New Kids On The Block

Who is Sam Phillips?
see page 10
IMAGINE
John Lennon

Available October

Featuring the single "JEALOUS GUY" plus:

Real Love (Never Before Released)
Twist And Shout
Help!
In My Life
Strawberry Fields Forever

A Day In The Life
Revolution
The Ballad Of John & Yoko
Julia
Don't Let Me Down

Give Peace A Chance
How?
Imagine (Rehearsal)
God
Mother

Stand By Me
Woman
Beautiful Boy
(Just Like) Starting Over
Imagine

MUSIC FROM THE ORIGINAL MOTION PICTURE

A RECORD OF HIS LIFE.
COVER STORY

New Kids on the Block

They're the New Kids on the Block, although they aren't exactly new anymore. "We're not overnight sensations," says Danny Wood, 18. Although the members of the group are all between 15 and 19 years old, they have been together for over three years and their new Columbia release, "Hangin' Tough" is their second album.

The times seem to be right for New Kids. After touring with Tiffany earlier this year, they find themselves with a hit album, a hit single ("Please Don't Go Girl") and a growing legion of fans who describe them as predominately "under 18 and female.")

The group came together in Boston in late 1984, the brainchild of producer/songwriter Maurice Starr and personal manager Mary Alford. Their dream, says Wood, was to find five white kids who could sing and dance, with unique personalities and a willingness to work hard. The search lasted six months. Donny Wahlberg, now 18, was the first to join. Wahlberg recruited grade-school friends Danny Wood and Jordan Knight, who in turn coaxed Jordan's brother Jon into the group. Jon Knight, at 19, is the senior member of the troupe.

The youngest member of New Kids on the Block is 15-year-old Joe McPhtyre, who replaced another singer whose parents thought was too young for show business. Wood admits that the other members were a little good to the newcomer at first, especially since Wood says, "he learned the dance steps faster than the rest of us and he could sing better. But now we're the best of friends."

Wood admits that comparisons with the Jacksons are inevitable and not altogether off-base. "Without the Jacksons there wouldn't be this kind of music," he says, and he traces an evolutionary line from the Jacksons through the Osmonds to fellow-Bostonians New Edition to themselves.

Like the Jacksons before them, New Kids on the Block are growing away from their bubblegum roots toward a more sophisticated hybrid of pop, funk, r&b and balladry. Another similarity with the Jacksons is the New Kids' growing musical proficiency. Wood admits that he had very little musical background before joining the group, but now the various members are learning keyboards, co-writing songs with Starr, assisting with production and working out their own dance routines.

With their growing popularity and the new demands on their time, the band is careful to maintain a positive image and continues to work on behalf of various charitable organizations. But although touring, rehearsals, publicity and performing add up to a lot of work, Wood says it's all worthwhile. "It's a lot of fun," he says. "And even if we weren't in a band, we'd probably still be hanging out together."

CONTENTS

Executives On The Move / 6
Single Releases / 12
Album Releases / 13
COLUMNS
Coast To Coast / 9
On Jazz / 27
Nashville Notables / 22
Indie Groove / 25
CHARTS
Top 40 Jazz Albums / 27
Top 75 Black Albums / 18
Top 100 Black Singles / 15
Top 100 Singles / 2
Top 200 LP's / 7 - 8
Top 50 Country Albums / 21
Top 100 Country Singles / 20
Top 30 12" Dance Singles / 18
Top 10 Rap Albums / 18
Top 15 Rap Singles / 18

DEPARTMENTS
News / 5, 6
Features / 10, 11
Black Contemporary / 15 - 18
The Independent Wave / 25 - 26
Country / 20 - 24
Coin Machine / 28 - 29
Classifieds / 31
Chart Index / 30
Flashback / 19

TOP POP DEBUTS
SINGLES
63
DESIRE
U2 - Island
61
ALBUMS
EMI/Manhattan
1
POP SINGLE
DONT WORRY BE HAPPY
Bobbi McFerrin
Universal
1
POP ALBUM
APPETITE FOR DESTRUCTION
Guns N' Roses
Geffen
1
B/C SINGLE
ADDICTED TO LOVE
Levert
Atlantic
1
B/C ALBUM
DON'T BE CRUEL
Bobbi Brown
MCA

WINNER'S CIRCLE
TIME AND TIDE
Bassia
Epic

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

#1 COUNTRY SINGLE
ADICTED
Dan Seals
Capitol
1
COUNTRY ALBUM
OLD 8 x 10
Randy Travis
Warnor Bros

#1 JAZZ ALBUM
SIMPLE PLEASURES
Bobby McFerrin
EMI/Manhattan

#1 12" SINGLE
NEVER LET YOU GO
Sweat Sensation
Atco/Atlantic

#1 RAP ALBUM
IT TAKES A NATION OF MILLIONS...
Public Enemy
Def Jam/CBS
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I DON'T WANT TO BE A HERO</td>
<td>Johnny Hates Jazz</td>
<td>Virgin 7-99304</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>OFF ON YOUR OWN (GIRL)</td>
<td>Al B. Sure!</td>
<td>Warner Bros. - 7-27670</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>DESIRE</td>
<td>U2</td>
<td>Island 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>THE PROMISE</td>
<td>Will To Power</td>
<td>Virgin 7-99328</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>(ABJAY, I LOVE YOUR WAY)/(B)FREEBIRD</td>
<td>Jane Wiedlin</td>
<td>Epic 34-08034</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>WAITING FOR A STAR TO FALL</td>
<td>Boys Meets Girls</td>
<td>RCA 9091-1</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>STRANGELOVE</td>
<td>Depeche Mode</td>
<td>Island 7-27777</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>SPRING LOVE (COME BACK TO ME)</td>
<td>Steve B.</td>
<td>LM 74002</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>JACKIE</td>
<td>Blue Zone U.K.</td>
<td>Arista 7-99276</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>ALL FIRED UP</td>
<td>Pol Batzan</td>
<td>RCA 9091-1</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>YOU CAME</td>
<td>Kim Wilde</td>
<td>Arista 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>GIVING YOU THE BEST THAT I GOT</td>
<td>Anita Baker</td>
<td>RCA 9091-1</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>SHE'S ON THE LEFT</td>
<td>Jeffrey Osborne</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>LOOK AWAY</td>
<td>Chicago</td>
<td>Reprise 2-77766</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>THE DEAD HEART</td>
<td>Midnight Oil</td>
<td>Polydor/PolyGram 7-27766</td>
<td>10</td>
</tr>
<tr>
<td>16</td>
<td>A WORD IN SPANISH</td>
<td>John East</td>
<td>MCA 743280</td>
<td>10</td>
</tr>
<tr>
<td>17</td>
<td>POWERFUL SLOW</td>
<td>The Fabulous Thunderbirds</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>POUR SOME SUGAR ON ME</td>
<td>Def Leppard</td>
<td>RCA 9091-1</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>HEART DON'T FAIL ME NOW</td>
<td>Holly Knight</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>IT TAKES TWO</td>
<td>Rob Base &amp; D.J. E-Z Rock</td>
<td>Mercury/PolyGram 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td>LOOK OUT ANY WINDOW</td>
<td>Bruce Hornsby And The Range</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>SAYIN' SORRY (DON'T MAKE IT RIGHT)</td>
<td>Denise Lopez</td>
<td>Arista 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>23</td>
<td>EDGE OF A BROKEN HEART</td>
<td>Vixen</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>LOVE WILL SAVE THE DAY</td>
<td>Whitney Houston</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>25</td>
<td>NICE 'N SLOW</td>
<td>Freddie Jackson</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>26</td>
<td>WALK ON WATER</td>
<td>Eddie Money</td>
<td>MCA 743280</td>
<td>10</td>
</tr>
<tr>
<td>27</td>
<td>SIGN YOUR NAME</td>
<td>Terence Trent D'Arby</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>28</td>
<td>RAG DOLL</td>
<td>Aerosmith</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>29</td>
<td>JUST GOT PAID</td>
<td>Kenny Kemp</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>30</td>
<td>SUMMERGIRLS</td>
<td>Dino</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>31</td>
<td>I CAN'T WAIT</td>
<td>Deniece Williams</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>32</td>
<td>TALKIN' BOUT A REVOLUTION</td>
<td>Tracy Chapman</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>33</td>
<td>DOWNTOWN LIFE</td>
<td>Daryl Hall &amp; John Oates</td>
<td>Mercury/PolyGram 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>34</td>
<td>I'M NOT YOUR MAN</td>
<td>Tommy Conwell</td>
<td>Arista 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>35</td>
<td>DON'T BE AFRAID OF THE DARK</td>
<td>The Robert Cray Band</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>36</td>
<td>WAY OUT</td>
<td>J.J. Cale</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>37</td>
<td>CARS WITH THE ROOM</td>
<td>L Train</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>38</td>
<td>FINISH WHAT YA STARTED</td>
<td>Van Halen</td>
<td>Arista 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>39</td>
<td>NOT JUST ANOTHER GIRL</td>
<td>Ivan Neville</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>40</td>
<td>TELL THAT GIRL TO SHUT UP</td>
<td>Transvision Vamp</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>41</td>
<td>LONG AND LASTING LOVE (ONCE IN A LIFETIME)</td>
<td>Glenn Medeiros</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>42</td>
<td>KNOCKED OUT</td>
<td>Paula Abdul</td>
<td>Warner Bros. - 7-27670</td>
<td>10</td>
</tr>
<tr>
<td>43</td>
<td>MAKE IT LAST FOREVER</td>
<td>Keith Sweat</td>
<td>Arista 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>44</td>
<td>PARENTS JUST DON'T UNDERSTAND</td>
<td>Vanilla Ice</td>
<td>Street/Wea</td>
<td>10</td>
</tr>
<tr>
<td>45</td>
<td>MISSED OPPORTUNITY</td>
<td>Daryl Hall &amp; John Oates</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>46</td>
<td>THE RUMOUR</td>
<td>Olivia Newton-John</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>47</td>
<td>INSIDE OUTSIDE</td>
<td>Cover Girls</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>48</td>
<td>THE TWIST</td>
<td>Fat Boys</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
<tr>
<td>49</td>
<td>100 THE FLAME</td>
<td>Cheap Trick</td>
<td>Atlantic 7-99250</td>
<td>10</td>
</tr>
</tbody>
</table>
Enigma, Virgin Ink Distribution Pact

LOS ANGELES - Enigma Entertainment Corp. has announced a deal with Virgin Records, Ltd., to manufacture and distribute Enigma Records' product in the United Kingdom and other international territories. Product from Devo, Deth Angel, the Dream Syndicate, Al Stewart and Styx has already arrived at European retail outlets in August. Enigma/Virgin also intends to reissue 'Green Thoughts' and the Del-Lords' 'Based On True Story' albums as part of the initial releases.

"Commented William Hein, Enigma Chairman, "For fifteen years, they have demonstrated a unique style and vision in all of their endeavors and we expect that they will bring the same creativity and energy to the marketing and distribution of Enigma products in the international marketplace. We expect a significant increase in European sales and exposure as a direct result of our Virgin affiliation."

The European territories covered in the licensing deal are the United Kingdom, Ireland, France, West Germany, Austria, Switzerland, Belgium, the Netherlands, Luxembourg, Greece, Israel, Portugal and Turkey.

Reno-Foy Media Corp. Formed

LOS ANGELES - Industry music veteran Bob Reno and San Fernando businessman Shawn Foy have announced the formation of a new record production and music publishing company, Reno-Foy Media Corp. The company has already signed Dwight Twilley who is recording an album with Richie Podolor producing. In addition, their dance label, Reno/America, which is distributed by Macola, is enjoying early success with Steven Paul Perry's "Sugar Sugar," currently topping five in several markets.

Ex-Record Exec Pleads Guilty

NEWARK, N.J. - Gerald I. Gottlieb, former president of the American Tape Corporation, has pleaded guilty on September 10th to copyright infringement for reproducing and distributing works by Three Dog Night and Connie Francis without permission from the copyright owner. The announcement was made by U. S. Attorney, District of New Jersey, Samuel A. Alto Jr.

The case is a result of an FBI raid at the Ridgefield, New Jersey company headquarters on September 10, 1985. The raid was a part of a nationwide raid on illegal tape production and distribution.

Gottlieb testified that the American Tape Corporation was holding master recordings of both artists under a manufacturing agreement with another company that expired in the early 1980's and that he ordered duplication of the master recordings which occurred from July to December 1985.

Gottlieb faces a maximum sentence of three years in jail and over $250,000 in fines. Sentencing is to occur on November 14, 1988 in U.S. District court.
Mercury & Associated Labels Announces Nat'l Promotion Staff

LOS ANGELES - Mercury & Associated Labels have named its national promotion staff, it was announced by David Leach, Senior Vice President, Promotion for the newly expanded promotion team. The first appointments are as follows:

David Loncao has been named Vice President, AOR Promotion; Joe Lewis, National Singles Director, Urban Music; Kyle Hetherington, National Singles Director, CHR; and Andy Szelinski has been named National Secondary CHR Manager. Wayman Jones, Vice President, Urban Promotion, PolyGram and Brenda Ramano, Director, CHR Promotion, PolyGram will retain their titles with mercury under the new promotion alignment. Loncao, based in New York, will report to Leach, Lewis will be based in Atlanta and will report to Jones; the New York-based Hetherington and the Baltimore/Washington, D.C.-based Szelinski, along with the entire field staff will report to Romano.

In addition, the following PolyGram promotion persons will work albums and singles for both Mercury, Polydor and Associated Labels: Kenny Wood, now National Director, Adult Contemporary Promotion; Randy Roberts, Director, Alternative/Trade Promotion; Tim Hyde, Manager, College Promotion; and Mario Rios, Manager, Dance Promotion.

"As we have stated previously, the expansion of our promotion activities was a natural progression from the PolyGram staff's superior performance over the past two years," Leach stated. "I am especially proud to have a quality promotion staff assembled of people from within, it's a continuation of a training process that has fostered exceptional talent. We've all enjoyed working together and look forward to continuing this great internal relationship with a national focus. Mercury's looking bigger and better!"

Orpheus Records Ascends From EMI/Hush Partnership

NEW YORK - Orpheus Records, a new label that will emphasize "new and developing artists in the urban and contemporary jazz-oriented markets," has been formed in a joint venture by EMI and Hush Productions. The East Coast-based label will debut with an October single and album release from 'Z'Look, an R&B act, with Allese Simmons, Eric Gable, and Alex Bugno also signed to the label.

"It's always exciting to be involved with a label from its inception," said Sal Licata, EMI president and CEO.

"...Together we will have the opportunity to introduce some extraordinary new talent into the marketplace, develop artists' careers, and make a name for Orpheus Records as a creative and innovative force in the industry."

PolyGram Adds CD Videos

LOS ANGELES - PolyGram Records has announced a "new wave" of compact disc video releases, including records from Bon Jovi, Kiss, Scorpions and Vanessa Williams, as well as classical artists Placido Domingo, Leonard Bernstein and Sir George Solti.

Compact Disc Videos are designed to be heard through stereo systems and watched on television simultaneously. PolyGram software available in 5, 8, and 12 inch CD configurations more than 40 titles were delivered in the initial CD release this summer.
CASH BOX TOP 100 ALBUMS

HE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Albums available on CD unless otherwise indicated.

(CD) = No CD

(Platinum (RIAA Certified)

(Platinum (RIAA Certified)

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album Title</th>
<th>Label</th>
<th>Certification</th>
<th>Sales (copies)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Appetite For Destruction</td>
<td>Appetite For Destruction</td>
<td>Columbia</td>
<td>Gold (RIAA Certified)</td>
<td>520,000</td>
</tr>
<tr>
<td>2</td>
<td>ZZ Top</td>
<td>ZZ Top</td>
<td>United Artists</td>
<td>Gold (RIAA Certified)</td>
<td>500,000</td>
</tr>
<tr>
<td>3</td>
<td>Lynyrd Skynyrd</td>
<td>Street Survivors</td>
<td>Epic</td>
<td>Gold (RIAA Certified)</td>
<td>350,000</td>
</tr>
<tr>
<td>4</td>
<td>Eagles</td>
<td>Eagles</td>
<td>Asylum</td>
<td>Platinum (RIAA Certified)</td>
<td>2,000,000</td>
</tr>
<tr>
<td>5</td>
<td>Fleetwood Mac</td>
<td>Rumours</td>
<td>Warner Bros</td>
<td>Platinum (RIAA Certified)</td>
<td>2,400,000</td>
</tr>
<tr>
<td>6</td>
<td>Jackson Browne</td>
<td>Running on Empty</td>
<td>Asylum</td>
<td>Gold (RIAA Certified)</td>
<td>500,000</td>
</tr>
<tr>
<td>7</td>
<td>The Eagles</td>
<td>Their Greatest Hits</td>
<td>Warner Bros</td>
<td>Platinum (RIAA Certified)</td>
<td>1,000,000</td>
</tr>
<tr>
<td>8</td>
<td>Bruce Springsteen</td>
<td>Born to Run</td>
<td>Columbia</td>
<td>Platinum (RIAA Certified)</td>
<td>2,000,000</td>
</tr>
<tr>
<td>9</td>
<td>Eagles</td>
<td>Eagles</td>
<td>Asylum</td>
<td>Platinum (RIAA Certified)</td>
<td>2,000,000</td>
</tr>
<tr>
<td>10</td>
<td>Peter Frampton</td>
<td>Frampton Comes Alive!</td>
<td>A&amp;M</td>
<td>Gold (RIAA Certified)</td>
<td>1,000,000</td>
</tr>
</tbody>
</table>
COAST TO COAST

D

O-RE-MI - Forbes Magazine, bless his capitalistic little heart, has just released its celebrity earnings stats for '87 and '88, along with a list of dead celebs who still rake in the bucks. Michael Jackson, bless his capitalistic little heart, tops the list with a two-year total of $97 million (that's good, no that's bad), with music luminaries Bruce Springsteen ($61 mil.), Madonna ($46 mil.), U2 ($42 mil.), George Michael ($38 mil.), Ron Jovi ($34 mil.), and Whitney Houston ($30 mil.) getting their (you'll pardon the expression) two cents in. Also on the tally, but falling somewhere between 16 and 30 million bucks over the past two years, are Pink Floyd, Julio Iglesias, Van Halen, Sting, Prince, John Cougar Mellencamp, the Grateful Dead (bless their aging little hearts), Billy Joel and Frank Sinatra. The deceased winner, hands down, is old Elvis Presley (though that will be updated if Elvis is indeed alive) with a two-year cash total of 15 million smackers, edging out John Lennon, Jim Hendrix and Jim Morrison (if indeed he's not also still alive), whose loved ones earned a $1 million-plus bundle over the past couple of years.

GLASS HOUSES - Philip Glass is currently touring around New York State, with the New Music Network Tour playing, jeeps, solo piano. He'll be tickling the minimalist ivories in Huntington (Oct. 1), Buffalo (Oct. 2), Clinton (Oct. 6), and Ithaca (Oct. 7). The funny thing is I play the piano every day at home," says Glass, "but nobody hears it. What's unusual is that I'm doing something that is a normal activity for me and doing it publicly. Someone said to me, 'Is this a departure,' and I kind of laughed, because the first thing I do is I get up in the morning and I go and play the piano. So in a way what's a departure is that instead of doing it at home, I'm going to do it in a concert hall.

Glass, of course, doesn't need this - he's got musical commissions for opera and theatre pieces going well into the next decade.

"My family says to me, 'Hey, why are you still on the road? You know, you're 51, you've played everywhere, what are you doing it for?' But, you see, performers perform. It's really important for me to bring the music to the public. I think that performers, by their nature to a certain degree, have an evangelical cast to them. People who go out and play Beethoven, for example, really believe they have to go out and do that. And I believe I have to do it for myself."

The next project of Glass' to land is going to be "1000 Airplanes On The Roof," a sci-fi extravaganza that glides into Philadelphia before alighting at New York's Beacon Theatre in December.

STUFF - "The Heat" is on. Luther Vandross and Anita Baker are calling their tour that, and who's to argue? It's going to be the in-the-round, and Maryland Seguin Systems, which does this stuff so well, is going to be keeping them plugged in. The shebang kicks off in Washington Sept. 28 and slithers into the Garden, Oct. 5 - 8. Maria Bethania, the sultry-voiced Brazilian vocalist (and sister of Caetano Veloso), makes her U.S. debut at Town Hall, Nov. 3 & 4. . . .If you like, I loved Sweet Home In The Rock's contribution to the A Vision Shared album, you might want to pick up their excellent new CD compilation, Breathe (Flying Fish), culled from two live LP's... Those monsters of rock, Van Halen, not content to go fishing for awhile after their so-so summer extravaganza, will kick of a 36-city arena tour in Lexington, KY, Sept. 30, a tour which hits the Garden on Oct. 11 and Nassau Coliseum on Oct. 12. Oh what a night Prince and Michael Jackson on the same night? Yep - his Purpleness is at the Garden on Oct. 3 and 2, the same night his fellow millionaire is at the Byrne Arena (Michael also will do the 4th and 5th). . . . Bob Dylan is going to make his first headlining non-Arena performance in New York City in, like, 20 years, when he grooves into Radio City, Oct. 17-19, with Toni Childs opening, . . . Ed Sullivan Redux? The Village Gate will host a weekly variety show - that's right, variety show - Wednesdays starring Oct. 12. If you want to call Lita Ford - I know 1 do - RCA is doing something for you. They've set up a Lita Ford hotline and, for a measly two bucks for the first minute and 45 cents for each minute after that, you get to hear Lita saying who knows what? Lita's number's (908) 909-LITA. (Kids, get your parents permission befor you ever call Lita Ford) . . . Central City, KY has something that your town doesn't have a granite statue of The Everly Brothers. The boys are from Central City, you see, and the statue is on, that's right, Everly Brothers Blvd.

Lee Jeske
New York

THE BROKEN HOMES - The Broken Homes' much-anticipated second LP, Straight Line Through Time, has just been released by MCA and is worthy of an immediate test spin. Pictured (from left) Frank Ross, Michael Deman, Jim Sawhill, Jim Greaves and Jimmy Ashhurst.

BIG BOSS SOUNDS - Speaking of Jules Shear (and we were), I.R.S. Records held a two-night showcase for the artist and his band Reckless Sleeper at the Club Lingere last week. The band performed a variety of numbers from their new Big Boss Sounds LP. In addition, the set featured a brilliant solo acoustic interlude from Mr. Shear. We attended both nights and loved every minute of it. Opening the show both nights were new I.R.S. signing Show Of Hands, a more-than-capable modern day folk trio who should generate quite a bit of attention. Mike Campbell of T.P.'s Heartbreakers, members of The Pandoras and The Balancing Act were all seen in attendance.

GRIMACES & PONYTAILS DEPT. - U2's groovy new single, "Desire," the first release from their forthcoming Rattle & Hum LP, enters the Cash Box pop singles chart at #53 this week.

BLURBS, BLURBS, BLURBS

Congrats to A&M Records Senior VP David Steffen and his wife Dolly on the arrival their daughter Caitlin Hilary, who was born February 7... This just in... Barbara Streisand and Don Johnson have just completed recording of a new duet entitled "Till I Loved You," set to hit radio the first week in October. The song is not only the title track of La Streisand's upcoming Columbia LP - it is also the theme song for the upcoming film Goya... Australia's The Go-Betweens will surface with their Capitol Records debut, 16 Lovers Lane, on November 22... Reportedly Toto's Steve Lukather and Billy Idol co-headlined Steve Stevens are collaborating on a recording project... Prince has just announced the L.A. dates of his current tour: November 5, 7 & 8 at the Los Angeles Sports Arena... Carole King will have a new Capitol album out in early 1989... James Reyne has snatched the coveted opening spot on the current Robert Palmer tour... Enough said.

Tom De Sava
Los Angeles

FOLKS - Arlo Guthrie (l) and Pete Seeger pick one out the excellent An All Star Tribute To Woody Guthrie and Leadbelly, now airing on Showtime. The show ends with an incredible version of 'This Land Is Your Land' done by both (Guthrie and Arlo). Bruce Springsteen, U2, John Cougar Mellencamp, Little Richard and Emmylou Harris.

DON'T GET MUCH BETTER THAN THIS - Marti Jones and a few notable "friends" appeared at the Palace Theatre last week in support of Jones' newest A&M LP Used Guitars.
Who Is Sam Phillips?

By Tom DeSavia

Who is Sam Phillips? A 1987 album on A&M/Horizon, The Turning, earned kudos from the likes of Rolling Stone magazine and the Los Angeles Times, who both praised the album for its honesty and understated brilliance. Her music - like that of such contemporaries as Peter Case, Victoria Williams, Tono K, or even mega-sensations U2 - conveys an undeniable spirituality. The Turning also marked the beginning of an association with producer extraordinaire T Bone Burnett, who helped Phillips focus as both a songwriter and performer. ("He has the ability to create an atmosphere of real acceptance in the studio which makes it a lot easier to create," she explained).

Now signed to Virgin Records, Sam Phillips has recently released The Indescribable Wow, one of the most impressive pop records to emerge this year. On the new album, Phillips lyrically tackles a variety of subjects - from questioning human emotions ("I Don't Want To Fall In Love") to materialism ("Holding On To The Earth") to the tale of a mass murderer ("Remorse") - all blended together with infectious and melodic pop backdrops. A friend of Phillips' labels the sound as "acid pop."

Who is Sam Phillips? Possibly one of the pop music's most valuable unheralded treasures.

Sam Phillips On Top 40 Radio:
"I think the whole country is in a conservative state. I think that regular Top 40 radio is in a terribly conservative state. I think it's almost impossible for anything new and different to break through it - and it just has to do with our economic crunch and the uncertainty of our future."

"I wish there was something that I could listen to on pop radio. I just listen to oldies stations or soul stations or whatever I could find that's different. I just hope that something changes because I would like to be able to listen to the radio again."

"I think it's got to change though, I think usually things have got to come around."

Sam Phillips On 'The Turning':
"When T Bone and I made The Turning, I was really happy with that album - even though it was a little strange and it got completely ignored by the music industry. I think because it was so weird it sort of got buried. That's okay though, it really wasn't for a whole lot of people actually, I think it was for the people that felt the same way I did about some things."

Sam Phillips On 'The Indescribable Wow':
"In making both The Turning and The Indescribable Wow I didn't feel like anybody had any expectations. I mean, when we played The Indescribable Wow for [Virgin's] Jeff Ayeroff and Jordan [Harris] I think they were a bit surprised. I think they expected it not to be quite so pop, they thought it was going to be a little more avant garde. They kept thanking me for the album - which is kind of a wild thing for a record company to do. Usually they want you to put more tambourine on it or remix it or something."

"When we were doing the video for [I Don't Know How To Say Goodbye To You"] we went out to this little town called Beaumont, California and it was really sweet because we were filming some on one of their main streets and the kids started coming out and they were so much fun because they were so enthusiastic about it. They asking questions like Why did you choose Beaumont? And Why are you here?, you know they were so excited about it. And we had the playback going - so they had a chance to hear the single - and they all really liked it and wanted to know when it was coming out."

"I would just be happy if it got into the hands of people who really liked it and who really appreciate it - people who didn't pick it apart and analyze it."

Sam Phillips On T Bone Burnett:
"It was so much fun working with T Bone because he would just let me do anything I wanted. He's that easy to work with and he's that humble. He's done his own records and he's produced a lot of different kinds of records so he's not concerned so much about how he's going to come off about the power struggle that happens a lot on projects where the producer and artist have to sort of scrap and see who's going to come out on top. But T Bone was really fun - he was ready to do anything creatively. He has the ability to create an atmosphere of real acceptance in the studio which makes it a lot easier to create.

"T Bone encouraged me a lot and I think they really believed in me and they really helped. Having someone believe in what you do is one of the most important things..."

Sam Phillips On Songwriting:
"I write from experience. At the time I wrote The Indescribable Wow it was all talking about breaking off one relationship and falling in love with somebody else."

"Right now I'm trying to do what [Rainer Maria] Rilke said in that book Letters To A Young Poet he was telling the young poet to love the questions in life and there are so many confusing, unanswered things inside of all of us - maybe things we could never answer - and what he was saying was try to love those things and accept those things and ask the questions. And that's what I've tried to do, even on this album, even though it's a more pop and a happy album about falling in love. For instance, in "I Don't Want To Fall In Love" there's the struggle of being attracted to somebody but feeling unsure. And there's "Holding On To The Earth, which asks the question why do we all seem to be so materialistic; we get a little insecure and we go out and buy a pair of shoes or a car and we feel we need to make more money at the job or we think we'll be secure if we buy a house. All that kind of stuff, all those questions."

Sam Phillips On Spirituality:
"I started out doing music when I was 14, writing songs and singing, and the church was the place where I did that. Partly because I thought I'd have a lot more freedom to write about things - spiritual things or whatever I felt like. As I went along and things progressed, Gospel music became more restrictive and dictating - telling me what I should or shouldn't do with my lyrics."

"It's not that I don't think that I ever write about spiritual things again - it's just that I want to be careful because I'm so afraid of the whole 'bog-standard' movement because I think that it bears about as much resemblance to true Christianity as a bad Xerox or a hundredth generation print of the Mona Lisa."

"I think that any artist that is worth their salt - whether it is Sam Cooke, Elvis Presley, or even Bob Marley - have spiritual roots. A lot of the really wonderful artists around have spirituality. I think it's an important part, it's another dimension of your heart."

Sam Phillips On Sam Phillips:
"Actually, I really set out to become a songwriter. I just sort of sang my songs because I didn't think anyone else would sing them or something. It was sort of by necessity that I became a singer. I look at myself as more of a songwriter than a singer."

"I think I've learned to listen to myself, to my own instincts, because I think they're pretty good. I think most people's are, especially when it concerns their own songs and their own performance. You have to stick to what you feel and what you think is best. And you have to ignore - I mean, I think you have to take advice or take things into consideration - but pretty much ignore everybody else: the press, the record company and everybody. Because nobody has to live with it like you do."
Three O'Clock and All Is Well
By Joe Williams

It's been a long, strange trip for the Three O'Clock. From garage-psychadelic renegades at the turn of the 80s to the first rock band on Prince's Paisley Park label today, this L.A. foursome has always been a step ahead of the times — or a step behind, depending on your point of view.

"I don't think we're necessarily psychedelic," says singer/guitarist Michael Quercio. "Psychedelic was Jimi Hendrix in 1969. We're just a pop band with a lot of different influences." The psychedelic label has been applied to the band from its beginnings, when, as the Salvation Army, they released an album of surreal landscapes and backwards guitars. The misconceptions were compounded by the band's cover, Quercio says, which was an op art rendition of a girl in an army helmet. "Somebody found this nice black and white picture in a magazine and we thought it would make a good album cover. Then someone suggested we color it in, and I said fine. But when I finally got it back from the printer, it was so... bright. It scared me!"

Legal complications with a certain religious-charitable organization forced the band to change its name, but they held on to their 60s orientation. With Baroque Houseboat and Greer Tambourines, two subsequent records on the indy Frontier label, their reputation as new-psychadelic pioneers was cemented, helped along by their penchant for vintage amphetamine and sweetly trippy production values. Indeed it was singer Quercio who coined the term "psuedo-underground," an umbrella designation for the legion of L.A. bands who took their primary inspiration from mid-60s psychedelic pop. That group included the Long Ryders, Rain Parade, Dream Syndicate and the Bangles (then known as the Bangs). "That period [the early '80s] was a lot of fun," Quercio recalls. "Things were really happening. It wasn't as much business as it is now."

Like a lot of the paisley bands, the Three O'Clock failed to connect as solidly with consumers as they did with critics. The band was signed by I.R.S. Records in 1985 and released two albums (the latter of which, Enter After, Quercio still calls a masterpiece, one that will be fully appreciated "when adult easy listening makes a comeback."). But by 1986 the band was without a label and in creative limbo.

Enter Prince. He had heard good things about the band for a long time, and when their mutual friends the Bangles added a good word on the band's behalf, Three O'Clock became the first rock performers signed to Prince's new Paisley Park label. But although Vermillion, the new album, seems to bear their mentor's influence in its abundant textures and dynamic foundation, the band has never met him; all of their business has been conducted through intermediaries. "He's just the president of our record company," Quercio says. "It's not like we hang out with him or anything." Prince did, however, contribute a song to the record, a typically snappy la vie en rose called "Neon Telephone" (which is credited to "Joey Coco"). It is the second single, following the polymorphic Love Explosion.

If there is a third single off the record, it will be "When She Comes My Girl," perhaps the strongest cut on the album and the most obvious throwback to breezy 60s pop. It is also the one track that is sung by keyboardist Mike Mariano. "It was a song of Michael's that was sitting around for a long time," says Mariano. "I sang it for my Mom one day and she loved it. So I asked Michael if I could do it on the record. He wasn't sure at first, but when he heard me sing it, he thought I sounded like the guy from the Grass Roots. Which is good.

Although Vermillion is an expertly rounded album, with, as Mariano says, "something for everybody," from synth-pop to loungey ballads, it marks at least a partial return to the harmonic sweetness and classic songcraft that made the band so refreshing in the first place. No longer do they deny their '60s influences or their place in the ongoing psychedelic renaissance. On their latest tour they've even been performing "Mindgarden," one of the nuggets from the original Salvation Army album, as one of their encores. "Michael's feeling nostalgic," Mariano says.

Tamara Champlin's Heart Of Glass
By Julius Robinson

Tamara Champlin has one desire, "I want to make an album, and soon," she says. The talented Houston-born singer/songwriter is well on her way. She's made an auspicious debut with her new Columbia single "Heart Of Glass" on the Caddyshack II soundtrack. The song is co-written with Bruce Gaitisch and Tamara's husband Bill Champlin, the talented writer and singer with Chicago and formerly The Sons Of Champlin. "Heart Of Glass" displays Tamara's sensitive writing and powerful singing style. The track is produced by Jay Graydon, who's sense of direction and precision gives the record a dynamic, commercial feel.

"I love Jay, he's a real good friend," says Tamara. "He's a perfectionist on vocal sound and intonation. This record will sound good in ten years."

Despite growing up in the Texas scene, Tamara listened to a wide range of musical styles, especially hard rock. She does not consider herself influenced too much by country, even though she did a lot of studio work with Mickey Gilley and ended up as one of his back-up vocalists in the film Urban Cowboy. Her singing is powerful and assured with a style all her own, a different, but familiar "radio" one might say quality.

"I listened to everything from ZZ Top to Aretha Franklin to Bad Company. But I don't know anyone who sings the way I do."

Tamara has done quite a bit of back-up singing for various artists like Chicago, the Commodores, Kenny Rogers, Rita Coolidge, Elton John and recently with the Blues Brothers, appearing with them on the one-hour T.V. special Coca-Cola Presents Live: The Hard Rock.

"The Blues Brothers are such a novelty act, and the players are so good I have to do it," says Tamara. "I never toured with John Belushi, but now that it's Sam Moore from Sam and Dave, it's the Elwood Blues Review and they've added background singers. It's an all-star group, with Tom Scott, Booker T., Steve Cropper and Anton Fig."

In addition to her proven singing talents, Tamara has been doing a lot of writing, especially with Bruce Gaitisch and husband Bill, and she feels her songs are stronger now than ever.

"Bill and I write and sing a lot together on records. He's such a good lyricist and songwriter, watching him work was a little intimidating at first. He really influenced me. I work all the time in our studio."

Tamara has been performing with her own band in L.A. clubs, honing her tougher rock sound with the help of players from Wang Chung. In addition, she's working hard in the studio to cut her new songs and get that album deal.

"I don't believe in cutting demo's. If anyone hears it has to be right. It has to sound now, done in the eighties."

Concludes Tamara, "My music has to have a hard edge, it has to kick a little bit of butt."
SINGLE RELEASES

OUT OF THE BOX

U2
Desire (2:59) – Island (7-99250) – U2
adm. Chappell & Co./ASCAP – Bono-U2 – Producer: J. Lovine

This time Bono and U2 go for the groove, a Magic Bus-like throb that hardens back to who knows Who. Despite the similarities, this cut stands out as one of U2's most exciting ever recorded. Once again Jimmy Lovine demonstrates his uncaring ability to bring out subtleties in the midst of rocking madness. Should top charts where great rock is consumed. Expect big reception.

VAN HALEN

This is a remarkable single for Van Halen, with a song that owes more to T-Rex and Creedence than to a Whitesnake. The track is dry, present, with an undamaged guitar sound for Eddie to riff brilliantly on. Hagar takes to the sound like a fly on compost, really digging in with an appropriately gruff delivery. It's nice to see the pretense stripped away and discover a rock of a band underneath. AOR, CHR possibilities.

PEBBLES

Pebbles will continue her success with this laid back song. Not as spectacular a tune as her previous singles, but there's a nice atmosphere created for Pebbles to coo over. Moreover, Pebbles has a presence that transcends all. This one is written by Michael Cooper and Gerald Lamar, as well as being co-produced by Pebbles and Charlie Wilson. Should perform well on Urban, CHR.

OUT OF THE BOX

PRINCE
I Wish U Heaven (2:43) – Paisley Park Records (7-27745-A) – Controversy Music/ASCAP – Prince
Producer: Prince

Prince gives a heavenly performance here, leaning on a falsetto top a wispy little tune. This is the kind of catchy weirdness that Prince is best at. Features some Jerry Garcia-type guitar licks near the end that seem to time-warp back to the 60s. His production is daring to say the least, and if nothing else this guy will get attention on radio for its sound. Should fly well across the board.

OUT OF THE BOX

EDDIE MONEY

The best single that Eddie Money has released in ages, this is a terrific song that is laden with hooks. Rocks where necessary, with a chunky guitar sound that purrs solidly on the AOR track. Money sings about as well as we've ever heard. We predict this one will be a big record for Money. Should play well on AOR, CHR.

OUT OF THE BOX

DARYL HALL JOHN OATES

A sophisticated and creatively arranged tune, featuring a blistering funk groove combined with a heavy guitar feel that creates a crossover sound. There are fine falsetto background singing that the chorus hooks, while Daryl wails on lead duets. Hall and Oates is alive and well and living on contemporary records. Watch for this one to climb on Pop, CHR, Urban.

FEATURE PICKS


Fine guitar picking elevates this sensitive ballad about children. Should perform well on AOR, CHR formats.


A solid entry for Adult Contemporary, CHR ballads spots, wherever traditional soft-hits are served.


A blazing track and an energetic vocal performance by Lattisaw keeps this a notch above the rest of the pack.


Re-released in conjunction with soundtrack from Imagine: John Lennon


Hiatt is one of the unsung geniuses of contemporary music. This is a brilliant tune about evolution of the soul.


Butler proves he's a great singer every time around. On this spirited tune he shines, sounding a bit like Stevie Wonder at moments. Hit on CHR.
**ALBUM RELEASES**

**OUT OF THE BOX**

**NJÖVI**

_The New Jersey - Mercury (836 345-1) - Producer: B. Fairbairn_

It matters little what we say here, because this album is virtually guaranteed multiple platinum success - which says more about the end instincts of youth than it does about the band. To their credit, the band is remarkably diverse here, from the Kiss-styled anthem of "Bad Medicine" to the soaring "Living In Sin" to the overdriven Springsteenisms of "Blood on Blood." This finely honed pop-metal with an admirable dose of ambition.

**SUDDY EMMONS & RAY PENNINGTON**

_We're Steel Swingin' - Step One Records (SOR-0039) - Producers: B. Emons, R. Pennington_

What a pleasant relief from the clutter and clutter of modern rock. Emons and Pennington have taken a wide range of country, swing, pop and jazz standards and given them a tasty treatment with pedal-steel guitar, fiddle and horns. This double album harkens back to the easy-going, country swing of Bob Wills and the big-band brilliance of Duke Ellington (both of whom are covered here.). It includes an instrumental version of Elton John's "Blue Eyes."

**TOKEN HOMES**

_Straight Line Through Time - MCA (4218) - Producer: T. Berg_

This rough 'n' tumble roots rock is reminiscent of such bands as the Outlaws, the Del Lords, the Georgia Satellites and the Bodines, although perhaps the primary influence is the Rolling Stones. The title track is effervescent, "Promises" has nice jangle quality, and "Finding Out" is an emotional closer. It's an unpretentious rouse-up of a parry platter, a little short on variety and imagination but full of spirited licks.

**THE JEFF HEALEY BAND - See The Light - Arista (AL-8553) - Producer: C. Gladanyi**

This 22-year-old blind Canadian guitarist has been widely hailed for his innovative technique, his strong vocal style and his solid foundation in the blues, and you'll get no argument here.

**INCORPORATED THANG BAND - Lifestyles of the Roach and Famous - Warner Bros. (9 25617-1) - Producer: C. Clinton**

Formerly Tackhead, the Incorporated Thang Band is from the George Clinton/Bootsy Collins family of fine products, with all the fun and funkification that implies.

**UXTON CREEPERS - Keep To The Beat - Big Time/Polydor (837 134-1) - Producers: A. Thorne, Uxton Creepers**

Another quality Australian import, garage-pop division, the Uxton Creepers are in the same hook-happy ballpark as fellow Aussies the Saints and the Hoodoo Gurus, with some of the guitar sensibilities of early U2.

**SHINEHEAD - Unity - Elektra (9 60802-1) - producer: C. Evans**

Shinehead is a rapper with a difference - a reggae bent and an aversion to bragging. The title track plea is done to the tune of the Beatles' "Come Together." There's also a nice dub version of Sam Cooke's "Chain Gang."

**ROCK CITY ANGELS - Young Man's Blues - Geffen (GHS 24193) - Producer: J. Hardy**

Geffen tries to repeat its Guns N' Roses success with these tattooed love boys, who are distinguished by Swamp Boogie arrangements - bluesy by way of ZZ Top - and better-than-average streetlife lyrics.

**BULLET BOYS - Bullet Boys - Warner Bros. (9 25782-1) - Producer: T. Templeman**

Bits 'n' pieces of all your favorite glam/metal/outlaw/long-hair bands are here, from Kiss to Aerosmith to Slade to Motley Crue, in a shrieking, guitar-heavy, witless package full of the same old sex songs.

**ALL ABOUT EVE - All About Eve - Mercury (834 260-1) - Producer: P. Samwell-Smith**

As produced by a former Yardbird, this British foursome explores a deceptively arthy terrain. Gothic is the operative word here, with Julianne Regan's soaring voice a fitting instrument for these misty, moody meditations. There's something flowery in these Celtic, acoustic arrangements, and something a bit archaic in the imagery of angels and long sea voyages; but the occasional pop hook and psychedelic power drone brings it back down to earth in the '80s.

**BILLY BRAGG - Workers Playtime - Elektra (9 60824-1) - Producer: J. Boyd**

Billy Bragg is remarkable. Not only is he a Marxist troubadour working within a capitalist entertainment structure, he's also able to make his political commitment relevant on a personal level, finding the social significance in the ebb and flow of relationships. Like his previous album, this one augments his usual electric-guitar-and-vocals style with some tastefully restrained accompaniment. And, as usual, his lyrics are stunning.

**IVAN NEVILLE - If My Ancestors Could See Me Now - Polydor (834-896-1) - Producer: D. Kortchmar**

Like C.J. Chenier, Ivan Neville proves that the sons of Louisiania's musical greats flow toward a slightly different stream. Neville's roots rock is filtered through layers of synthesizer to provocative effect. While his vocals will draw strag comparisons to Huey Lewis, the artfully textured music is more like Sting's (by way, perhaps, of Living Colour.). The propulsive "Not Just Another Girl" deserves to be a hit.
LISTENERS SEND PAGE A BIG GET WELL — Before the first show of his U.S. tour at the Omni in Atlanta, Jimmy Page was presented with an eight foot tall, guitar-shaped get well card. It was signed with encouraging messages from fans who'd heard via WGRX in Baltimore, MD, that his tour launch had been postponed a week when Page had emergency surgery for an abdominal problem. Station listeners Lisa Bankard, Diane Bernardo and Peggy Tuzarska made the 15-hour drive from Baltimore to Atlanta, with the giant card in their Mustang, to deliver the get well wishes.

A JUST REWARD — A&M recording artist Suzanne Vega was all smiles after accepting the MTV Video Award for Best Female Artist Video for "Luka." Pictured at the video awards (f to r) are: Ron Fierstein, Suzanne's manager; Karen Glueck, National Director Special Projects, A&M; Jeff Gold, VP of Creative Services, A&M; Suzanne Vega, Charlie Minor, Sr. VP of Promotion, A&M.

CROWDED HOUSE AU GO-GO — The night before they performed on the MTV Awards, Capitol recording artists Crowded House played a two hour set for fans at the Whiskey A Go-Go in Los Angeles. Pictured backstage at the Whiskey (f to r) are: Paul Hester, Crowded House; John Marx, booking agent; Nick Seymour, Crowded House; Bill Burks, Vice President, Product & Artist Development; Neil Finn, Crowded House; Gary Stamler, Crowded House's Manager; Tom Whately, Vice President, A&R, Capitol Records; and David Berman, President, Capitol Records.

LISTENERS RECEIVE A BIG GET WELL — Before the first show of his U.S. tour at the Omni in Atlanta, Jimmy Page was presented with an eight foot tall, guitar-shaped get well card. It was signed with encouraging messages from fans who'd heard via WGRX in Baltimore, MD, that his tour launch had been postponed a week when Page had emergency surgery for an abdominal problem. Station listeners Lisa Bankard, Diane Bernardo and Peggy Tuzarska made the 15-hour drive from Baltimore to Atlanta, with the giant card in their Mustang, to deliver the get well wishes.

DAY OF THE DEAD — Arista Records President Clive Davis has announced the resigning of The Grateful Dead for a long term recording agreement. Among the bands touring this year were the Grateful Dead, whose current releases under the Arista banner are Roger Eno and Harold Budd. Pictured (f to r) are: John Davis, President, Arista Records; George V. Laffey, Vice President, Arista Records; Brian Glauber, Senior VP A&R, Arista Records; Sam Zell, Chairman and CEO of Entertainment West; and Stephen S. Pease, President and CEO of Arista Records.

BASS ATTACK — Singer Lou Reed (left), bassist/composer Rob Wasserman (center) and singer/vocalist Ruben Blades take a bow during the filming of "Duets," a long form video re-creating the performances from Wasserman's critically acclaimed recording. The project is a joint venture between MCA Records, ELC Japan, and MHI Home Video.
A TEMPTING GOOD TIME! - Prior to their sold-out show at L.A.'s Universal Amphitheatre, Motown's tempting Temptations called time-out for a Putnam hosted book signing party to celebrate the release of Otis Williams' book, Temptations. The Temptations presented the first autographed copy to the Supreme Mary Wilson. Pictured (l to r) are: The Temptations' Ron Tyson, Mary Wilson, The Temptations' Dennis Edwards, Otis Williams and The Temptations' Richard Street.

A FINE AND MELLOW COMBINATION - Jazz singer Diane Reeves recently headlined the Myer's Rum "Taste What's Happening" Jazz Series at the Palace in Hollywood, as well as venues in Chicago, Baltimore, and Washington, D.C. The Jazz Series was a joint effort of The House of Seagram and Blue Note Records, Reeves' record label. Diane Reeves self-titled Blue Note album has the distinction of holding the #1 position on the Cash Box jazz chart for more than 11 consecutive weeks. Shawn at the VIP reception prior to the performance at the Palace are (l to r) Marion Watson, California Manager of the House of Seagram; Diane Reeves; and actress Marla Gibbs of NBC's 227.

CROSSING PATHS - Capitol recording artist Melba Moore stopped by radio station KDAY in Los Angeles recently to talk about her new album I'm In Love and run into old friend Jeffrey Osborne. Moore (l) and Osborne are seen here at KDAY catching up on old times.

PRINCE

THE MET CENTER, MINNEAPOLIS, MN - The Met Center in Minneapolis played host to the stateside debut of Prince's Lovesexy tour Wednesday night, Sept. 14. From the time the lights went out until the last note was played, the crowd of 13,000, which included numerous record, radio and musical guests, was taken on an unforgettable trip to the farthest reaches of Utopia.

Prince made his entrance by circling the 5,600 square foot, tri-leveled, theater-in-the-round stage in a white 1967 Thunderbird. This is no ordinary stage: It is outfitted with hydraulic lifts, windmackers, a swing set, a basketball hoop, neon signs, trapdoors and a bed. The stage is designed so that there is not a bad seat in the house. It sits in the center of the arena with runways and platforms facing every section of the audience.

Prince emerged from the Thunderbird wearing a white suit with black polka dots and the word Minneapolis emblazoned on his left sleeve. He began the show by slowly easing his way into a 45 minute medley of old favorites, recent songs and yet to be released material.

Occupying the stage with Prince were drumming sensation Sheila E. (who incidentally originated the one-legged looks that Olympic Olympian Florence Joyner has received so much notoriety for), keyboardist Dr. Fink, singer Boni Boyer, guitarist Miko Weaver, bass player Levi Seacer, Jr., horn players Atlanta Bliss and Eric Leeds, and the gorgeous and talented singer/dancer/contortionist Pat Clover.

The show featured Prince at his rock 'n' roll best. He made use of every inch of the monstrous stage while romping around with Cat and the rest of the gang. Following an intermission, Prince turned in a performance that proved him to be the undisputed king of the stage. Having put most of the props aside, Prince proved that he needs nothing more than a guitar and his incredible songwriting talent to take an audience on an unforgettable musical odyssey. Reaching into his bag of hits, Prince created a rock 'n' roll party that was truly inspired.

The eye-popping show of theatrics, rock 'n' roll, soul and gospel left the audience wanting more. And more is what group of 600 industry guests got following the Met show.

The guests gathered under a huge tent on the grounds of Prince's Paisley Park Studio, and after meeting and greeting attendees Prince and company strolled on stage at closed 2 a.m.

Prince and the band performed a two-hour set of bluesy jams with Prince moving from guitar to piano to drums. On-stage guest appearances were made by George Clinton ("I'll Take You There") Staples, and ex-bandmate Lisa Coleman. Other celebrities in the crowd included Miles Davis, Alexander O'Neill, Chaka Khan, Jimmy Jam and Terry Lewis, and Taylor Dayne.

Prince had begun the Paisley Park show by declaring, "Now we're going to wake up the farmers across the street." And he wasn't kidding. As the show ended in the early hours of Thursday morning, a police citation was issued to Paisley Park for disturbing the peace. Complaints were received from as far away as four miles. They must have been jealous that they weren't invited to the show!

Bob Lord

MAURICE SETS HIS SIGHTS ON MAGIC EYE - Earth, Wind & Fire's Maurice White congratulates members of Magic Eye on the international release of their single, "Magic Muzik," the debut effort from the band. Magic Eye formerly with White's Kalimba Productions, are signed to the Los Angeles based record company, Magic Muzik. Pictured (l to r) are: Frank and Steve of Magic Eye; business manager, Marc Mino; Amy of Magic Eye; Maurice White; and Magic who is the leader of the group and the founder of Magic Muzik Records.
Talent Laden Lia Debuts on Virgin

LOS ANGELES - Born in Alabama, raised in New York City, and now living in Los Angeles, Lia ("no last names, please") first began singing at the age of 11 and performing at the world famous weekly amateur shows at Harlem's Apollo Theater when she was just 15. It was the Apollo that Lia truly discovered her deep love of music - and the determination to make it the focal point of her life. Though she possesses the kind of striking, classic beauty that photographers dream of, she can't be accused of trying to coast by on good looks alone - "when all is said and done," she says, "it's not about a look; it's about talent and whether you can move audiences with your music. I've studied my craft and I would like people to respond to that. Anything else would be superficial!"

With her debut album, Lia, on Virgin Records, she's more than lived up to her ideal. From the album's first single - the funky "Tell Me It's Not Too Late" - to sultry ballads such as "Excuse Me" and "Too Many Nights Without You," Lia is filled with vocal prowess and artistic complexity that defy studio trickery and superficial gloss. Not to say that Lia didn't work with some of the hottest producers and writers in the business.

Lia frankly admits that the road to where she is today has not been an easy one. In addition to her work as singer and performer, she attended secretarial and business school, and supplemented her income by modeling. "But I don't have the patience for a 9-to-5," she says, "and modeling will never be a priority for me the way music is...although I may do it in the future, along with acting. Waiting for that big break is like having your entire life on hold. It's easy to get discouraged and wonder: 'is it worth it? But I take my music seriously, and I believe that there's a place for me.'" One listen to Lia proves her right.

Sassy, sophisticated, and very endearing, it is an album by an artist whose future looks very bright indeed. Watch as her star ascends.

Diane Blackmon-Bailey Advertising and Promotion Launched

LOS ANGELES - Lee Bailey Communications, Inc. has announced the launch of Diane Blackmon-Bailey Advertising and Promotions which is being spearheaded by Diane Blackmon-Bailey who is currently vice president of RadioScope/Lee Bailey Communications, Inc. "Because of the overwhelming demand in the advertising and promotions department at Lee Bailey Communications, Inc., the company decided to expand and develop an advertising firm which will specifically handle all areas of in-house and outside advertising and promotions," said Blackmon-Bailey.

As president of Diane Blackmon-Bailey Advertising and Promotions, Bailey has already secured Coca-Cola USA as one of its major clients. "One of the major operations of DBB Advertising and Promotions will be to link community affairs with music companies and major corporations," said Blackmon-Bailey.

The New York Beat

NEW YORK - Pop star Whitney Houston gave an award-winning performance at Madison Square Gardens to a sold-out crowd. Houston's concert was a benefit gala for the United Negro College Fund in New York. She poured her heart out with "Love Will Save the Day" and "(I Wanna) Dance With Somebody" off her multi-platinum Arista LP, Whitney...Stevie Wonder was back in the "Big Apple" for a mega-star concert at radio city music hall. Wonder belted out songs from his latest album Characters including "You Will Know," "People," and of course "Skeleotons." As always Wonder kept his political perspectives and dedicated "This Song" to South Africa's freedom....R&B stars Levert, The Force MD's and Bobby Brown gave a benefit performance for the Harlem YMCA at the Plaza hotel. The concert was performed as part of the WRKS-FM 7th annual birthday celebration....Otis Williams, founding member of the legendary Motown group The Temptations, was in town at the Stringfellow's Club to promote his new book about the group. The Four Tops along with members of The Temptations joined Williams for a star-studded press party. Williams sitting book reveals the violent personality clashes, the drugs and alcohol abuse, and the tragic suicide of former Temptation Paul Williams.....New Yorkers had a unique opportunity to hear the sounds of Nigerian born singer Sade, who made a rare appearance at Radio City Music Hall. To say the concert was a success is an understatement, since it has been over two years since her many fans have seen this sophisticated lady's live performance. She had the crowd singing along with hits such as "Smooth Operator," "Your Love Is King" and tunes off her new Epic LP Stronger Than Pride. She left the crowd wanting more.....The Amnesty International Human Rights Tour landed in Philadelphia with a star-studded line-up: Sting, Bruce Springsteen, Tracy Chapman, Peter Gabriel and African artist Youssou N'Dour.

Elisa W. Keys
# Black Contemporary

## Cash Box Top Black Contemporary Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Posse</td>
<td>N.W.A. (Moebee 1067)</td>
<td>Die/Capitol</td>
<td>1988</td>
</tr>
<tr>
<td>2</td>
<td>Flirt</td>
<td>Eazy E (Chomp'n'Gang)' King</td>
<td>EMI Manhattan</td>
<td>1988</td>
</tr>
<tr>
<td>3</td>
<td>Forever Your Girl</td>
<td>Pærudo Abdul (Virgin 90943)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>4</td>
<td>The Mac Band</td>
<td>DJ Fresh (Captured Bramhall &amp; Chef)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>5</td>
<td>How Ya Like Me Now</td>
<td>(Def Jam/Int'l 70123)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>6</td>
<td>Pebbles</td>
<td>(Epic/Int'l 70123)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>7</td>
<td>Kiss of Life</td>
<td>British Gnufl (Capped/Reprise 25689)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>8</td>
<td>Twice the Love</td>
<td>George Bene's (Epic/Int'l 70123)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>9</td>
<td>Mother Wit</td>
<td>Betty White (Valo/Bl. 1301)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>10</td>
<td>I Still Feel Good</td>
<td>(West/Eric 10650)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>11</td>
<td>COMIN' BACK HARD</td>
<td>(P/6)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>12</td>
<td>10 Again</td>
<td>Tom Fox (Cisco-Al/Apollo/Al 830 809)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>13</td>
<td>Everybody's Cool</td>
<td>(Al-Apollo/Al 830 809)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>14</td>
<td>I'm in Love</td>
<td>Maiee Malia (Capitol 49846)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>15</td>
<td>Close Up</td>
<td>David Simbhost (Sighting 80)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>16</td>
<td>Swagg</td>
<td>B. M. Mix A Lot (Daphy Mix 70123)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>17</td>
<td>Distant Thunder</td>
<td>(Virgin 90943)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>18</td>
<td>Drive</td>
<td>Roy Ayers (Epic/Int'l 70123)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>19</td>
<td>Bullet from a Gun</td>
<td>Derek B. (P/6)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>20</td>
<td>In Control</td>
<td>Jamel Jameson (Arista 46 056)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>21</td>
<td>Forever</td>
<td>(Virgin 90943)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>22</td>
<td>Party Your Body</td>
<td>(Virgin 90943)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>23</td>
<td>Karyn White</td>
<td>(Virgin 90943)</td>
<td></td>
<td>1988</td>
</tr>
<tr>
<td>24</td>
<td>To Change and/or</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Make a Difference</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Tear Down These Walls</td>
<td>Billy Ocean (LJ 8893)</td>
<td>(P/6)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>In Control Volume 1</td>
<td>(Capitol 49846)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>I'll Mean You</td>
<td>Stand/Atlantic 90948</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>To Have You</td>
<td>Basque/Dance Productions</td>
<td>(CAPitol 90948)</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Tracy Spencer</td>
<td>(CAPitol 41818)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Information Society</td>
<td>(Columbia 90948)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Smoke Some Kill</td>
<td>(Virgin 90943)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Truly Yours</td>
<td>(EMI-Mat 8001)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Sendin' All My Love</td>
<td>(EMI-Mat 8001)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>A Nightmare on My Street</td>
<td>(EMI-Mat 8001)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Salute</td>
<td>(EMI-Mat 8001)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Strong from the Heart</td>
<td>(EMI-Mat 8001)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Love'seeks</td>
<td>(EMI-Mat 8001)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

# Cash Box Top Rap Albums

1. **I Tell You a Nation of Love**
   - Artist: Olympic/CBS (EMI-Mat 90636)
   - Date: 1988

2. **Me and You**
   - Artist: Gojo Michael (EMI-Mat 90636)
   - Date: 1988

3. **When I Look Into Your Eyes**
   - Artist: Freestyler (EMI-Mat 90636)
   - Date: 1988

4. **Chains of Love**
   - Artist: Da B.A. (EMI-Mat 90636)
   - Date: 1988

5. **I'm Too Busy**
   - Artist: People's Choice (EMI-Mat 90636)
   - Date: 1988

6. **Sendin' All My Love**
   - Artist: Olympic/CBS (EMI-Mat 90636)
   - Date: 1988

7. **I'll Prove It to You**
   - Artist: Gregory Abbat (Columbia 90636)
   - Date: 1988

8. **Follow The Leader**
   - Artist: Olympic/CBS (EMI-Mat 90636)
   - Date: 1988

9. **Funkys**
   - Artist: Buddy G. (EMI-Mat 90636)
   - Date: 1988

10. **I Got the Right Stuff**
    - Artist: Olympic/CBS (EMI-Mat 90636)
    - Date: 1988

11. **I'm Too Busy**
    - Artist: People's Choice (EMI-Mat 90636)
    - Date: 1988

12. **Sendin' All My Love**
    - Artist: Olympic/CBS (EMI-Mat 90636)
    - Date: 1988

13. **I'll Prove It to You**
    - Artist: Gregory Abbat (Columbia 90636)
    - Date: 1988

14. **Follow the Leader**
    - Artist: Olympic/CBS (EMI-Mat 90636)
    - Date: 1988

15. **I Got the Right Stuff**
    - Artist: Buddy G. (EMI-Mat 90636)
    - Date: 1988

# Cash Box Top Rap Singles

1. **Shake Your Thang**
   - Artist: Salt-N-Pepa (Featuring E.L. 11)
   - Date: 1988

2. **Nightmare on My Street**
   - Artist: Olympic/CBS (EMI-Mat 90636)
   - Date: 1988

3. **Let's Go**
   - Artist: Olympic/CBS (EMI-Mat 90636)
   - Date: 1988

4. **Always Be There**
   - Artist: Olympic/CBS (EMI-Mat 90636)
   - Date: 1988

5. **I'm Too Busy**
   - Artist: People's Choice (EMI-Mat 90636)
   - Date: 1988

6. **Sendin' All My Love**
   - Artist: Olympic/CBS (EMI-Mat 90636)
   - Date: 1988

7. **I'll Prove It to You**
   - Artist: Gregory Abbat (Columbia 90636)
   - Date: 1988

8. **Follow the Leader**
   - Artist: Olympic/CBS (EMI-Mat 90636)
   - Date: 1988

9. **I Got the Right Stuff**
   - Artist: Buddy G. (EMI-Mat 90636)
   - Date: 1988

10. **Sendin' All My Love**
    - Artist: Olympic/CBS (EMI-Mat 90636)
    - Date: 1988

11. **I'll Prove It to You**
    - Artist: Gregory Abbat (Columbia 90636)
    - Date: 1988

12. **Follow the Leader**
    - Artist: Olympic/CBS (EMI-Mat 90636)
    - Date: 1988

13. **I Got the Right Stuff**
    - Artist: Buddy G. (EMI-Mat 90636)
    - Date: 1988
Top Ten Singles:
1. IT'S ALL IN THE GAME
   Tommy Edwards (MGM)
2. NEL BLUE DIPINTO DI BLU
   Dean Martin (Capitol)
3. BIRD DOG
   The Everyly Brothers (Cadence)
4. ROCKIN' ROBIN
   Bobby Day (Class)
5. LITTLE STAR
   The Elegants (Apt)
6. TEA FOR TWO CHA CHA
   Tommy Dorsey Orch. feat. Warren Covington (Decca)
7. SUSIE DARLIN'
   Robin Luke (Dot)
8. TEARS ON MY PILLOW
   Little Anthony & The Imperials (End)
9. JUST A DREAM
   Jimmy Clinton (Ace)
10. PATRICIA
    Perez Prado (RCA Victor)

Top Ten Albums
1. STAR DUST
   Pat Boone (Dot)
2. JOHNNY'S GREATEST HITS
   Johnny Mathis (Columbia)
3. TCHAIKOVSKY: CONCERTO NO. 1
   Van Cliburn (RCA Victor)
4. SOUTH PACIFIC
   Movie Cast (RCA Victor)
5. SWING SOFTLY
   Johnny Mathis (Columbia)
6. KING CREOLE
   Elvis Presley (RCA Victor)
7. SING ALONG WITH MITCH
   Mitch Miller (Columbia)
8. GIGI
   Movie Cast (MGM)
9. BUT NOT FOR ME
   Ahmad Jamal Trio (Argo)
10. CONCERT IN RHYTHM
    Ray Conniff (Columbia)

Album Reviews
FRANK SINATRA SINGS FOR ONLY THE LONELY – Orchestra Conducted By Nelson Riddle – Capitol W 1053
This is Sinatra's bluest Capitol effort to date and is, of course, a sure thing for the charts. As for Sinatra in a blues mood, the songster is confronted with some of the most feeling-sorry-for-yourself ballads ever written (“Spring Is Here,” “What's New,” “Willow Weep For Me,” “One For My Baby”), and his response to them is emotional, vocal mastery. Sinatra's able Capitol partner, Nelson Riddle, has created arrangements that delve beneath the melody.

RAISINS & ALMONDS CHA CHA CHA & MERENGUES – Johnny Conquest, His Piano & Orchestra – RCA Victor 1789
The Conquest Latin orch's material comes, from all places, that happy Yiddish music, the freilach. All dressed up in their cha-cha-merengue settings, the tunes takes well to the new dance beats, and the disk is sure to bring around a solid Yiddish-Latin audience. The selections here include "Roumania, Roumania" (here "Merengue Marimba"), "Freilach Merengue," "Sher Cha Cha," and "Sirocco."

Presley Sails
NEW YORK – Private Elvis A. Presley departed from the Brooklyn Army Terminal last week aboard the Bremerhaven, Germany bound U.S.S. Randall. Before sailing, Presley came off the vessel at 10 AM to attend a press conference which was held in the Press Room on Pier 4, and conducted by the Public Information Offices of the Brooklyn Army Terminal.

Presley, who entered the Army on March 24, was one of some 9,400 young soldiers being trained by the 2nd Armored (Iron Deuce) Division at Fort Hood, Texas, for duty with the 3rd Armored Division in Germany. Though trained as a tank crewman, Presley will be transferred to Germany as a light truck driver.

NEW YORK – Over at Atlantic Records the gang is busy working on Bobby Darin's new release "Lost Love" and "Queen of the Hop" on Ato and four new releases on Atlantic. A sock package of talent is offered in Chris Connor, Clyde McPhatter, LaVern Baker and The Jaye Sisters. Chris offers "Hallelujah I Love Him So," McPhatter "A Lover's Question," Miss Baker "It's So Fine," and the Jaye Sisters

Country Round Up
Johnny Cash, after working fair dutes in Texas last week, headed home to Hollywood for continuing talks regarding his new TV program, The Johnny Cash Show (soon to start on a Los Angeles TV channel) and negotiations with several producers regarding motion picture work. Hank Snow and his Rainbow Ranch Boys will be out on tour through Georgia and Calif. beginning Oct. 2nd thru the 23rd. The new Hank Snow Talent Agency, under the direction of "Sleepy" McDaniel, has a package show starring Porter Wagoner and the Wagonmasters set for a tour through Ontario, Can. beginning October 8 thru the 17th.

Colpix Readies Debut
NEW YORK – Colpix Records, the new division of Columbia Pictures Corp, revealed its general policy and initial releases last week as it prepared to make its debut in the music industry on October 1st.

Leading off the release will be Benny Fields and His Misintrel Men, starring Jack Benny, George Burns, Milton Berle and Phil Silvers. In the minstrel show format and featuring such top names in show business, the album will be introduced by Ed Sullivan on his network TV show and later will be featured by the album's stars on their own video stanzas.

Ramblings
"Stop! You're Knocking Me Out"...Vera Lynn in the U.S. for two weeks. The last may do some TV before she goes back. Her current offering is "Almost In Your Arms" on which she gets a great big assist from Mantovani...Don Robey (Duke-Peacock-Backbeat) high on three new Duke releases: Larry Davis' "Texas Flood," Fenton Robinson's "Mississippi Flood" and The Five Jades' "Rock and Roll Molly." The progressive jazz segment of Peacock is busy preparing for release of the new Betty Carter LP, Something Wonderful From Betty Carter...Jolly Joyce, of the Jolly Joyce Agency, Screen Actor's Guild agent for Alan Freed, announces the signing of Freed for two major pictures with Hal Roach Studios, Culver City, Calif. Tentative titles are The Alan Freed Story and The Million Record Seller. Joyce happily states it was a sensational guarantee plus a profits percentage. Top recording stars will appear in both pictures...Fred Mendelsohn, Arrow and Bow Records, has set two Alan releases on Arrow for October. They are Alan Arkin and Alan Martin. Arkin offers "Dolly Loop" and "900 Miles," Martin "Pretty Girl" and "My Silent Love."

Topsy II
PHENOMENAL IN PHILADELPHIA

A NEW HIT SINGLE!

"MALAGUENA"
from the album...
"THE SOUL OF SPAIN"
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1988</td>
<td>ADDICTED</td>
<td>Capitol (B-44130)</td>
<td>Total: 23</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>STREETS OF BAKERSFIELD</td>
<td>Warner Bros.</td>
<td>Total: 10</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>WE BELIEVE IN HAPPY ENDS</td>
<td>RCA (6532-7)</td>
<td>Total: 2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>HONKY TONK MOON</td>
<td>Warner Bros.</td>
<td>Total: 5</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>UNTOLD STORIES</td>
<td>Mercury (870-476-7)</td>
<td>Total: 7</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>STRONG ENOUGH TO BEND</td>
<td>Capito/Curb (B-44186)</td>
<td>Total: 8</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>BUTTON OFF MY SHIRT</td>
<td>RCA (6389-7)</td>
<td>Total: 10</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>DARLENE</td>
<td>Capitol (B-44205)</td>
<td>Total: 12</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>BLUE LOVE</td>
<td>Columbia 38-07943</td>
<td>Total: 13</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>GONNA TAKE A LOT OF RIVER</td>
<td>RCA (3381-7)</td>
<td>Total: 13</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>I SHOULD BE WITH YOU</td>
<td>MCA (33347)</td>
<td>Total: 15</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>SUMMER WIND</td>
<td>MCA (Curb/Curb 53564)</td>
<td>Total: 16</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>BLUE TO THE BONE</td>
<td>Columbia 38-07986</td>
<td>Total: 18</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>SATURDAY NIGHT SPECIAL</td>
<td>RCA (33733)</td>
<td>Total: 19</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>TEAR-STAINED LETTER</td>
<td>RCA 8304-7</td>
<td>Total: 15</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>RUNAWAY TRAIN</td>
<td>Columbia 38-07989</td>
<td>Total: 21</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>NEW SHADE OF BLUE</td>
<td>Warner Bros. 7-27790</td>
<td>Total: 20</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>WHAT'S THAT YOUR LOVE DOES TO ME</td>
<td>MMTM (87-7-21018)</td>
<td>Total: 6</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>WHAT DO YOU WANT FROM ME THIS MONTH</td>
<td>Foster &amp; Lloyd</td>
<td>Total: 23</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>JOE KNOWS HOW TO LIVE</td>
<td>Eddy Raven</td>
<td>Total: 15</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DESPERATELY</td>
<td>Don Williams</td>
<td>Total: 25</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>WHEN YOU PUT YOUR HEART IN IT</td>
<td>Kenny Rogers</td>
<td>Total: 27</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>BOOGIE WOOGIE FIDDLE COUNTRY BLUES</td>
<td>Charlie Daniels Band</td>
<td>Total: 30</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>AUGE AND WELL</td>
<td>Larry, Steve and Rudy: The Gatlin Brothers</td>
<td>Total: 31</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>I'VE BEEN LOOKIN'</td>
<td>Nitty Gritty Band</td>
<td>Total: 36</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>I CAN LOVE YOU</td>
<td>Judy Rodman</td>
<td>Total: 28</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>DON'T GIVE CANDY TO A STRANGER</td>
<td>Larry Boone</td>
<td>Total: 14</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>I WISH THAT I COULD FALL IN LOVE TODAY</td>
<td>Barbara Mandrell</td>
<td>Total: 32</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>CHISELED IN STONE</td>
<td>Vern Gosdin</td>
<td>Total: 37</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>IT KEEPS RIGHT ON HURTING</td>
<td>Atlanta America 7-92959</td>
<td>Total: 35</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>UNDER THE BOARDWALK</td>
<td>Mercury (870-528-7)</td>
<td>Total: 33</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'</td>
<td>Lynn Anderson</td>
<td>Total: 40</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>LEETEE</td>
<td>Marie Osmond (Duet with Paul Davis)</td>
<td>Total: 35</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>I'LL LEAVE THIS WORLD LOVING YOU</td>
<td>Ricky Van Shelton</td>
<td>Total: 43</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>NOBODY'S ANGEL</td>
<td>Crystal Gayle</td>
<td>Total: 41</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>SUSPICION</td>
<td>Ronnie McDowell</td>
<td>Total: 24</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>I KNOW HOW HE FEELS</td>
<td>MCA (53402)</td>
<td>Total: 46</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>LETTER HOME</td>
<td>The Forester Sisters</td>
<td>Total: 17</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>THAT'S THAT (RCA 8605-7)</td>
<td>Michael Johnson</td>
<td>Total: 40</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>REBELS WITHOUT A CLUE</td>
<td>MCA (Curb 53399)</td>
<td>Total: 45</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)</td>
<td>George Strait</td>
<td>Total: 47</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>WE NEVER TOUCH AT ALL</td>
<td>Merle Haggard</td>
<td>Total: 42</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>IT'S YOU AGAIN</td>
<td>Epic 34-09020</td>
<td>Total: 49</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>I GUESS I JUST MISSED YOU</td>
<td>16th Ave 8-70419</td>
<td>Total: 51</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>I JUST CAN'T STAY NO TO YOU</td>
<td>Curb (cbs-40513)</td>
<td>Total: 54</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>PILGRIM'S ON THE WAY (MATHIEW'S SONG)</td>
<td>Warner Bros (7-27810)</td>
<td>Total: 55</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>I DON'T HAVE FAR TO FALL</td>
<td>RCA 65333</td>
<td>Total: 26</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>IF I COULD BOTTLE THIS UP</td>
<td>George Jones and Shelly Lynne</td>
<td>Total: 53</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>STOP AND TAKE THE TIME</td>
<td>Step One SO-390</td>
<td>Total: 58</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>WHEN YOU SAY NOTHING AT ALL</td>
<td>RCA 8637-7</td>
<td>Total: 59</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>A TENOR LIE</td>
<td>Restless Heart</td>
<td>Total: 65</td>
<td>2</td>
</tr>
</tbody>
</table>
Top Talent To Perform On CMA Awards

NASHVILLE – Several of Country Music’s greatest performers have already been confirmed to perform on the 22nd Annual Country Music Association Awards Show October 10. Joining host Dolly Parton will be Reba McEntire, K.T. Oslin and Hank Williams, Jr. The show will be broadcast live from the stage of the Grand Ole Opry House in Nashville over the CBS Television network with a stereo radio simulcast on Mutual Broadcasting.

This year has proven to be another landmark year for Country Sweetheart Reba McEntire. This past March Reba McEntire matched her RCA record-breaking feat as Female Vocalist of the Year when she received her fourth consecutive Female Vocalist of the Year Award from the Academy of Country Music. That same week, she ranked among the top 10 female singers chosen as "favorites" by a Gallup Poll of American teenagers, alongside such top artists as Pat Benatar, Cyndi Lauper and Stevie Nicks. McEntire’s been a Grammy winner and first recipient of the American Music Award for Favorite Female Country Vocalist, as well as being honored by Music City News. McEntire will perform the rollicking, up-tempo tune "Respect" off of her latest MCA LP, Reba.

1987 CMA Entertainer of the Year Hank Williams, Jr. will entertain the Awards Show audience with "Early In The Morning" from his Wild Streak LP. With his career spanning three decades, Williams has more than 55 albums to his credit. His latest endeavor Wild Streak was certified gold last month, marking his fifteenth RIAA certified disc. The Warner Bros. recording artist has amassed an amazing number of accolades and trophies from the Academy of Country Music, Broadcast Music, Inc. and NARAS, among others. On the heels of a 100-city, million-dollar tour, Williams has been a top concert grosser this year, breaking the record at Atlanta’s Omni when he sold out 17,000 seats in 45 minutes.

CMA Executive Producer Irving Waugh commented on the talent, saying “These are some of the most gifted performers on the Country horizon and their performances will set the stage for an entertaining evening.” Additional artists will be announced as they are added to the show cast.

The Awards Show is produced by Bob Precht of Sullivan Productions and directed by Walter Miller. Donald Epstein scripts the show. David Briggs and Bergen White serve as Musical Directors. In addition to the radio simulcast by Mutual Broadcasting System, CTV will carry the show live in Canada.

Cash Box October 1, 1988

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>October 1, 1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>All albums available on CD unless otherwise indicated.</td>
<td></td>
</tr>
<tr>
<td>(NCD) - No CD</td>
<td>(G) - Gold (RIAA Certified)</td>
</tr>
<tr>
<td>(P) - Platinum (RIAA Certified)</td>
<td></td>
</tr>
<tr>
<td>1 OLD 8 x 10</td>
<td>9</td>
</tr>
<tr>
<td>2 WILD STREAK</td>
<td>12</td>
</tr>
<tr>
<td>3 BUENAS NOCHES FROM A LONELY ROOM</td>
<td>6</td>
</tr>
<tr>
<td>4 GREAT HITS</td>
<td>5</td>
</tr>
<tr>
<td>5 SHADOWLAND</td>
<td>19</td>
</tr>
<tr>
<td>6 BIG DREAMS IN A SMALL TOWN</td>
<td>5</td>
</tr>
<tr>
<td>7 REBA</td>
<td>6</td>
</tr>
<tr>
<td>8 RAGE ON</td>
<td>9</td>
</tr>
<tr>
<td>9 101 2</td>
<td>14</td>
</tr>
<tr>
<td>10 WILD EYES DREAM</td>
<td>79</td>
</tr>
<tr>
<td>11 DIAMONDS AND DIRT</td>
<td>10</td>
</tr>
<tr>
<td>12 IF YOU AIN’T LOVIN’ (YOU AIN’T LIVIN’)</td>
<td>29</td>
</tr>
<tr>
<td>13 KING’S RECORD SHOP</td>
<td>62</td>
</tr>
<tr>
<td>14 STRONG ENOUGH TO BEND</td>
<td>16</td>
</tr>
<tr>
<td>15 THE ROYAL TREATMENT</td>
<td>44</td>
</tr>
<tr>
<td>16 ALABAMA LIVE</td>
<td>15</td>
</tr>
<tr>
<td>17 ALWAYS AND FOREVER</td>
<td>71</td>
</tr>
<tr>
<td>18 CHISELED IN STONE</td>
<td>34</td>
</tr>
<tr>
<td>19 DON’T CLOSE YOUR EYES</td>
<td>17</td>
</tr>
<tr>
<td>20 ONE TIME, ONE NIGHT</td>
<td>19</td>
</tr>
<tr>
<td>21 ACROSS THE RIO GRANDE</td>
<td>10</td>
</tr>
<tr>
<td>22 THIS WOMAN</td>
<td>30</td>
</tr>
<tr>
<td>23 I SHOULD BE WITH YOU</td>
<td>25</td>
</tr>
<tr>
<td>24 ZUMA</td>
<td>12</td>
</tr>
<tr>
<td>25 UNA TASTED HONEY</td>
<td>22</td>
</tr>
</tbody>
</table>

CASH BOX COUNTRY ALBUMS
NASHVILLE NOTE-ABLES

New Independent Artists Gaining National Attention

Just as in years past a group of up and coming young independent artists is creating fresh new music that continually gains national attention.

Such artists as Darrell Holt, Jim Collins, Dennis Payne and Jack Robertson have all scored significantly on national record charts and radio playlists around the nation, lending increased credence to theories that some of country music's most innovative sounds are being produced by independent artists.

True Records singer/songwriter Dennis Payne has made an impact nationally with several singles and a music video, "California Sunny Beach". A native of Bakersfield, California, Payne not only exhibits the traditional country leanings as such Bakersfield-based artists as Buck Owens and Merle Haggard, but also incorporates a broad range of other influences into his music, such as island rhythms similar to Eddy Raven or Jimmy Buffett.

Another young artist who fuses together a wide range of musical influences to create his own style is Darrell Holt. Holt draws on such musical inspirations as Ray Charles, Vern Gosdin, The Temptations and Gary Puckett, combining them all to form a brand of music that explores the fine line between rhythm and blues and country in a manner reminiscent of T. Graham Brown or Ronnie Milsap.

Holt has also become a frequently sought after live performer in recent months. His concert appearances have earned the tag "Supershows" as he moves energetically from instrument to instrument while delivering his soulful vocals.

Holt's growing popularity is perhaps best evidenced by not only his success as a concert attraction, but with his increasing fan club membership and the direction his recording career has taken. The dark-haired singer has just released a new single on Anoka Records entitled "I'd Throw It All Away," which was produced by Nelson Larkin, best known for his work with Billy Joe Royal and Earl Thomas Conley.

Singer Jim Collins has taken a giant step into the national spotlight with the release of his self-titled debut album on Texas Records. The LP contains contributions from a source of notable songwriters such as Dickie Lee, Paul Overstreet, Fred Knobloch, Paul Davis, Tommy Roe and Charlie Black. The album also contains a track both written and produced by the young performer entitled "I'd Like To Thank You".

Long a favorite on the Midwest tour circuit, Collins is certainly no stranger to national recognition. He placed a half-dozen singles on the national charts, made numerous TV appearances and even performed from the stage of the Grand Ole Opry. His energetic, modern country sound earned him an award nomination from the Academy of Country Music as "Top New Male Vocalist."

With a series of additional single releases slated as well as continued touring, Collins appears to be on the verge of establishing himself as one of country music's top new artists.

Another newcomer who made a surprising recent entry onto the national scene is Soundwaves Records artist Jack Robertson. Like Collins, Robertson has long been an audience favorite in the Midwest, appearing regularly at several popular tourist attractions. His debut single, "It's Not Easy," was released nationwide and made one of the most impressive national chart showings of any independent artist in recent months. Also like Collins, Robertson enlisted a number of music industry heavyweights for his debut album, which he just finished recording.

One of Robertson's most distinguishing artistic characteristics is his commitment to traditional country music. He describes his musical style as "pure country with a touch of western swing and lots of country and western here and there."

Robertson's new found success as a recording artist will lead him away from the Midwest this winter as he embarks on a national tour in support of the forthcoming album.

Though each of the four artists create music that takes country sound in slightly different directions, each appears to be on a trail of success that will keep them on national record charts for several years to come.
**ALBUM RELEASES**

**WILLIE NELSON – What A Wonderful World – Columbia (444331) – Producer: C. Moman**

What can we say except...“masterful and classic”! Take the master, Willie, and give him all of these classic songs, and how can you go wrong? If you want your listening world to be very wonderful, get you hands on this album. Julio Jones, Willie for “Blue Spanish Eyes” to kick the blues off. And, it gets better and better. The way listening classics are delivered with the pure country flair than only Willie can produce. This is the towering Willie Nelson who doesn’t give a damn how Andy Williams or his peers sang these songs. This is pure Willie. “Moon River”, “Time” and “To Each His Own” all seem especially written for him. Relaxed and soothig!

**RICKY VAN SHELTON – Loving Proof – Columbia (444221) – Producer: S. Buckingham**

This Columbia country cowboy keeps satisfying the masses with his product. Ricky continues the kickin’ on this album, which sounds even better than the sensational Wild-Eyed Dream. His current hit single, “Tell Me This World Lovin’ You,” stands tall among the strong list of potential hits. The classic “From A Jack To A King” is a perfect choice for Ricky’s delivery and vocal style. Ricky pulled five singles off his initial album. Sounds like he could pull even more than that off this one. All the cuts are outstanding. However, get ready for “Let Me Live With Love (And Die With You).” This, my friends, is country music at its very best, without reservation. Ricky Van Shelton graduates with this sophomore release!

**SINGLE RELEASES**

**OUT OF THE BOX**


This choice of material is excellent for Patty. The production is first-class on a song that is percussive and rhythmic. Loveless can deliver country lyrics, as we all found out from her last two singles, and these are solid country lyrics. We feel this product is that magic one, featuring the perfect marriage of singer and song! Guitar runs are outstanding. The message contains threat/promise to move to the blue side of town. Obviously, Patty Loveless won’t be thinking that way for very long after this single. Super and successful effort!


Livingston Taylor teams up with Larry Kunkel to present us with the country version of this great song. Too often referred to as ‘James’ brother’, Livingston has a super sound and should certainly stand on his own merit! This is not the Nashville sound, but it is pleasant and the harmonies are attractive. The Cash box panel agrees that the “different from the norm” sound may be the true attraction of this product. This is not to say anything critical...in fact, just the opposite. Taylor and Kunkel give us a thoroughly enjoyable product!

**FEATURE PICKS**

**ANA MCVICKER – I’m Loving The Wrong Man Again (3:10) – Capitol (B-44223) – Tree/BMI – H. Howard-R. Peterson – Producer: B. Logan**

This is the song this talented young lady has been looking to find! This is true country music, and Dana delivers! We have known the potential was there for a good while. Rejoice with Dana and Capitol...this is the one they needed!


This talented Mercury trio should be proud of the harmony blend here! It’s an aesthetic sound with a sad theme and a ‘happy’ melody. The phrasing is catchy and well-handled by the Burch Sisters. It’s a sing along song that you won’t be able to resist!


Folksy lyrics and delivery. This product sings the praises of family music traditions. “There’s nothing quite as strong as the feelings in a song” — Amen! The McCarters not only sing about it...they prove it!

**CONSENSUS**


I here he comes again, and, perhaps, stronger than ever! With a brand new ballad, written by two of the best, we know this will be his fifth (or, is it sixth?) straight charted song! Young, handsome and talented...what are the major labels looking for?!


Pretty, pert and musically productive may best be the way to describe Lynne Tyn dall. Here, she takes a slightly saucy Bob McDill tune and gives it the Tyn dall treatment. You’ll see what we mean as soon as you hear it!


Oxton Lee has found another outstanding group. The lead vocalist is distinctive and the harmonies are exceptional. The theme is about a “left-behind” lover. Well, believe us, Touch of Country won’t get left behind with products like this one!

**INDIE FEATURE PICKS**

**TIM MALCHAK – Not A Night Goes By-Alpine PS-009**

The Dark Horse Consensus was no surprise this week! Radio has supported Tim Malchak not only because of his talent, but because of his ‘good guy’ personality as well. Success couldn’t have happened to a better guy! Some of the stations giving Tim the thumbs up are as follows: WMOP, WTHK, KWYZ, KWOC, WDNN, WKML, KROW and WDLW.

**PROGRAMMERS’ PICK**

**PAUL OVERSTREET-Love Helps Those-MTM B-72113**

The Programmers’ Pick this week is Paul Overstreet. Formerly with chuyler and Knobloch as SKO, Overstreet has struck out on his own for its own format. From radio’s response so far, he’s got the talent to make it a solo act. Stations voting for Overstreet include: WLFH, KROW, WSCP, WQP, KJUN, WMUE, WSTH and KCKK.
Larry Swift:

A few months ago, a record came through the Cash Box review sessions and attracted a lot of attention from our review panel. The record was titled “Show Me (I’m From Missouri)”. It was a good song, but the artist was the attention-getter, with his smooth, country delivery. His name is Larry Swift, and he is from Missouri...Skisteton, Missouri.

Larry Swift records on the Times- tar label, and it’s been awhile since he has released that last single. However, there are at least a few of us anxiously waiting for his next one! He is a country traditionalist and learned his craft early in life. Like so many of the young traditionalists, Larry grew up listening to country music with his parents.

“I started playing bass and singing at age 16,” Larry confessed, almost timidly. “My father played guitar in honky tonks, and I was raised on Jimmie Rodger’s music. I guess I just followed in Dad’s footsteps.”

“I like the direction country music seems to be headed now. We’re going back to the traditional sounds. We’re probably going to release a couple more singles and, if everything works out, we’ll go to work on an album someday soon!”

About choosing his material, Larry is very honest. “I write a little. However, working 5 and 6 days each week limits the time I have to devote to it. I really think I should leave the writing to the writers. I am a singer and I interpret songs better than I write them.”

Larry proudly states that he still listens to the Grand Ole Opry every week! The stars of the Opry have been inspirational to him. “I spent a year and a half on the road with John Wesley Byles,” Larry said with a smile. “So, in addition to the Opry stars, he and Merle Haggard have influenced my music. I also worked a five city tour opening for Merle, and I learned a lot from both.”

Indeed, he has! Larry Swift is among the finest of the “new crop”. Next time you think of country music’s brightest rising stars, think of Larry Swift!

Joe Henderson

Cash Box Country

COUNTRY INDIES CHART

#68 (BULLET) THIS WEEK!

Cash Box National Promotion

by Chuck Dixon

Management: Neal James

Organization (615) 726-3556

KOTTON RECORDS

30 Music Sq. E. * Suite 115

Nashville, TN 37203

Kenny Carr

and

“The Writing on the Wall”

Rappin’ with the Writers:

Dave Knudtson:

Two years ago, Dave Knudtson moved into Nashville after spending the previous five years in L.A. Originally from Okoboji, Iowa, David admits that he went to L.A. when he was pretty “green.”

“I wasn’t focused on music as a career. I suppose I was getting life experience when I originally went to L.A. in ’78. So, I went on to Oregon for 6 months, then, back to Iowa. I tried again in ’82, however. I was more into writing and making my own demos. But, again, I found it very hard to ‘break’ the music business out there. I was advised that my music was country, and I should move to Nashville. Now, that I’m in Nashville, they’re saying my music is so different that there’s not even any artists here who can do it.”

David is beginning to co-write with some of Nashville’s super talents: Don Goodman, J.A. Massey, Johnny Neel and Bob Regan are prime examples. It is for this reason (being extremely talented and ‘unsplatted’) that Cash Box wanted to talk with David in order to explore his present feelings about writing in Nashville.

“I will try, to a degree, to fit in here. But, will not consider the ‘commercial’ aspect too strongly. I don’t write the ‘everyday’ song. I like to call them ‘Saturday night’ songs. They are controversial, and they will make it big someday, or they will go nowhere.”

“I fully realize that ‘Right now, I’m a freelance writer. When I sign, I want to be certain the publisher has affiliations on both coasts. Nashville is certainly growing in those directions. A song often arises out of personal experiences. Quite often I don’t realize that my songs are in that vein until I’m deep into the song. I feel I’m the pen and the paper and a conduit for another source.’

As long as David Knudtson continues to believe as he does, and works as hard as he has been working, there is no doubt he will succeed. He is one of the lucky ones. He writes “different stuff.” But, more important is the fact that he writes very good ‘different stuff’.

Joe Henderson

Cash Box October 1, 1988
ICE SURPRISE OF THE WEEK - A very unassuming album cover kept this record in the middle of the audition pile for a long time, but now we'd be remiss if we didn't offer a small rave about Dianne Davidson, whose new release on Second Wave/Olivia Records is called Breaking All The Rules. This Bay-area singer backed with such heavyweights as B.B. King, John Hiatt, Leon Russell, and Linda Rondstadt, and on this solo album she proves that she's a blues/gospel belter of rare ability. She's aided here by songs from Jennifer Warnes and Leonard Cohen ('Song of Bernadette'), Willie Dixon ('Built for Comfort'), and Karo Bionoff ('Trouble Again'), as well as a full complement of originals. The varied blues arrangements are an effective frame for Davidson's vocals, with some nice excursions into reggae, swamp blues and hard rock. Dianne Davidson deserves to be heard.

DIANNE DAVIDSON - World-class vocals

DIGITAL DECADE - Telarc, the largest American-owned classical recording company and a winner of 13 Grammy awards, celebrates ten years of digital recording this month. Among Telarc's innovations: they were the first company to release a digital recording of symphonic music in the U.S., the first company to release a CD of material that was not previously available on vinyl, and the first classical label to release a recording by a major pop artist. To celebrate their ten years of digital innovation, Telarc offers two new CD recordings - Lorin Maazel conducting the Berlin Philharmonic in orchestral highlights of Wagner's "Ring" cycle, and a new recording of The Sound of Music, featuring opera great Placido von Stade.

TRIPLE HEADER - "I'm Not Going Out Like That" is the third single to be released off J.M.C.'s "Tougher Than Leather" album. Who was the last indie artist to have three hit singles from one album? Could it have been K.C. and the Sunshine Band?

WE ARE THE WORLD - Rykodisc has signed an agreement with percussionist Mickey Hart of the Grateful Dead to release a series of recordings known collectively as The World. They include solo projects, outside productions, and re-releases of titles originally available on Hart's 360-Degree Productions imprint. In recent years, Hart has become an authority on world music, writing a book on percussion in culture and history and testifying before Congress on the importance of music preservation. The World albums were recorded in such diverse locations as the Nubian desert and the Arctic tundra by a panoply of international musicians, including African drum master Babatunde Olatunji, Sudanese folk musician Hamza El Din and the Golden Gate Gypsy Orchestra. If you're not on board with the new beat caravan, get your tickets now.

"HARD-HITTING POLITICAL SATIRE" (AHEM) - You may not have noticed, what with the Olympics and all, but soon the U.S. of A. will be choosing a new figurehead. The political season has inspired a rash of novelty singles, three of which have landed on my desk. "Ronnie's Final Days Rap" by Reagan soundalike Jim Gosset, is a humorous overview of the Reagan administration's misdeeds and peculiar charm. It's available on Sun Sign Records. "Jesse (Didn't Get No Justice) - The Jesse Jackson Blues," by Leslie Isiah Gaines, is a standard blues tune that suggests Mr. Jackson got cheated out of the Democratic nomination, a debatable proposition at best. But what it lacks in political insight it makes up for in chops. It's available on Justice Unlimited Records. "Suds McSeawsky For President" by The Independent Party (a.k.a. Gary Mellis), is a risque, dog's-eye-view of the presidential race. Unlike a lot of these novelty singles, this 3R Records release has distinct A and B sides (side B is a rap version) and it produces some genuine, guilty chuckles. Although it will never get played on the radio, this record reduces the whole presidential charade to the level of crassness and stupidity we Americans seem to prefer.

Keep the faith ... Joe Williams

Schwartz Brothers Reports Results for Second Quarter, First Half

Schwartz Brothers, Inc. a leading independent distributor of audio and video home entertainment software, has reported its net revenues and income for the second quarter and first half of 1988. For the second quarter, ending July 31, the company reported net income of $49,639 on revenues of $21,062,057. Return on investment was $0.03 per share. This compares to a loss of $20,899 or $0.01 per share, on revenues of $14,460,072 for the same period last year.

For the first half of the current year, net income was $247,079 or $1.13 per share on revenues of $42,093,702. This compares to income of $454,176 or $2.47 per share on revenues of $34,389,865 for the same period last year. Last year's results included $154,814 or $0.88 per share from a change in accounting principle.

According to Schwartz Brothers officials, the sharp increase in revenues this year was due to higher sales for all of its products - audiocassettes, compact discs, records and videocassettes - in all of its markets. Increased expenses were attributable to expansion in the Midwest regional operation, higher reserves for accounts receivable, increased interest expense and generally higher overhead costs.

Company officials said that they are optimistic about the second half of the year. They pointed out that in the current quarter the company will be distributing videotapes of a number of hit movies, including "E.T.," "Cinderella," "The Last Emperor," "Broadcast News" and "Rambo III." In addition, they expect significant gains in sales of audio products. At the same time, the company has expanded into the Southeast with the opening of a new regional operation in Atlanta, Ga., earlier this month.

Schwartz Brothers Inc. distributes entertainment software in a market area that extends from New England to the South Atlantic area to the Midwest.

RETURN OF THE REAL ROXANNE - After a two-year absence from the recording and performing scene, the Real Roxanne returns with a single, "Respect," from her self-titled debut album on Select Records, slated for release on Oct. 17. The song is reputed to be very evocative of the Aretha Franklin classic of the same name. In 1988, the Real Roxanne (not to be confused with all those other Roxannes) was nominated for New York Music Awards in the categories of Best Rap Artist, Best Rap Single and Best Single. Then she chilled for a while. On Wednesday, Oct. 5, she will perform live for the first time in two years when she holds court at the New York Palladium. Roxanne is shown here on the right, filming the video for "Respect" with choreographer Peggy Taff.
The Many Moods of Checkfield

By Lou Fournier

SAN DIEGO, CA. — San Diego, on the rim of the Pacific Ocean and a short trip up the road from Mexico, is a kind of musical Casablanca, a melding of east and west, north and south. And the Rick's Cafe of this tuneful town is Checkfield, an instrumental group that has quietly become among the vanguard of top American ensembles.

The group, a duo consisting of veteran musicians John Archer and Ron Satterfield, has just released its third album for American Gramophone records, Through the Lens. The sound is eclectic instrumental for the thinking person. People have done enough thinking about the band's earlier releases to make Checkfield one of the hottest recording acts in the new age/instrumental field, with more than 100,000 albums sold.

something other than New Age, the genre most instrumental music today tends to be shoved under. They feel their kind of music invites more attention than other music in related fields. "Instrumental music is enjoying a renaissance because good instrumental music is a little more forgiven of listener participation," Archer explains. "With lyrics, you either have to sit there and listen to it and digest, the way we do things, or you can put it so far in the background that you can't distinguish the words."

"Instrumental music lets the listener participate a bit more; he can conjure up his own images, which can be completely individual. It's also more forgiving in that you can drift in and out of it. You can be totally involved, not involved at all, or someplace in between, where you can be reading something and occasionally pause and take in a few phrases and go back to reading very comfortably. I think within contemporary society, instrumental music is becoming more popular because of that."

Archer continues. "Our music, unlike much of so-called New Age music, does invite more involvement. With a lot of fusion music, you can drop the needle anywhere in the middle of it and still hear much the same feeling; it's more of a single color throughout. With what we do, every song projects another mood or image, and therefore I don't think our stuff is quite as easy to ignore."

One of the most curious approaches to the creation of a Checkfield album is the duo's concept of "song self-development." The pair has taken the Ronald Reagan hands-off style of management to a remarkable degree with their music. Basically they let the song choose its own arrangement.

"We both have always said, 'The song dictates what kind of treatment the song wants, and the collection of songs, as you build up, dictates the direction.,'" Archer says. "'We don't go, 'Well, we've got this melody and we're going to make this a fusion song, whether it likes it or not.' For better or worse, we've always said, 'Whatever the song wants, the song gets.'"

"We've found that we just can't let ego get on the way of the song," Satterfield says. He cites the example of a song called "Homecoming," on their new album, which started off as a workplace "Solilou. The two tried to impose a fast tempo on it, only to discover that it really needed a much slower pace. The song had to redone from scratch. They hadn't taken the time to "ask" the song what it wanted.

Through the Lens is best described as a collection of acoustic and electronic instrumental musical photographs of our society in the late 80s, filtered through the uniquely personal "lens" of the Checkfield composers. "We write music," Satterfield says, "in the same way that other guys write lyrics and some people do paintings. We're just trying to write sketches. We're not trying for concept albums."

Through the Lens represents a new musical approach by the band in their balancing of technology and tradition.

"I would surprise people to know how much of Distant Thunder [the group's previous album] was computer generated," Satterfield says. "Through the Lens has times when through the cost to major record chains and individually owned shops are also affected.

Scott expects the new, aggressive compact disc pricing to bring JEM distributed product in line with changes recently made by other record companies and their distributors. This price restructuring is one more step in JEM Records present reorganization efforts.

PASPORT LOWERS CD PRICES

Passport Lowers CD Prices

Marty Scott, president of JEM Records, Inc., has announced deep cuts in the wholesale price of compact discs on the company's Passport labels. Those labels include Passport, Passport Jazz, Audion, PVC and associated distributed labels.

The price restructuring will be most significant in the cost of compact discs sold to one-stops and sub-distributors — a reduction of 13% — although the cost to major record chains and individually owned shops are also affected.

Scott expects the new, aggressive compact disc pricing to bring JEM distributed product in line with changes recently made by other record companies and their distributors. This price restructuring is one more step in JEM Records present reorganization efforts.

RAISING THE RED FLAG — Synthiade recording artists Red Flag are shown backstage after a show by fellow Briton Peter Murphy at the California Theater in San Diego on Aug. 12. The Liverpuddian duo is living in San Diego and enjoying the success of its debut single, "Broken Heart." Shown left to right are Mark Reynolds of Red Flag, Peter Murphy (formerly of Bauhaus) and Chris Reynolds of Red Flag. Red Flag is not to be confused with Black Flag, who probably would have backstage with anybody in White Flag, who might pose backstage but would probably make little horns over your head just at the moment the photographer takes the picture.
hears (a little Salieri/Mozart here) he throw his horn in the river. At the end of the film, Buster's a big rock and roll star, something that upsets Bird something awful—he attempts to steal Buster's new horn, presumably to send it, too, to sleep with the fishes also. It's a bit silly.

The movie has two huge problems. One, it never gives us an idea of how important Charlie Parker was or of what a great musical revolution bebop was. It never sets bebop up—we never see where it came from, never hear why it's different, why it was so revolutionary. Also, we never see the huge social revolution it was—how the beboppers created their own language, style, and, most importantly, attitude. The music in the film is excellent—it's played by Bird, after all (although you can definitely tell that the solo solos are not as solenically clear and forward as the rest of the music), but the film never shows you why Charlie Parker was, quite literally, worshipped.

The other problem is a matter of context. It never sets the social stage, never gives us any hint, for example, why somebody like Charlie Parker became a junkie when he was still a boy. It never shows us the social and economic realities of the '30s and '40s, never puts the drugs, the jazz life, the very essence of what became bebop (and what began an entire generation of heroin-shooting jazz musicians) into focus. It doesn't try to.

What made Charlie Parker great? The film doesn't tell us, maybe no film could. What made Charlie Parker? The film doesn't tell us that either, though it does stroll vague artsy hints around.

It's really the old Hollywood version of the artist again: a deeply troubled alien in an uncaring, unsympathetic, unaristocratic world. It's Kirk Douglas as Van Gogh, Gary Busey as Buddy Holly, Stacy Keach as Ernest Hemingway. Parker can't cope—of course he can't cope, he's an Artist, a Creator, a Genius, he shouldn't be expected to cope. And, in the end, the rest of the world is asking, do he have his eyes, plugging its ears, and holding its nose.

In a sense it's near the mark, but in a sense it's too simplistic. Bird is a good movie, I think—it's lovely to look at, filled with excellent performances, brimming with wonderful music, and very, very, very sincere. But the question of who was Charlie Parker, and more importantly why was Charlie Parker, goes—after two-hours-and-forty-minutes—basically unanswered.

Lee Jeske

JAZZ FEATURE PICKS

ESSENCE — Kent Jordan — Columbia FFC 49868 — Producer Kent Jordan

After starting out in a fusion vein, strong young New Orleans flutist goes straight-ahead here, playing mostly jazz standards in the company of such guests as Branford Marsalis, Ron Carter, Jack Deloatch and Dave Holland.

NO QUESTION ABOUT IT — Joey Wood & Horace Parlan — Blue Note W 9262 — Producer: Joey Wood

Excellent bebop altoist, an underrated writer and arranger, in a beautifully detailed hard-bop date, featuring teen-aged trumpetist Roy Hargrove and fine young trombonist Frank Lacy.

THINGS LIKE THESE — Gary Burton — GRP 4972 — Producer Gary Burton

Veteran vibesman Burton's GRP debut is a harder-edged effort than his ECM albums, as it should be, with a made-up crew of Michael Brecker, John Scofield, Marc Johnson and Peter Erskine.

A LIGHT OF LIGHT — Mark Egan — GRP 9752 — Producer: Mark Egan

Electric bassist in a more-fusion, less new age band date than some of his recent efforts, although his Elements pal Danny Gottlieb is at the traps.

COAST TO COAST — Cornell Dupree — Antilles New Directions 90984 — Producer: Jean-Pierre Weiller-Teurneau

Funky fusion, fusiony funk, from a veteran of groups, grumpy, roadhouse guitar, in the get-down company of Richard Lee, Lou Marini, Frank Canino and Christopher Parker.

ONLY TRUST YOUR HEART — Toots Thielemans — Concord Jazz 375 — Producer: Fred Hersch

The prettiest harmonica blower on the block in a lulling date backed by such young romantics as Fred Hersch, Harvie Swartz and Joey Baron.

SALSA MEETS JAZZ — Tito Puente & His Latin Ensemble with Phil Woods — Concord Picante CJP 354 — Producer: Carl E. Jefferson

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number Distributor

1 SIMPLE PLEASURES — Bucky McFarland (Blue Note 84069)

2 RITES OF SUMMER — Jean-Pierre Weiss (Waxtime 45-638)

3 CLOSE-UP — Herb Ellis, Gene Ammons (Blue Note 84069)

4 IVORY COAST — Milt Jackson (Blue Note 84069)

5 THEN AND NOW — Gigi Gryce (Blue Note 84069)

6 IF IT'S BLUE, YOU SHOULD ONLY TALK — Grover Washington Jr. (Prestige 9027)

7 POLITICS — Joe Kosinski (ECM 626)

8 DAY BY DAY — Hal David (MPS 1021)

9 RANDOM ABSTRACTION — JOE HANCOCK (Blue Note 84069)

10 TIME AND TIDE — Elvin Jones (Blue Note 84069)

11 THE REAL ME — Gary Bartz (Blue Note 84069)

12 THE WYNTON MARIALS QUARTET LIVE AT BLUES ALLEY — (Blue Note 84069)

13 ELLA IN ROME — (Blue Note 84069)

14 VIRGIN BEAUTY — George Coleman (Pop/Jazz 1021)

15 LOOK WHAT I GOT — Gary Bartz (Blue Note 84069)

16 DON'T TRY THIS AT HOME — John Coltrane (Blue Note 84069)

17 REFLECTIONS — Max Roach (Blue Note 84069)

18 FACTS — Béla Fleck (Epic 1019)

19 CROSS CURRENTS — Elvin Jones (Blue Note 84069)

EAST OF THE WORLD — CHARLES SCOTT (ECM 42186)

21 BORDERTOWN — Oscars Brothers (Epic 45055)

22 EVERY STEP OF THE WAY — David Sanchez (Blue Note 84069)

23 EYE OF THE BEHOLDER — George Cables (Blue Note 84069)

24 AUDIO VISUAL SCAPES — Jack De Johnette's Spiritual打 (Blue Note 84069)

25 THE POWER OF SUGGESTION — Review (ECM 44055)

26 TEARS OF JOY — Oscar Peterson (GRP 1021)

27 THE CARMEN MIRANDA — Betty Carter Duets (GRP 1021)

28 THE LIGHT IS BRIGHT (Pt. 1) — Jean-Pierre Weiss (Waxtime 9027)

29 TALK TO ME ABOUT YOU — Diane Schuur (GRP 1021)

30 ENDLESSLY — Grover Washington Jr. (Prestige 9027)

31 DIANNE REEVES — (GRP 1021)

32 BIRD — (Prestige 9027)

33 HIFI HIFI — (Prestige 9027)

34 BLUES FOR COLTRANE — (ECM 44219)

35 THE SPIRIT OF LIFE TOO — (ECM 44219)

36 MICHEL PLAYS — (ECM 44219)

37 STICKS AND STONES — (ECM 44219)

38 VALENTINO — (ECM 44219)

39 STILL LIVE — (ECM 44219)

40 KILIMANJARO — (ECM 44219)
Mondial Strikes Success With Personalized Service

By Don Drosselle

Mondial International Corporation, with general offices located in the Empire State Building in Manhattan, has been involved in the import/export market on a worldwide basis over the past thirty years. With the 1972 purchase of the Irving Morris Company in New York, New Jersey, Mondial began a significant move to become a major amusement/vending machine distributor in a highly competitive field. Placing a strong emphasis on providing the operators with quality in both parts and services to back up the product is certainly a key element in establishing trust and respect in the industry. The above axiom is definitely applicable in the case of Mondial.

In the Fall of 1973, Mondial’s vice president of domestic sales Anthony P. Yula, Sr. selected and purchased the company’s first large line of approximately 30,000 square feet in what is described as a “light industry” landscaped park setting at 55 Fadem Road in Springfield, New Jersey. The location is also easily accessible, being situated just off Route 22.

Mondial has a large presence in the tri-state area of New York, New Jersey and Connecticut serving as an exclusive distributor for Vendo/USI, Premier Technology (Gottlieb), and Wurlitzer and NSM/Loewen America jukeboxes; the company also handles the major amusement/video lines including Atari, Williams, Taito, Konami, Leland, American Shuffl- eboard and the Dynamo billiard and soccer tables.

The distributor also operates three 22-foot trucks for delivery services to operators. Mondial also provides the type of service rendered to an operator, whether he has hundreds of locations or just a few. “We accommodate the operator by offering personalized service,” which also includes favorable terms in financing and just-in-time delivery. “We will also train an operator to obtain the equipment needed for location requirements,” stated Anthony P. Yula, Sr.

“Many of the major arcades on the Jersey shore are also repeat customers,” he added.

On a recent visit to the Springfield facility, Mr. Yula Sr. graciously guided us on a tour of the Mondial building, with warehousing that includes two indoor loading docks, state-of-the-art parts and service departments, managerial/administrative offices plus a sales and showroom area that has the latest in music, vending and games, all in operable condition and attractively displayed. A visitor or operator can not help but be impressed by the full-service accommodations.

Mondial’s general manager Anthony P. Yula, Jr., altered his career objectives after being sidelined by a football injury in 1976. He joined his father at Mondial and worked his way into the present position. The father/son combination seems to be a highly rewarding association; they stress the “personalized service” aspect of the Mondial distributorship. Anthony Jr. commented that “we pride ourselves on keeping the forefront as a leading distributor and we’ll continue to do so with efficient service and quality of equipment.”

Upon entering the showroom, an operator can test the skill requirements and play features of the various games. He can also check in on the sound of a new Wurlitzer or N swelling jukebox and then take some of the combination with a basketball game. According to Irv Spinak, sales manager of the amusement/music/video division, basketball is making a strong comeback as a location piece. Vending sales manager Tom Riley is always on hand to assist an operator and if a new machine is on the line Vendo/USI dispenses a “colorful hit with operators at a top location and don’t want to see the product” to the operator, “there is always an optimistic outlook,” the operator of today has been dedicated and serious about the business.”

Anthony Jr. and Irv Spinak regarding machine selections from the manufacturer: “And, without question, it often takes heavy snap judgments from solid gut feelings when selecting a new item from the manufacturer without the benefit of having anything tested and, with minimum information at hand.” Irv Spinak told us, “it’s not unusual for a distributor’s risk to run as high as six to seven hundred thousand dollars. And there are those instances when the best produced product may not always be the best mover,” he added.

Music and video were an introduction of the compact disc combinations—considered a low-risk investment. The jukebox has a long life at a location. This also applies to the standard merchandising vending machines. There are among the many interesting observations made by the Mondial executives during our visit.

In a brief summation regarding sales staff, Irv Spinak said, “we work as consultants to the operator, providing advice and assistance to the...
what we know and feel. Reliable service is what develops rapport with the operator,” he concluded. “Confidence and trust is not just given, it has to be earned.”

In addition to the aforementioned gentlemen, we’d like to single out other members of this first-rate managerial and administrative staff. The Mondial team includes: operations manager J. Allen; parts manager Lou Postiglione; the electronic department service manager Tom Burke; Wendy Engel, who supervises shipping; and Shawn Dagnall, who serves as shop foreman. Long Island sales is handled by Monty Wilson. Assistant Controller is Joe Baquiran, who is ably assisted by data processor Joan Bubella, Lois Dorio and William Melillo. And all of the accounts keep moving smoothly through the efforts of bookkeeper Caroline Aresani and credit manager Nina Byron.

After we left the company, we could easily understand why Mondial has built and gained the confidence and respect of the operators. It truly offers a full-line of ‘personalized services.’

This is the main entrance to the Mondial International building at 55 Fadom Road in Springfield, New Jersey, which houses some 30,000 sq. ft. of modern, highly functional facilities.

The successful father/son team of Anthony P. Yula, Sr. (l) and Anthony J. Yula, Jr. (both known as “Tony” throughout the trade) and a dedicated staff keep the wheels in motion at Mondial.

A well stocked parts department is a must in this business. At the counter you see Wendy Engel, who supervises shipping and assistant Chris Moench.

The electronic repair department is another vital artery in the Mondial operation. Pictured (l-r) are: service mgr. Tom Burke, Albert Rich, and John Risko.

When you have any questions about billing you naturally speak with bookkeeper Caroline Artesani, who has all the answers; and here she is – on the phone, of course!

Shop foreman Shawn Dagnall (pictured behind the raised backglass) and other members of the shop team always keep things moving smoothly in this very important department.

Irv Spinak (3rd from left), sales mgr. of the music and games division, is pictured here with three members of the sales team, (l-r) Rich Canales, Walt Bittal and Harry Chiruinsky.

Even though they were pretty busy analyzing some printouts, assistant comptroller Joe Baquiran (l) and data processor Joan Bubella took a minute to smile for the camera.

Say hello to vending manager Tom Riley, who proudly posed for us amidst a lineup of products from this very active division of the Mondial operation.

At his busy desk is Jay Allen, the distributor’s operations manager – and we all know what an important function this is in any distributor organization.
COIN MACHINES

FOR SALE: RBI-BASEBALL $950, ALL POINTS BULLETIN $950, GHOSTBUSTERS $1295, CHUCK ON Sit Down $1195, 1943 $85, CONTRA $895, WEC $1095, DANGER ZONE $895, DOUBLE PLAY $955, RBI UNI CABINET $1295, PEN $1195, SUPER HANG ON $1595, HANG ON Upright $85, OUT RUN Upright $2195, ALIEN SYNDROME $795, 1942 $85, 10 YD FIGHT $295, STANDARD CHANGE MACHINES $1095, PARTY ANIMAL $895, FIRE $1495, HEAVY METAL MELTDOWN $795, ESCAPE FROM THE LOST WORLD $1195, ARENA $1095, VICTORY $1095, DIAMOND ADY $1395, JUNIOR KROUSEL $1695, KNIGHT RIDER $1595, CHIEFTAIN $1395, ALSO, MANY JED CONVERSION KITS AT VERY LOW PRICES. CALL OR WRITE, CELIE, ROSE OR HAROLD AT: NEW ORLEANS NOVELTY CO., 3030 NO. AROUXT ROAD, METAIRE, LA 70002. TEL: (504) 888-3500.

SEEBURG Jukeboxed and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA 17331. Tel: (717)683-510.

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

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

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


REAL ESTATE

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

RECORDS

JUKEBOX OPERATORS - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714)537-5939.
EXPERIENCE THE CLASSIC MOTOWN SOUND THRU THE VISION OF TODAY

HIM OR ME
THE FIRST RELEASE FROM THE SELF-TITLED ALBUM FROM TODAY

ALBUM RELEASE DATE: OCTOBER 31

PRODUCED BY TEDDY RILEY, GENE GRIFFIN, AND BERNARD BELL
MANAGEMENT: GENE GRIFFIN