and awareness of country product both in-stores and after the show.

The ‘88 merchandising campaign again employ the highly successful theme, “Bring Home Country’s brightest Stars”, complemented by graphics featuring a contemporary art brightly colored in shades ranging from mauves to orange. The MA and Give the Gift of Music logos will be prominently displayed on the graphics.

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NASHVILLE NOTE-ABLES

NELSON LARKIN:
In Recording, Honesty Counts

Larkin, who boasts more consecutive number one singles than any other record producer, also said that he feels the current state of country music is very similar to 1950's rock 'n' roll.

"There was a period in the 1950's that was almost magical, and I believe country music has just about arrived at that point," he remarked. "With all the different forms of both contemporary country and traditional country, there's a lot of good, different types of music out there right now."

Among his most recent accomplishments are the production of singer Billy Joe Royal's best-selling album The Royal Treatment, which has so far generated three hit singles, as well as the production of Robin Lee's debut album for Atlantic America Records, This Old Flame. In addition, he's just completed work on a new album by Lynn Anderson and is scheduled to return to the recording studio with Billy "Crash" Craddock and country group Jeff Stevens and the Bullets in the next few weeks.

Editor's Comment: It's interesting that Larkin takes the "honesty in the artist" approach when so many artists are being controlled and directed by others. Many of us have often wondered why recording artists are, so often, led away from the styles and presentations which seem so comfortable to them and the listeners.

Perhaps, this article reveal that magic secret Nelson Larkin has been so successful in using as one of Nashville's most proficient producers. Bravo, Nelson Larkin, for letting the artists be themselves! It just goes to prove, again, the old saying "Honesty is the best policy!"

Joe Henderson

COUNTRY

RECORDS TO WATCH

MICHAEL JOHNSON – That's That – RCA (8650-7) (H. Prestwood) (Producer: B. Mahler)
MOE BANDY – I Just Can't Say No To You – Curb (CRB 10513) (P. McGhee, S. Gibson) (Producer: J. Kennedy)

GIRLS NEXT DOOR – Love And Other Fairy Tales – MTM (B-72106) (C. Black, A. Roberts, B. Carson) (Producer: T. West)

WRIGHT BROTHERS – Come On Rain – Airborne (ABS 10006) (D. Linde) (Producer: R. Chancey)

CANYON – I Guess I Just Missed You – 16th Avenue (B-70419) (T. Brasfield, W. Aldredge) (Producer: T. Brasfield)

LORETTA LYNN – Fly Away – MCA (53397) (F. Dycus) (Producers: J. Bowon, C. Davis)

SAMMY JOHNS – Cherry Van – MCA (53398) (S. Johns) (Producers: J. Senter, L. Knechtel)

JONATHAN EDWARDS – We Need To Be Licked Away – MCA (53390) (T. Haselden, S. Mussey, Jr.) (Producer: W. Waldman)

Pollin' On The River...MCA/Nashville recording artists The Oak Ridge Boys recently shot video for their new single, "Gonna Take A Lot Of River". The single is the first release from their Mel-Tonguea LP. The video, shot on the banks of the Cumberland River just outside Nashville, was produced by Ken Walz and directed by Larry Boatby. Shown here at the shoot (left to right): Larry Boatby, video director; Steve Three Productions; Steve Sanders, Oak Ridge Boys; Joe Bonsall, Oak Ridge Boys; Ken Walz, video producer, Ken Walz Productions; Duane Allen, Oak Ridge Boys; Richard Sterben, Oak Ridge Boys.

Center Stage...During the filming for "Streets Of Bakersfield", the smash first single and video from Dwight Yoakam's new Reprise/Warner Brothers record, Buena Nos From A Loney Room, Yoakam and Buck Owens took their California honky tonk style to appropriately enough, the streets of Bakersfield, CA. The clip, directed by Marcus Stevens, captures the spirit and sensibility that is unqiuely Bakersfield, while making apparent the sincere admiration and friendship that Yoakam and Owens share. Throughout the filming for the video, Yoakam and Owens' spontaneity and playfulness took center stage.

Forcing The Issue...16th Avenue recording artist Johnny Russell, center, gets mixed reviews on one of his recipes from "Johnny Russell's Low-Cal Country Cookin'" cookbook. Pictured with Russell are label-mate Vicki Bird, left, and 16th Avenue president, Jerry Bradley.

Cash Box August 27, 1988
CONY SHANE:
Talented and Destined!

Cony Shane doesn't even have a record out there yet! But, I know, for sure, there are two major labels showing more than passing interest in signing this talented, twenty-year-old young man from Godfrey, Illinois.

Cony (pronounced Cony) was in Nashville to record a "spec" session at Hilltop Studios. Under the direction of producer Dan Mitchell, Cony recorded ten self-penned tunes. Wow! What a speculation! After hearing the tape, I don't see how this young man can miss having his ticket punched for stardom!

Cony has what most talented scouts, today, are looking for in an artist...the ability to write his own material. The songs on the tape proved Cony Shane's abilities beyond a doubt.

Cony was discovered by his manager, Clint Wolf, while entertaining at a local country show at the Brighton County Music Hall in Brighton, Illinois. The people were very responsive to Cony's regular appearances there, and he has built up quite a following in that area. Clint admits that he and Cony are both "green" in the inner-workings of the music business. But, this writer knows one thing...Clint Wolf knows what he's doing when it comes to recognizing talent!

Cony is mannerly and courteous, and, in his soft spoken way, he comments on his songwriting: "Some songs come easy and some come hard. Writing comes in 'strokes', for me. Sometimes it has to do with my moods...and, other times, an idea simply hits me!"

Well, Cony Shane isn't too different from most songwriters in that respect. But, wait until you hear this rising star sing one of his songs. That's when he'll convince you!

Joe Henderson

INDIE LP REVIEW

McGUFFY LANE – Live On High Street – Refraze Records – Producers: McGuffy Lane-L. Murphy

McGuffy Lane is comprised of six members who play instruments ranging from the steel guitar to the banjo. This varied instrumentation allows the band to move about within several musical genres, but they seem to focus mainly on country and rock 'n' roll or a combination of the two. This is a double LP, set, with 12 songs presented to be the delight of the fans who heard them when it was recorded in Columbus, OH, September of 1987. He songs on Side 2 proved to be his reviewer's favorite, with every instrument as strong as the last. Other highlights in the package included "Be A Friend Of Mine", "The Legend", "Hello In There", "Diana Might" and "Muleskinner Blues".

RAPPIN' WITH THE WRITERS:

DON McKINNON:

Don McKinnon was born in Dodge County, Georgia but his family relocated to Florida while he was in high school. He is now a resident of Beech Island, South Carolina, but he has made a name for himself in Nashville.

Don originally came to Nashville in 1963. He met Eddie Carr when both were associated with Monument Records. As Don puts it, "Times were so hard that we lived in a 125-year-old log cabin located in Goodlettsville, TN. Our rent was $10 a month! But, I always knew that there were ghosts living with us. We became great friends, and we have pursued our dreams together."

"I was living in Nashville while Mary (his wife) and our six children were back in Beech Island. People here advised me that my songwriting goals were next to impossible for a man with a large family. To me, there was no choice to make. At one o'clock, one morning, I grabbed a Greyhound bus and headed home to my family!"

Don became a pipemaker to support his family and pay for the children's education. However, he never gave up on his dream! Today, the children are grown, and Don is the co-owner of Watchgro Publishing Company with his old friend and manager, Eddie Carr.

He kept writing his songs and he has had them recorded by country stars like Tex Williams, Johnny Cash, Hank Snow, Jim and Jesse, Carl Phillips, etc. Don also has a new single out, himself. He wrote and recorded "Bottom Of A Mountain", which is on Soundwaves Records. Don McKinnon is the perfect model of a man wanting something and working hard to get it. Maybe Don's new song should be titled "Top Of A Mountain!"
ALBUM RELEASES

OUT OF THE BOX

NITTY GRITTY DIRT BAND - I've Been Lookin' (3:10) - Warner Bros. (7-27750) - Unami/Jeffwho/ASCAP - J. Ibbotson-J. Hanna - Producer: J. Leo

The Dirt Band is searching for true love and devotion, but not in a drippy, sob-soaked manner. Oh no, these boys are upbeat and almost exuberant in their quest and the mood is positively infectious! Produced by the energetic and talented Josh Leo, the performance is characterized by all the elements of a country hit: amblin' guitar, ster-ling harmonies and a little countrified piano sprinkled in for good measure.

MIRINDA - Girls Don't Wait (By The Telephone) (3:10) - Heart-Records (MS-112) - Gulfwinds/ASCAP - B. Mitchell/M. Mitchell - Producer P. Bordonali

It seems as if Mirinda is becoming to country music what Tiffany is to pop music. Young and loaded with talent, she urges her fellow sisters who are in love to not follow the tradition of 'waiting by the phone'. It seems that in this case, good things do not come to those who wait, but to those who take action! And that's just what Mirinda does here... ending up with a boy to boot. This one should do well on more contemporary formats.

THE BELLAMY BROTHERS - Rebels Without A Clue (3:15) - MCA (MCA-63399) - Bellamy Brothers/ASCAP - D. Bellamy - Producer: J. Bowen, J. Stroud

Remember the days when LBJ was President and Cross Your Heart bras seemed more mechanically difficult to manage than dad's '57 Chevy? The Bellamy Brothers take you back there with this release - a folk-ly melody combined with the unique wit that only those two can create.

VERN GOSDIN - Chiseled In Stone (3:50) - Columbia (38-08003) - Hookem/ASCAP-Hidden Lake/BMI - V. Gosdin-M.D. Barnes - Producers: B. Montgomery

This powerful tune, co-authored by Vern, might weigh heavily on listeners’ minds. It tells a man of who gives the advice to make amends before the die is cast and one’s fate is 'chiseled in stone'. It's a somber piece, but one that Vern handles well.

ANNE MURRAY - Flying On Your Own (4:15) - Capitol (B-44219) - Big Pond/PROGAN - R. MacNell - Producer: K. Lehning

From the LP As I Am, Murray releases a song of encouragement to those facing separation or divorce. Although it may seem safer to stay in a wilting relationship than to venture out on one’s own, the end result is usually that of satisfaction, and Murray relates is convincingly.

PROGRAMMERS’ PICK

BARBARA MANDRELL - I Wish That I Could Fall In Love Today-Capitol B-44220

The Programmers’ Pick this week is Barbara Mandrell. Making a strong entry in the charts with a true country song, Mandrell wins the hearts of disc jockeys across the nation. Stations voting for her included: WXCO, WVAR, KTEM, WNOE, WKHT, WGSQ, WGCN, WSDS.
Carlos, Xuxa And Jazz Brighten Saggng Brazilian Scene

By Christopher Pickard

RIO DE JANEIRO – The Free Jazz Festival, which, more than any other event, is responsible for the promotion and sales of jazz-oriented albums in Brazil, is slated to take place September 1 - 6 in Rio de Janeiro and September 6 - 11 in Sao Paulo.

The festival, a guaranteed sell-out, has helped introduce many new acts to Brazil, thanks to the massive attention the event now, in its fourth year, attracts.

Past festivals have introduced the likes of Art Blakey, Larry Carlton, Chick Corea, Gil Evans, Philip Glass, Stanley Jordan, the Manhattan Transfer, Wynton Marsalis, Bobby McFerrin, Pat Metheny, David Sanborn, Spyro Gyra and Sarah Vaughan to Brazil and some of these artists have returned for more extensive tours or to support album releases.

As in previous years, the international acts will share the stage with some of the top names from the local Brazilian jazz scene, many of whom use the festival as a springboard to wider recognition throughout Brazil.

This year's international roster includes Miles Davis, Stephane Grappelli, Diane Schuur, Courtney Pine, the Modern Jazz Quartet, Yellowjackets, the Lounge Lizards, Michael Brecker and Chuck Berry.

After the hugely-successful visit of Tina Turner earlier this year, Brazil has been fairly quiet; only really coming on to the international tour circuit from September through April. However, recent visitors have included Jethro Tull, Robert Cray, Robert Flack and Cab Calloway, Nile Rodgers, Iggy Pop and the Lightly Lamenting Drops are due this month and next, with the Amnesty International tour, with Bruce Springsteen, Sting and Peter Gabriel, due to arrive for a Sao Paulo concert on October 12.

The depressed record market, which has been badly hit by the return of rampant inflation in Brazil of close to 15% a day, has received a much needed boost from the release of a live album by Roberto Carlos and a fourth children's album by Brazil's hottest star, Xuxa Meneghel.

Roberto Carlos Live shipped 500,000 units for CBS, while Xuxa shipped 800,000 for Sony Live, with a further 200,000 going to the stores in the two weeks following its release.

Xuxa has replaced Roberto Carlos in the last two years as Brazil's largest-selling artist. Her first album, Xuxa, sold 2.4 million units in 1986, its first year of release, and this was topped by sales of 2.55 million units of Segundo Xuxa in 1987 and sales of 350,000 units of Xuxa's Karaoke in the same year. Som Livre is confident that the new album, Xeu da Xusa 3, will pass the 2.5 million unit mark by year's end.

Som Livre is also looking to expand into the business of feature film soundtracks, as they feel they have saturated the market with the soundtracks to TV Globo's (the world's fourth-largest network) popular soap operas.

Sales of the soap albums usually reach one million units for both a national and international compilation, something Som Livre feels should also be possible with film soundtracks. To reach this goal, Som Livre has installed a new sound studio in their studio complex in Rio de Janeiro capable of mixing Dolby soundtracks.

BEAUTIFUL NOISE - Noiseworks' self titled album on CBS Records has achieved yet another milestone by being credited double platinum by the Australian Record Industry Association. The band is pictured with manager Michael Brownell and Denis Handlin, Managing Director of CBS Records Australia.

SURVIVING DOWN UNDER - CBS Records Australia have announced the signing of a long-term pressing and distribution deal with the Sydney-based Survivial Records. Shown celebrating the deal are (from l to r): Gill Robert, Director, Marketing and Sales, CBS Record Australia; Mike Edwards, Business Affairs Manager, CBS Records Australia; Alex Gesho, Managing Director, Survival Records; and Denis Handlin, Managing Director, CBS Records Australia.

TOUR OF AUSTRALIA - CBS Records Australia's Tour Of Duty album, which features songs used in the TV series of the era, was a Top 5 hit and was recently accredited platinum by the Australian Record Industry Association. Pictured (from l to r) are: Ian Gow, Managing Director TEN 10 Network and Denis Handlin, Managing Director, CBS Records Australia.
Indie Groove

ABEL NOTES — Rykodisc enters the artist-development arena with the release of Bones and Flowers by Australian indie sensations The Screaming Tribesmen. The company is also dipping into the video waters with a Tribesmen video release and "She's King," by Marty Wilson-Piper, the guitarist of the Church. But wait, there's more. Coming soon from Ryko releases from the Residents and Keith Levene, live efforts from Frank Zappa and King Sunny Ade, and yet another installment in the seemingly endless series of "previously unreleased" material by Jimi Hendrix. (This one's taken from quality BBC recordings circa 1967.)

JIMI HENDRIX, chilling out after a recent club appearance.

Belated 10th anniversary greetings to Sugar Hill Records of Durham, N.C. Sugar Hill is a tireless supporter of roots consciousness, with a roster of artists that reads like a who's-who of country/folk/bluegrass music. Over the years Sugar Hill has played host to Ricky Skaggs, Leon Redbone, Doc Watson, Jesse Winchester, Jonathan Edwards, David Grisman and many others.

ONE STEP AHEAD OF THE ARM-TWISTERS — One of our favorite press kits in recent months came from a local band called Us, whose single "Layover in London" is available on the Young Raw Records label. The bulk of the material in the press kit is a small review from a national magazine (a magazine that's famous for its charts, which aren't nearly as accurate for ours); this review is presented in a succession of Xeroxed blow-ups, until the final page of the press-kit is a single blurred-out paragraph that swallows a whole page. The song, by the way, is a pretty good Euro-synth-dance number that has been rightly compared to Duran Duran, with epic vocals reminiscent of U2. It's presented in five different formats, three for radio and two for clubs. For a while now the band has been after us for a mention. I'll be happy to give them a bigger one when they release something more substantial.

THEE FOURGIVEN

FOUR FOURGIVEN! — One of my favorite garage-fuzz combos, Thee Fourgiven, have added a new member, guitarist MoJo New. Their brand of demented power grunge, reminiscent of Alice Cooper, the Cramps and the MC5, is available domestically on the Dionysius label, but it's in Europe where the band is given its due as mind-blowers. Like fellow psychadelicians the Fuzztones, the Blacklight Chameleons and the Miracle Workers (with whom they are playing at White Trash Au-Go-Go in L.A. on Aug. 19), they are treated like gurus whenever they cross the ocean, but they are virtually unknown here. What's wrong with this country, anyway? I'LL TELL YA WHAT'S WRONG WITH THIS COUNTRY ... — While in San Francisco last weekend for the state convention of the Peace and Freedom Party (a socialist sect with big plans for our collective future), I managed to squeeze in a little club-hopping and had some of my darker suspicions confirmed about the future of youth culture. Rap is all over the radio (which is okay with me), and at hip hideaways like Nicky's Bar-B-Que, Nightbreak and Zeitgeist, the dance floors are shaking to outlaw metal, hip-hop, salsa and mutated lounge music, not necessarily in that order. A definite sign of the times was when my hostess, scanning her radio dial for something cool, heard P.F.M. doing "Radio Free Europe" and skipped right past it! Ouch!

Keep the faith ... Joe Williams

CASH BOX INDIE JAZZ ALBUMS

1 KILMANJARO
    IRENE SCHRAGGI
    (Passport Jazz PJ 94012)
1 DEBUT

2 FACTS
    DOC SEVERINSEN
    (Ambrosia AM 319)
1

3 THE POWER OF SUGGESTION
    RICHARD ELISSON
    (Intime 73212)
1

4 DANCING IN THE DARK
    SUNNY BULLING
    (Millennium M 9160)
1

5 SEARCHING THE HEART
    BOB THOMPSON
    (Intime 73213)
1

6 NO LONGER ONE
    TOM BROWN
    (Monkjoy 2021 MJ 1500)
1

7 WHEN WE'RE ALONE
    FRANK POLIZZA (BZA 2305)
1

8 EARLY SPRING
    ALPINE KIDS
    (Optimus OP 6002)
1

9 SAY WHAT YOU WANT
    BOB THOMPSON
    (Intime DJ 73213)
1

10 NIGHTWIND
    MIKE LAWRENCE
    (Optimus OP 3104)
1

11 CRAZY RHYTHM
    AXIMIJA
    (Millenium M 9160)
1

12 HARLEM BLUES
    SANDY BIRD
    (Spindletop LP-15164)
1

13 LAY IT ON THE LINE
    DAM STAPLE
    (Spinholap SP 171)
1

14 LIVE AT BIRDLAND WEST
    CARMEN MCCORD
    (Concord CJ 3347)
1

15 LIVEL JAZZ
    NANCY KELLY
    (Giant 3317)
1

16 BASES LOADED
    BRIAN BORDIER
    (Intime 73205)
1

17 TRIBUTE TO COUNT BASIE
    GENE HARRIS ALL-STAR BIG BAND
    (Concord CJ 3351)
1

18 GAMALON
    ANDREW ART 3318)
1

19 JASIL BRAZZ
    HERBIE MANN
    (Bulla/Moca Group BB 401)
1

20 MAJOR CHANGES
    FRANK MCGREGOR & THE MCCOY TROJAN TRIO
    (Intime CJ 10029)
1

21 POLAND VAIL
    POLAND VAIL
    (Spindletop SW 2104)
1

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

FANTASY 9
Contemporary (4)
Milestone (3)
Landmark (1)
Pablo (1)

CONCORD 7

TBA 3

AMHERST 3

MOSS MUSIC 2

NOVA 2

OPTIMISM 2

PROJAZZ/INTERSOUND 2

SPINDLETOP 2

CMG 1

MALACO 1

MUSE 1

PASSPORT 1

SOUNDWINGS 1

22 A VINTAGE YEAR
    MEL TORME/GEORGE SHEARING
    (Concord CJ 3341)
21

23 EVENING STAR
    JOSHUA BERKOW
    (Contemporary C-10429)
26

24 MOSCOW NIGHT
    DAVE BEEBE
    (Concord CJ 3343)
27

25 REVERENCE
    CHRISTOPHER SANDERS
    (Bilb 402)
30

26 5TH GEAR
    BOB MULLINS
    (Novo 9812)
31

27 FLYING HOME
    TERRY GIBBS DREAM BAND
    (Contemporary C-10424)
29

28 DOUBLE EXPLOSION
    KEN PERLOWSKI
    (Concord CJ 3344)
28

29 STEPPIN UP
    HENRY COBHAM/SDM/ JIMMY MCGRiff
    (Milestone M-4135)
21

30 LAGUNA SUNDAY
    JIM DEVIN
    (Novo M909)
35

31 SKYWALKERS
    GEORGE SHAW & JESUS KAMAM
    (Intime 73209)
34

32 SHORT STORIES
    BOB BESG
    (CMG/Demon CMI. 9020)
25

33 REAL TIME
    JAZZ
    (Contemporary C-10423)
22

34 IMAGINATION
    WOODY GUTHRIE
    (Milestone M-6328)
33

35 BASIE AND FRIENDS
    COUNT BASIE
    (Pebble 25718-0295)
35

36 SYMPHONIC DREAMS
    GREG MELLER
    (Proizv/intersound CIDP-703)
31

37 PASSION SUITE
    DAVE CAMERON
    (Spindletop SP 976)
31

38 MYSTERIOUS WALK
    JOE TAYLOR
    (Proizv/intersound CDJ-436)
31

39 TRIPLE TREAT
    MANNY ALEXANDER/RAVIN BROWN
    (RCA/LIL/ (Concord CJ-3348)
31

40 LIVE AT THE ALLEY CAT
    FRANK CATTI/JACK MUSS" (Concord CJ-3358)
37

THE WEEK'S #1 DEBUT: FACTS

Doc Severinson

CASH BOX
Cash Cover Album To Battle AIDS

COVINGTON, GA. — The wit and wisdom of The Man in Black is put to creative use on a novel new compilation album from Great Britain, *If Things Get Brighter*. It is a collection of Johnny Cash songs performed by some of the biggest stars in the English musical underground.

All proceeds from the record go to AIDS research.

The record features performances by Mark Almond (formerly of Soft Cell), Mary Mary of Gaye Bykers on Acid, Cabaret Voltaire, Marc Reilly, American roots troubadour Michelle Shocked, and Voice of the Beehive.

The project is the brainchild of Jon Langford from the group the Mekons and Marc Reilly of the Creepers.

The record, which is already available in England on the Red Rhino label, will be distributed in the U.S. through Fundamental. For more information write Fundamental at 2111 S. Anderson Ave., Covington, GA 30209, or call (404) 786-2248.

Reviews

**AT RUTHENSMEAR — Pat Ruthensmear — SST (154)**

Pat Ruthensmear’s long, strange trip through the L.A. punk underground seems to have left him a better, wiser person. Happily he did not allow his Germs bandmate Darby Crash to rob him of his creative clout, and his subsequent stints as guitarist with 43 Hate, Twisted Roots and Nina Agen have given him a musical confidence and provocatively oddball vision that is rare in some ex-Germs.

The most obvious model for Ruthensmear’s stylistic stew is Darby Crash, a much-overlooked and under-appreciated punk vocalist whose work ethic and rock and roll spirit communicates an ironic tenderness and willingness to accept the absurdity that may be an element of classlessness here, but it’s also a real attempt to see the world in all its colors, to celebrate it, to trash it, and to pick it up again and hold the pieces to the light, smiling.

Joe Williams

**FLACO JIMENEZ — Flaco’s Amigos — Arhoolie (3027)**

Imagine yourself sitting in the shade on a hot South Texas afternoon. The armadillos are scurrying along trying not to become the next poor little critter in the road. The Lone Star beer is flowing freely, and to top it off the sounds of Norteno and Tex-Mex style music are drifting lazily through the air.

The music drifting through your imagination features some of the finest accordion work this side of the Rio Grande. There’s a good chance that the accordion playing is that of Leonardo “Flaco” Jimenez.

With the release of his new album on Arhoolie, Jimenez’s 30 year career as one of the most popular “conjunto” accordion players may finally extend beyond the Texas border.

A few years back it was not unusual to see bumper stickers that read, “Use An Accordion, Go To Jail!” But in a few short years, the accordion has gone from being a black sheep of the ethnic underground to one of the hippest instruments around. Current bands using the mighty squeeze box include the Pogues, Los Lobos, They Might Be Giants and even John Cougar Mellencamp. So the time may just be right for Jimenez to receive the notoriety that he deserves.

For those who are not familiar with Jimenez or the leader of his own band, the sound of his accordion might be recognizable from his work with Ry Cooder’s band. And Cooder is one of the many fine talents that appear on Flaco’s Amigos.

The LP revolves around three different incarnations of Flaco’s band. The first consists of Flaco’s traditional Norteno/Tex Mex band. The flip side of this session is “Yo Quiero y Saber,” which features the duet vocals of Flaco and Fred Ojeda.

The second session includes Blanca Vicencio and her traditional Latin dance band. Peter Rowan is in a setting that allows him to expand on his traditional banjo and fiddle. On “The Free Mexican Air Force” and “I’m Going Love You Like There’s No Tomorrow,” Rowan sings respectively about the virtues of fatherhood and the last night before he goes to meet the electrician. Flaco’s extended solo on “The Free Mexican Air Force” is not to be missed.

The third assemblage on the LP consists of Flaco, Ry Cooder, Jim Keltner, Jorge Calderon, Miguel Orellana, and Van Dyke Parks. The two instruments, “Jenette” and “Porquita Fe,” that resulted from these sessions are outstanding. Jenette’s is highlighted by the interplay between Flaco’s accordion and Cooder’s mandolin, and Cooder’s sleeve slide guitar solo on “Porquita Fe” that turns the song into something more than a standard polka.

By collaborating with the likes of Rowan and Cooder, Flaco has broadened his appeal and maybe his audience as well.

Brad Bucshbaum

**THE JACKS — Jacks Are Wild — Rounder Records (9016)**

They hail from San Diego, but they characterize their music as “East Coast garage music,” a soulful blend of rock and roll. The Jacks are founded by guitarist, songwriter, and lead singer Buddy Blue, formerly of the Beat Farmers. Filling out the group is bassist Chris Sullivan, drummer Jack Pinney and keyboard player Joe Longo. Blue left the Beat Farmers after the Van Go album.

Mixing the LP is Ron Capone, who worked on ruts such as Sam and Dave’s “Soul Man,” Aretha’s “Respect,” Wilson Pickett’s “In The Midnight Hour” and Otis Redding’s “Dock Of The Bay.”

Bass player Chris Sullivan tried to define their music, "you could say it’s a natural progression of Italian-American rock beginning with Dion and Gene Pitney and continuing with The Everly Bros., The Ventures, The Righteous Brothers, The Young Rascals.

Jack's fan Mojo Nixon wrote the following in the notes, "They remind me of a band I shagged to as a teen: "The Soul Master." This album is filled with fine examples of their sound including standout it is "When We Were Young," "Lemme Feel Ya," and "Mama’s Boys." We highly recommend it.
more than most to seek out new jazz talent—has signed a licensing agreement with PolyGram Jazz. The deal will commence in September with the release of new albums by Cassandra Wilson, Hank Roberts, Craig Harris and Bobo Stenson. With JMT, you'll recall, has been with PolyGram since Winter began the label, but that was an import situation. According to PolyGram, the licensing agreement will allow JMT's prices to drop and the label to increase its recording activities "three-fold." Upcoming from JMT, albums by Herb Robertson, Paul Motian, Greg Osby (solo and in tandem with Steve Coleman), Robin Eubanks, and Bill Frisell/Jim Hall.

BOPPING AROUND—Don't forget the upcoming JazzTimes Convention, set for Los Angeles Oct. 13-15. Though the convention is on the West Coast—topics will include "Sunday Jazz Radio," "Where is the Black Jazz Audience?," "Ask the Lawyer: Records & Publishing & Performers & Publishers" (832-2838 for more information.)

New York's Film Forum is scheduling a "Jazz on Screen" series to run Oct. 21-Nov. 10. look for the new (a Belgian documentary on Charlie "Bird" Parker) and the old (Jazz on 'Summer's Day') to be included.

New York's St. Peter's Church—thanks to Pastor John Garcia Gen- sel, the Shepherd of the Night Flock, the city's jazz ministry—it is going to honor Lionel Hampton Oct. 27 with a gala concert and a new album, called the Duke & The Shepherd Award, to help raise money to extend and continue Gensel's fine work (he's approaching retirement). (212) 496-4612 for information...Rodnly Franklin is now signed to RCA's Novus line and his upcoming album for the label, King of Diamonds, will include guest spots by the likes of Jennifer Holliday, Lee Ritenour, Stanley Clarke and Gerald Albright...

WBGO-FM, the Newark-based all-jazz public radio station, will receive a total of $137,500 from the New Jersey State Council of the Arts for 1988-89 and I can't think of any better way for New Jersey to spend its money...The Benson & Hedges Command Performance tour, with Herbie Hancock and Chick Corea, received some $150,000 for the National Coalition for the Homeless...

Hey, those of you in Japan, don't forget: Blue Note's rolling over there the weekend of August 26-28 for the Mt. Fuji Jazz Festival, with special Blue Note artists present as Tony Williams, Art Blakey (with a big band), Michel Petrucciani, Joe Henderson, Bobby Watson and George Adams/Don Pullen on tap.

Lee Jeske

SALE DAYS — The summer jazz festival season winds down and the musicians return to home base—the jazz clubs of Greenwich Village—to find, egads, another jazz festival. The two men above are Mel Litoff (l) and Horst Liepolt and they are the guiding forces behind the Hennes- sy Village Jazz Festival, a festival that is really just a big end-of-the-season jazz club sale. From August 26 - September 5th, a $15 pass (available at the Village Gate and Sweet Basil) gets you into almost every club in the Village for half-price during the first two sets and for free for the third set. That, as any jazz hound knows, can add up to a large savings, not to mention the fact that the festival kicks-off August 26 with a free Village Gate concert with Ron Carter, Kenny Barron, Bob Berg, Mike Stern, the Dirty Dozen Brass Band, Take 6, and Junior Mance. So it's not really a jazz festival, but it is certainly a festival (and it can certainly be a cost-saver) and the line-up in the clubs over that period includes Art Blakey, Abdullah Ibrahim, George Coleman, Alvin Batiste, Illinois Jacquet, Ahmad Jamal, Bark Harris, Dr. John and enough talent worthy of any jazz festival. This whole thing was headed into the toilet before Hennesy came up with some sponsor- ship, and then a socal to the cognac people.

START SPREADING THE NEWS — The New York State New Music Network will send The Max Roach Quartet, the Horace Silver Sextet, Philip Glass, the Kronos Quartet, Women of the Calabash and the piano duo Double Edge on a quick tour through the Empire State. The shebang kicks off with a free concert at New York City's Whitney Museum, September 19, featuring "Roach, Glass (who'll be playing solo piano on the tour), and Threadgill, and the groups hit Buffalo's Hallwalls Contemporary Arts Center, Clinton's Hamilton College, Huntington's IMAC/Inter-Media Art Center and Ithaca's Cornell University during the first two weeks in October.

JMT NOTES—JMT, Stefan Winter's forward-thinking West German label—a label that has done

CASH BOX JAZZ ALBUMS

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<tr>
<th>Title, Artist, Label, Number, Distributor</th>
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<tr>
<td>1</td>
<td>CLOSE-UP</td>
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<td>RITES OF SUMMER</td>
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<td>POLYGRAM/DAVIDSON/MANHATTAN E1-9006</td>
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<td>YELLOWJACKETS (MCA 6256)</td>
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<td>THE WYNTON MARSALIS QUARTET</td>
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<td>AT BLUES ALLEY</td>
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<td>TIME AND TIDE</td>
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<td>REFLECTIONS</td>
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<td>IF THIS BASS COULD ONLY TALK</td>
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<td>THEN AND NOW</td>
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<td>ELA IN ROMEO—THE BIRTHDAY CONCERT</td>
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<td>BORDERTOWN</td>
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<td>EVERY STEP OF THE WAY</td>
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<td>CORNETTE COLEMAN</td>
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<td>JOHN PATITUCCI (GRP 8070)</td>
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JAZZ FEATURE PICKS


Early tracks by Der Bingle on four LPs or three CDs. A sometimes-sublime, frequently-corny set of "tween-the- Wars ditties with backing by the Paul Whiteman Orchestra (with Eddie Lang, and other notable of the era. HERE & NOW — The Gadd Gang—Columbia 44372 — Producers: Steve Gadd, Kiyoshi Insho

Sweaty, '60s-funky versions of such jukebox tunes as "I Can't Turn You Loose," "Chain Gang" and "Whiter Shade of Pale" from Gadd, Cornell Dupree, Eddie Gomez, Richard Tee, and Ronnie Cuber. Soul jazz stuff.

FIÆNGA (CELEBRATION)—Steve Smith and Vital Information—Columbia 44334—Producers: Jay Oliver, Steve Smith

Knotty, knetite jazz fusion with a Latin wash from a popular drummer's drummer. Should hit radio running.

BILL HOLMAN BAND—JVC JD-3309 (dist. GRP) —Producers: Akira Taeguchi

The great West Coast arranger in his first album under his own name in 28 years; a mix of standards and originals awash in pastels and played with cot- tony precision by a first-rate 16-piece band. Lovely.

ERNIE WATTS QUARTET—JVC JD-3308 (dist. GRP) —Producers: Akira Taguchi

Watts goes acoustic here on tenor, alto and soprano in front of an in-pocket rhythm section. Originals and standaards; smooth the whole way. MANY MANY NO SPEECH—Michael Mantler—Watt 19 (dist. ECM) —Producers: Michael Mantler


NEVER TOO LATE — Jay Azizolla—Atlantic 40988—Producer: Teo Macero

Guitarist with sparkly chops and good command of various sorts of fusion—from blasting electric to delicacy acoustic.
AROUND THE ROUTE

What's tougher than getting back into the work routine after you've been on vacation? So, bear with me.

Elsewhere in this issue you will read, in detail, about the outcome of the August 8 trial in the Red Baron lawsuit against the Taito organization and AAMA regarding parallel boards. The fact that all parties agreed to drop charges and let this issue be decided by the courts leaves us all with a more positive feeling about this long running controversy and the hope that the wages have been paid for the resumption of peaceful coexistence among all levels of the coin-op industry. While Taito holds that it has the right to distribute its product solely through Taito America, it has agreed to abide by whatever the courts decide with regard to parallel importation. AAMA has agreed to suspend its enforcement program, pending the court's decision. Bill Beckham of Red Baron is looking forward to a "pure legal decision" on parallel boards and an end to the bitterness between the operator and the manufacturer. We must now wait for a decision, which is expected Labor Day; subsequent appeals which will likely be filed; and, hopefully an appellate decision the early part of next year. Amen.

Dateline Bellevue, Washington, home of FABTEK. Prexy Frank Bal-louziewicz and his staff are up in an upcoming, new game called "Cabal," which is currently on test and slated for official introduction towards the end of the September. And get this, Frank said it's been beating all other competition in test locations - including the summer sizzlers! Watch for it.

And speaking of new equipment, how about Williams' "Swords Of Fury" pin, the follow-up to "Cyclone," which has been making such terrific grades on test, as we learned from director of marketing Roger Sharpe. This, along with the recently debuted "Banzai Run" is really giving operators a winning pair for the coming season. Roger calls this one a "solid piece" that's in a "class by itself" for its unique features and long term potential.

Gettin' closer. House Joint Resolution (H.J. Res.) 446, designating October 30 to November 5, 1988 as National Jukebox Week requires 218 signatures (or co-sponsors) for passage. As of August 8, 111 signatures were recorded, which is an encouraging sign. However, time is running out and AMOA is urging dealers to get behind this resolution. All you have to do is make contact with your congressman/congresswoman and request their support of H.J. Res. 446 - but it's got to be done now! If you need assistance, give the AMOA office a call at 312-644-6610.

State association news. The upcoming Amusement/Music Operators of Tennessee (AMOT) annual state convention and trade show sounds like it's gonna be a terrific event. There'll be more than 60 booths on the exhibit floor at the Vanderbilt Plaza Hotel in Nashville, displaying the latest equipment, services, supplies, et al; plus a full agenda of board meetings and seminars; a golf tournament; a pool tournament and all sorts of other activities. The Saturday night banquet and an awards ceremony will feature former Mississippi governor Bill Allain as keynote speaker, with entertainment by noted recording star Carl Perkins, and an equipment auction to cap the evening's festivities! Dates are August 26-28.

Camille Compasio

Nolan Bushnell Will Be Keynote Speaker At InterTainment '88

CHICAGO - Alexander & Associates, Inc. and TWICE Magazine announced the program for InterTainment '88, their conference on interactive entertainment, which is slated for October 24-25 at the Vista Hotel in New York City. Over 100 speakers and panelists, drawn from over 50 companies, have been organized into 28 panel sessions for this event.

In announcing that Atari founder Nolan Bushnell, who is presently the chairman of AXLON, will be the keynote speaker for InterTainment '88, president and director Michael Maccioni said, "We are delighted that Nolan will be speaking. He has been a pioneering spirit in this industry. Many of our speakers and registrants are personally familiar with the role Nolan Bushnell has played in video games and interactive toys. We look forward to hearing his perspective on the future of interactive entertainment."

Mr. Maccioni noted that the industry is established, but scattered throughout the United States and abroad. "It has been exciting to discover participants in the development and marketing of interactive entertainment throughout the United States," he said. "Our participants and attendees will range from Silicon Valley to Wall Street; from Hollywood to Broadway; and from the international entertainment communities in London, Paris, Toronto and Tokyo."

Howard Ballon, a senior consultant with Alexander & Associates, said, "We took great care to create a conference that reflects the diverse talents of participants from a dozen industries and two dozen companies. He noted that interactive entertainment is not the province of any one technology or community. "Panelists and speakers have been drawn from video, cable television, computer software, motion pictures, record production, toy manufacturers, game developers...in fact, just about every industry that is involved with and developing new forms of interactive entertainment."

A detailed brochure concerning the conference is being mailed to more than 1,000 industry leaders and over 50,000 executives and managers in the targeted industries.

Alexander & Associates, Inc. is a New York City based marketing and business planning firm, working with clients in the communications and entertainment industries. TWICE Magazine, This Week In Consumer Electronics, is a leading weekly trade publication for the consumer electronics industry.

Further information regarding the conference may be obtained by contacting conference coordinator Sally E. Chin of Alexander & Associates, Inc. at 212-382-3929.

Another First For NSM

CHICAGO - German based NSM will be the first phonograph manufacturer to introduce its own design CD/CD single/CD video changer. The system will be very flexible as to the number of CDs to be offered since it is based on a component concept allowing the use of up to 50 or a multiple of 30 discs per machine.

Along with this mechanism NSM will launch a completely new contemporary design for the top-of-the-line phonograph.

The company plans to be ready for shipment later in the year. The new models can be viewed at the AMOA show in Chicago, November 3-5.

Ulrich D. Schulze, managing partner at NSM, expects a dramatic cost difference compared to OEM changers and stressed that this is one of the great advantages of their own design.

The company will offer its new CD phonographs with only a moderate price increase compared to its vinyl phonograph line which they will also continue to produce. Only recently NSM introduced its CD combination model phonograph to the U.S. market. It is considered an ideal marketing tool for the use of the existing vast vinyl libraries of jukebox operators and for offering state-of-the-art technology at the same time.

It is interesting to note that the German based company is responsible for a number of "firsts," since its inception; such as the first Console, furniture model, in 1968; the first all electronic phonograph, the Prestige "E" model (the fish tank); the first full view wallbox; the first injection molded cabinets; as well as numerous other options and features.
U.S. Parallel Case Streamlined

Ed Note: With respect to the controversial parallel import issue, the suit filed by Bill Beckham of Red Baron Amusements, Toledo, Ohio against Taito/Taito America and AAMA, which went to court in Alexandria, Virginia on August 8, a statement was issued by the various parties involved. Cash Box is reproducing the statement, in its entirety, as it was presented immediately following the trial.

The Red Baron/Taito case involving the legality of parallel boards in the U.S. has been substantially modified, according to the people involved in the lawsuit.

During discovery and depositions in preparation for the trial, many facets and peripheral information was obtained and submitted on both sides, with the result being that the outcome of the lawsuit, no matter who won or lost, could be so complicated that a clear cut, broad ruling was rendered only after 21 months between the operators and manufacturers, all parties have agreed to drop all ancillary charges and accusations with prejudice and let the courts decide on the basis of the simple, uncomplicated, parallel Double Dragon printed circuit boards are legal or illegal in the United States.

Spokesmen for Taito America and Taito Corporation stated that they were happy to get a straight legal answer to the question. "As leaders in the international coin-op market, we think it is part of our industry responsibility to help solve this controversy. Obviously we feel the U.S. copyright law entitles us to distribute our product solely through Taito America, and we still feel 100% sure we are correct. However, we also realize and understand the concerns of some U.S. operators and if the courts decide that parallel importation of our products is indeed legal, we will certainly abide by that decision."

Bill Beckham Amusements was also glad that a pure legal decision on parallel boards was also upcoming. "As most operators know," Beckham said, "one of the main purposes of this lawsuit was to get a legal answer to the controversy of operating parallel boards in the U.S. Although numerous concessions were made by both parties in order to focus the litigation on the parallel issue and not just win a lawsuit, everyone felt that the decision here would finally end this bitter argument between the operator and manufacturer."

The lawsuit against AAMA has been dismissed with prejudice. In a spirit of cooperation AAMA has also agreed to suspend its enforcement program against operators of parallel boards until this case is decided. "We still strongly feel that the use of parallel boards in the United States is against the laws of this country," stated AAMA president Frank Balouz. "However, in fairness to all operators in light of the legal questions that are going to be clarified, we feel a temporary suspension of our enforcement activities would be appropriate."

AAMA also requested its members to re-evaluate its dedicated game only policy and in good faith consider introducing games in both kit and dedicated form, or perhaps in a dedicated form within a specific time period following its introduction in dedicated form. "Obviously, we can't dictate to the manufacturers their marketing policies," said Ballouz. "All the members realize that the operators are their customers, and anticipate their support. This resolution will hopefully result in the unification once again of all three segments of the industry."

However, a decision will be reached on the parallel question by Labor Day. Because both sides recognize the importance of this issue, an appeal is expected. It is felt that a 4th Circuit Court of Appeals is known for its speedy process and if all goes as planned, an appellate decision can be expected around the early part of next year.

Exidy Offers 'Board Exchange'

CHICAGO – Exidy, Inc. of Santa Clara, California is offering a very attractive inducement to operators in conjunction with their latest gun game. And it goes like this; with the purchase from an Exidy distributor of a new "Who Dunit" game in either dedicated or kit form, the operator receives a Board Exchange Certificate. This allows operators to convert back to previous Exidy shooting games for a fee of $195. In other words, as explained by Exidy's sales and marketing director Virginia Kaufman, "we want operators to have the confidence to try a new game, without sacrificing the other longevity gun games from our roster such as Crossbow of Cheyenne."

The certificate can be applied to Exidy's entire line-up of gun games, including the aforementioned, as well as Combat, Crossbow, Kicker, Clay Pigeon and Hit 'N Miss. Included in the kit is the logo plex, control panel overlay and the exchange PCB set. Further information may be obtained through factory distributors or by contacting Exidy, Inc. at 5126 Calle del Sol, Santa Clara, CA 95054.
COIN MACHINES
FOR SALE: DUNK SHOT $95, DRAGON SPIRIT $1095, LOCK ON $1195, XENOPHOB $995, 1943 $1095, UP YOUR ALLEY $1195, DANGER ZONE $1195, TOP SECRET $695, BOOT CAMP $995, DARK ADVENTURE $1095, TIC TAC TRIVIA $495, ALIEN SYNDROME $1095, SKY SHARK $895, IKARI WARRIOR $795, BIG EVENT $795, DUNGEONS & DRAGONS $995, PARTY ANIMAL $1095, HEAVY METAL ($ELMONT) $895, DIAMOND LADY $1695, ARENA $1295, PINBOT $1295, SUPER FLIPP $295, STANDARD CHANGE MACHINES $1195, 25c COIN ACCEPTERS $3.00 EACH, CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT RD., METAIRE, LA, 70002. TEL: (504) 888-3500.

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

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX 76501. Tel: (817) 775-4211. I want to buy Merit Pit Boss and Merit Triv-Whiz (sex) counter (bar top) games.

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

FOR SALE - Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va (304) 292-3791.

WANTED - Used Single Cranes. Candy Amusement Co., 2819 Detroit Rd., Niles, MI 49120. Phone (616) 683-5913.

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel o Fun, & Dixieland. Will also by IGT-80 & Quick Change. Guerri, 1211 W. 4th Lewistown, PA. Tel: (717) 248-9611. REAL ESTATE GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

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JUKEBOX OPERATORS - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714) 537-5939.

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

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