**COVER STORY**

Vanessa Williams

By Joe Williams

It's hard to think of a performer with more to prove than Vanessa Williams, who, at least for the time being, is best known as the first black Miss America — and who, in 1984, resigned her title when suggestive photos of her were made public in a men's magazine. That notoriety may always dog her career, but Vanessa Williams has had the last laugh. Her debut album on Wing Records is both a personal and a musical triumph, revealing her as a determined woman and perhaps the most talented of the new breed of R&B glamour girl.

The quality of *The Right Stuff* should come as no surprise to anyone familiar with Williams' life before Miss America. The daughter of two music teachers, she was raised in suburban New York and encouraged from an early age to sing, dance and play instruments. As an undergraduate at Syracuse University she studied musical theatre.

She made her New York stage debut in the 1985 off-Broadway musical "One Man Band" and has logged several television and film appearances.

But it is her record album that represents the surest step forward for this multi-dimensional performer. Approached by several record companies, Williams opted for the Wing division of PolyGram because "they respected me as an artist." Along with executive producer Ed Eckstine, Williams was a full contributing partner in the project, although she says it took awhile for her to convince the musicians and various producers that she was "not just some bimbo." The results are impressive, from the sassy, streetwise title track to the ballad a la Streisand, "Can This Be Real."

With an album of myriad pleasures under her belt, Williams should be ready for a full-scale assault on the American public. But she insists that she is taking her time. Williams says she will not be touring until she has recorded another album and has assembled a band that can do justice to the material. "I want to do it right," she says. "With me, I know people are going to be doubly critical.

"It's been five years since I won Miss America, and four years since I resigned, and people are still curious about me. They wonder, 'Is she really talented?' But I think it will come to a point where people will say, 'Maybe she wasn't intelligent, maybe she could sing, maybe there really was a reason why she won the Miss America title.' When I have a full body of work that people can look back on, with more albums and more roles, then they'll know that I'm for real and that I'm not just some 'celebrity.' I can't wait!"

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**POP SINGLE / 1**

*MONKEY* George Michael Columbia

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*APPETITE FOR DESTRUCTION* Guns & Roses Geffen

**WINNER'S CIRCLE / 10**

*WILD, WILD WEST* The Escape Club Atlantic

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

**COUNTRY SINGLE / 1**

*(DO YOU LOVE ME) JUST SAY YES* Highway 101 Warner Bros

**COUNTRY ALBUM / 1**

*OLD 8 x 10* Randy Travis Warner Bros

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*RITES OF SUMMER* Spyro Gyra MCA
Teller Named President
MCA Records

LOS ANGELES - Al Teller, former President of CBS Records, has been appointed President and Chief Operating Officer of MCA Records and Vice President of MCA Inc. Teller will be in charge of worldwide MCA Records operations, reporting directly to MCA Music Entertainment Group Chairman, Irving Azoff.

Under his leadership, CBS achieved the highest revenue and profits in its history and scored such successes as Bruce Springsteen's *Born In The USA*, George Michael's multi-million selling solo debut album, *Faith*, and the American breakthrough of Terence Trent D'Arby.

Azoff commented by saying that Teller is the "perfect person" to lead the MCA Records team. Azoff cited Teller's "experience, knowledge and enthusiasm for the record industry" as being some of his many assets.

Teller, a twenty year veteran of the record industry, said, "I'm truly excited by this new challenge and opportunity and eagerly look forward to working with Irving and the entire MCA Records family. They've done a marvelous job over the past few years and have built a tremendous foundation for even greater success in the future."

MCA Creates Event Marketing Division

LOS ANGELES - Phil Rosenthal has been appointed Vice President of MCA Entertainment Group's newly created Event Marketing division. Event Marketing will use the same approach that Rosenthal used for last year's Tiffany mall campaign. It will concentrate on taking the product to the public by way of a traveling entertainment show that will tour such alternative venues as shopping malls, theme parks, and county fairs.

Rosenthal's Tiffany mall tour is credited with generating the excitement and high profile for the teen which resulted in the sale of more than five million units of her self-titled debut MCA album. Rosenthal commented to Cash Box, "The consumer is becoming more and more knowledgeable and there is a need of advertising clutter on TV, on the radio and in magazines. With Event Marketing we are presenting MCA, one-on-one, to the consumer. This way they can actually feel, smell and touch MCA."

The 1989 tour, entitled "MCA...The Magic Of Hollywood" kicks off in Los Angeles January 20-22, 1989 and will continue to 45 cities, including San Francisco, Chicago, Boston, New York, New Orleans and Miami. The tour will feature exhibits from Universal Studios Tour, MCA Home Video, Universal Pictures and MCA Records. In addition, there will be the MCA Celebrity Stage featuring recording artists and personal appearances by celebrities in selected markets.

According to Rosenthal, each exhibit will involve an interactive component, such as game playing with audience, which will make the consumer an integral part of the event.

Enigma Goes Mute

NEW YORK - The Enigma Entertainment Corporation has signed an agreement with the U.K.'s largest independent label, Mute Records, which will have both arms of the EEC, the CEMA distributed Enigma Records and the independently distributed Restless Records, issuing upcoming LP's by such Mute artists as Diamond Galas, Crime & The City Solution, and Nick Cave & The Bad Seeds.

The new agreement is the outgrowth of a prior licensing arrangement between Enigma and Mute that gave Enigma rights to several recent Wire releases and a solo project by Wire frontman Colin Newman. "This just seemed to be a logical expansion of our association," commented EEC chairman William Heinz.

Mute, which is nearly a decade old, built its success with a roster of tech no-dance and avant-garde bands by many of whom have already become established acts in the U.S. The label has been home to Depeche Mode and its offshoots Yazoo and Erasure since 1981, and the Birthday Party and its offshoots Nick Cave & The Bad Seeds and Crime & The City Solution, as well as industrial-music purveyors Einsturzende Neubauten. While Depeche Mode and Erasure are distributed in the U.S. through Restless, Depeche Mode and Crime & The City Solution LP's *Shine* in September and Enigma will follow with the Nick Cave album * Tender Prey* in October.

24K CD - Executives from Nippon Columbia Co. and Denon Digital Industries (DDI) presented a framed 24-carat gold CD to executives at Bertelsmann Music Group. The award was made to congratulate Bertelsmann on their worldwide success with the soundtrack recording for the motion picture "Dirty Dancing." DDI was a major supplier of replicated "Dirty Dancing" CDs to Bertelsmann. Pictured (l-r): DDI Executive V.P. Eric Fossom; Kazuo Mochizuki, President of Nippon Columbia Co.; Michael Dernermann, Co-Chairman of Bertelsmann Music Group; Robert Buziak, President of RCA Records; Thomas McIntyre, Senior V.P. and CFO; Financial Officer, Bertelsmann Music Group.

Cash Box September 3, 1989
EXECUTIVES ON THE MOVE

Cataneo
Martucci
Stenmark
Fort

Cataneo Chosen - Mary Ellen Cataneo has been appointed Director, Press and Public Information, East Coast, Columbia Records. Cataneo will be responsible for supervising the activities of the Columbia East Coast Publicity Staff.

Martucci Appointed - Michael Martucci has been named Director, Adult Contemporary Promotion for Columbia Records. Martucci joined Columbia in 1981. He had previously been Director of Charts, Cash Box magazine.

Locatelli-Stenmark Appointed - Elaine Locatelli-Stenmark has been appointed Associate Director, Adult Contemporary Promotion for Columbia Records. Before joining Columbia, she had been National Promotion Administrator for PolyGram Records.

Fort Named - Annie Fort has been named I.R.S. Records' Manager of East Coast Publicity. Headquartered at the label's New York office, Fort will be in charge of tour press in 13 states along the Eastern Seaboard, and will be in charge of press days for label acts in New York City.

Marcinkiewicz
Moore
Washington
Vasquez

Marcinkiewicz Elevated - Roman Marcinkiewicz has been promoted to Director of National Rock Promotion, MCA Records. Marcinkiewicz was most recently New England Regional Promotion for the label.

Moore Appointed - Mary L. Moore has been appointed to the position of Director, R&B Publicity, Arista Records. Moore was previously Talent Coordinator at Star Search.

Washington Named - Robbin Washington has been appointed to the position of Operations Coordinator, R&B Department. Prior to joining Arista, Washington was Music Coordinator for New York's WRKS radio.

Vasquez Promoted - Virginia Vasquez has been promoted to Manager, Contract Administration, Elektra Records. Prior to her promotion, Vasquez was most recently a Business Affairs assistant at the label.

EMI-Manhattan Ups Two - EMI-Manhattan Records' Joyce Harding and Michele Taylor have been promoted to Senior Coordinator/Secondaries and Jazz Promotion Coordinator respectively.

Diamond Appointed - Marty Diamond has been appointed to the position of Senior Director, Artist Development and Video. Diamond was previously Director of Artist Development for Uni Records.

Four Named At Chrysalis - Victor Lentini has been appointed Associate Director of Midwest Album Promotion, Brad Moss has been named Southwest Promotion Marketing Manager, Bruce Marek assumes the position of Central Region Promotion Marketing Manager, and Ron Carter has been named Upper Southwest Region Promotion Marketing Manager for Chrysalis Records.

Weeks Upped - Denise Weeks has been elevated to the newly created position of Manager/Urban Contemporary Music Division for Norman Winter/Associates.
COAST TO COAST

POWER TRIP – All the L.A. hipsters who didn’t attend last Monday’s Sugarcubes gig at the Roxy headed east down the Sunset Strip to the Coconut Teaser to catch a showcase from new RCA signing Circus Of Power. We’ve heard comparisons of the band’s style to everyone from Zodiac Mindwarp to Guns N’ Roses - for our part, we can only advise that you keep your ears peeled - because these guys sound like the “next big thing” to us. The New York-based Circus Of Power should have their self-titled debut release in stores as you read this.

BALANCING ACT


IT’S CURTAINS FOR SURE... – The Balancing Act have recently completed recording of Curtains, their second LP on I.R.S. records (third, if you count their brilliant Peter Case-produced debut EP, New Campfire Songs, which I.R.S. picked up after its initial independent release). Curtains features a batch of original tunes penned by the band, as well as a cover of Funkadelics “Can You Get To That?”, which features Victoria Williams providing backing vocals.

Andy Gill, the former guitarist in Gang Of Four, produced the project. Hopefully, with the release of Curtains, The Balancing Act will finally garner the widespread notoriety that they so richly deserve. Look for it in-store on October 3.

EIGHT OF THE MOST BELOVED HITS OF OUR TIME - AVAILABLE NOW AT A REASONABLE PRICE! - Chrysalis has just released The Carrack Collection - a retrospective look at the brilliant career of Mr. Paul Carrack thus far. Included on the LP are such pop classics as Ace's "How Long," Squeeze's "Tempted," Mike + The Mechanics' "Silent Running," as well as a couple of lesser-known gems from Carrack's first solo effort (1982's Suburban Voodoo, Epic). Okay, so maybe he hasn’t sold more records than The Beatles and Elvis combined - but we dig him anyway. (By the way, the LP and cassette hold a ridiculously cheap $8.99 list price).

VINYL WATCH - Be on the lookout for upcoming releases by Randy Edeman (Warner Bros.), The Best Farmers (MCA/Curb), Bangles (Columbia), All About Eve (Mercury/PolyGram), Billy Bragg (Go! Discs/Elektra), Chris Isaak (Warner Bros.), Julia Fordham (Virgin) and Jon Astley (Atlantic).

Until next week...

Tom De Savia

Los Angeles

ROAD HOUSE ROCKERS – Dirty dancer Patrick Swazye (sated) will return to the screen next February in Road House as a bar bouncer who drives a Mercedes and has a philosophy degree from NYU. Yup, Swazye is pictured above with L.A. rockers the Crusadors (once, a long time ago, the Plugs) who make an appearance in the movie singing “Don’t Throw Stones” from their upcoming Arista LP.

GO MEGA – Megadeth finished the U.S. leg of their recent tour with a performance at a packed Ritz on August 17. In between blitz-metal-ripping songs that fell from the sky like thunderbolts and bombs frontman Dave Mustaine stirred the crowd with a little grassroots political lobbying. After explaining that MTV won’t play the video to the dark and moving “In My Darkest Hour” because they say it’s about suicide (and as far as I can tell, they’re not wrong...but that’s no excuse; there’s plenty of reprehensible sexism and violence on MTV which for all we know may do more damage to teen minds than this video) Mustaine told the audience to call up MTV and tell them to put it on the air. Then while introducing the headbanger anthem “Peace Sells...But Who’s Buying” he advised the metal community to “stick together so they can’t *** us up.” Megadeth closed the show with their cover of the Sex Pistols’ “Anarchy In The U.K.,” which isn’t exactly a song about sticking together. Everybody was too busy singing along to notice.

WHAT NO “MATERIAL GIRL?” – Seen Rolling Stone critic’s poll of the 100 top singles of the last twenty-five years? Big news is that they even let two women vote (25 critics participated). That’s a remarkable 200% increase from last summer’s top 100 albums poll. The static 63 of the top 100 singles selected are from the ’60s, 27 are from the ’70s, and a whopping 10 are from the ’80s. You could kick the numbers up by putting either proof of a rock ’n’ roll golden age or evidence of how pathetically nostalgic the folks as Rolling Stone are. Given that neither Cyndi Lauper or Madonna managed to make it onto the list (which might pose as a rock critical historical canon, but really doesn’t mean much of anything) I’m gonna have to go with nostalgia.

SET UP ON THIS – Hip hop club report: After disappearing for almost a month The Milky Way has resurfaced in a new location with a new name. Presently located way downtown and way on the East Side, on Grand St. two blocks West of the FDR drive, the nightclub has been rechristened The Payday and is once again rocking on Friday nights. And very few people outside of hip hop’s hardcore faithful seem to know that Studio 54 is hosting rap nights with live performances on Wednesdays. The club is large, air-conditioned, and comfortable, the sound system is excellent, and the stage is elevated so you can see no matter where you stand. This is too good to last.

WHO SAYS A FUNK BAND CAN’T PLAY ROCK MUSIC – The Black Rock Coalition, an N.Y.C. based organization dedicated to blasting any limiting conceptions of what is and isn’t “black music,” celebrates its third anniversary with two concerts, a benefit at CBGB on August 30, and a free performance in Brooklyn on September 2. The CBGB benefit features metal funkateers Living Colour (whose guitarist, Vernon Reid, is one of the BRC’s primary organizers), as well as 24-7 Spyz, The Deed, The Uptown Atomics, and Iron. The free show will be held at Brooklyn’s Prospect Park Bandshell (Prospect Park West and 9th St., take the F train to 7th Ave. J.J. Jumpers go on at 7:30, followed by Michael Hill’s Bluesland and Texas bluesman Johnny Copeland.

UNCLE JERRY’S BAND – The Grateful Dead have broken all records at Madison Square Garden with their upcoming eight night show stand there, September 14-23. Tickets for all shows sold-out by the end of the first day they went on sale. Eight shows in a row ties Neil Diamond’s record at the Garden, which the Dead will break with a benefit performance on September 24, all proceeds going to ecology charities Rainforest Action Network, Cultural Survival, and Greenpeace. Also on the bill that night are Bruce Hornsby and The Range and Suzanne Vega.

Joe Levy
New York

HIGH BLIAS – The Dream Syndicate’s Ghost Stories (Enigma) will be in-store this week. Be aware...

OTHER I.R.S. NEWS –...also shipping on October 3 from I.R.S.: Eponymous, a best-of collection from R.E.M., an Alarm live EP entitled Electric Folklore, and four new “No Speak” releases, including Guitar Speak...
W | L | O | C
---|---|---|---
1 | 33 | OUT OF ORDER | 36 | 14
2 | 34 | SUPERSONIC-THE ALBUM | 35 | 6
3 | 28 | DIRTY DANCING | 45 | 3
4 | 35 | SIMPLE PLEASURES | 32 | 6
5 | 36 | PERMANENT VACATION | 49 | 21
6 | 37 | WHENEVER YOU NEED SOMEBODY | 42 | 32
7 | 38 | DON'T BE AFRAID OF THE DARK | 52 | 22
8 | 39 | UP YOUR ALLEY | 50 | 15
9 | 40 | WIDE AWAKE IN DREAMLAND | 33 | 8
10 | 41 | TOUGHER THAN LEATHER | 30 | 14
11 | 42 | OUT OF THE BLUE | 38 | 53
12 | 43 | CONSCIOUS PARTY | 34 | 20
13 | 44 | BRITNY FOX | 54 | 4
14 | 45 | TEMPLE OF LOVE | 44 | 7
15 | 46 | IN MY TRIBE | 48 | 31
16 | 47 | BAD | 46 | 50
17 | 48 | THE HITS | 53 | 13
18 | 49 | SOUTH OF HEAVEN | 51 | 11
19 | 50 | THE REAL CHUCKEEBOO | 58 | 5
20 | 51 | THE BAND | 61 | 44
21 | 52 | LIKE'S TOO GOOD | 66 | 12
22 | 53 | OUT OF THIS WORLD | 78 | 2
23 | 54 | IRISH HEARTBEAT | 62 | 9
24 | 55 | BENGALI STORIES | 74 | 3
25 | 56 | COMING BACK HARD AGAIN | 47 | 9
26 | 57 | OUTSIDE | 55 | 9
27 | 58 | LIFE TIGHTEN UP VOL 88 | 69 | 4
28 | 59 | THE INNOCENTS | 67 | 12

CLOSE-UP | 72 | 8
TIME AND TIDE | 71 | 12
BABBA DA BABBA BIT | 64 | 8
CHICAGO | 70 | 8
UNION | 41 | 6
LONG LIVE THE KANE | 81 | 5
STRICTLY BUSINESS | 59 | 11
THE BEST OF ERIK CARMEN | 75 | 12
IN GOD WE TRUST | 63 | 8
WILD STREAK | 56 | 9
JOY | 76 | 16
BIG LOVE | 77 | 9
PEBBLES | 73 | 29
SUBSTANCE | 87 | 3
LOVESEMY | 79 | 15
BACK TO AVALON | 98 | 3
MIRE LITON | 80 | 16
HOW YOU LIKE ME NOW | 83 | 28
INFORMATION SOCIETY | 103 | 5
ONE MORE STORY | 114 | 3
ONE LOVE – ONE DREAM | 105 | 3
JUDAS PRIEST | 84 | 43
THE SHOUTING STAGE | 104 | 3
DAY BY DAY | 88 | 6
MILEY LOUS | 90 | 14
SURFING WITH THE ALIEN | 65 | 11
SECRETS OF FLYING | 89 | 16
STAIRWAY TO HEAVEN | 92 | 26
TEAR DOWN THESE WALLS | 95 | 25
WHITNEY HUSTON | 94 | 64

DIESEL AND OIL (P/E) (Reprise 25741/WEA A 9.8) (Warner Bros.) 75731-WEA A 9.8

$100 | $200 | $300 | $400 | $500 | $600 | $700 | $800 | $900 | $1000

CLOSE-UP | 72 | 8
TIME AND TIDE | 71 | 12
BABBA DA BABBA BIT | 64 | 8
CHICAGO | 70 | 8
UNION | 41 | 6
LONG LIVE THE KANE | 81 | 5
STRICTLY BUSINESS | 59 | 11
THE BEST OF ERIK CARMEN | 75 | 12
IN GOD WE TRUST | 63 | 8
WILD STREAK | 56 | 9
JOY | 76 | 16
BIG LOVE | 77 | 9
PEBBLES | 73 | 29
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WHITNEY HUSTON | 94 | 64
DOUBLE WHAMMY - Following her recent sold-out, headlining date at the Greek Theater in Los Angeles, Debbie Gibson attended a party in her honor hosted by Atlantic Records at Ed Delorenzo's Restaurant in Beverly Hills. The bash served as a dual celebration: Debbie's 15th birthday and the double platinum certification by the RIAA of her debut album, Out Of The Blue. Shown at the post concert reception (l to r) are: Atlantic President Doug Morris and Debbie Gibson.

LET'S MAKE A DEAL - BMI songwriting legends Barry Mann and Cynthia Weil lend a helping hand to singer/songwriter Brian O'Doherty as he signs both a writer and agreement with BMI and an exclusive contract with Mann and Weil's publishing company, Daad Music Ltd. O'Doherty, the first outside artist ever signed to Daad, came to the attention of the veteran songwriting team through a one-time workshop Mann conducted this past year at UCLA. Pictured in BMI's Los Angeles office (l to r) are: Rick Riccobono, BMI Assistant Vice President and Los Angeles General Manager; Cynthia Weil; Brain O'Doherty; Barry Mann; and Barbara Crane, BMI Senior Director of Writer/Publisher Relations.

THE POLITICS OF DANCING - South African, bi-racial recording group Johnny Clegg & Savuka brought the house down recently when they headlined at the Wadsworth Theatre in Los Angeles. The night before they had received a standing ovation opening for Steve Winwood at the Universal Amphitheatre. Pictured after the Savuka show in Los Angeles (l to r) are: Johnny Clegg, Jackson Browne, and John Trudell, Indian activist, poet/musician.

'SUZANNE' - Leonard Cohen was greeted by Suzanne Vega, the 80s folk heroine who bears the first name of his most famous song: after Cohen's sold-out Carnegie Hall show. Cohen will return to the U.S. later in the year to support his new Columbia album, I'm Your Man.
TALENT ON STAGE

Rod Stewart

THE FORUM, INGLEWOOD, CA — Contrary to the opinion of local pundits, Rod Stewart is the genuine article. He’s nothing more or less than an entertainer. A complaint lodged by some about his recent set at the Fabulous Forum was that he leaned a little too heavily on memory lane, without reinterpreting the material substantially. I suppose he could have refurbished such standards as “Maggie May” and “You’re In My Heart,” but why? The much cited standard in this area is Bob Dylan who never plays a tune in the same way, always fouling with the form and melody. But who ever said Stewart was a Dylan? Stewart’s written some great songs, like the above mentioned tunes, but he’s a much lighter kind of soul than a Dylan. He’s essentially a pop performer who’s done some deeper material, whereas Dylan is essentially rockish, whose stuff has on occasion livened up the pop charts. Apples and oranges.

Given you accept Stewart for what he is, it’s a relief to see that compared to his shows in the early eighties which emphasized the disco sounds of “Do Ya Think I’m Sexy?” and a lot of pretentious prancing about the stage, this was a much tougher set. Assisting in these two were terrific guitarists, local Steve Salas and Jeff Colub. Tony Brock showed off his drumming pyrotechnics, especially during a solo break. Rounding out Stewart’s outstanding band was Caroline Rohas on bass and Chad Kenfiss.

A horn section backed up Stewart, but unfortunately when called upon to sing a few harmonies, they fell flat. This was the only weakness in the band.

Stewart sang well, although he seemed to struggle through “Hot Legs,” “Infatuation” and “Tonight’s The Night.” It wasn’t until a rousing rendition of “You’re In My Heart” did he seem to really lock into the melodies and come into full voice.

The first set closed out with Stewart’s new tune “Lost In You,” which seemed to touch and rouse the crowd. It’s really an unusual song, with a rocking verse and a down

feeling chorus, and it sparkled both Stewart and the band into higher gear.

The second half of the show was highlighted by a rendition of Curtis Mayfield’s “People Get Ready” which evoked a lot of emotion from Stewart. Stewart’s final encore of “Try A Little Tenderness” seemed to say it all for the evening... Rod Stewart’s sound still appeals, especially when he throws some heart and soul into it.

Julius Robinson

Brenda Russell/Billy Ocean

UNIVERSAL AMPHITHEATER, UNIVERSAL CITY, CA — A few tough week, the Friday night audience seemed ready and willing to kick back and relax a while before getting excited about anything. Opening for Billy Ocean’s guaranteed hit machine, Brenda Russell did her best to accommodate the: lethargic crowd with a low-key, warm-up set. Russell generated a few sparks here and there, but folks were hardly in the mood to dance in the aisles. Russell is a terrific songwriter however, and here her long-legged good looks and fine voice worked well to sell her songs and earn her a warm reception.

A few of the uptempo songs from Russell’s new LP Get Here seemed the weakest offerings. Stronger songs and performances came on tunes like her hit “Plano In The Dark,” “Dinner With Gershwin” (a big hit for Donna Summer internationally) and the marvelous title cut from her new album “Get Home.”

On the latter tune Brenda began to show the cards she’d been hiding, pulling out the vocal chops on a marvelously quirky, yet emotional lyric. It was a strong finish, a chill-factor ten.

Billy Ocean came on after a short intermission with a supercharged band and an armful of hits, songs like “Loveboy” and the ballad “Sad Songs.” He is an extraordinary singer, able to elevate the popish material into something more tangible. His stage demeanor is affable and comfortable. Unfortunately, his encore cast a shadow on the evening. Ocean and the band did a rather rote rendition of “Proud Mary,” and to make matters even more banal, he donned a ridiculous jacket that lit-up with red lights. Up to that point, even the most anti-commercial critics would have to grudgingly admire his performance and writing abilities.

Julius Robinson

Karla Bonoff’s Brave New World

By Tom DeSavia

LOS ANGELES — Gold Castle Records has recently released New World, acclaimed singer/songwriter Karla Bonoff’s first album in six years. Bonoff, who gained recognition during the 1970’s “California Sound” movement (Jackson Browne, The Eagles, J.D. Souther, et al), has kept a relatively low profile during recent years. That’s all about to change...

In the beginning, Bonoff was recognized primarily as a songwriter - resulting from the material she contributed to Linda Ronstadt’s successful 1976 release Hasten Down The Wind. Soon thereafter, Columbia Records signed her to a solo deal which unveiled in 1977 with the release of her debut self-titled LP. Her next album, Restless Nights, like it’s predecessor, garnered tremendous critical acclaim. Her final album for Columbia, 1982’s Wild Heart Of The Young, spawned a top ten hit song entitled “Personally.” Aside from work on a couple of soundtrack LP’s (About Last Night and Footloose), Bonoff remained absent from the recording scene. Until now.

During recent concert appearances at clubs across the country, Bonoff discovered that fans were anxiously awaiting for her to release another record. “Sometimes from L.A. you get a warped sense of your place in the business and it’s hard to tell some times that you’re still getting played on the radio and people are still buying your records,” she explained. “So it really kind of encouraged me to make a record. There’s been years where I’ve asked myself if there was really a place

for what I do - sometimes you wonder when you don’t feel a lot of support.”

New World was produced by Mark Goldenberg, a long-time mainstay of the L.A. scene (who once fronted his own band, The Cretones, in the late 70’s). Bonoff explained the chemistry and vision she shared with Goldenberg in the studio: “I had a lot of say about stuff... but on the other hand I really let him do a lot of things because as a musician he’s gifted that I generally like to just go with. We did our demos in a fashion that we put everything on there that was going to be on the record. The demos were complete and exactly like the record was going to be, so we really knew going in what we had.”

With the release of New World, Karla Bonoff should continue to establish herself as a force in the 1980’s. Her amazing abilities as both a singer and songwriter are undeniable, and her returned presence will certainly not go unnoticed. “What I tried to do (with New World) — and I think I accomplished it — was to make a record that my fans would love, but to also in a sense, over and be a bit more massively appealing than any other of my records have been. It sounds like that to me. I think it sounds commercial without sacrificing it that people really like about what I do.

“I’m really glad that I’m enjoying what I’m doing again,” Bonoff concluded. “I really have fun doing it... I enjoy playing and touring more than ever. And if the album turns out to be successful then it will be all the more wonderful.”

Cash Box

September 3, 1988

BONOFF’S “NEW WORLD” — Pictured following singer/songwriter Karla Bonoff’s recent signing to Gold Castle Records (standing, l r) are: Anita Camarata, Vice President, Gold Spacehip Management; Jeff Heiman, National Director, Promotion and Publicity, Gold Castle Records; Paula Jeffries, Vice President and General Manager, Gold Castle Records; Danny Goldberg, President, Gold Castle Records; Michael Solomon, Bonoff’s manager. Pictured (seated, l r): Karla Bonoff; and Mark Goldenberg, album producer.
Blues Master
Robben Ford
By Gene Ferriter

Robben Ford is one of the most remarkable guitarists in any idiom, comfortable in a wide range of styles. Most notably he is a blues master with so much finesse that he could single-handedly resurrect popular interest in the genre, much the same way Stevie Ray Vaughan and Robert Cray have done in recent years. His newly released album for Warner Brothers Records is entitled Talk To Your Daughter and was an instant debut on the Cash Box Top Pop Album Chart.

Robben has a rich history as a player that includes a tenure with Joni Mitchell, George Harrison, Michael McDonald and the legendary Miles Davis as well as co-founding the Yellowjackets who used to be his back-up band. He has recorded for such diverse acts as Little Feat, Barbara Streisand, Kenny Loggins, Bonnie Raitt and Kiss. Having played in such varied contexts, Talk To Your Daughter represents a return to his first real love, the blues. "When I listened to the first Paul Butterfield Blues Band album with Mike Bloomfield on guitar, that really started me off playing blues music (at about age 14). As soon as I heard that record I knew I wanted to be a guitar player."

Soon after, Robben was always playing in some sort of band situation, forming the Charles Ford Band with his brother Pat, joining Charlie Musselwhite's band and later Jimmy Witherspoon in addition to having his own groups. In 1978 Robben released his first solo record for Elektra Records, The Inside Story, which included a supporting cast that would later become the Yellowjackets. In the decade since, Ford has made his mark as one of the most highly regarded sidemen in the business, peaking with his six month stint on tour with Miles Davis (which included the Amnesty International concert at the Meadowlands). After parting with Miles, where was there to go as a sideman? Ford had finally come full circle to his blues roots and decided to make his own record.

"I financed a demo along with a partner of mine named Scott Ferguson, who produced the album. We tried to shop a record deal and the first person we took it to was Ted Templeman at Warner Brothers. He immediately wanted to sign me, bam, right on the spot. "The performances were so outstanding on the demo that Templeman wanted to use the recording unchanged for the album. There are nine songs on the record and six of them are from the original demo. It is very uncommon for a major label to take such an approach, which is an extreme tribute to Ford and the talented players on the album, which includes keyboardist Russell Ferrante, bassist Roscoe Beck, and drummer Vinnie Colaiuta, three of the most in-demand players on their individual instruments."

Tipping his hat to blues masters of the past, Talk To Your Daughter contains creative interpretations of classics like Walter Jacob's 'Can't Hold Out,' Booker T.'s 'Born Under A Bad Sign'(first recorded by Albert King), B.B. King's 'Help The Poor,' 'Guitar Slim's 'I Got Over It,' and of course J.B. Lenoir's 'Talk To Your Daughter.' Ford also penned two originals for the effort, 'Getaway' and 'Can't Let Her Go,' and reveals his jazzier dimension through the Russell Ferrante instrumental, 'Revelation,' and Mose Allison's 'Ain't Got Nothin' But The Blues.' Robben's playing throughout the record and captures the spark of his live playing like nothing on vinyl.

On stage, Ford is one of the most engaging performers on any instrument, invariably bringing down the house regardless of the venue or band configuration. Those who have seen him live tend to develop an extreme loyalty (this reviewer having seen him over twenty times). Recognizing Ford as a true gem, Warner Brothers Records has really rallied behind him, especially for a first time artist on the label. 'It's so delightful to see how Warner Brothers is acting' remarks Robben. Talk To Your Daughter finally gives Ford's growing base of devout fans a proper dose of his gifted guitar playing and ongoing evolution as a singer, songwriter and arranger.

King Diamond
By Joe Levy

NEW YORK — "People like the feeling of relief after having been scared," says horror-metal monarch King Diamond. "To be scared, and you're in the middle of something and then you find out, 'Ahh, it wasn't for real' — that's why everybody goes and watches all these horror movies."

Diamond's horror concept albums, Abigail and the new Them (both on Roadrunner, the latest distributed through MCA), are fright filled gothic tales set to electric guitar symphonies, with Diamond singing, shrieking, growling, and groaning in the voices of different characters in several octaves (sometimes in the same phrase). This is scaringly metal in the tradition of Alice Cooper, Black Sabbath and, more recently, the likes of Slayer and Mercyful Fate, the Danish metal band Diamond helped found in 1980. And his stage shows are elaborately theatrical, with a makeup masked Diamond stalking the stage using a microphone stand said to be made of two human bones.

"We do something special! We try to scare the audience, or at least give them an uneasy atmosphere," he explains. "Even though we do that they sing along and all that stuff. So I'm sure they're having a great time. And if they didn't well then, we failed. But it's like, scare them now and then and give them some thrills — that's what we want to put across. I know there's not too many bands around doing that. Alice Cooper is one of them, you know, who can really startle people with his stunt. But that's why we try to put that across. Because I know that people like the feeling of relief, and knowing that it was only fantasy."

Them is concept album that spins a tale of demonic possession and murder. Diamond defends his subject matter from charges that its violent content can be dangerous or harmful. "I don't believe that the heavy metal audience is that stupid that they can't divide between what's real and what's fantasy. If that was really the case, then you should really start forbidding broadcasting news, because there you get real violence, violence right in your living rooms. And you know that that's for real."

In the underground world of heavy metal, where there is no radio play, not much (if any) record company promo support, King Diamond's sales statistics are very impressive. It's a familiar story of hard working musicians, devoted fans, and steady sales, similar to Megadeth's and Metallica's major label deals and the recent Noise Records/CBS distribution pact. Abigail sold more than 125,000 copies, with distribution from MCA and a 55 city tour already underway. Them should do even better.

As for Diamond himself, despite his recent move from his native Denmark to L.A. he says he's a stay at home kind of guy. "I don't go out that much. I prefer staying home and watching horror movies and listening to CDs." He lists The Shining, The Amityville Horror and The Hunger among his favorite horror films. "I rather like the occult stuff, because that gives me the creeps. I know that could be real. When they show a devil with horns in the foreground and all that, I know that isn't for real. All these powers that lurk in the background and suddenly they appear and do things, I can relate to that."
**SINGLE RELEASES**

**OUT OF THE BOX**

**BILLY OCEAN**


If you dive deep enough into Billy Ocean you begin to discover a rich source of easy-access R&B that manages to be extremely pop without being cheap or annoying. This is not the best song Ocean has ever written, but it sure works as a record and has a choppy infectious groove that will cut through the airwaves. Should chart strongly on Urban and Pop.

**OUT OF THE BOX**

**THE PSYCHEDELIC FURS**

*All That Money Wants* (3:45) – Columbia (38-07974) – SBK Blackwood Music Inc/BMI – Psychedelic Furs – Producer: S. Street-Furs

Taken from their Columbia LP *All Of This And Nothing*, this single exemplifies the Psychedelic Furs’ greatest strength—the ability to transform their unique angst into a distinctive sound. Richard Butler’s vocal is as impassioned as ever, riding high on the wave of power-guitar strums and biting drumming. Should show activity on AOR and alternative outlets.

**NEW AND DEVELOPING**

**Y KANT TORI READ**


You might wince at the name, but look again. This is a sophisticated R&B writer, a beautifully evoked cry for love. Tori displays shades of Kate Bush, with a more accessible sound. The tune ends with a sad island cymbal, and you sense an artist with a clear vision of who she is. A wonderfully catchy tune that should find an audience on AOR and CHR.

**FEATURE PICKS**


A Zeppelin-ish rock track rumbles hard, featuring Page’s patented guitar riffs. If Plant was the voice, Page was the guts. Should climb on AOR.

**STEVE MILLER** – *Ya Ya* (3:33) – Capitol (P-B-44222) – ABZ Music Corp./BMI – M. Levy-C. Lewis – Producer: B. Sidran-S. Miller

Miller takes a laid-back approach on this cover, and comes off sounding authentic. Per usual, it’s his harmonies that are his signature.


An energetic, pulsating dance track, should perform well on dance, CHR. WAS (NOT WAS) – *Spy In The House Of Love* (4:00) – Chrysalis (VS4 43266) – MCA Music Pub./ASCAP – D. Was-D. Was – Producer: P. S. O’Duffy

R&B-ish pop that feature’s the Was’ well honed vocals and horn blasts.


What makes Cray so good is his commitment to the blues, his earnest delivery, his honest, not-overly-produced sound. Real music for real people.


Brilliantly produced and performed, this classic translates extremely well in a contemporary format for Patti Austin. Top rating.

**PUBLIC ENEMY** – *Prophets Of Rage* (3:15) – Def Jam (WS4-07934) – American Songs Inc. / Ridenhour-Shocklee-Sadler-Drayton – Producer: H. Shocklee-C. Ryder

The boys respond to the audio-sampled charge “you’re quite hostile.” Pounding, scraping, gut wrenching rap.


Great track, mediocre song, good record. Should result in chart action where dance/R&B is consumed.


Robertson is one of the finest artists in the Atlantic family. His songwriting is intelligent, catchy, his records well-produced. This song was born for #1.


A refreshing mix of female lead vocals, driving broken-drum feel, psychedelic guitars, melody, good lyrics…overall an exciting and innovative record.

**RECORDS TO WATCH**


Cash Box September 3, 1988
TRANVISION VAMP
Pop Art – Uni (Uni-5) – Producers: D. Bridgeman, Z.B. Held
No sooner had we assimilated the primitives and the Sugar Cubes then England nomi-nates yet another girl-led post-pop combo as The Next Big Thing. Transvision Vamp tosses elements of glam, punk and new wave into a blender and the result is a hard-rocking, slightly camp experience. The single is "Tell That Girl To Shut Up," a sassy new wave chestnut originally done by the immortal Holly and the Italians. Fans of T-Rex take note.

OLIVIA NEWTON-JOHN
The Rumour – MCA (6245)
Producer: D. Sigerson
One of the world's favorite songbirds returns from an extended hiatus with an album that explores the many sides of love in a refreshingly adult manner. The first single is "The Rumour," an Elton John/Bernie Taupin composition that recalls Elton's bouncy, piano hits of the 70s (and which will probably lead to a lot of guessing about what "The rumour" really is). Another noteworthy cut is "Love and Let Live," a safe-sex anthem. Her best album in years.

JANE'S ADDICTION
They've got a huge amount of hype (and advance money) to live up to, and a Jones for Led Zeppelin that's this big, but when you get past the publicity and the funny hats, Jane's Addiction is as challenging, abrasive and original a band as you're likely to find on a major label. The music jumps from jitty blare to folk strum to jazzy dischord in the blink of an eye, held together by Perry Farrell's ragged vocals and vivid imagery.

CHRISTOPHER CROSS
Back of My Mind – Reprise (25685-1) – Producer: M. Omartian
Say what you want about sentimentality, Christopher Cross has the most affectively sweet voice in the music biz, and his solidly melodic songcraft lifts everything he does high above the Adult Contemporary pack.

LIGHTNING STRIKE
Lightning – RCA (6392-1-R-1) – Producer: W. Witman
Now here's a refreshing change of pace – a hard-driving British band with punkish lyrical. The band has just enough polish to be hit-worthy, and sits squarely beside the Jam, the Clash and Midnight Oil. Terrific.

JOHN HIATT
Slow Turning – A&M (SP 5206) – Producer: G. Johns
The songwriter's songwriter unveils an album of myriad pleasures, characterized by weathered vocals, precise, bitter imagery and noveau-country/roots arrangements. Gritty authenticity is the rule here.

GRACE POOL
Grace Pool – Reprise (25754-1) – Producer: S. Nye
Out of nowhere comes this dynamic combo, a sort of feminized U2, with galloping guitars, textured percussion and the soaring vocals of Elly Brown. The fine single is "Awake: With the Rain."

LADYSMITH BLACK MAMBazo
South Africa's leading a cappella Swahili gospel troupe offers a sweetly trilling exercise in vocalise, including two separate tributes to mentor Paul Simon and an English rendition of "Amazing Grace" with Simon on co-vox.

DON McLEAN
Love Tracks – Capitol (Cl-48689) – Producer: D. Burgess

The man who was the great hope of folk music a decade and a half ago is back but not nearly as eye-opening. Now he's a bit countrified and more than a little corny; but at least he's got Duane Eddy guesting on guitar.

FROZEN GHOST
Nice Place To Visit – Atlantic (81875-1) – Producer: A. Lanni
This Canadian duo veers between serious epic/hard rock and sweet melodic jangle. At their best, as in "Round and Round," they transcend cliches and deliver an engaging sound with idealistic lyric intent.

PAUL CARRACK
The Carrack Collection – Chrysalis (6VT41663) – Various producers
A "greatest hits" collection from a vocalist/jack-of-all-trades, this album stretches from "How Long" with Ace to his work with Mike and the Mechanics. Yet it doesn't include his recent solo hit, "Don't Shed a Tear." Hmm.

BUCKWHEAT ZYDECO
Taking It Home – Island (90968-1) – Producers: T. Fox, R. Fraboni
With Cajun culture all the rage, Buckwheat takes a shot at the big time with this percolating party platter. It includes a version of Clapton's "Why Does Love Got to Be So Sad," with Slowhand himself on lead guitar.

GEORGE CARLIN
What Am I Doing In New Jersey? – Eardrum/Atlantic (7 90972-1) – Producer: G. Carlin
Just what you'd expect – comedy that's funny, with gently mocking political bite and wry, offbeat observations. Recorded live.

VARIOUS ARTISTS
The Heart of Rock – Columbia (6C 44381) – Various producers

VARIOUS ARTISTS
XII Inches of Virgin – Virgin (7 90951-1) – Various producers

RED HEAT
Original Motion Picture Soundtrack – Virgin (7 90989-1) – Producers James Horner

PASCAL'S ISLAND
Original Motion Picture Soundtrack – Virgin (7 90976-1) – Producers: Looik Dikker

THE BIG BLUE
Original Motion Picture Soundtrack – Virgin (7 90963-1) – Producer: Eric Serra
It's An 8-Track Ballgame, But Cassettes Could Field A Winner

NEW YORK — The tape cartridge field is presently an 8-track ballgame, but there’s faith in the cassette as a system that should be making greater headway in the future.

While the facts-of-life put 8-track sales far ahead of any other system (of a $106 million tape business in 1967, says the RIAA, $59.6 million went to 8-track, and $26.5 million to 4-track; cassette sales were not in the RIAA study, but are being tabulated this year), there are tradestrians who feel that the cassette cannot be counted out by a long shot.

Among them are Don Hall of Ampex’ tape division and Vince Novak of Philco-Ford’s interest in the disk and tape areas. Hall says that 8-track will dominate the field as an auto system, but he registers disappointment with 8-track as a home method of prerecorded music. He adds that the 8-track cartridge need not “make it” in the hom for it to remain an important “plus” business. However, he said Vince Novak of Philco-Ford’s interests in the record and tape field feels, engineering-wise, the cassette can blossom forth. Philco-Ford’s new cassette

Record Ramblings:

Hollywood

Our “West Coast Girl of the Week” is the polished apple of Apple Records’ eye – an 18-year old shy and sweet tempered damsel with an “all embracing air of innocence” who got her professional start singing folk songs on Welsh TV programs. When she auditioned for the Opportunity Knocks talent contest in Cardiff, “Twigs” apparently caught the act and sent along a message asking her to ring up someone at Apple Records. Paul McCartney answered the phone and subsequently sent a car from London to bring her for an audition. The thoroughly musical results are currently being aired around our nation – a song by Gene Raskin that sounds more like an opus from “Three Penny Opera.”

Apple publicist Derek Taylor, abandoning all reserve, resolves “she will be #1 on the charts – it will be one of the hits of the year. It is for all ages, all tastes, all creeds. It builds, grips, embraces. It will be whistled, hummed, sung, translated, exploited, adapted and sold all over the world.”

And he may very well be right. Its title is “Those Were The Days.” Her name is unpluralled – Mary Hopkin. Her voice is also singular.

New product is counting heavily on sales for portable cassette units (the monotype purchased for recording blank cassettes on) and stereo units purchased largely for prerecorded tape use in the home. Both point to the fact that cassettes presently have the built-in advantages of selection of specific bands, aided by fast forward and rewind. Today’s 8-track cartridges must be played through in order to return to a specific selection.

Deram Signs McPhatter

NEW YORK — Clyde McPhatter, whose recent move to England took him off the disk scene, is returning via a pact with Deram Records, a division of English Decca, handled here by London. Initial single, “Only A Fool,” was rushed by London last week.

McPhatter started his professional career as a member of the Mount Lebanon Singers, and at age 13 joined Billy Ward and the Dominoes. At 17 he rejoined the Mount Lebanon Singers, who then changed their name to the Drifters, one of the legendary early R&B groups.

Front Cover

The latest, and perhaps biggest, talent to emerge from the San Francisco scene is Janis Joplin, super soul-singer with Big Brother and the Holding Company. Part of the original SF explosion, Janis’ dynamic stage personality resulted in a never-ending flow of articles in leading magazines (including Life, Time, Look) and the underground press. Columbia records came to the rescue and signed the group, and their first album for the label, Cheap Thrills, is #26 in this second chart week, and has received RIAA certification. A single pulled from the album, “Piece Of My Heart,” debuts on the charts at #83, while a single pulled from a previous Mainstream set, “Down On Me,” hits at #90.

Jimi Hendrix Experience

SINGER BOWL, N.Y. — The second show of the N.Y. Rock Festival was a major improvement over the first, both in music quality and crowd control. However, traffic control has not yet been solved and we missed the Soft Machine, which opened the show.

The next two acts, both from Columbia, the Chambers Brothers and Big Brother & The Holding Co. (featuring Janis Joplin) have both been reviewed in recent weeks, and suffice it to say they both lived up to the earlier (very favorable) reviews and put the sell-out crowd of 18,000 in a high-pitched mood.

Jimi Hendrix is a showman, but unlike some of the other theatrically-minded performers around, he is also a first-rate guitarist. Familiar Hendrix material (from his first two albums) included “Hey Joe,” “Purple Haze,” & “Let Me Sit Next To Your Fire!” New to the majority of the audience were his renditions of “Wild Thing” and “Like A Rolling Stone.” Although Hendrix’ showmanship makes him the focal point of the group, the other two members of the Experience, Noel Redding and Mitch Mitchell, are both first-rate musicians.

Mama Cass To Get $1/4 Mil. For 6 Wks. At Caesars

BEVERLY HILLS, CAL. — Dave Vickers, entertainment director at the Caesar’s Palace niterie in Las Vegas, last week revealed that Cass Elliot, Mama Cass of Dunhill Records’ famed group, the Mamas and the Papas, has signed a quarter of a million dollar deal to headline for six weeks at the Palace.

Mama Cass is currently finishing the recording of her first solo album for Dunhill Records, scheduled for release in mid-September.

CASH BOX FLASH BACK

Top Ten Singles:
1 PEOPLE GOT TO BE FREE The Rascals (Atlantic)
2 BORN TO BE WILD Steppenwolf (Dunhill)
3 LIGHT MY FIRE Jose Feliciano (RCA)
4 HARPER VALLEY P.T.A. Jeanie C. Riley (Plantation)
5 HELLO I LOVE YOU The Doors (Elektra)
6 SUNSHINE OF YOUR LOVE Cream (Atco)
7 1, 2, 3, RED LIGHT 1910 Foreign Co. (Buddah)
8 YOU KEEP ME HANGIN’ ON Vanilla Fudge (Atco)
9 DO IT AGAIN The Beach Boys (Capitol)
10 SOUL LIMBO Booker T & the MGs (Stax)

Top Ten Albums:
1 THE RASCALS’ GREATEST HITS: TIME PEACE The Rascals (Atlantic)
2 WAITING FOR THE SUN The Doors (Elektra)
3 FELICIANO Jose Feliciano (RCA)
4 WHEELS OF FIRE Cream (Atco)
5 STEPPENWOLF Steppenwolf (Dunhill)
6 BOOKENDS Simon & Garfunkel (Columbia)
7 REALIZATION Johnny Rivers (Imperial)
8 ARETHA NOW Aretha Franklin (Atlantic)
9 THE MASON WILLIAMS PHONOGRAPH RECORD Mason Williams (Warner Bros.)
10 LOOK AROUND Sergio Mendes & Brasil ’66 (A&M)
CASH BOX TOP BLACK CONTEMPORARY SINGLES

1 NICE 'N SLOW (Capitol-46117) .. Freddie Jackson .. 19
2 WATCHING YOU (Virgin/MCA 53304) .. Loose Ends .. 11
3 MAKE IT LAST FOREVER (Verve/Entertainment/Elektra 7-49386) .. Keith Sweat (Duet With Jacci Mcgee) .. 9
4 HUSBAND (Elektra 7-69394) .. Shirley Murdock .. 7
5 ANOTHER PART OF ME (Epic 34-07492) .. Michael Jackson 10
6 THAT GIRL WANTS TO DANCE WITH ME .. Gregory Hines 6
7 LOVE WILL SAVE THE DAY .. Whitney Houston 8
8 SHAKE YOUR THANG .. Salt-N-Pepa (Featuring E.U.) .. 9
9 MONKEY (Columbia 36-07941) .. George Michael 11
10 IN YOUR EYES (Columbia 36-07930) .. James "D-Train" Williams 13
11 LOOSEY'S RAP (Jephte/Warner Bros 7-27868) .. Rick James 14
12 TAKE YOUR TIME (MCA 53362) .. Pebbles 17
13 STATIC (Scotty Bros/CBS 754-07975) .. James Brown 21
14 FOLLOW THE LEADER (UNI/MCA 50003) .. Eric B. & Rakim 16
15 SHE'S ON THE LEFT (A&M 1227) .. Jeffrey Osborne 22
16 K.I.S.S.I.N.G. (Qwest/Epic 7-27928) .. Siedah Garrett 14
17 OFF ON YOUR OWN GIRL (Warner Bros 7-27670) .. Al B. Sure 7
18 ONCE, TWICE, THREE TIMES (Elektra 7-69390) .. Howard Hewett 11
19 MAMACITA (Atlantic 7-80978) .. Troop 12
20 THAT'S THE TICKET .. Cash Flow 20
21 LET'S GO (Jive/RCA 1116-7) .. Kool & The Gang 24
22 BORN NOT TO KNOW (Polygram 867 880-7) .. Tony! Tonil Tony! 25
23 ADDICED TO LOVE (Atlantic 7-92929) .. Levert 31
24 DON'T BELIEVE THE HYE .. Del Jarron/Columbia 4-07934 .. Public Enemy 27
25 GO FOR YOURS (Columbia 36-07982) .. Lisa Lisa & Cult Jam 32
26 YOU AND I (Columbia 36-07978) .. Earth, Wind & Fire 28
27 2 A.M. (Elektra 7-69422) .. Teddy Pendergrass 38
28 SINGLE GIRLS (RCA 6076) .. The Dazz Band 39
29 SHAKE YOUR BODY (Capitol B-44176) .. Suavé 23
30 HELLO BELOVED (Mercury/Polygram 870 249-7) .. Angela Winbush 34
31 GROOVE ME (Uptown/MCA 53300) .. Guy 19
32 TEASE ME (Virgin 99303) .. Gary Taylor 36
33 STRAIGHT FROM THE HEART (Total Experience) .. The Gap Band 33
34 HOLD ON TO WHAT YOU'VE GOT .. Evelyn "Champagne" King 41
35 GIVE ME A CHANCE (Capitol B-44170) .. Chapter 8 43
36 SIGN YOUR NAME (Columbia 36-07911) .. Terrence Trent D'Arby 26
37 A NIGHTMARE ON MY STREET (Jive/RCA 1124-7) .. D.J. Jazzy Jeff 47
38 OFF THE HOOK (EM-Manhattan 50132) .. R.J.'s Latest Arrival 15
39 THE BEST OF ME (Arista 851-9730) .. Clara 44
40 GRAVITY (A&M 1208) .. Brenda Russell 40
41 DANCIN WITH MYSELF (Columbia 36-07949) .. Johnny Kemp 48
42 I'M IN LOVE (Capitol-46195) .. Melba Moore (Duet With Kashif) 45
43 WHEN I FALL IN LOVE (EM-Manhattan 8-50136) .. Natalie Cole 29
44 RAGS TO RICHES (Mercury/Polygram 870 513-7) .. Kool & The Gang 50
45 WORK IT (Epic 34-07902) .. Teena Marie 30
46 LET'S DO IT AGAIN (Warner Bros 7-27780) .. George Benson 59
47 THE WAY YOU LOVE ME (Warner Bros 7-27773) .. Karyn White 62
48 ROCK STEADY (MCA MCA-53278) .. Sue Ann 57
49 THE COLOUR OF LOVE .. Live/Arista 51-0707 .. 35
50 NOTHING CAN COME BETWEEN US (Epic 34-07917) .. Sade 66

51 SLEEPLESS WEEKEND (MCA 53305) .. Howard Huntsberry 65
52 MY PEROGATIVE (MCA MCA-53383) .. Bobby Brown 71
53 DON'T BE CRUEL (MCA MCA-53327) .. Bobby Brown 37
54 IT'S A MIRACLE (Future 104) .. Tyron Davis 61
55 (HE'S GOT) THE LOOK (Wing/Polygram 887 781-7) .. Vanessa Williams 68
56 PARTY ON PLASTIC (Columbia 36-07991) .. Bootsy Collins 73
57 BACK UP (Tel-Star/Gram 2001) .. Marva King 69
58 MARY, MARY (Profile POO 5211) .. Run-D.M.C. 42
59 STUCK (MCA 53393) .. The Mac Band Featuring The McCampbell Brothers 74
60 IF IT ISN'T LOVE (MCA MCA-53204) .. New Edition 46
61 DEEP CHECK (Tommy Boy 914) .. Force MD's 63
62 COMING TO AMERICA PART I (Atlantic 7-99320) .. The System 49
63 AFTER THE PAIN (Ms. B./Vision 4603) .. Betty Wright 79
64 LET'S PLAY (FROM NOW ON) (Track Records TRK 58612-7) .. Ohio Players 80
65 DON'T ROCK THE BOAT (Golfer PB-70027) .. The Midnight Star Featuring Eustacy of Whodini
66 MEN HAVE TO BE TAUGHT (Futon/CBS 4-07910) .. Cathy Mathis 70
67 YOU'RE NOT MY KIND OF GIRL (MCA 53405) .. New Edition 67
68 DON'T GIVE UP (ON LOVE) (Sutra 075) .. Cliff Branch 78
69 SHOWDOWN (Columbia 36-07978) .. Isaac Hayes 70
70 19 MAIN ST. (Futon/CBS 40795) .. Mark Anthony 76
71 INDESTRUCTIBLE(Arista-13006) .. Four Tops 77
72 SALLY (Tombol 912) .. Steatsen 51
73 SENDIN ALL MY LOVE (MCA 53880) .. The Jets 81
74 GOT A NEW LOVE (Postley Park/Warner Bros. 7-27861) .. Good Question 75
75 HIDE AND SEEK (Capitol-B-44198) .. Tracie Spencer 76
76 CRAZY (Atlantic 7-80968) .. Miki Howard 52
77 I CAN'T WAIT (Columbia 36-08614) .. Deniece Williams 78
78 SO FINE (Epic 34-07956) .. Dr. Jamm 79
79 WALKAWAY (Sleeping Bag 7/L 49136) .. Joyce Sims 53
80 MY GIRL (MCA MCA-53337) .. Ready For The World 81
81 GLAM SLAM (Paisley Park/Warner Bros. 7-27806) .. Prince 84
82 I BURN FOR YOU (Crush/K-Tel 706-6) .. 10DB 82
83 STOMP (Cruel/K-Tel 669-6) .. Master Plan 55
84 RESCUE ME (Warner Bros. 0-21088) .. Al B. Sure! 85
85 SLAM (Reprise/Warner Bros 7-27857) .. Bad and Sanborn 56
86 FOREVER YOURS (Epic 34-07900) .. Tony Terry 60
87 ROLL WITH IT (Virgin 9-9326) .. Steven Winwood 58
88 SYMPTOMS OF TRUE LOVE (Capitol 8-41140) .. T Spencer 64
89 EVERY SHADE OF LOVE (A&M 1214) .. Jessie Johnson 67
90 THE RIGHT STUFF (Polygram 887 366-7) .. Vanessa Williams 72
91 AIN'T MY LOVE ENOUGH (EM-Manhattan 50080) .. Pieces Of A Dream 75
92 CINDERELLA (Atlantic 7-89020) .. Geoffrey Williams 77
93 I'LL ALWAYS LOVE YOU (Arista-9700) .. Taylor Dayne 82
94 KNOCKED OUT (Virgin 99329) .. Paula Abdul 83
95 FALLING ALL OVER AGAIN (Polydor/Polygram 870 486-7) .. Carl Anderson 84
96 ROSES ARE RED (MCA MCA-53177) .. The Mac Band Featuring The McCampbell Brothers 85
97 THE TWIST (Tin Pan Apple/Polydor 887 571-7) .. Fat Boys 86
98 1-2-3 (Epic 34-07921) .. Gloria Estefan and the Miami Sound Machine 87
99 PERSONALITY (EM-Manhattan 50136) .. Najee 88
100 YOUR LOVE IS SO DEF (Columbia 36-07920) .. Full Force 89
Marva King

LOS ANGELES - Marva King was six years old when she began touring with her mother's gospel group, Winds Of Faith. By the time she reached ten, she had made her debut on radio station WAMM in Flint, Michigan, where she was born and raised. There she joined the Michigan State Choir and participated in the Gospel Workshop of America, founded and directed by the Rev. James Cleveland, before singing professionally with Andrae Crouch in the gospel singing group, The Ascensions. From that point on, Marva was determined that the music business would be her profession.

Marva eventually began paying her dues by performing at various clubs. It was during this time that she was approached by a member of Stevie Wonder's group, Wonderlove, and given an introduction to Stevie who immediately snapped her up for his backing group. Marva toured with Stevie, sang on his Secret Life Of Plants and Hotter Than July albums, and did vocals on the Wonder-produced Jermaine Jackson LP, Let's Get Serious.

Though her work with Wonder proved an invaluable and rewarding experience, Marva's goal was a solo career, so she decided to move on. Her venture down this new road led her to Rick Perry of Planet Records and her first LP Feels Right was released.

Following the album, Marva took time off to return to her studies, taking private acting lessons and studying dance at the Dupree Academy. She also continued her writing and performed a duet with Lionel Richie, "Love Will Conquer All," that appeared on his Dancing On The Ceiling album. Shortly after working with Richie, Marva was contracted to participate as a vocalist on "We're Here To Change The World" for Michael Jackson's 1986 video, Captain EO.

Today Marva has a new single, on a new label, Tri World Records, distributed by Slam Records, "Back Up," produced and arranged by Marva and John Barnes, displays once again her incredible vocals and arrangements, which are stronger than ever and promise to stir up a lot of noise in the industry.

WJLB's Family Fun Day

DETROIT - Nearly 10,000 people recently turned out for WJLB-FM's first annual WJLB Family Fun Day at Eliza Howell Park in Detroit.

The afternoon kicked off with a barbecue chicken wing cook-off in which 25 contestants competed for 1st, 2nd and 3rd place prizes. Other activities included pony rides, picnic games and live entertainment by Kiara, The Grips Players, and surprise performances by Betty Wright and Bobby Brown.

In an ongoing effort to promote creative leisure activities - and to promote alternative activities for family enjoyment - WJLB worked in conjunction with the City of Detroit Parks and Recreation Department.

More than $4,000 was raised from the sale of souvenirs, concessions and paid participation in some of the individual picnic games.

The money will be used to send 30 inner city youths to summer camp next year.
Midnight Star Is Rising

LOS ANGELES - Their musical odyssey began slightly over a decade ago when nine young college students with a lot of talent came together and formed the hit-making, world renowned Midnight Star.

The group has scaled down from nine to seven and has decided to make sexy and scintillating lead singer, Belinda Lipscomb, the focal point of the group. She is backed by Jeffrey Cooper, Kenneth Gant, Melvin Gentry, Bobby Lovelace, William Simmons and Bo Watson.

With the band's new configuration and its patented fusion of infectious R&B/Funk and lyrical maturation, Midnight Star has established a solid footing and seems ripe for major cross-over acceptance.

From the rap/funk debut single "Don't Rock The Boat," to the Marvin Gaye feel of "I Don't Want To Be Lonely," to the funk infused "90 Days" and "Snake In The Grass," to the sensually vocal caressing of "Heartbeat" and "Love Songs," Midnight Star is destined to reach new heights.

Rest assured that the mega-talented, seven member, self-contained group of singers/songwriters/producers/musicians have come together with their best effort to date. Midnight Star is destined to rock millions of homes, clubs, concert halls, radio stations, record stores and boats!

J.J. Johnson Enters Third Year With 'Highlights'

LOS ANGELES - J.J. Johnson, the man with one of the most widely recognized voices among Black Americans, has begun his third year as the host of "Highlights." "Highlights," a three hour music countdown, "magazine format radio show, is syndicated in over 40 markets nationally.

Produced by Bullet Productions, "Highlights" combines a music countdown and magazine format, surveying the Top 25 hits as tabulated by the Urban Network, a trade publication, while interposing features on celebrities, music news current events and even fashion. Johnson is one of only four radio personalities in the country with such a show.

A weekly feature, "Highlights" presents a broad spectrum of programming for its audience. In addition to "The Top 25 Countdown," one might hear "Highlights Of T.V.," an interview with a television celebrity, "The Immortals," a look at the life and times of an immortal musician, or "Spirit Of America," a profile of an individual who has performed a community oriented feat. Dr. J., Bobby Brown, Melba Moore, Al B. Sure and Evelyn "Champagne" King are only a few of the artists who have been profiled on the show.

Johnson, a veteran of the entertainment industry, has enjoyed a 20 year career span as an air personality. He's been the voice behind some of radio and television's most popular programming, including radio's "Music Of The City," with co-host Lou Rawls, and NBC-TV's "Motorway 25" and "The Motorway Revue." He is currently the midday host at KDAY-AM in Los Angeles, the number one rap music station in the country.

Uncle Les, The Singing Lawyer

LOS ANGELES - Leslie Isaiah Gaines, a prominent Cincinnati criminal lawyer who recently discussed the state of justice in America on CBS's "Nightwatch" has penned a timely blues song, "Jesse Didn't Get No Justice (The Jesse Jackson Blues)."

Gaines received national acclaim when his first release, "The Reagonomic Blues," was recognized by the W.C. Handy National Blues Awards, as one of the top ten blues records of 1982.

Gaines records on his own label Justice Unlimited Records, using the moniker Uncle Les. He said that the ideas and lyrics for his songs come from keeping his ear close to the ground. "I spend a lot of time with grassroots people. I pick up the vibes and feelings of the masses and put those feelings into songs that express their moods. The lyrics for 'Jesse Didn't Get No Justice' came right from the street corners, bars, beauty shops, grocery stores, car washes and churches."

Rising Teen Star

LOUISVILLE, KY - At the tender age of seventeen Tabitha Brown seems earmarked for many future successes in the music business.

She has just released her debut single, "Are You Serious," on Bill Campbell's independently owned and operated, L.A. based, Ham-Sem Records. The single is taken from a compilation album entitled Rising Star, which features tracks by new artists.

"Are You Serious" was co-written by Tabbi, along with Leslie Graham and Kevin Jones. The single has been the number one most requested song on WLOU in Louisville, Kentucky. West Coast record pools are reporting strong responses from club disc jockeys.

Tabbi, a senior at Waggener High School, studies voice at the Bourgade College of Music and Art. Inc. She was recently named best new performer in Louisville's Second Annual Music Awards, sponsored by The Louisville Association of Music Performers, Inc. During her spare time she is writing material for her debut album. Be sure to watch for this rising teen star on the musical horizon.

Katrina White Debuts On Doubloon!

LOS ANGELES - Katrina White, a vibrant young singer with a rich musical heritage, makes her debut on Los Angeles based Doubloon Records.

Katrina grew up in Chicago and started singing at an early age. She cites some of the industry heavyweights as having a major influence on her vocal styling, i.e. Aretha Franklin, Mavis Staples and certainly her father, the legendary bluesman Junior Wells.

Doubloon Records is headed by L.A. businessman Ernie King, who is determined to create music so good, it can't be ignored. With the release of Katrina's 12 inch single "Heartstrings," one would have to say that Ernie King, Katrina White and Doubloon Records are heading in the right direction.
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated

(RCD) - Gold (RIAA Certified)  
(L) - Platinum (RIAA Certified)

1. **STRICTLY BUSINESS** (f/Franklin) (Leo/RCA)
2. **DON'T BE CRUEL** (Bobbi Brown) (MCA-4286)
3. **IT TAKES A NATION** (Public Enemy) (Def Jam)
4. **IN EFFECT MODE** (B.B. King) (Warner Bros 25651-1)
5. **DON'T LET ME SLIP AWAY** (The Isley Brothers) (Epic/46975)
6. **MAKE IT LAST** (Kathy S millones) (Virgin/48756)
7. **HEART BREAK** (New Edition) (MCA 42707)
8. **JOY** (Isaacs/Johnnie) (Elektra 60773)
9. **LONG LIVE THE KANE** (Big Daddy Kane) (Chill/Chill/Warner Bros 25731)
10. **INTRODUCING THE LONG CONCUBINE** (Turtle/Dolby 1952)
11. **THE LEADER** (Eric B & Rakim) (IN U.N.I 3)
12. **SECRETS OF FLYING** (Byron kappa) (Columbia 4207)
13. **WONDERFUL** (Isaacs/Warner Bros 25659-1)
14. **A SALT WITH A STRAW** (Deady Peps) (Nett/Pirate Pl 1011)
15. **HE'S THE DJ, I'M THE M.C.** (DJ Jazzy Jeff & The Fresh Prince) (Def Jam 1991-1)
16. **STRONGER THAN PRIDE** (Street Epee 44057)
17. **TUGH MAH THAN LEATHER** (Run-D.M.C.) (Profile/11565)
18. **GUY** (MCA 4174)
19. **THE REAL CHUCKEEBOO** (J.J. FADD 19549)
20. **SUPERARIOUS THE ALBUM** (George Michael) (Columbia 42867)
21. **THE MAC BAND** (Featuring the McCombello Brothers) (MCA-PAC 422)
22. **TROOP** (Atlantic 4611)
23. **DAY BY DAY** (Najee) (EMI-Manhattan 90349)
24. **THE WORLD'S GREATEST ENSEMBLE** (Doug. E. Fresh) (Rhythm/Realty Xf 102)
25. **I'M REAL** (James Brown) (MCA-PAC 42301)
26. **A WOMAN'S POINT OF VIEW** (Billy Smith) (Motown 67911)
27. **IN FULL GEAR** (Stetsasonic/Tommy Boy 1017)
28. **WHITE TIPS** (Roots) (Vinyl Graan 835 834-1)
29. **THE RIGHT STUFF** (Vanessa Williams) (Virgin/835 840-1)
30. **MOVE SOMETHING** (Stevie Lee) (Stevie Lee Records 67912)
31. **HOW YA LIKE ME NOW** (Kool Moe Dee) (Love 1077-1/1-C1)
32. **ONE LOVE ONE DREAM** (Jill Scott) (Def Jam 42269)
33. **PEBBLES** (2C) (Isaacs/42204)
34. **BAD** (Erykah Badu) (Def Jam 42660)
35. **TRACY CHAPMAN** (Isaacs 60774)
36. **COMING BACK HARD AGAIN** (Ice T) (Johnny Apple/PA奋进 83 809)
37. **FLASHIN BACK** (Tyrone Davis) (Future Fab 10036)
38. **COMING CORRECT IN 88** (Funk Master Flex) (Epic/46975)
39. **FIND A WAY** (Lil' Kim) (Def Jam 1991-1)
40. **KISS OF LIFE** (Sadaath Corbett/Isaacs/25659)
41. **EVERYTHING** (David Santorni) (Warner Bros 25651-1)
42. **WHITNEY** (Whitney Houston) (Atlantic 42176)
43. **TURTHY** (B.J. Los Angeles) (Epic/48756)
44. **BY ALL MEANS** (N.W.A.) (Atlantic 90389)
45. **THE POSSE** (Chill/Chill/Warner Bros 25730-1)
46. **BULLET FROM A GUN** (Derek B) (Profile/42403)
47. **NAKED TO THE WORLD** (Isaacs/Profile/42403)
48. **OUT OF CONTROL** (Dolby 1952)
49. **LET IT LOOSE** (Blue Note) (Blue Note 48756)
50. **MOTHER WIT** (Betty Wright) (Atlantic 42176)
51. **TELL IT TO MY HEART** (Lena & Teddy) (Warner Bros 42176)
52. **DIANE BEEVES** (Blue Note) (Blue Note 48756)
53. **TRACY SPENCER** (Capitol)
54. **TURN OFF THE LIGHTS** (Isaacs/Warner Bros 25659-1)
55. **LET'S MAKE IT LIVING** (Kool & the Gang) (Mercury 634 785)
56. **I'M BUSTIN' OUT** (Critt/Tark/Atlantic 90460)
57. **SIMPLE PLASURES** (Bobby McFerrin) (Atlantic 42176)
58. **EVENLASTING** (Latenate Carmel) (Atlantic 515209)
59. **MACHINES** (Tina Turner) (Atlantic 42176)
60. **GET HERE** (Stevie Wonder) (Atlantic 42176)
61. **I STILL FEEL GOOD** (malloc 4615)
62. **LEAVE ME ALONE** (Isaacs 60774)
63. **STRAIGHT FROM THE HEART** (Debbie Harry) (Island/Epic 48756)
64. **COLOURS** (Curtis) (Island/Epic 48756)
65. **GOIN' OFF** (Bill Marr) (Isaacs/Warner Bros 25651-1)
66. **EYES OF A STRANGER** (The Isleys) (Columbia 42707)
67. **ON WITH YOU LIKE THAT** (John Con) (Atlantic 42176)
68. **NEVER LET YOU GO** (Sadaath Corbett) (Atlantic 42176)
69. **LET'S GO** (Franco) (Atlantic 42176)
70. **INSIDE OUTSIDE** (Debbie Harry) (Island/Epic 48756)
71. **DON'T MESS WITH ME** (Jill Scott) (Def Jam 1991-1)
72. **LIVE IN THE JAMMER** (CoCo Jo) (Isaacs 60774)

CASH BOX TOP RAP SINGLES

1. **SHAKE YOUR THANG** (Salt N Pepa) (Epic) (Jive/KCA 50003)
2. **FOLLOW THE LEADER** (Run-D.M.C.) (Jive/KCA 1124-7-JAB)
3. **STRICTLY BUSINESS** (fresh/Sleeping Bag) (Epic) (Jive/KCA 42076)
4. **THE I'M THE RAPPER** (D.J. Jazzy Jeff) (Epic) (Jive/KCA 42076)
5. **SALT WA N A DEADLY PEA** (Salt-N-Pepa) (Def Jam 40-0734)
6. **DON'T BELIEVE THE HYPE** (Jive/KCA 42076)
7. **I WANNA DANCE** (Lupe Skywalker) (Capitol)
8. **HERE COMES THE MONEY** (Epic) (Jive/KCA 42076)
9. **STILL WA N A DEADLY PEA** (Salt-N-Pepa) (Def Jam 40-0734)
10. **SHOW ME HOW YOU DO IT** (The Fat Boys) (Epic) (Jive/KCA 42076)

CASH BOX TOP 12" DANCE SINGLES

1. **MONKEY** (George Michael) (Columbia 467-67913)
2. **SHAKE YOUR THANG** (Salt N Pepa) (Epic)
3. **ROLL WITH IT** (Stevie Wonder) (Virgin 464666)
4. **FOLLOW THE LEADER** (Run-D.M.C.) (Jive/KCA 50003)
5. **SPRING LOVE** (Sadaath Corbett) (Atlantic 42176)
6. **DON'T BE CRUEL** (Ricky Brown) (MCA 38467)
7. **LET'S MAKE IT LIVING** (Kool & the Gang) (Mercury 634 785)
8. **MOTHER WIT** (Betty Wright) (Atlantic 42176)
9. **TELL IT TO MY HEART** (Lena & Teddy) (Warner Bros 42176)
10. **DIANE BEEVES** (Blue Note) (Blue Note 48756)
11. **TRACY SPENCER** (Capitol)
12. **TURN OFF THE LIGHTS** (Isaacs/Warner Bros 25659-1)
13. **LET'S MAKE IT LIVING** (Kool & the Gang) (Mercury 634 785)
14. **I STILL FEEL GOOD** (malloc 4615)
15. **LEAVE ME ALONE** (Isaacs 60774)
16. **STRAIGHT FROM THE HEART** (Debbie Harry) (Island/Epic 48756)
17. **COLOURS** (Curtis) (Island/Epic 48756)
18. **GOIN' OFF** (Bill Marr) (Isaacs/Warner Bros 25651-1)
19. **EYES OF A STRANGER** (The Isleys) (Columbia 42707)
20. **ON WITH YOU LIKE THAT** (John Con) (Atlantic 42176)
21. **NEVER LET YOU GO** (Sadaath Corbett) (Atlantic 42176)
22. **LET'S GO** (Franco) (Atlantic 42176)
23. **INSIDE OUTSIDE** (Debbie Harry) (Island/Epic 48756)

CASH BOX SEPTEMBER 3, 1988

18
<table>
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<tr>
<th>September 3, 1988</th>
<th>Last Week</th>
<th>Total Weeks</th>
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<tbody>
<tr>
<td>1. (DO YOU LOVE ME) JUST SAY YES</td>
<td>Highway 101</td>
<td>4 12</td>
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<tr>
<td>2. A LITTLE BIT IN LOVE</td>
<td>Wanda 3333</td>
<td>2 14</td>
</tr>
<tr>
<td>3. JOE KNOWS HOW TO LIVE</td>
<td>RCA 83037</td>
<td>Eddy Raven 5 11</td>
</tr>
<tr>
<td>4. I COULDN'T LEAVE YOU IF I TRIED</td>
<td>Rodney Crowell 3 13</td>
<td></td>
</tr>
<tr>
<td>5. IF THE SOUTH WOULD A WIN</td>
<td>Hank Williams, Jr.</td>
<td>6 10</td>
</tr>
<tr>
<td>6. THAT'S WHAT YOUR LOVE DOES TO ME</td>
<td>Hart T. Williams 8 11</td>
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<tr>
<td>7. I SHOULD BE WITH YOU</td>
<td>Wanda 3347</td>
<td>Steve Wariner 9 11</td>
</tr>
<tr>
<td>8. DON'T GIVE CANDY TO A STRANGER</td>
<td>Larry Boone</td>
<td>10 11</td>
</tr>
<tr>
<td>9. ADDICTED</td>
<td>Capitol B-44130</td>
<td>Dan Seals 11 11</td>
</tr>
<tr>
<td>10. GIVE ME A LITTLE LOVE</td>
<td>RCA 8307</td>
<td>The Judges 1 13</td>
</tr>
<tr>
<td>11. WE BELIEVE IN HAPPY ENDINGS</td>
<td>RCA 83027</td>
<td>14 10</td>
</tr>
<tr>
<td>12. STREETS OF BAKERSFIELD</td>
<td>Dwight Yoakam &amp; Buck Owens</td>
<td>15 8</td>
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<tr>
<td>13. LETTER HOME</td>
<td>The Forester Sisters</td>
<td>16 10</td>
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<tr>
<td>14. UNTOLD STORIES</td>
<td>Mercury 78076</td>
<td>Kathy Mattea 17 9</td>
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<tr>
<td>15. THE WANDERER</td>
<td>RCA 83067</td>
<td>Eddie Rabbitt 7 14</td>
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<tr>
<td>16. HONKY TONK MOON</td>
<td>Randy Travis 20 5</td>
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<tr>
<td>17. MONEY</td>
<td>RCA 8307</td>
<td>K.T. Oslin 18 9</td>
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<td>18. STRONG ENOUGH TO BEND</td>
<td>Capitol B-44188</td>
<td>Tanya Tucker 21 7</td>
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<td>19. THE GIFT</td>
<td>Warner Bros. B-73848</td>
<td>The McCarters 12 12</td>
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<tr>
<td>20. BLUE LOVE</td>
<td>EMI-70</td>
<td>The Oak Ridge Boys 23 9</td>
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<tr>
<td>21. I DON'T HAVE TO FALL</td>
<td>MCA 3353</td>
<td>Skip Ewing 22 10</td>
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<td>22. TEAR STAINED LETTER</td>
<td>RCA 83047</td>
<td>Jo-Ei Sonnier 27 7</td>
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<td>23. BUTTON OFF YOUR SHIRT</td>
<td>RCA 8358</td>
<td>Ronnie Milsap 28 6</td>
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<td>24. I'M YOUR PUPPET</td>
<td>ABC 10002</td>
<td>Mickey Gilley 25 8</td>
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<td>25. DON'T THE MORNING ALWAYS COME TOO SOON</td>
<td>Ray Price</td>
<td>26 10</td>
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<td>26. WE NEVER TOUCH AT ALL</td>
<td>Mel Kaggard</td>
<td>29 6</td>
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<td>27. SUMMER WIND</td>
<td>Mercury 78077</td>
<td>The Desert Rose Band 32 6</td>
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<td>28. DARLENE</td>
<td>Capitol B-44205</td>
<td>T. Graham Brown 33 6</td>
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<td>29. GONNA TAKE A LOT OF RIVER</td>
<td>MCA 3339</td>
<td>The Oak Ridge Boys 35 5</td>
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<td>30. THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVING</td>
<td>BM-72 09</td>
<td>Becky Hobbs 30 9</td>
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<td>31. SUSPICION</td>
<td>Curb CR 10508</td>
<td>Ronnie McDowell 37 5</td>
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<td>32. SATURDAY NIGHT SPECIAL</td>
<td>MCA 3377</td>
<td>Conway Twitty 38 5</td>
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<td>33. NEW SHADE OF BLUE</td>
<td>Warner Bros. 7-72990</td>
<td>Southern Pacific 39 4</td>
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<td>34. IF IT AIN'T BROKEN DON'T FIX IT</td>
<td>MCA 3356</td>
<td>John Anderson 40 0</td>
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<td>35. BLUE TO THE BONE</td>
<td>Columbia 36-70985</td>
<td>Sweethearts Of The Rodeo 40 0</td>
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<td>36. BLUEST EYES IN TEXAS</td>
<td>RCA 8388</td>
<td>Restless Heart 13 15</td>
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<td>37. DON'T CLOSE YOUR EYES</td>
<td>RCA 6001</td>
<td>Keith Whitley 19 19</td>
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<tr>
<td>38. WHAT DO YOU WANT FROM ME THIS TIME</td>
<td>RCA 83037</td>
<td>Foster &amp; Lloyd 43 4</td>
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<tr>
<td>39. WHERE THE ROCKY MOUNTAINS TOUCH THE MORNINGS SUN</td>
<td>B-72048</td>
<td>Randy VanWarmer 41 7</td>
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<tr>
<td>40. CRY BABY</td>
<td>Evergreen 4-0705</td>
<td>Joe Stampley 42 7</td>
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<tr>
<td>41. I CAN LOVE YOU</td>
<td>BM-72112</td>
<td>Judy Rodman 49 4</td>
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<tr>
<td>42. RUNAWAY TRAIN</td>
<td>Columbia 36-70986</td>
<td>Rosanne Cash 50 3</td>
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<td>43. WHEN YOU PUT YOUR HEART IN IT</td>
<td>Warner Bros. 7-72712</td>
<td>Kenny Rogers 48 3</td>
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<td>44. I HAVE YOU</td>
<td>MCA 5216</td>
<td>Glen Campbell 24 14</td>
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<td>45. THE ROGUE</td>
<td>Mercury 78052</td>
<td>David Lynn Jones 52 4</td>
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<td>46. SUNDAY KIND OF LOVE</td>
<td>MCA 3315</td>
<td>Reba McEntire 31 16</td>
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<td>47. UNDER THE BOARDWALK</td>
<td>Mercury 78058</td>
<td>Lynn Anderson 54 5</td>
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<td>48. DESPERATELY</td>
<td>Capitol B-44216</td>
<td>Don Williams 61 3</td>
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<tr>
<td>49. SHE LOOKS LIKE A HEARTACHE</td>
<td>Maxima MRC 1322</td>
<td>Don Malen 51 7</td>
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<tr>
<td>50. SHINE A LIGHT ON A LIE</td>
<td>Atlantic 78077</td>
<td>Robin Lee 55 4</td>
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<tr>
<td>51. ALOE AND WELL</td>
<td>Larry, Steve and Rudy</td>
<td>The Gatlin Brothers 56 3</td>
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<tr>
<td>52. IF HEARTS COULD TALK</td>
<td>Columbia 36-70986</td>
<td>Bobbi Lacey 53 6</td>
</tr>
</tbody>
</table>
Nashville News

Pictured between shows are (left to right): Jack Lameier, Director of Promotion, CBS Records/Nashville; Roy Wunsch, Senior Vice President of Nashville Operations, CBS Records; Ray Benson, Asleep At The Wheel; Roger Sovine, BMI/Nashville; and Joe Casey, Vice President of Promotion, CBS Records/Nashville. Photo by Alan Mayor

Airborne Records Inc. (OTC) Board Chairman Frank Jones recently announced a distribution agreement for the label with CBS Records Canada Ltd. The label, funded by a successful public stock offering last November, has eight acts under contract: Mickey Gilley, Bob Bailey, Stella Parton, Mickey Newberry, The Sanders, Rosey Carter, The Wright Brothers and The Headlights. The artists signed are active in black, country, rock and pop music.

“We are delighted to be associated with CBS Records for the distribution of Airborne Records throughout Canada and we look forward to a most successful and pleasurable alliance,” Jones noted. Album projects with Gilley, Bailey and Newberry are scheduled for Canadian release in September.

CBS/Epic Records recording artists Asleep At The Wheel recently performed two shows at The Cuckoo's Nest, showcasing songs from the band's new album, Western Standard Time. The album was released nationwide recently.

Lyricist George Green recently signed an exclusive songwriting agreement with Warner/Chappell Music, Nashville. An Indiana native, Green has collaborated musically with his friend John “Cougar” Mellencamp since high school. The team has written numerous hits, including "Hurt So Good", "Crumblin’ Down" and "Rain On The Scarecrow".

Green’s lyrical talents have also been recognized and used by the Oak Ridge Boys, Gary Morris and Lacy J. Dalton. Among his co-writers he boasts such names as Rick Giles, Bernie Leeton, and Johnny Van Zant.

Pictured, left to right, are: Don Biederman, vice president and director of business affairs for Warner/Chappell Music; Tim Wipperman, vice president and general manager of Warner/Chappell; George Green; Johnny Wright, professional manager for Warner/Chappell. Photo by Alan Mayor

The Girls Next Door got a big surprise recently when a bluegrass festival they were playing turned out to be a mammoth reunion for hundreds of motorcycle clubs from around the country. The thousands of bikers didn’t quite know what to think of these four Southern gals at first (and they chanted for the Girls to reveal a portion of their anatomy), but after a couple of songs, the talents soon turned to applause and by the end of the show, the audience was on their feet yelling for more. The Girls ended up selling so many t-shirts afterwards that the festival soon started looking more like a meeting of the San Quentin chapter of the Girls Next Door fan club!

Cousin Minnie Signs Again...Countr y's favorite funny female, Minnie Pearl, recently signed a writers agreement with BMI, underscoring a longstanding relationship as part of the BMI family. Pictured here (l. to r.): Roger Sovine, BMI Vice President, Nashville Operations; Pearl, and BMI's Patsy Bradley, Director of Publisher Administration. Photo by Alan Mayor

CASH BOX COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>W</th>
<th>L</th>
<th>O</th>
<th>C</th>
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<td>OLD 8 x 10 (Warner Bros. 25/78/1)</td>
<td>10</td>
<td>5</td>
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<tr>
<td>WILD STREAK (Atlantic 9575/1)</td>
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FREDDY FENDER... The "Moses" Of Hispanic Music People!

Freddy Fender has found a lot of Spanish and Hispanic/American actors and actresses out of their way to find him. They simply want to tell Freddy that he has been an inspiration to them in their search for careers in show business.

Freddy Fender smiled, from the Cash Box office couch, and commented, "some of them called me the 'Moses' of our music movement. I'm not quite that old, but the compliment is very satisfying!"

Freddy is now in the midst of two very satisfying careers. He is still deeply involved in the music business and, too, he is in demand as an actor in the movies. Musically speaking, Freddy has just finished an album project.

"It's my first serious project in eight years," Freddy said. "We will be pitching it to a major label, or a super-strong indie label, very soon. Steve Ripley produced the album. He was great to work with in the studio. He is extremely talented in the 'renegade' style of music which is my first love."

"The album is a rich combination of R&B, Cajun Country and ballads. The simplicity of Steve's production and the musical participation of Ron Getman make this album much different. It was recorded at Church Studios in Tulsa, and we are very happy with the result.""}

Cinematographically speaking, Freddy is co-starring in "Milagro Beanfield War," a Robert Redford-directed film released last April. In reply to a question concerning how the role was secured, Freddy elaborated..."I portrayed Poncho Villa in a movie called "She Came To The Valley" back in 1980. It was a B-movie, but a clip from that film was sent to Redford by Tracy Johnson, who is the motion picture agent with the Jim Halsey Company.

"Robert Redford gave me a screen-test/interview-type thing. They were filming me as

Redford and I spoke. I was under the impression that I was being considered for a small storekeeper's role, but I was pleased to secure a more prominent role as Sammy Cantu, the mayor of the city in the movie script.

"I was performing in Branson, Missouri when I got the good news that I had been chosen for the part. We filmed from August until December 10, in '86. I met a lot of good people during the filming, and John Nichols (the author of the book) became a very good friend of mine. He is a very talented man."

As often happens, this movie performance has promoted Freddy Fender into an even bigger role for another movie in the near future. Freddy's manager, Stuart Dill, emphasized the fact that they aren't at liberty to release the title of the picture or any of the "prominent" actors names, who will also star in the movie.

Freddy Fender often speaks of how talented other people are. It takes a confident man to give deserved praise to others. Now, I would like to get in on that act...Freddy Fender is, and has always been, a favorable performer of mine. This is the first opportunity I have had to meet him, and I'm even more impressed than before. Freddy Fender is a star in every sense of the word!

THANKS TO EVERYONE who made my second chart record possible!

"A WOMAN'S GOT THE RIGHT" on D & T Records

TERESA KENNEDY

DICK McVEY

Management and Production by: Phone: (615) 822-3703
549 E. Main St., Suite 100
Hendersonville, TN 37075

NOTE-ABLES

ASCAP's #1...ASCAP member Vern Gosdin accepts a number 1 award for his song "Set 'em Up Joe" with singer Buddy Cannon at a recent reception at the ASCAP offices. Pictured (l. to r.) are: ASCAP's Judy Gregory; Cannon; Gosdin; and ASCAP's Connie Bradley. Photo by Alan Mayer.

Governor Gets New Record...Three of the four Steffin Sisters present Governor Clinton (Ark) with a copy of their latest release, "Ozark Mountain Dream." The Kansas Records recording sisters had to give Jenny (a fourth sister) some time off to have her baby. Shown here (l. to r.): Marianne Steffin; Gov. Clinton; Beth (Steffin) Van Zandt and Kathy (Steffin) Davenport.

Back and the boys...MCA/Curb recording artists, The Desert Rose Band, dropped by a recent "Nashville Now" taping in to chat with fellow Californian Buck Owens. Running, the second album from The Desert Rose Band, will be available in late August. The LP's first single "Summer Wind" is currently climbing the charts. Shown here (l. to r.): Buck Owens; Herb Pederson, The Desert Rose Band; and Chris Hillman, The Desert Rose Band.
RISING STARS

Renee Parks

Renee Parks was born in Shreveport, Louisiana and grew up singing gospel music with her family. Renee proves the old theory that true talent is easily recognizable at an early age...she won her first singing competition at the age of six!

Currently, Renee records on the Soundwaves Records label in Nashville. Her very first single was a highly successful debut. "Footsteps" made the national charts and proved her talent to the country music world. Renee gives a lot of the credit to her producers, Joe Gibson and Harvey Cooper, and the credit is well deserved. However, this humble lady must realize that she has an outstanding talent as a performer.

Renee's talent doesn't stop at singing, however. She also wrote "Footsteps". But, the amazing fact is that she began writing only last October! Again, the talent theory is reinforced. Renee is the first to tell anyone that she is truly grateful for being "blessed" with her talents. Perhaps, the only thing more prevalent in her life is her strong faith.

"I've written another song, which we're considering for our next single," Renee related. "We want to have a new single out by the first of October. Like "Footsteps", the song was written to state who and what I am, and how I feel. We are trying to build on a foundation which we have already constructed. And, we can only progress as the funds become available."

Her career has had a miraculous beginning, which she attributes to the Lord and many fine friends and associates. Her first release was chosen as an Indie Feature Pick by Cash Box, and we are pleased that country radio proved our accuracy on that choice. Renee Parks will have many more 'picks' and chart songs. Seldom does an entertainer come along who portrays the ability to write, perform and communicate with such feeling in so many forms of music...country, gospel and pop!

Joe Henderson

THANKS TO COUNTRY RADIO
for the airplay on
"THE BEDTIME STORY"
by ROSS LEWIS
on WOLF DOG RECORDS
National Promotion by ANNIE MORTON
(615) 297-8076

RAPPIN' WITH THE WRITERS:

MAGGIE WARWICK:
Maggie was born and raised in Levelland, Texas. She got into songwriting through singing and performing, like so many do. Maggie had a band in high school, and they entered a talent show, sponsored by Johnny Horton and Tillman Franks, in Lubbock, Texas.

"My band won," Maggie smiled, "Our prize was an appearance on the Louisiana Hayride. That got me to Shreveport, (her hometown now), where I worked road dates with the Hayride artists. When the Hayride closed down, I moved to Nashville and went to work for Shelby Singleton as a writer, and I worked in production and promotion, too. It gave me a good education in the music business."

Maggie was also an artist on Capitol Records, and she recorded one of her own compositions..."I Almost Called Your Name". Margaret Whiting 'covered' the song, and Maggie Warwick had her first cut by another artist. Don Gari and Roy Acuff, Jr. published many of Maggie's songs through Acuff-Rose. But, it was while she was with Shelby Singleton that most of her songs were recorded by such stars as Jeanie C. Riley, Dolly Parton and Porter Wagoner. Johnny Adams, Narvel Felts, Freddy Fender, John Wesley Ryles, Narvion, Conway Smith, Lynn Anderson, and Conway Twitty and Loreta Lynn. Maggie is presently living in Shreveport, where she is a producer, publisher and owner of Gumbo Records. She works closely with Ron Capone, at Night Wing Recording Studios in Shreveport, producing and promoting the three acts currently signed to Gumbo. Maggie is an energetic lady who is dedicated to lead Shreveport back into national musical prominence. Judging by her past and present accomplishments, she'll do it!

Joe Henderson
ALBUM RELEASES

T. GRAHAM BROWN – Come As You Were – Capitol (CT-48621) – Producers: R. Chancey

With an eclectic mixture of blue-eyed soul and solid country roots, T. Graham Brown lets loose with a collection of good-time, sing-along tunes and heartwrenching ballads. Having had great success with his first LP, Brown stretches out comfortably here, with material as varied as Harlan Howard’s “She’s Okay And I’m Okay” to the “Time Machine” one that juxtaposes listeners will take to right away. “Darlene,” the first single released, is moving upward at #28 (bullet) on the singles chart. Other standout cuts include the title cut “Come As You Were” and “Never Say Never.”

SINGLE RELEASES

OUT OF THE BOX

LYLE LOVETT – If I Had A Boat – MCA/Curb (53401) – Producers: T. Brown-L. Lovett

The quirky, neo-Texan singer/songwriter releases one of the most odd, yet quite inviting, singles from his LP Pontiac. With quietly galloping guitar work backing the wishful tune about riding a pony on a boat, Lovett croons for the more contemporary listeners. He takes stabs at Dale Rogers and the Lone Ranger because of their derailing ways towards Roy and Tonto respectively. All in all, Lovett’s humor serves to bring a smile on your face every time you listen.

PAUL PROCTOR – Tied To The Wheel Of A Runaway Heart – 19th Avenue (NA-1012) – Bibo-Partnership/ASCAP/Vogue-Partner/BMI – Producers: L. Rogers

With a clever song and adequate production, Proctor releases a country/rock tune headed for contemporary country airwaves. Singing of a love that’s gotten out of hand, his vocals are well-controlled and backed by some heavy duty synthesizer action. This is the first of two releases by the Nashville-based 19th Avenue Records that made our ‘pick’ list this week.

FEATURE PICKS


Reba communicates to male and female fans alike here, as she sings of seeing an old lover with somebody new. Backed by crystalline production, Reba laments her loss, remembering the emotional and physical feelings that this man provided at one time.

BILLY JOE ROYAL – It Keeps Right On Hurtin’ – Atlantic America (7-92995) – Producers: N. Larkin

Royal’s distinctive voice flavors this remake in true country style. About to embark on a Canadian tour, it seems as though Royal’s popularity is beginning to expand internationally. And while he “keeps on hurting” fans always delight in his boy-so-realistic vocal performances.

DAVID HORSE CONSENSUS

MIRINDA – Girls Don’t Wait-Hear MS-112

The Dark Horse Consensus among our radio reporters this week is Mirinda. Just about to turn Sweet 16 this fall, she’s already got a hot new single to celebrate as well. Some of the stations voting for Mirinda are as follows: WNOE, WIXX, KZZY, KBOE, WOFF, WHPI and WADV.

INDIE SPOTLIGHT

PAUL PROCTOR – Tied To The Wheel Of A Runaway Heart (2:34) – 19th Avenue (NA-1012) – Bibo-Partnership/ASCAP/Vogue-Partner/BMI – Producers: L. Rogers

With a clever song and adequate production, Proctor releases a country/rock tune headed for contemporary country airwaves. Singing of a love that’s gotten out of hand, his vocals are well-controlled and backed by some heavy duty synthesizer action. This is the first of two releases by the Nashville-based 19th Avenue Records that made our ‘pick’ list this week.
ON JAZZ

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

CASH BOX JAZZ FEATURES PICKS


The brilliant drummer achieves a balance between the gritty two-horn (Greg Osby, Gary Thomas) Special Edition of ore and a hazelt, guitar-washed (Mick Goodrick) fusion sound. Solid stuff most of the way (on two 'Ts' or one). A TRIBUTE TO JOHN COLTRANE, BLUES FOR COLTRANE — Impulse 42122 — Producers: Bob Thiele, Ken Glase

A stick-to-the-ribs modal blowing date by the Coltrane associates — McCoy Tyner, Pharoah Sanders, Cecil McBee and Elvin Jones, with Art Davis tossed in for good measure on the tracks (two on the LP). The spirit honors the master. Indeed. THE HOOPS M.C.A.N. BAND PLAYS THE MUSIC OF STEELY DAN — MCA 42202 — Producers: Joe Rocissano

It's a natural — many of the session guys who infused Steely Dan with jazz steel are together and blowing on this well-arranged (by Joe Rocissano mainly) date. Solid fans and West Coast big band fans’ll eat this up.

JAZZ

BIG BOSS MAN — Faster than you can say Bird, George Benson has been signed to play Wes Montgomery in an upcoming film called The Boss Guitar. Right guy, seems to us.

LYE FOR SAIL — You say you've had enough of jazz festivals? That if you hear about one more jazz festival you'll jump into the river and drown? Well, here's a festival where that can be made easy for you, although it's the Caribbean Floating Jazz Festival. It's in October (or if it's going to be October real soon) it's time for NCL’s sixth annual Floating Jazz Festivals. That's right, a jazz festival at sea — in fact two jazz festivals at sea, the noray, the world's largest cruise ship, from October 22-28 and the new M.S. Seaward the following week. As the ships cruise the Caribbean, you can cruise the on-board jazz clubs — listening to the likes of Dizzy Gillespie, Illinois Jacquet, Marion Williams, Benny Carter, Red Rodney and Clark Terry (on the noray), Joe Williams, Lionel Hampton, Scott Hamilton, Al Grey and Dave McKenna (on the Seaward), and Milt Hinton, Flip Phillips, Buddy Tate, Mel Powell, and Gus Johnson (on both). It's a little bit of paradise right here on earth, as musicians think up every seafaring tune they know (plenty of "My Ship" and "How Deep is the Ocean" on these things), the sun shines bright on ship and ports (including Ocho Rios, St. Thomas, St. John, and Grand Cayman), and everybody hangs out with a nice healthy glow and a wide smile. If you've got the time, the money, and the inclination, it's a pretty good way to hear some mainstream jazz. Call your travel agent, as they say, or (800) 327-7030.

IN THE SAME GENERAL AREA — Miami, that is. Where the Floating Jazz Festivals depart from and where, from December 2-11, New Music America will settle in for a hell of a festival. To go into the details here would take up more space than the participants in this new music blowout will include Ornette Coleman & Prime Time, Ornette Coleman/Pat Metheny, James Blood Ulmer, Jamaaladeen Tacuma, Terence Simien, the Mallet Playboys, George Adams/Don Pullen, Bill Frisell, Steve Lacy/Irene Aebi/Frederic Rzewski, Anthony Davis, Michele

CASH BOX JAZZ ALBUMS

21 MICKLEY PLAYS PETRUCIANI
THE REAL ME (Blue Note 40270)
22 THE REAL ME
PETRUCIANI (Blue Note 40276)
23 KLIMANJARO
THE REEDS (Prestige Jazz 18060)
24 FACETS
JOE WEBSTER’s JAZZ REFLECTIONS (Kudu 119)
25 ENDLESSLY
ZISSY GILLESPIE (Atlantic 82125)
26 CROSS POSES
SHERWIN JOHNSON (Blue Note 820)
27 JOHN PATTI
Grazing (GRP GS 1067)
28 STILL LIVE
KJEEF & THE THERMAL WAVE (Westworld 9070)
29 MAKIN’ YOU WANNA
PIECES OF A DREAM (EMI 37-447-60)
30 TEARS OF JOY
TUCK & Patti (Wrighton Hill Whl (011)
31 BLACK PEARL
MARSHALL BLACKWOOD (Blue Note 8230)
32 DESTINY SONG AND THE DREAM OF DANCE
COURTNEY SHAW (Blue Note 8231)
33 THE POWER OF SUGGESTION
MICHEL PETRUCCIANI (ECM 90047)
34 CHARMEN MCRAE — BETTY CARTER DUETS
JEFF DE VITO'S JAZZ AND FUNK (Fantasy 2576)
35 YAURETTI
DEBUT
(Commodore KCA)
36 DEBUT
THE MODERN JAZZ QUARTET
(Commodore KCA 112)
37 STICKS AND STONES
CONRAD DIXON (GRP 1051)
38 COMBO IN THE KICK WHALUM COUNTDOWN
SUNNYSIDE (Beta 105)
39 NATURAL ELEMENTS
ACOUSTICAL ALCHEMY (Cresta 210125)
40 DIAMOND LAND
TOFF/STEVE REEVES (Verve/Forecast 630 183)

MARIANO — Charlie Mariano — Intuition 90787 (dist: Capitol) — Producers: Mike Hering, Paul Shigihara

The expatriate reedman blows in from West Germany on this new-agey (Mariano was an early experimenter with east-west fusions, but quite tame date; a trio with guitarist Paul Shigihara and keyboardist Mike Hering. THE GIANTS OF JAZZ IN BERLIN’71 — Emarcy 834 567 — Producers: George, Weln

The Giants of Jazz are Thelonious Monk, Bobby Timmons, Kai Winding, Sonny Stitt, Art Blakey and Al McKibbon and their two tours (this unsuited date is the third live album from these guys; the others are on Columbia and Concord) loom larger with each passing year. Loose jamming, but oh so beautiful.

IVORY COAST — Bob James — Warner Bros. 25757 — Producer: Bob James

Nothing surprising here: tuneful, light-as-meringue stuff. Featherly, pretty stylings that should appeal to fans.

Rosenwoman, Marilyn Crispell, Roscoe Mitchell, Astor Piazzolla, the Kronos String Quartet, Nana Vasconcelos and many, many others. Interesting? It does sound interesting, doesn't it. (305) 347-3768's their number.

A BIT WESTWARD — Yes, there’s a dry-land jazz festival coming up for you landlocked, northerners. It doesn’t get much drier than Sedona, Arizona, which calls its fee Jazz on the Rocks. On September 24, Obo Addy, James Morrison/Adam Makowicz, Diane Schuur with the Count Basie Orchestra and Richie Cole will be blowing up a storm in that healthy setting (we’re talking about an outdoor amphitheatre with red sandstone spires). Call (262) 282-1965 if you’d like to high- tail it out there.

WHILE WE'RE ON THE SUBJECT OF THE FUTURE — New York's Town Hall, one of the city's very best concert halls, wants to be in your face this season. It's concocted an interesting selection of events to draw attention to themselves and customers to their seats. Included is a series called the Not Just a Festival, and while it’s not a festival (it’s a series, like I said), it’s well-titled. It’s just presenting jazz, nosireebo. The whole megillah goes like this: The Art Ensemble of Chicago (10/29), Allen Toussaint/Moses Rascoe (11/12), Meredith Monk/Nurit Tilles (12/10), John Zorn with Wavy Horvitz, Bobby Previte, Fred Frith and Bill Frisell (2/25/89), Abbey Lincoln/Geri Allen/Cassandra Wilson/Steve Coleman (3/4), The World Saxophone Quartet (3/18), and Oregon (4/15).

BOPPING AROUND — Glen- dale, CA's Advanced Music Company and Night Life have acquired the Sea Breeze Record Company from John Brecher... Verve has just released, as they said would, two of Betty Carter's excellent self-produced Bet-Car albums: The Betty Carter Album and The Audience with Betty Carter, a double album (both available on CD for the first time). Also just reissued from those same folks are a pair of Errol Garner's Emarcy albums: The Original Misty (it used to be called Contrasts but, yes, it does have Garner’s first recording of "Misty" on it) and Mango Moves Garner, each with a pair of extra tracks... The American Federation of Jazz Societies provides an interesting service, a national Block Booking Assistance Program, giving the little guys the opportunity to bring the big bands down for minimal travel expense (if they’re in the area, how much could it be?). If this is relevant to you, call the AFJS at (912) 927-4438.

Lee Jeske
**Indie Groove**

* SAY HALLELUJAH, SOMEBODY — The Christian music industry gets craftier all the time. The best of the new Christian albums rise above the maudlin lyrics and easy-listening arrangements that fill so many gospel recordings and apt instead for rock orchestrations with broad appeal and lyrics that address the Christian experience from a more complex point of view.

In the major label arena, Amy Grant has shown that a gospel record can succeed on secular terms and even express doubt without necessarily sacrificing conviction. Among the independent gospel albums we've heard lately, The Imperials' *Free The Fire*, on the Myrrh label, proves that you don't have to be square to be Christian. These guys have been together for twenty years (with various personnel changes), have four Grammys under their belts and even did a stint as Elvis Presley's back-up band. So they're for real. They're music blends mid-tempo rock and light-jazz textures in a seamless, state-of-the-art offering. Other Christians doing a good job of integrating their message of love with inventive music or a new lyrical slant include guitarist Phil Keaggy (who's from my old neighborhood), the Mercy Seat (Gordon Gano's gospel rave-up band on Slash), T-Bone Burnett, Tonio K and the ubiquitous U2.

**NO REALLY, HE'S FROM MY OLD NEIGHBORHOOD** — Myrh recording artist Phil Keaggy, right, is joined by pals Russ Taft, Lynn Nichols and Randy Boonehill at a recent studio session.

But I think it is possible to go too far in trying to attract a wider audience. This Christian metal thing has been on my hit-list for a long time. The new release from Bloodgood comes with a press release boasting that "a slightly new direction in the band's image will eliminate chains and spandex and go to a more 'mainstream' costume." Any band that has an image consultant is automatically suspect in my book. And there's still no getting around the fact that shrieking, high-energy metal equals sex, no matter how hard these bands might try to turn the audience's physical response into something resembling Christian ecstasy. To me, however sincere the intent is, donning heavy metal clothes to snare the youth market is just another bait-and-switch tactic.

**PRESS RELEASE OF THE WEEK** — Hi Tek Music Ventures Inc. is very excited about a new act called B-Rock, whom they call "a band unparalleled in the music industry." B-Rock, "the first CYBORG MUSICAL PHENOMENA," is led by Brock Seiler, vocalist, drummer and inventor of the patented, black-leather "Brokrkon X drum suit system and velocity-sensitive boots." The press release continues, "B-Rock is the first band to combine their own patented technology and human performance capabilities to create a new hybrid cyborg musician. This cyborg musician has a unique command of musical time and space, coupled with the ability to play real-time virtually any MIDI instrument to create cyborg music." Hmm.

**OFFICER, ELECT THAT MAN** — Harry Chapin, the good-guy folk-singer/storyteller who died in a 1981 car crash, will have a new single released by Dunhill Compact Classics this week. The song is "I Don't Want To Be President," recently discovered among master tapes by the Chapin estate. With all the political nonsense going on, the song couldn't be more timely. In September, Dunhill releases a whole album of previously-unreleased Chapin material, *The Last Protest Singer*. And while we're on the subject, let's not forget that Harry Chapin almost single-handedly made world hunger a "hip" issue, years before "We Are The World." And that "Taxi" thing wasn't bad, either.

Keep the faith ... Joe Williams

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**Jem Announces Major Refinancing Package**

SOUTH PLAINFIELD, N.J. — After filing for Chapter 11 protection last week, Jem Records announced its latest step in the refinancing process, a process that includes an aggressive schedule of new record releases. Chief executive officer John Matarazzo announced the conclusion of a major new refinancing agreement with Security Pacific Commercial Credit, Inc. Security Pacific has agreed to finance Jem during its present period of reorganization.

Despite its recent financial troubles, Jem, under new C.E.O. Matarazzo, has made significant changes in management and staffing. Their Passport Records label is readying a group of new releases; the Passport Jazz, PVC and Audion labels will be issuing new albums in August and are due to have 15 new titles available by the end of 1988.

This new releases include an album by ex-Todd Rundgren/Utopia synthesizer wizard Roger Powell, recently unearthed live recordings from cult legends Big Star (featuring Alex Chilton), the first new studio LP by L.A. punk pioneers the Angry Samoans in nearly six years, and the second release from Depeche Mode remix auteur Garry Hughes.

**‘Dunhill Compact Classics’ Is Now ‘DCC International’**

LOS ANGELES — The corporate name of Dunhill Compact Classics has been changed to DCC International, effective immediately. The announcement was made by the company's president, Marshall Blonstein, who said the name change reflected "growth and expansion of the record company beyond its original concepts."

Blonstein noted that Dunhill was formed two years ago to produce and market compact discs exclusively. But since December the company has issued some of its titles simultaneously in LP and audiostreamer configurations as well.

"The new name, DCC International, more accurately describes our multi-dimensional evolution. DCC International also anticipates plans we have for releases that utilize recent technological developments, including DAT and CD video."

Blonstein said that DCC International will become the label on all future albums not assigned to the company's mid-line label, Garland, or the New Age jazz/fusion label, Sandstone Music.

DCC International headquarters are at 8300 Tampa Ave., Suite G, Northridge, CA 91324. Their phone number is (818) 993-8822.

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**BLASTING TOWARD YOUR TOWN** — Anson Funderburgh & the Rockets, Texas blues guitar rock extraordinaire, return from a tour of Sweden with a new album on Black Top/Rounder, *Sins*, and a handful of upcoming tour dates on the West Coast. Keep your eyes peeled — but don't forget the shades.
TATER TOTZ: Beyond Parody

To hear the Tater Totz tell it (and really, you can only believe about a third of what they say), their all-star combo sprang to life on a flight to Brazil many years ago, when L.A. post-punk luminaries Steve and Jeff McDonald of Redd Kross and Pat Fear of White Flag were flying to Sao Paolo to witness the last-ever full-make-up show by KISS. Sometime during that flight, Steve realized that the entire planeload of people was unconsciously acting out a moment from Yoko Ono’s conceptual tome, Grapefruit. Later, the friends were discussing the impact of women on rock history, and they concluded that two women changed the face of rock ‘n roll more than any others — Yoko, and bratty child-star Hayley Mills. The threesome then vowed that someday, somehow, they would collaborate on an album solely composed of Hayley and Yoko tunes.

It took two years, a handful of friends and a circuitous trail of lost tapes that strains belief, but ultimately the project emerged as Alien Sleestacks From Brazil, the Tater Totz debut album on Gasatanka/Giant Records.

Totz touch, which is somewhere between reverence and total obliteration. The one original on the record is “Bharta’s Boogie,” a psychedelic suite that makes “Revolution Nine” seem as tame as “Yankee Doodle,” but the highlight of the album for trashmongers and children of the ’60s is “I’ve Just Seen a Face,” sung by guest vocalist Danny Bonaduce, a.k.a. Danny Partridge of the Partridge Family tv series.

Bonaduce’s participation in the project is typical of the tongue-in-cheek spirit that keeps the band pasted together. Pat Fear met Bonaduce purely by chance, when their cars collided in the San Fernando Valley. Fear was on his way to record some material for the record, and after the fender-bender, rather than popping Bonaduce in the jaw, he recognized the diminutive redhead as a genuine tv icon and invited him down to the studio. “Can I bring along my guitar player?” Bonaduce asked. No time, Fear replied, suspecting that Bonaduce’s friend would simply get in the way. As it turned out later, Bonaduce’s guitar-playing pal was Partridge Family co-star David Cassidy, and the band’s been kicking themselves ever since.

Tater Totz is nothing if not a collaborative effort. Beside Fear and the McDonald brothers, the “permanent” band includes RuthenSmeard, formerly of the Germs and 45 Grave, and drummer Trace Element of White Flag. Guests on the album include Michael Quercio of the Three O’Clock, and members of the Last, Celebrity Skin and the Adolescents. (There is also a thanks on the album sleeve to Michael Stipe of R.E.M., but RuthenSmeard says that certain people’s contributions can’t be discussed for hazy “legal reasons.”)

The next Totz album, due by Christmas, continues the extended-family theme with guest appearances by Eve Plumb and Robbie Rist of The Brady Bunch and ex-Runaways vocalist Cherie Curie. Also forthcoming from the band is a 12-inch single, set for October release, called “Mono-Stereo (Sgt. Satanic’s Exploding Plastic Eastman Band Reprise),” featur-

(Left to right): HAYLEY MILLS, HAYLEY MILLS, HAYLEY MILLS, HAYLEY MILLS.
**Reviews**

**THE HACKBERRY RAMBLERS - Early Recordings, 1935-1948 - Old Timey**

The Hackberry Ramblers are a nice story, the kind that was probably played out in hundreds of different ways in a hundred different small-town places back when the world was new. They were a group of friends from the small Louisiana oil town of Hackberry who formed a little orchestra to play hillbilly-cajun-cum-Western swing music at local dances and on the radio. They stayed together for thirty years, strictly on a hobby basis, making music as fresh as this morning’s catfish.

The music is simpler and sweeter than what passes for cajun today, with a plaintive fiddle, dobro, guitars, a small drum set and the occasional horn. There’s an easy grace in the music that borrows a little from the Western swing that was popular on the radio at the time and points ahead to the cajun-country-country-blues of Hank Williams. Even in the “stomps” there’s a lilting, almost sad quality, generated by leader Luderin Darbone’s exquisite violin. Or maybe it’s just the idea of all that subsequent innocence lost that makes this small-town music seem so sad. About half the material is instrumental, and half the vocals are in cajun/French patois.

It’s all utterly charming. (This is volume 8 in the Old Timey label’s collection of Louisiana cajun music.)

--Joe Williams

**PEGGY LEE - Peggy Sings The Blues - Musicmasters (CIJD 20155K)**

Listening to Peggy Lee sing is more like eavesdropping on a conversation rather than being the recipient of a performance. And on her latest album, Peggy Sings The Blues, Lee takes the classic American song form, the blues, and instills it with her uniquely understated vocal stylings.

"Fine And Mellow," one of the two songs on the album that are associated with Billie Holliday, is a moving tribute to one of the all-time great blues singers. As well as interpreting the song in her own unique style, Lee sneaks in some vocal inflections similar to those used by "Lady Day" herself. The song is effective because of its subtle charm.

"See See Rider" features Lee's velvety smooth vocals against a backdrop provided by her outstanding backing quintet. Lee wraps her vocals around the jazz/blues arrangement and weaves her way through some fine guitar work by John Chiodini and vibes playing by Mark Sherman, all of which are underscored by Jay Leonhart's walking bass lines.

The hardest hitting blues on the album, "You Don't Know," is a wry reworking of Lee's smash hit, "Fever." The song begins as a duet highlighting Lee's vocals and some tasty bass runs from Chiodini's guitar. The rest of the band, which also includes Mike Renzi on piano and Grady Tate on drums, glides in and adds their touch while Chiodini lets loose on a smoldering solo.

The blues is a classic American art form, and Peggy Lee proves to be a classic interpreter of the blues.

--Brad Buchabaum

**VERLAINES - Bird-Dog - Homestead**

One of the two best bands in New Zealand (which doesn't sound like much, but New Zealand is the best kept secret in the music world, and the other band, the Chills, are one of the best bands anywhere), the Verlaines burst onto the alternative scene last year with juvenilia, a moody, literate masterpiece that owed equal debts to the Velvet Underground and R.E.M.-style pop. Taking their name from the French surrealist poet Paul Verlaine (who also lent his name, posthumously, to guitarist Tom Verlaine), the band sprinkled it’s dense, edgy, guitar-driven tunes with cello, elements of drone, and surprising lyrical twists. A song called "Baud to Tears" (a reference to Paul Verlaine’s lover, the poet Arthur Rimbaud) contained my favorite line of the year: "You'll never spend a season in hell if you don't get out of bed." (A reference to Rimbaud's masterpiece, A Season in Hell). Another tune was titled, wryly, "Joed Out."

But Juvenilia was just that, a collection of old songs from a band whose personnel changes would make the New York Yankees seem stable. Bird-Dog, their recent studio album for Homestead, is presumably a more mature work, more reflective of the direction the band has settled on. It finds them in a somewhat somber mood, with more subtle thrusts and a melodic foundation in the blues (though still shot through with a dose of Velvets). They even go so far as to call one of the tunes "Slow Sad Love Song." There's still an element of surprise in their attack, in the minor chordings, the abundant use of horns and strings, the trademark lyric precision, the occasional lounge-jazz flourishes that owe a small debt to bands like Prefab Sprout and Everything But The Girl. And some of this material still has the same insistent beat as their previous work, although the effect is even more haunting and haunted. There's an emotional stridency here, even in the moments of calm, moments that threaten to burst open at the drop of a guitar pick. The Verlaines combine the best trends in pop today -- jangle, drone, tasteful jazz inflections, lyric surprise, intellectual depth, emotional nakedness -- in a package that is wholly unique and strangely inviting.

--Joe Williams

**MY DAD IS DEAD - Let's Skip The Details - Homestead**

My Dad Is Dead is yet another of those bands with a name that forms a complete sentence (They Might Be Giants, Frankie Goes To Hollywood, Let's Talk About Girls), and one of the few whose name has any kind of emotional resonance. My Dad Is Dead is really one person, Mark Edwards, and his dad really is dead.

With that as a starting point, one might expect an album of unmitigated dread, but such is not the case. Within the general framework of punk or post-punk, the record has a certain amount of grace, probably because with one guy playing all the instruments, it's harder for the project to veer out of control. But there's no mistaking the raw anger that underlies this project, and almost all of the songs address some aspect of suffering or anxiety. And even though the closest thing to a hopeful sentiment is buried in a song called "Put It Away" -- "You got an attitude and it's got to stop before it kills you" -- there's still a transcendent quality to these pained outbursts, a sense of diligent working through that's carried along by the repetitive riffing and rhythmic pound. There's also just enough melody, just enough jarring percussive invention in the manner of, say Gang of Four, to give it depth and resonance and, yes, a muscular pop appeal. Few records approach this kind of honesty and gut-level appeal. Bravo.

--Joe Williams
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ROUND THE ROUTE

MOA's Jukebox Promotion Committee convened in Chicago (8/8-9) to map out further plans for the 100th anniversary of the jukebox and to finalize the various projects that will be in force by the time AMOA Expo opens this coming November. Jim Hayes (Gem Music-Dayton, OH) told Cash Box the Committee devoted a lot of time to its merchandising program which will be producing a wide variety of jukebox-related items, such as hats, golf shirts, the familiar jukebox pins, clocks and all sorts of other things, that will be available by showroom. The IPC is also talking with beer companies and soft drink companies, as well as one of the airlines, for possible promotional tie-ins. In other words, there are a lot of irons on the fire!

As you read in last week's Cash Box, NSM has produced its own CD/CD single/CD video changer (which accommodates compact discs as well as CD singles). The new system will be contained in the NSM dedicated compact disc jukebox that will be unveiled at AMOA Expo '88 this coming November. Needless to say, Loewen America proxy Rus Strahan is quite excited about it. "By building our own changer we are able to pass along savings to the operator and also offer operators the new technology at a reasonable price," he told us. Suffice to say, when the new NSM CD juke comes out, ops will appreciate the price tag.

SNK Corp. of America hosted distributors to a special premier showing of their new "P.O.W." dedicated video game, at The Hamilton in suburban Itasca, IL (8/17-18). Atlas Dist. prexy Jerry Marcus, who was among those in attendance, was impressed with the new piece, describing it as a Double Dragon type game only it has a war theme rather than street fighting. Watch for it!

On the subject of summer business at Atlas, Jerry said it's better than expected, attributable to such hit products as Konami's "Main Event," Data East's "Bad Dudes" and Sega's "Altered Beast" kit. He also had some good comments to make about Romstar's "Sky Soldier" kit.

The Hyatt Regency Chicago, site of AMOA Expo '88, has just been purchased by a Japanese company whose American holdings are represented by Kato Real Estate Corp.

With the annual Rowe distrirb gathering coming up in Naples, Florida, Sept. 14-15, we naturally made contact with Rowe veep Joel Friedman to try to get a handle on what's in store at this big event. We got the expected "no comment" from him, with the promise that we'll be seeing something "absolutely sensational" in terms of Rowe's line of equipment. The trade, of course, will be getting its first glimpse at the AMOA convention.

Camille Compasio

Ron Bolger Named Bally Sales Manager

CHICAGO - With the Acquisition of the Bally pinball and video line signed and sealed, Williams Electronics Games, Inc. has announced the appointment of Ronald Bolger to the position of sales manager for the Bally product line. Bolger has been with Bally for over eight years in product management, overseeing both the pinball and video game lines.

"We're pleased to have Ron aboard in this important sales capacity," commented Joe Dillon, corporate director of sales and marketing. "He knows pinball and he knows video. His professionalism and enthusiasm will make him a strong, integral part of our team."

Williams is committed to continuing the Bally Midway product lines, and the addition of Bolger gives all Bally distributors an important communication link, as well as a responsive, experienced pinball and video personality. Bolger will provide the entire Bally distribution network with the "Bally Personal Service" currently enjoyed by Williams' distributors.

All Williams sales orders will be handled by Lesley Ross and overseen by Williams vice president of marketing and sales Marty Glazman; while Ron Bolger will handle all Bally sales orders. Joe Dillon will direct both efforts. "This appointment clearly signals the deep commitment by Williams/Bally Midway to maintain separate product lines," Dillon concluded.

Dynamo/Alladin's Castle Air Hockey Fundraiser Is Held In Dallas

CHICAGO - Dynamo Corp. of Richland Hills, Texas and Bally's Alladin's Castle teamed up recently to present a charity promotion and fundraiser focusing on championship air hockey. Alladin's Castle at Redbird Mall in Dallas was the site for the July 9 event, the beneficiary being the Dallas Society for Prevention of Cruelty to Animals (SPCA).

Taking on all comers in the "Challenge The Champs" exhibition were Mark Robbins of Dynamo, a two-time national champion; Robert Hernandez, also a two-time champ; and Mike Schoppe of Houston, a top 10-ranked player. Challenger donated a small amount to the SPCA and were eligible to receive tokens for each point scored and a grand prize (a free party at Alladin's Castle) was offered to anyone able to defeat the champs. No one took the grand prize, but the challenge went on for three hours and a good crowd was on hand to watch the exciting action.

Noel Gonzalez, manager of the Alladin's Castle, observed that Dynamo's "Air Hockey" is very popular at the arcade and noted that the exhibition "stirred up increased interest," which has prompted him to plan for another tournament in the near future.

Dynamo's Mark Robbins suggests that more arcades get involved in charity promotions and tie-ins. "Helping a good cause is an excellent way to generate good publicity for your location and for coin-op games in general," said Robbins, "not to mention the benefits derived for a particular charity. There are many ways to attract people to your game room for a charity event," he continued. "Championship Air Hockey Exhibitions work very well. The speed and excitement of the game draws spectators; everyone wants to watch or challenge the quickest, most skillful players in the world. I expect to conduct a number of these events in the future."

For more information on promotions, tournaments, etc. all contact Mark Robbins at Dynamo Corp., 2525 Handley-Edrille Road, Richland Hills, TX 76118 or phone 800-527-6054.

Mike Schoppe and Robert Hernandez play a warm-up session for spectators.

Robert Hernandez takes one of the many comers who challenged the champs at this event.
Bally To Spin Off Hotels, Casinos To Its Stockholders

CHICAGO – Bally Manufacturing Corporation's board of directors has approved in principle a plan to spin off, as a tax-free dividend, its hotel and casino businesses to its stockholders. A company spokesman said that "the planned spin-off is intended, among other things, to enhance stockholder values by simplifying the structure of Bally through the creation of two separate companies and by permitting the separate management of each company to pursue specific business opportunities on an independent basis. In turn, it is hoped that this will permit the price of each of the two separate publicly traded securities to more accurately reflect Bally's underlying values, including cash flow, income and earnings per share. It is expected that the common stock of both Bally's $1 billion hotel and casino business and Bally's $1 billion leisure and service businesses will be listed on the New York Stock Exchange."

The spin-off is expected to be in the form of a tax-free dividend which will be distributed to each Bally Manufacturing stockholder as of a record date to be announced. The tax-free dividend will consist of one share of common stock of Bally's hotel and casino business for each share of Bally Manufacturing owned as of the record date. In addition, it is anticipated that Bally Manufacturing, after the spin-off, will retain an interest in the hotel and casino business of up to 15 percent of the common stock.

Consumation of the spin-off is subject to satisfaction of a number of conditions, including New Jersey and Nevada regulatory approvals, a favorable Internal Revenue Service ruling confirming that the spin-off would be a tax-free dividend to Bally's stockholders, and certain debtholder approvals. In addition, the company expects to seek stockholder approval.

Although the company cannot be certain that all of the required approvals will be obtained, it is hopeful they will be obtained in time to permit the spin-off to be completed within 120 days.

'Home Products Link' To Debut At Winter CES

CHICAGO - A new and exciting technology that can change the way Americans live, namely HPL or Home Products Link, will make its debut at the 1989 Winter Consumer Electronics Show. The exhibit, which will be held for January 7-10, 1989 at the Las Vegas Convention Center and surrounding hotels.

Under the auspices of the Electronic Industries Association's Consumer Electronics Group (EIA/CEG) engineering department and its standards committee, HPL will be demonstrated in a variety of home appliances in a booth designed to dramatize the contributions this new system can make to users. The booth will be number PT-13, which is located at the corner of the main entrance to the Las Vegas Convention Center North Hall.

HPL is a communications standard specifically developed for home automation. The standard has three aspects: the media, a control language and an application language. The application of both media and control languages has been written and approved for all manufacturers to work together so that a wide variety of tasks can be performed.

The media are the physical carriers of the message. HPL uses the power line, telephone twisted pair wiring, coaxial cable and infrared remote control as its main message-carrying resources.

The control language and application language will be carried by the media, and the two are "contact" the specific home entertainment, major appliances and heating and air conditioning products and the application language will instruct the appliance what to do (turn dishwasher on at 8:00 pm).

The Consumer Electronics Shows, which are held semi-annually in Las Vegas in the winter and in Chicago in the summer, are sponsored, produced and managed by the Consumer Electronics Group of the Electronic Industries Association, a Washington, D.C. based non-profit trade group which represents most major electronics manufacturers.

15 YEARS AGO IN CASH BOX

Alcoin Equipment Company, Rock-Ola's phonograph and vending distributor for the San Antonio, TX territory, just celebrated its fifth year in business with a gala party and a showing of the newly debuted Rock-Ola 452 Console Deluxe: furniture style phonograph...Art Daddis, founder of United Billiards, Inc., has been named the firm's board chairman, with Scott Daddis assuming the role of president...Atari, Inc. of Las Gatos, California recently named Pat Kurns as its national sales manager and director of marketing. Atari president Nolan Bushnell, by the way, was recently interviewed by Business Week, for a feature item on this cinderella company and also on the coin-op industry in general...Chicago Coin announced delivery of its new double barrel shotgun action game called "Flying Ducks"..."Kiddierama Theater," a coin-operated children's movie theater was recently placed on the market by Universal Visual Audiotechnics Corp. of Davenport, Iowa...Advance Automatic Sales Co., Inc. has been appointed sole distributor for Wurlitzer coin-op equipment in the San Francisco area...Atari gets set to release its next video game, "Gotcha," which is expected to be as big, if not bigger than "Pong"...In an effort to help stamp out defective records, Stu Glassman of Roach & Doctors one-stop in Milwaukee, has prepared a special "defective record form" for op customers to fill out so that the problem can be directed to the attention of the proper parties...Midway Mfg. Co. commenced production of its new rifle game, "Sportsman..."Jubilee" is the latest 4-player pinball game being released by Williams...Bally gets set to release "Nip It," a 4-player pinball game which employs the unique new "balligator" button...Allied Leisure has started sample shipping its new "Tennis Tourney" game...Rowe International has scheduled its international distrisbutes conference and new product presentation for Sept. 13-14 at the Dunes in Las Vegas...On August 28, New York ops enjoyed a premier showing of the new Seeburg "Matador 160" phonograph, held at the Travelers Hotel and LaGuardia Airport and hosted by Atlantic New York Corp...MOA is issuing free promo stickers for their 1979 exposition, to be held November 9-10-11 at Chicago's Convention Center...The 55th annual IAAPA show will be coming up November 17-20 at the Marriott in Atlanta, this year's new convention site.
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