

CASH BOXTM

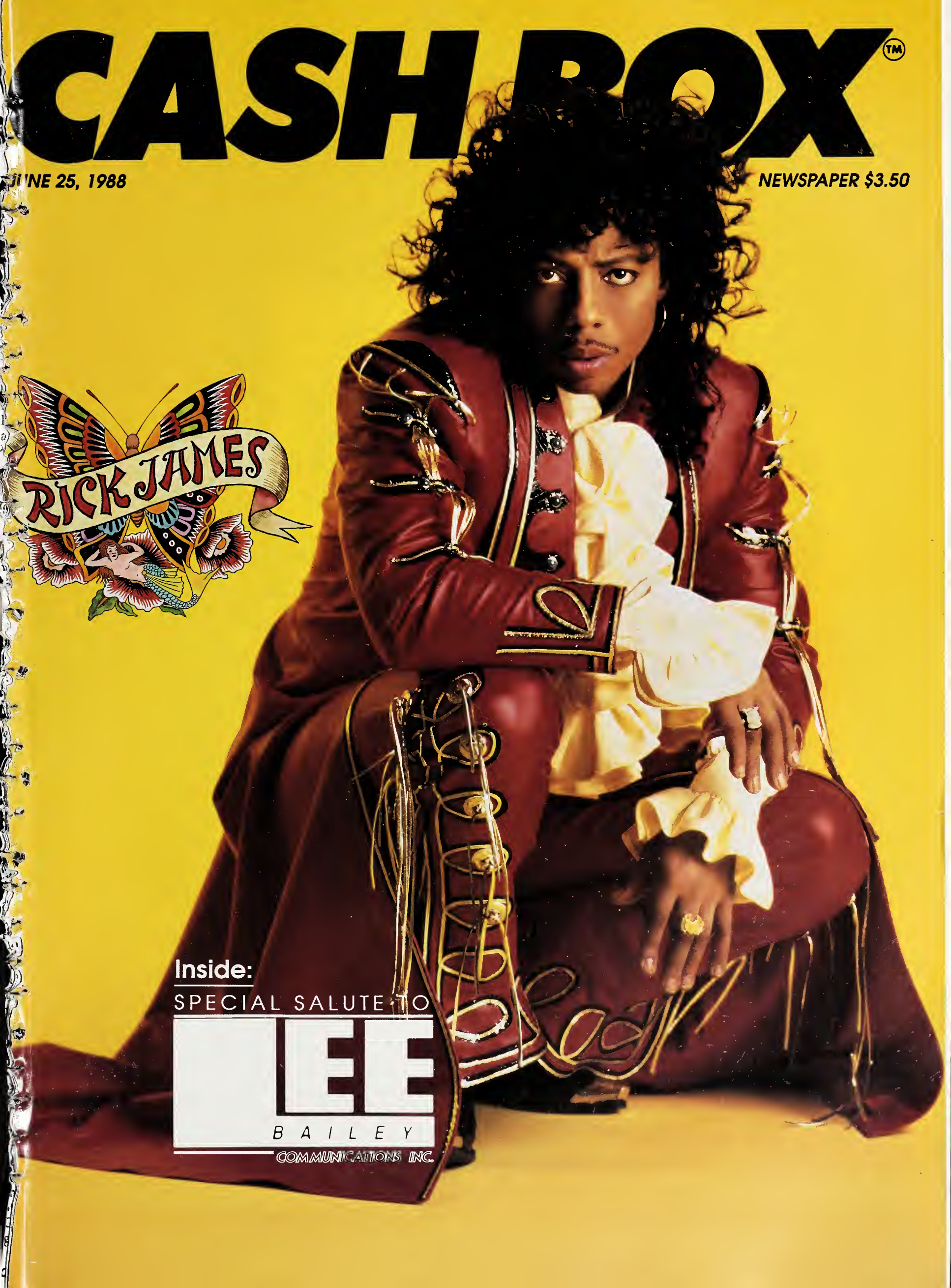
JUNE 25, 1988

NEWSPAPER \$3.50



Inside:
SPECIAL SALUTE TO

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BAILEY
COMMUNICATIONS INC.



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EDITORIAL

Black Music – Separate But Unequal?

Cash Box recently asked Bill Stephney, Vice President of Def Jam Records, to comment on the system of categorization of music along racial lines in the music business, and how that system has changed over the last few years. Stephney, one of the most articulate and perceptive executives in the industry, has shaped Def Jam into a powerhouse of black music, breaking such influential acts as Run D.M.C. We were so impressed by his succinct analysis, we present it here as our editorial.

"I suppose everything has to be categorized especially in a system that depends so heavily on marketing," says Stephney. "At the same time music has been hurt by the way it has been marketed. A few years ago you'd look at a T.V. listing for the 'Mike Douglas Show' and you'd see, 'today the Amazing Kreskin and the rock group Earth Wind And Fire.' That was from the unhip. To the hip they weren't rock, because they weren't guitar oriented, and they weren't white. But actually they were rock to a large degree.

"The strong labeling came along in the mid-seventies when we saw progressive radio die and AOR radio come into being with the superstars format, and we saw soul radio die and Black or Urban radio come along. These labels have skewed our perception of music. It is impossible now to be a fan of Public Enemy, 10,000 Maniacs, and Bon Jovi at the same time, because that would require you to be a fan of rap, a fan of folk, and a fan of heavy metal/hard rock at the same time. (Continued on page 14)

Salute to Lee Bailey

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TOP POP DEBUTS

SINGLES

#1

I HATE MYSELF FOR LOVING YOU
Joan Jett & The Blackhearts -
Blackheart

ALBUMS

#1

SURLAMER
Moody Blues - Polydor

#1

POP SINGLE

FOOLISH BEAT
Debbie Gibson
Atlantic

#1

B/C SINGLE

ONE MORE TRY
George Michaels
Columbia

#1

COUNTRY SINGLE

IF IT DON'T COME EASY
Tanya Tucker
Capitol

#1

JAZZ ALBUM

SIMPLE PLEASURES
Bobby McFerrin
EMI-Manhattan

#1

COMPACT DISC

OU812
Van Halen
Warner Bros.

#1

POP ALBUM

OU812
Van Halen
Warner Bros.

#1

B/C ALBUM

FAITH
George Michael
Columbia

#1

COUNTRY ALBUM

ALWAYS AND FOREVER
Randy Travis
Warner Bros.

#1

12" SINGLE

MERCEDES BOY
Pebbles
MCA

WINNER'S CIRCLE

LITTLE WALTER
Tony! Toni! Tone!
Wing/PolyGram

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

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks			Last Week	Total Weeks	
1	FOOLISH BEAT (Atlantic 7-89109)	Debbie Gibson	3	10	52	SUPERSONIC (Ruthless/Atlantic 7-99328)	J. J. Fad	48	9
2	TOGETHER FOREVER (RCA 8319-7-R)	Rick Astley	1	11	53	FORGIVE ME FOR DREAMING (Chrysalis VS4-43237)	Elsa Fiorillo	55	7
3	DIRTY DIANA (Epic 34 07739)	Michael Jackson	6	8	54	WISHING WELL (Columbia 38-07675)	Terence Trent D'Arby	31	24
4	MAKE IT REAL (MCA MCA-53311)	The Jets	4	10	55	LITTLE WALTER (WING/PolyGram 887 385-7)	Tony! Toni! Toné!	61	5
5	ONE MORE TRY (Columbia 38 07773)	George Michael	2	11	56	ANGEL (Geffen 7-28249)	Aerosmith	35	22
6	THE VALLEY ROAD (RCA 7645-7-R)	Bruce Hornsby & The Range	8	9	57	DARLIN' DANIELLE DON'T (CBS Associated Z54-07909)	Henry Lee Summer	59	5
7	THE FLAME (Epic 34-07745)	Cheap Trick	11	12	58	DREAMING (Virgin/A & M AM 3002)	Orchestral Manoeuvres In The Dark	51	16
8	CIRCLE IN THE SAND (MCA MCA-53308)	Belinda Carlisle	7	11	59	THE TWIST (Tin Pan Apple/Polydor 887 571-7)	Fat Boys	83	2
9	ALPHABET ST. (Paisley Park/Warner Bros. 7-27900)	Prince	9	9	60	WAIT (Atlantic 7-89126)	White Lion	53	18
10	MERCEDES BOY (MCA 53279)	Pebbles	15	8	61	FEELINGS OF FOREVER (MCA - 53325)	Tiffany	70	3
11	EVERYTHING YOUR HEART DESIRES (Arista AS1-9684)	Daryl Hall John Oates	5	11	62	YOU HAVE PLACED A CHILL IN MY HEART (RCA 8619-7-RA1)	Eurythmics	63	5
12	NITE AND DAY (Uptown/Warner Bros. 7-28192)	Al B. Sure!	14	12	63	WISHING I WAS LUCKY (UNI/MCA 50000)	Wet Wet Wet	67	5
13	NOTHIN' BUT A GOOD TIME (Enigma/Capitol B-44145)	Poison	13	10	64	I'LL ALWAYS LOVE YOU (Arista AS1-9700)	Taylor Dayne	73	3
14	POUR SOME SUGAR ON ME (Mercury/PolyGram 870 298-7)	Def Leppard	18	9	65	ALWAYS ON MY MIND (EMI-Manhattan B.50123)	Pet Shop Boys	54	14
15	I STILL BELIEVE (MCA MCA-53288)	Brenda K. Starr	17	13	66	I KNOW YOU'RE OUT THERE SOMEWHERE (Polydor/PG 887 600-7)	The Moody Blues	80	3
16	KISS ME DEADLY (Dreamland/RCA 6866-7)	Lita Ford	16	13	67	ELECTRIC BLUE (Chrysalis VS4 43201)	Icehouse	57	20
17	NEW SENSATION (Atlantic 7-89080)	INXS	19	7	68	PINK CADILLAC (EMI-Manhattan B-50117)	Natalie Cole	58	17
18	WE ALL SLEEP ALONE (Geffen 7-27986)	Cher	12	12	69	MOST OF ALL (MCA MCA-53258)	Jody Watley	66	9
19	SHATTERED DREAMS (Virgin 7-99383)	Johnny Hates Jazz	10	14	F	WHERE DO BROKEN HEARTS GO (Arista AS1-9674)	Whitney Houston	60	18
20	HOLD ON TO THE NIGHT (EMI-Manhattan B-50106)	Richard Marx	29	6	71	IN YOUR SOUL (EMI-Manhattan B-50134)	Corey Hart	81	3
21	RUSH HOUR (EMI-Manhattan B-50118)	Jane Wiedlin	25	8	72	MY GIRL (Capitol B-44124)	Suavé	68	15
22	LOST IN YOU (Warner Bros. 7-27927)	Rod Stewart	26	8	73	DA' BUTT (From School Daze)(EMI-Manhattan 50115)	E.U.	64	12
23	HANDS TO HEAVEN (A&M 2991)	Breathe	28	8	74	WHEN WE KISS (Synthicide/Enigma B-75018)	Bardeux	69	12
24	SIGN YOUR NAME (Columbia 38-07911)	Terence Trent D'Arby	36	5	75	NIGHTTIME (Virgin 99350)	Pretty Poison	72	13
25	MAKE ME LOSE CONTROL (Arista AS1-9686)	Eric Carmen	34	6	76	TAKE IT WHILE IT'S HOT (Atco 7-99352)	Sweet Sensation	74	12
26	BEDS ARE BURNING (Columbia 38-07433)	Midnight Oil	27	13	77	FAST CAR (Elektra 7-69412)	Tracy Chapman	86	2
27	PARADISE (Epic 34-07904)	Sade	32	7	78	SAYIN' SORRY (DON'T MAKE IT RIGHT) (Vendetta/A&M VV-7200)	Denise Lopez	89	2
28	ROLL WITH IT (Virgin 7-99326)	Steve Winwood	41	3	79	PROMISE ME (Fever/Sutra 1917)	The Cover Girls	71	13
29	PIANO IN THE DARK (A & M AM3003)	Brenda Russell featuring Joe Esposito	20	20	80	ROOTY TOOT TOOT (Mercury/PolyGram 870 327-7)	John Cougar Mellencamp	75	7
30	NAUGHTY GIRLS (NEED LOVE TOO) (Jive 1089-7-J)	Samantha Fox	21	18	81	I HATE MYSELF FOR LOVING YOU (Blackheart/CBS Z54 07919)	Joan Jett and the Blackhearts	DEBUT	
31	ANYTHING FOR YOU (Epic 34-07759)	Gloria Estefan and Miami Sound Machine	13	22	82	BOOM! THERE SHE WAS (Warner Bros. 7-27976)	Scritti Politti featuring Roger	DEBUT	
32	PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J)	Jazzy Jeff & The Fresh Prince	39	7	83	SAY IT'S GONNA RAIN (Epic 34-07908)	Will To Power	88	2
33	COLOUR OF LOVE (Jive/Arista JS1-9707)	Billy Ocean	40	5	84	HERE WITH ME (Epic 34-07901)	REO Speedwagon	DEBUT	
34	TWO OCCASIONS (Solar/Capitol 70015)	The Deele	23	17	85	WAIT ON LOVE (Columbia 38-07794)	Michael Bolton	85	4
35	UNDER THE MILKY WAY (Arista AS1-9673)	The Church	33	12	86	JOY (Elektra 7-69401)	Teddy Pendergrass	DEBUT	
36	TALL COOL ONE (Es Paranza/Atlantic 7-99348)	Robert Plant	37	9	87	KNOCKED OUT (Virgin 43252)	Paula Abdul	DEBUT	
37	1-2-3 (Epic 34-07921)	Gloria Estefan and the Miami Sound Machine	45	4	88	PLEASE DON'T GO GIRL (Columbia 38-07700)	New Kids On The Block	DEBUT	
38	HEART OF MINE (Columbia 38-07780)	Boyz n the City	38	9	89	SWEET CHILD O' MINE (Geffen 7-27963)	Guns n' Roses	DEBUT	
39	JUST GOT PAID (Columbia 38-07744)	Johnny Kemp	43	7	90	RHYTHM OF LOVE (Mercury/PolyGram 870 323-7)	Scorpions	90	3
40	I SHOULD BE SO LUCKY (Geffen 7-27922)	Kylie Minogue	44	7	91	WHEN YOU WALK IN THE ROOM (Chrysalis VS4 43252)	Paul Carrack	91	3
41	I DON'T WANNA LIVE WITHOUT YOUR LOVE (Reprise/Warner Bros. 7-27855)	Chicago	46	4	92	I'M STILL SEARCHING (EMI-Manhattan B-50116)	Glass Tiger	76	12
42	SHOULD I SAY YES? (Atlantic 7-89108)	Nu Shooz	42	11	93	WILD, WILD WEST (Jive/RCA 1086-7-JXAB)	Kool Moe Dee	82	7
43	LOVE CHANGES(EVERYTHING) (Capitol B-44137)	Climie Fisher	50	7	94	ROCKET 2 U (MCA MCA-53254)	The Jets	78	23
44	I DON'T WANNA TO GO ON WITH YOU LIKE THAT (MCA-53345)	Elton John	56	2	95	GIRLFRIEND (MCA MCA-53185)	Pebbles	77	21
45	DO YOU LOVE ME? (Motown Y 448F)	The Contours	65	3	96	DEVIL INSIDE (Atlantic 7-89144)	INXS	79	20
46	TROUBLE (Mercury 870 154-7)	Nia Peeples	49	8	97	GET OUTTA MY DREAMS, GET INTO MY CAR (Jive/Arista 9678)	Billy Ocean	84	20
47	BLACK AND BLUE (Warner Bros. 7-27891)	Van Halen	47	6	98	MY LOVE (Columbia 38-07781)	Julio Iglesias Featuring Stevie Wonder	82	87
48	TOMORROW PEOPLE (Virgin 7-99347)	Ziggy Marley & The Melody Makers	52	6	99	LIKE THE WEATHER (Elektra 7-69418)	10,000 Maniacs	92	6
49	I DON'T WANT TO LIVE WITHOUT YOU (Atlantic 7-89101)	Foreigner	24	15	100	BLUE MONDAY 1988 (Qwest/Warner Bros. 7-27979)	New Order	94	7
50	RAG DOLL (Geffen 7-27915)	Aerosmith	62	4					
51	STRANGE BUT TRUE (Reprise 7-27998-A)	Times Two	30	16					

Ruben Rodriguez To Head Columbia Black Music Division

NEW YORK – Ruben Rodriguez has been appointed Columbia Records' senior vice president, Black Music. He will be responsible for overseeing all phases of marketing development and sales on Columbia Records, and will work closely with the Columbia marketing and a&r staffs. Rodriguez will report directly to CBS Records Division president Tommy Mottola, who made the appointment.

Rodriguez has been Columbia's vice president, Black Music and Jazz promotion, since 1986. Prior to that he was vice president, promotion and marketing, for the Boardwalk-Entertainment Company. He began his career working in merchandising for Motown, Scepter and Avco Records while a student at John Jay College. He joined Motown as East Coast regional promotion manager in 1972, moving to Casablanca in a similar position in 1976 and eventually rising to national director of



Ruben Rodriguez

R&B promotion.

"Columbia's success in the black music field under Ruben's direction has been nothing short of spectacular," said Tommy Mottola. "This reorganization of our black music activities on the Columbia label will allow Ruben to expand his scope, and enable us to better coordinate all aspects of this music."

Censorship Panel To Meet

LOS ANGELES – While many would think the era of government repression in the arts was ended after the McCarthy hearings, civil liberties groups are alarmed by recent developments in our cultural climate and the relationship between government and the arts. On Tuesday, June 21, 1988, representatives of the film, television, radio and music industries will meet at the Hollywood Roosevelt Hotel in Los Angeles to examine new manifestations of censorship. The symposium is called "Blacklists, Graylists, and Playlists: Repression and the Entertainment Industry." Panelists will discuss the 1980's style of censorship in the context of the blacklist era. The organizers cite as examples of renewed government repression the proposal to rate records on their moral content, the efforts of the U.S. Information Agency to ban foreign documen-

taries as "propaganda," and the new decency standards being implemented by the Federal Communications Commission.

The organizers of the symposium include People For the American Way, a non-partisan, non-profit civil rights group founded by producer Norman Lear, and the Southern California chapter of the American Civil Liberties Union. The panel discussion will be co-chaired by Danny Goldberg, president of Gold Mountain Records, and Bob Merlis, vice president of Warner Bros. Records. Expected participants include producer Michael Mann, *Spin* magazine publisher Bob Guccione, Jr., Norman Lear, Ed Asner, and several writers who experienced blacklisting in Cold War hysteria of the 1950s. For further information about the symposium, call (213) 551-1611.



MELISSA IN CLUBLAND – In support of Melissa Etheridge's self-titled debut album Island Records hosted showcase performances in New York at the Bottom Line and in L.A. at the Roxy. Pictured backstage at the Bottom Line (l-r): Bill Berger, vp/gm, Island; Lou Maglia, president, Island; Etheridge; Bill Leopold, Etheridge's manager.



IN THE PINK – To mark U.S. sales of over two million for Pink Floyd's latest record, *A Momentary Lapse Of Reason*, Tommy Mottola, president, CBS Records Division, presented the group with a special plaque. Floyd has played to more than three million fans on their current North American tour. Shown, from left: Steve O'Rourke, Pink Floyd's manager; Nick Mason, Pink Floyd; Tommy Mottola; and David Gilmour and Richard Wright, Pink Floyd.

ASCAP's Songwriting Corps Out In Force For FNYIFOTA Program

NEW YORK – As part of the First New York International Festival of the Arts, currently in full swing, ASCAP is sponsoring three programs, including an incredible gathering of some of its large cadre of songwriters. ASCAP's "American Popular Song Program" will be held at the Marriott Marquis Theatre, June 20, and, performing some of their best-known songs, will be Stanley Adams, Richard Adler, Steve Allen, Marilyn & Alan Bergman, Irving Caesar, Sammy Cahn, Cy Coleman, Betty Comden & Adolph Green, Hal David, Ervin Drake, Edward Eliscu, Sammy Fain, Siedah Garrett & Glen Ballard, ASCAP president Morton Gould, John Green, Arthur Hamilton, Marvin Hamlisch, Albert Ham-

mond & Diane Warren, Jerry Herman, Burton Lane, Jerry Leiber & Mike Stoller, Gerald Marks, Mitchell Parish, Charles Strouse, Jule Styne, Kay Swift and George David Weiss.

The two other ASCAP FNYIFOTA Programs will be a Pop Songwriters Workshop, June 28 at Merkin Concert Hall, featuring a panel consisting of Rupert Holmes (moderator), Melba Moore, Irwin Z. Robinson and others criticizing songs of, and offering advice to, aspiring songwriters; and a panel called "The Marriage of Music and Film," July 7 at the Metropolitan Museum of Art, featuring Marilyn Bergman (moderator), Henry Mancini, Dick Hyman, Mark Isham, Alan Bergman, Hal David, and Sidney Pollack.

Jazz's Elder Statesmen: A Rare, But Growing, Breed

By Lee Jeske

I was recently sitting in Carnegie Hall at a concert in honor of Cab Calloway's 80th birthday and I experienced a sense of *deja vu*. It dawned on me that this was the fourth 80th birthday concert celebration I had been to in the past year. Benny Carter, Stephane Grappelli and Lionel Hampton also turned 80 during the past 12 months and, by jove, there was a big New York concert to-do for each and every one. Two years ago, in fact, there was an 80th birthday celebration at Town Hall for Wild Bill Davison, a concert that has just been issued on an Atlantic album (*Chicago Jazz Summit*).

It struck me, as I sat in Carnegie Hall and watched the incredibly vibrant Calloway, that these men represent something that jazz has long done without: elder statesmen. Jazz musicians – unlike their

counterparts in the classical music world – are not known for their longevity. They're known, in fact, for the alacrity with which they expire.

Here's a list of jazz greats, and the ages to which they lived: Bix Beiderbecke (28), Jimmy Blanton (21), Django Reinhardt (43), Wardell Gray (34), Charlie Christian (22), Billie Holiday (44), Charlie Parker (34), Jaco Pastorius (36), Lee Morgan (33), Cannonball Adderley (46), Bud Powell (41), Lester Young (49), Clifford Brown (25), John Coltrane (40), Albert Ayler (34), Eric Dolphy (36), and on and on. The list of musicians who never made it to 50 is staggering. The list of those who never made it to 60 – Charles Mingus, Bill Evans, Jelly Roll Morton, Chet Baker, Warne Marsh, King Oliver... – is much, much longer.

(Continued on page 14)



PLAY THAT FUNKY MUSIC... - Epic recording artist Darden Smith, along with his band The Big Guns, stopped by the Cash Box offices last week to perform an impromptu acoustic set featuring numbers off his recently released self-titled debut LP. Pictured is Smith, drummer Paul Percy and bassist Roland Deeny.

HIGH BIAS - Columbia recording artist Rodney Crowell played to an appreciative house last week during his sold-out appearance at the Roxy Theatre. The artist showcased a batch of numbers off his current *Diamonds & Dirt* LP, his fifth solo album. The LP has been garnering unanimous rave reviews in both country and pop markets; the album's first single, "It's Such A Small World," a duet with his wife Rosanne Cash, skyrocketed to #1 on the *Cash Box* country singles chart - making it the artist's first chart-topper as a performer (he has scored countless hits as a songwriter).

In addition to his own material, Crowell unveiled a couple of fine cover tunes, including The Staple Singers' "Respect Yourself" and a couple of well-chosen Presley tunes ("Jailhouse Rock" and "One Night"). All in all a great show from an artist who rarely appears on the west coast. Hopefully, if *Diamonds & Dirt* proves to be the crossover smash it deserves to be, Crowell will perform here again soon.

Opening the show was Epic recording artist Darden Smith, who, along with his band The Big Guns, worked up the crowd with his distinct brand of country & blues. His debut LP, *Darden Smith*, has recently been released and is deserving of your immediate attention. This boy can rock! (see photo).

ATLANTIC PARTY - Atlantic Records' Ahmet Ertegun flew into Los Angeles last week to host a bash for the label's recording artist Robert Plant (EsParanza/Atlantic) at L.A.'s Ivy Restaurant. Among the many celebs who showed up for the festivities were (are you ready)

Maria Conchita Alonso, The Cult's Ian Astbury, Yes, Robert Palmer, Julian Lennon, Dennis Hopper, The Bangles, Justine Bateman, Mission, Dale Bozzio, author Jackie Collins, actress Patti D'Arbanville, producer/director Taylor Hackford, Slim Jim Phantom, Ally Sheedy, Greg Giuffria, Fiona and Paul Young. ...it's only rock 'n' roll, but they like it.

SEQUEL - Columbia Records plans to issue the *Caddyshack II* soundtrack on July 12 - the album coincides with the release of the sequel to the 1980 blockbuster film, *Caddyshack*. Featured artists on the soundtrack include Cheap Trick, Patty Smyth, The Pointer Sisters, Lisa Lisa & Cult Jam, Full Force, Tamara Chaplin, Earth, Wind & Fire, Martin Eric and Ira Newborn. The first single will be Kenny Loggins' "Nobody's Fool," which will hit stores on June 30 (Loggins' contribution to the first soundtrack, "I'm Alright," raced to #1 in '80).

WE JUST COULDN'T RESIST, DEPT. - RCA recording artists Treat Her Right got much more than they bargained for following their recent SRO appearance at Oscars in Santa Barbara. It seems that a couple of scantily clad femme fatales got a wee bit overzealous and joined the band on stage... eventually warming up to the guys so much that they shed their tops to cool off. Following the blessed event, guitarist David Champagne stated, "I got a gun alright. It was loaded, and I was taking aim." Easy boy...

Until next week...

Tom De Savia

Rick James

By Joe Levy

NEW YORK - "The funk is rolling on this album," says Rick James about his Warners Bros./Reprise debut, *Wonderful*. "Long live the funk. Listening to Keith Sweat, listening to a lot of young cats these days, there is some funk out there. And there seems to be a resurgence of it."

Count Rick as part of that resurgence. His first new record in over two years is jam packed with the Rick James-styled funk that made songs like "Give It To Me Baby" and "Super Freak" chart busters. After leaving Motown in 1986, James retreated to his studio in his hometown of Buffalo. "I felt real good," says James, recalling the change. "It was like a butterfly out of its cocoon. I felt free, and I wanted to write."

Wonderful is the result of two years of recording by Rick solo and with support from his backing group, the Stone City Band. In his enthusiasm James recorded enough material for a double album. "On the album originally was almost a Scott Joplin-ish piece. I don't know where that came from. It was called 'Good Old Days.'" Starting with twenty-four tracks, James and executive producer Benny Medina set about selecting a greatest hits package, eventually settling on

the ten songs that make up *Wonderful*.

The first single is the spare "Loosey's Rap," which debuted at #70 with a bullet on last week's *Cash Box* Black Contemporary Single chart. It features rappers and Warners/Cold Chillin' artists Roxanne Shante and Big Daddy Kane and producer/mixer Marly Marl. "We got along like we'd been knowing each other for years," says James of working with Shante. "I



really relate to her very well because she's street and I'm street. That's where I come from, and that's where I go back to. And she and Big Daddy Kane, they're straight ahead people. Very talented."

"Loosey's Rap," isn't the first time James has worked with rappers. He worked with Grand Master Flash, whom he credits with turning him on to rap, on his album *Cold Blooded*. "It's still about kids," says James of rap. "It was about kids in the '70s when I was doing it, and it still is. One has to change with the times and be up on what's happening out there...I think rap groups are responsible for the resurgence of funk because they started loosening up the rhythm, and they started using

(Continued on page 3)

FEATURE SPOTLIGHT

Junior: Just Being Himself

By Joe Levy

NEW YORK - "I realize that with my music it always takes a bit longer than everyone else's to sink in, because it's always been different from everybody else's," says British funk musician Junior. "And I now realize that and appreciate the difference. Before I hadn't truly appreciated its difference; I wanted it to be like [other people's material], because then it would obtain the kind of success that I figured I needed to get creative control." Making his fourth record, *Sopisiticated Street* (London/PolyGram), Junior found he simply had to assume that creative control in order to express his particular personality. No more copies, no more wanna-be-hits, just what he calls "Junior music."

Following the chart success of the funk-rock-pop smash "Mama Used To Say" in 1982, Junior found himself faced with a very familiar problem: the sophomore slump. For new artists who hit it big their first time out, a second record is a tricky problem:



how to maintain the success they've already won while still being creative. Or how to define their own individuality against the model they themselves have created. "When did 'Mama' I had the notion that I wanted to make good music. I didn't want to make music that was like anybody else's. When we went in to record 'Mama Used To Say,' I didn't know what we were doing. It was fresh... We'd say, 'Let's try and get a real Chic-y kind of guitar sound this.' And because we couldn't play the Chic guitar we got a more rock-orientated type of guitar pattern

Living Colour

By Joe Williams

Living Colour is a hard-rocking quartet from New York City whose political bite is as strong as their technical chops. But any description of Living Colour is incomplete without

mentioning that they are black, a fact that is both irrelevant to an appreciation of their music and central to their mission. As the flagship band of the Black Rock Coalition, Living Colour is actively engaged in breaking down the barriers that keep black rock 'n' roll



off mainstream radio and that keep black culture in a perpetually segregated state.

While the black contribution to rock 'n' roll should be obvious to most, Living Colour contends that black rock bands are fighting an uphill battle in today's marketplace.

"The situation on black radio is reflective of the situation throughout the society and the attitude towards black people in general," says guitarist Vernon Reid. "Black radio has closed ranks. They know what their audience listens to and they proceed from that point of view, as opposed to how it used to be, when radio reflected the total black experience and sound. It's starting to change a little bit - I just heard Tracy Chapman on a commercial station,

and that's an encouraging sign. But it goes in cycles. Sometimes there's a liberal period, and sometimes there's a very conservative period. When Prince first came out it seemed like things were opening up, and then it closed up again. Black radio's part of it, white radio's part of it, and the way black people and white people look at each other across the table is part of it."

Over the last two years Living Colour has built a strong following on the New York club circuit

with their blend of Sly Stone-era funk and Led Zeppelin-ish metal. It's a sound that draws a uniquely varied sort of crowd. "It's a curious rock-funk avant-garde audience," says Reid. "Sometimes there's head-bangers there, and other times the people are into rap and funk. It's a pretty good mix. But they're all curious from the things they've heard about us being a black rock band."

One of the people who was especially taken with their hybrid sound was Mick Jagger, who produced two tracks on their debut Epic L.P., *Vivid*.

With their growing popularity, Living Colour hopes to be a positive influence on other bands that would challenge racial stereotypes in music.

(Continued on page 34)

And it worked. All the things we wanted to play, we couldn't play. So we were confined to the boundaries of what we were about."

But over his next two albums, *Looking Out* and *Acquired Taste*, Junior found that he was sounding less and less like himself, and more and more like, well, what he thought other people wanted him to sound like. "Those two albums were very important to me because they put me through a chain of events that really made me work hard to fashion myself on Junior not to fashion myself on anybody else. To come back to being myself...I started out making records that were challenging. And then for two records I was making records that weren't so challenging. I was trying to make records that would suit and fit. And realized I... Wait a minute, you have to be yourself."

So for *Sophisticated Street* he decided to take his time and do things the old way - just have fun and make music. Starting work with Stewart Levine (Simply Red, *Curiosity Killed The Cat*) in Los Angeles, Junior completed two tracks,

the tight groove "Whodunnit," and the sweetly melodious "Highlife." "There was no one there," Junior recalls, "just Stewart, the musicians, and myself. We just enjoyed making the record, and it felt like when we made the first album. We were enjoying making the records. We didn't pack them with a lot of stuff to try and make them arranged. We just made them raw, fun, with a lot of energy."

Work continued in London, where Junior produced himself, in New York, where Stephen Broughton Lunt produced one track (the current single, "Yes (If You Want Me)"), and in Minneapolis, where Junior hooked up with Monte Moir (The Time, Alexander O'Neal, Janet Jackson). "I'm in awe of Monte's talent," states Junior. "I think he's one of the best producers out there. We had no preconceived ideas of what we were going to make, we just made what we made. And the whole thing was to make the best records. With all three people I worked I was lucky enough to find people who still vibed off of the fact of making good records."



FLEXING - Shown celebrating the affiliation of rap label Strong City with MCA's Uni Records are (l-r): Jazzy Jay, Strong City vp, producer, and general studio wiz; Rocky Bucano, Strong City president; and Sam Kaiser, Uni vp promotion. The first releases from Strong City are Don Barron's "DJ Imitators" and Busy Bee's "Running Thangs."

CONSCIOUS PARTY -

Womack & Womack will celebrate the release of *Conscience*, their Island Records debut (their third album together, and first in three years), with a showcase at the Bottom Line on June 22. The husband and wife duo's soul pedigree runs straight back to Sam Cooke (Linda's his daughter), and back past that to the church (Cecil and his brothers sang gospel before, as The Valentinos, they had a hit with "It's All Over Now" in 1964; the song went on to become the first hit single for The Rolling Stones; Cecil was 13 when he wrote it). In recent years they've written and produced material for Teddy Pendergrass, and Patti LaBelle. They've also recorded *Love Wars* (1984) and *Radio M.U.S.C. Man* (1986), a pair of stunning soul to gospel to R&B records that worked the trick of being both firmly rooted in the tradition and deliciously contemporary.

Conscience is an exquisitely beautiful record. From the swaggering funk of "Teardrops" and "Good Man Monologue" to the delicate mystery of "Conscience Of My Conscience" this is clearly one the most heartfelt, deeply sung, and meticulously crafted releases in recent memory. Cecil and Linda Womack's impassioned call and response vocals sum up decades and decades of black music history in one epiphanously groovesome package.

Presently the Womacks are in London rehearsing with their backing band Concentration, the members of which have played with Terence Trent D'Arby, Elton John, and Steve Winwood.

PROG ROCK LIVES - The members of The Lodge include Golden Palominos Anton Fier and Peter Dinklage (formerly of Slap

Happy/Henry Cow Band). *Smell Of A Friend* (Antilles/New Directions) is a prententious record in the tradition of King Crimson, Frank Zappa and Eric Satie, which means there's lots of musical smarts backing up the prententions and if it isn't fun (which it often is) it's always interesting.

REGULAR ROCK LIVES - Side one of Raymond May's *Unadulterated Addiction* (Elektra) opens with simply the best T. Rex derivative pop-rock in the last two weeks ("Romantic Guy") and closes with what'll probably be the best faux-Rolling Stones song until the Keith Richards solo album comes out ("True Pretender"). Flip the record over and this Canadian (by way of Sri Lanka, London, and New York) grinds out more of the same: sly and dirty gobs of guitar rock. If you asked me why Raymond May is so, um, great, and so much better than Zodiac Mindwarp or Gaye Bykers On Acid I'd probably shrug stupidly and mutter, "Nothing's a cliché if you believe in it enough." So do me a favor, don't ask. Listen.



DOLBYRADIO - While in New York City to promote his new LP *Aliens Ate My Buick* (EMI-Manhattan), Thomas Dolby stopped by WNEW-FM to talk with morning show DJ Dave Herman. Shown, from left: George Silva, regional promo manager, EMI-Manhattan; John Hey, director, national album promo, EMI-Manhattan; Mark Chernoff, program director, WNEW-FM; Dolby; Herman.

TASTY BITS - RCA will release the The Primitives' *Lovely*, on June 28. This shambling psych-garage-pop-rock quartet has topped the charts in their native England...Fats Domino will play the Ritz for five shows, August 1-3...Band Of Susans at the Ritz, July 2, in support of their Blast First LP *Hope Against Hope*. Check out the pop band Sonic Youth will never be...New singles from Big Audio Dynamite ("Just Play Music") and Psychedelic Furs ("All That Money Wants") due from Columbia at the end of the month...The Pogues at Roseland, June 23.

Joe Levy

INTERNATIONAL

UK BUZZ



Sade

Poetry comes from introspection, but I wouldn't want to live my whole life as an introvert or intellectual. I always think my lips will thin out and I will forget how to dance. I think suicide and madness come from introversion. My father is very spiritual and non-intellectual."

Joni is a longtime admirer of the work of Anton Corbijn and was so inspired after seeing one of his Depeche Mode videos that she hired him to direct her video for "My Secret Place," a duet with Peter Gabriel, which was shot in a teepee in the West Country on Salisbury Plain. Then they followed a hand-painted chalk line ten miles to the coast to be filmed in another teepee.



Depeche Mode

SMOOTH OPERATOR - Sade is preserving her mystique. She has refused to do any press or promotion for her latest album *Stronger Than Pride*, which took three years to complete. A studio aide told *Cash Box*, "She was only concerned in the perfection of the production. She was so determined that she should produce it all herself, she can't cope with the idea of playing the rock star role as well."

Sade appeared for the Wag Club's fifth birthday party, but put her hand to her face when a snapper approached. Also wagging that night was former *Bananarama* star Siobhan Fahey, with her new singing partner who she introduced as Marcie from Los Angeles. Siobhan said, "We are calling ourselves *Shakespeare's Sisters* and we won't be anything like *Bananarama*."

CHALKMARKS - Joni Mitchell was also in town to promote her album *Chalk Mark In A Rain Storm*. She claims that her writing is as confessional as ever, but tempered for the '80s.

"You can't pour your heart out forever. If you stay vulnerable you would just be eaten up," she told one interviewer.

The idealism and search for perfection that endeared her to the Woodstock Generation is possibly not applicable today.

"Everyone can take introspection too far. I played *Hissing of Summer Lawns* for - what's her name? - Dolly Parton, the first time I met her. And she said, 'My God, if I thought that deep I'd scare myself to death.' And it's true you know, I have a predilection for plumbing the depths, but I wouldn't recommend it. You have to be very strong because there's all kinds of things in there lurking in the subconscious.

"I said to my father, who is 76 and doesn't have a line in his face, 'Papa, how come you have a face like that?' And he said, 'Well, Joan, I learned at an early age to shrug things off.'

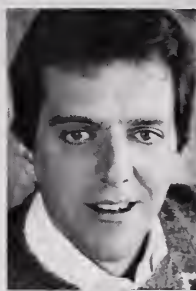
Chrissy Iley

GETTING TO BE A HABIT - Watch out for the Habit Boys, they are Virgin's priority signing. The trio met at Brighton Art College. They are stylish with a strong club following. And for the next few months, every can of imported Sapporo beer is emblazoned with their name and "Lucy," the title of their debut single, followed by the caption, "She drove us to drink." This comes courtesy of their manager, Oliver Peyton, who is the sole importer of the stuff. His next idea is to buy advertising space on the back of phone cards.

NO MAN IS... - Island Music, which is celebrating its 25th anniversary, is up for sale. Company founder Chris Blackwell says, "Island Music has been extremely successful. But its growth depends increasingly on administering outside catalogues. That kind of role is not the Island style.

"To use an analogy with Island Records, the company's talents are concentrated in the creative areas. We don't manufacture our own records for instance, not do we distribute them.

"The same philosophy will be applied to our future publishing activities. We intend to start again with a small company, signing and developing new writers and building a real creative partnership."



Beug



Kirkeby



Hathaway



Nealon

Beug Boosted - John Beug has been named senior vice president, creative services/marketing for Warner Bros. Records.

Kirkeby Chosen - Marc Kirkeby has been appointed director of creative services for CBS Records. Kirkeby was previously director of press and public affairs and a free-lance music journalist.

Hathaway Hired - Larry Hathaway has been appointed to newly created position of director of catalog development and jazz for Capitol/EMI-Manhattan/Angel Records. Hathaway will select jazz albums for CD reissue.

Nealon Named - Liz Nealon has been named vice president international for MTV. Nealon will coordinate the music video network's activities overseas.

Morrison On The Move - Bart Morrison has been named vice president of finance for BMG Distribution.

EMI Ups Three - EMI Music Publishing Worldwide has announced the appointment of three regional directors. Frans De Wit will be regional director for most of Western Europe and South America, Peter Ende will be regional director for Central Europe and South Africa, and Ira Jaffe will be regional director for North America and the Pacific.

Whipple Named - Tim Whipple has been named to the new position of national director, sales and licensing, for BMI, the performing rights organization.

WEA-Boston Boosts Two - Jamie Willis has been named a field merchandiser for WEA in Boston. Tom Haldoupis has been appointed Boston mailroom representative.

10 YEARS AGO IN CASH BOX

June 17, 1978 - Points West. Just about everyone was taken by surprise, when Bob Dylan played the Amphitheatre for a week, by his open, informal stage manner. During his 1974 tour with the Band, you recall, he offered one "thank you" and a "see you next time" at the end of the show. This time, "thank yous" have been plentiful as well as comments such as "Here's a song that's sort of the story of my life" (preceeding "Shelter From the Storm") and plugs for the new album, "Here's a song from my new Columbia album, *Street Legal*. Remember that." If that wasn't enough, at the end of the concert he announced, on separate nights, "We are leaving now so we can beat the traffic" or "I hope you all drive safely." After one of his shows, he was greeted backstage by Mick Fleetwood and Connie Stevens. We love it, Bob...GRP Records has been formed by Grusin/Rose Productions and will be distributed by Arista. The new label, whose roster will concentrate on jazz-fusion artists, will debut with two albums scheduled for September release...Growing concern for the listening audience, greater exposure for a variety of music and record company pressure are some of the reasons given by programmers for the elimination of numbered playlists at several black radio stations in major and secondary markets. Stations KDAY-FM in Los Angeles and WWRL-AM, New York, recently implemented the change, joining WBMX-FM, Chicago; WRAP-AM in Norfolk, Virginia; WWDM-FM, Sumpter, North Carolina and WOL-AM in Washington, D.C., which have not used numbered playlists for a year or more...Top five singles: 1. "Shadow Dancing," Andy Gibb. 2. "Baker Street," Gerry Rafferty. 3. "You're the One That I Want," Olivia Newton-John. 4. "Too Much, Too Little, Too Late," Johnny Mathis/Deniece Williams. 5. "It's A Heartache," Bonnie Tyler.

CORRECTION - Note the June 18th issue, page 5, in the "Songwriter's Spotlight - John Barnes" article. It was incorrectly stated that Mr. Barnes wrote Michael Jackson's "Don't Stop 'Til You Get Enough." Mr. Barnes in fact wrote Lionel Richie's "Don't Stop." We apologize for the error.

SINGLE RELEASES

OUT OF THE BOX

CROWDED HOUSE

Better Be Home Soon (3:07) - Capitol (P-B-44164) - Roundhead Music/BMI - N. Finn - Producer: M. Finn

From their new LP *Temple Of Low Men*, this is another great song from Neil Finn. He must have a brother named Huckleberry somewhere, because this mid-western tinged tune carries those sentiments, with a touch of Everly Brothers in the vocal arrangements. The overall track has an honest yet highly polished sound. AOR, CHR, whoever likes Hornsby will love this.



OUT OF THE BOX

ROBERT PALMER

Simply Irresistible (4:14) - EMI/Manhattan (PB-50133) - Bungalow Music N.V. adm. by Ackee Music, Inc/ASCAP - R. Palmer - Producer: R. Palmer

A hard charging power-guitar fueled rocker for Palmer. Here he returns to the values that propelled "Addicted To Love" to the top of the charts. "Simply Irresistible" is just that... Palmer knows how to turn a phrase and musical moment into pure radio magic. This little disc ought to take off like a rocket and head toward number one.



FEATURE PICKS

WHITE LION - Tell Me (4:00) - Atlantic (7-89051) - Vavoom Music Inc./ASCAP - V. Bratta-M. Tramp - Producer: M. Wagener

White Lion stands out for one simple reason... talent. They have it in spades. Here great vocal harmony stacks ride a wave of spitting, sizzling guitar work. It's a good song too, hooky and radio-ready.

CARL ANDERSON - Falling All Over Again (4:10) - Polydor (887 480-7 DJ) - Rashida Music adm. Warner-Tamerlane Pub. Corp./BMI Clyde Lieberman Music-Arista Music Inc./ASCAP - J. Pescetto-C. Lieberman - Producers: C. Anderson-M. Caplin

A sultry and easy-flowing ballad that features exquisite tensions between Anderson's voice and keyboard chords. Should shine on all fronts.

MORRISSEY - Everyday Is Like Sunday (3:34) - Sire/Reprise (7-27837) - Linder Ltd. all rights on behalf of Linder Ltd. for W. Hemi. Adm. Warner-

Tamerlane Pub. Corp./BMI - Morrissey-S. Street - Producer: S. Street

From the Sire/Reprise LP *Viva Hate*, here Morrissey continues to wax wistfully on life in his plaintive style.

ART GARFUNKEL - This Is The Moment (4:31) - Columbia (38-07949) - Air Bear Music adm. by Warner Tamerlane Pub. Corp.-Dyad Music Ltd-Linda's Boys Music/BMI Raydiola Music/ASCAP - D. Foster-C. Weil-L. Jenner-R. Parker Jr. - Producer: J. Graydon

A superstar cast of writers (see credits) provide a lovely vehicle for Garfunkel's forever crystalline voice to shine on. Should break on CHR.

LITTLE RIVER BAND - Love Is A Bridge (4:03) - MCA (MCA-53291) - American Ragtime Music-Tune Seven Songs/BMI/ASCAP - G. Goble-S. Housden - Producer: J. Boylan

LRB returns with a beautifully evoked tune written by Graham Goble and Stephen Housden. Should shine on AOR, CHR.

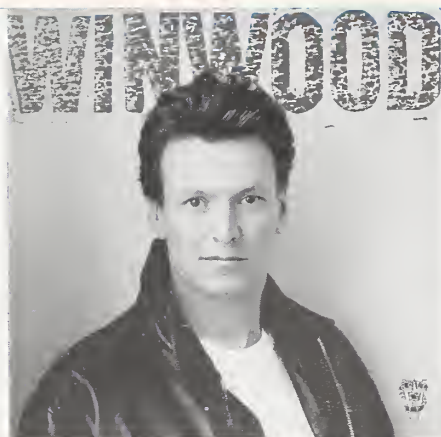
ALBUM RELEASES

OUT OF THE BOX

STEVE WINWOOD

Roll With It - Virgin (90946-1) - Producers: S. Winwood-T.L. Alge

The supple qualities that have made Winwood a resurrected superstar are fully in evidence here, from his unmistakably soulful voice to the seamless groove of the arrangements. The title track (and first single) will remind many of "Gimme Some Lovin'" in a grown-up form, while "Don't You Know What the Night Can Do?" is a gospel-flavored winner. This is blue-eyed soul-jazz-pop-funk at its best and most mature.



OUT OF THE BOX

THE GEORGIA SATELLITES

Open All Night - Elektra (60793-1) - Producer: Jeff Glixman

The Satellites' hot streak should continue with this steaming platter of non-stop bump-n-grind Southern boogie. The title track sets the pace with a randy, double-entendre rocker in the manner of "Keep Your Hands To Yourself," while the devilishly catchy "Sheila" smokes in a more mainstream pop-rock vein. There are also two outstanding covers, "Whole Lotta Shakin'" and Ringo's "Don't Pass Me By." Turn it up loud.



FEATURE PICKS

THE MOODY BLUES - Sur La Mer - Polydor/PG (835-756-1) - Producer: T. Disconti

The ongoing champions of classical art-rock return with a melodically rich collection that leans more heavily toward synthesizer programming than previous albums but still features two of the sweetest voices in rock.

ELVIS PRESLEY - The Alternate Aloha - RCA (6985-1-R) - Producers: D. Wardell-R. Rowe

Years in the making, the new Elvis album has arrived, a quality recording of the dress rehearsal for his famous Hawaiian telecast of 1973. The multitude of hit songs makes this one of his best albums yet.

COMING TO AMERICA - Original Motion Picture Soundtrack - ATCO (6058-1) - Producers: Various

A slick sensation of a soundtrack, running mostly to lovesexy funk and hip-hop. It features Sister Sledge, Nona Hendryx, J.J. Fad, LeVert, Mel & Kim, a title track single by The System, and many others.

BRITNY FOX - Britny Fox - Columbia (BFC 44140) - Producer: J. Jansen

Philadelphia's contribution to glam-metal makes their major-label debut with a solid collection of sassy hard-rock tunes. They sound uncannily like AC/DC, a bit like Queen and a bit like Slade (whose "Gudbuy T' Jane" they cover.).

SEDUCE - Too Much, Ain't Enough - I.R.S. Metal (I.R.S. 42152) - Producers: K. Waagner-T. McEvoy

I.R.S. Metal's latest release is a tough, provocative album from Detroit's Seduce. Nothing glam here, just mean and muscular metal with jaundiced social observations and a gruff, somewhat bluesy vocal style. Plenty of punch here.

GENTLEMEN WITHOUT WEAPONS - Transmissions - A&M (SP 5204) - Producers: G.W.W.

Gentlemen Without Weapons is a band without instruments. Rather, they sample animal noises onto synthesizers and use them to make soothingly arty Euro-dance music that addresses serious issues of global ecology.

RJ'S LATEST ARRIVAL - Truly Yours - EMI-Manhattan (E1-48090) - Producer: R.J. "The Wiz"

The Detroit soul sensations who go by the name of RJ's Latest Arrival celebrate ten years of funk and pop with this new collection, which ranges from soothing ballads *a la* Ashford and Simpson to dance-booty jammin'.

JAMAALADEEN TACUMA - Jukebox - Gramavision (18-8803-1) - Producers: J. Tacuma-J.F.P. Rose

The former bassist for Ornette Coleman's Prime Time releases an album of diverse instrumental pleasures, ranging from the space-age ethereal to the improvisational, all of it anchored by Tacuma's fat, percussive bass sound.

THE BEAT

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		W	L	O	W	L	O
			W	C		W	C
1	FAITH George Michael (Columbia OC 40867)	1	28				
2	TOUGHER THAN LEATHER Run-D.M.C. (Profile 1265)	2	4				
3	IN EFFECT MODE Al B. Sure (Warner Bros. 25662-1)	4	6				
4	LOVESEXY Prince (Paisley Park/Warner Bros. 925720-1)	5	5				
5	MAKE IT LAST Keith Sweat (Elektra 60763)	3	22				
6	HE'S THE DJ, I'M THE RAPPER DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	6	9				
7	STRONGER THAN PRIDE Sade (Epic OE 44210)	9	4				
8	JOY Teddy Pendergrass (Elektra 60775)	10	6				
9	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY (Columbia BFC 40964)	7	33				
10	COLOURS Soundtrack (Warner Bros. 1-25713)	11	7				
11	PEBBLES Pebbles (MCA 42094)	8	23				
12	SECRETS OF FLYING Johnny Kemp (Columbia BFC 40770)	14	5				
13	THE WORLDS GREATIST ENTERTAINER Doug E. Fresh (Danya/Realty XR 102)	15	4				
14	HOW YA LIKE ME NOW Kool Moe Dee (Jive 1079-1-J/RCA)	12	29				
15	BY ALL MEANS NECESSARY Boogie Down Productions (Jive/RCA 1097-1-J)	16	9				
16	BAD Michael Jackson (Epic OE 40600)	13	40				
17	WHO? Tanyl Toni! Tone! (Wing/PolyGram 422 835 549-1)	17	7				
18	NAKED TO THE WORLD Teena Marie (Epic FE 40872)	18	11				
19	STRICKLY BUSINESS E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)	51	2				
20	ALL OUR LOVE Gladys Knight & The Pips (MCA 42004)	22	29				
21	EYES OF A STRANGER The Deele (Solar/Capitol ST72555)	20	42				
22	TEAR DOWN THESE WALLS Billy Ocean (Jive JL 8495)	24	14				
23	FLIRT Evelyn "Champagne" King (EMI-Manhattan 46968)	26	4				
24	CHARACTERS Stevie Wonder (Motown 6248ML)	19	29				
25	OOH YEAH! Daryl Hall & John Oates (Arista AL 8539)	28	4				
26	MAGIC The Jets (MCA 42085)	37	32				
27	WHITNEY Whitney Houston (Arista AL-8405)	23	54				
28	GET HERE Brenda Russell (A&M SP5178)	36	13				
29	TURN OFF THE LIGHTS IN THE FAST LANE Lonza & World Class Wrecking Kru Technocut/Macola TK 1001	33	5				
30	MOTHER WIT BETTY WRIGHT (Vision/Ms. B. 3301)	31	9				
31	EVERLASTING Natale Cole (Manhattan ST5309)	27	48				
32	I'M YOUR PLAYMATE SUAVE (Capitol C1-48686)	29	9				
33	MOVE SOMETHIN' 2 Live Crew (Luke Skywalker XR101)	42	6				
34	EVERY SHADE OF LOVE Jessie Johnson (A&M SP 5188)	34	8				
35	FOREVER AND EVER HOWARD HEWETT (Elektra 60779-1)	25	9				
36	GOIN' OFF Bz Markle (Cold Chillin'/Warner Bros. 25675)	21	13				
37	LOVE CONFESSIONS Miki Howard (Atlantic 81810-1)	35	30				
38	DIANE REEVES (Blue Note BLT 46906)	43	19				
39	PERSONAL ATTENTION Stacey Lattisaw (Motown 6241 ML)	40	19				
40	DAYDREAMING Morris Day (Warner Bros. 25651)	38	15				
41	CONCIOUS PARTY Ziggy Marley & The Melody Makers (Virgin 90878)	64	2				
42	SIMPLE PLEASURES Bobby McFerrin (EMI/Manhattan 48059)	45	8				
43	I'LL PROVE IT TO YOU Gregory Abbat (Columbia FC 44087)	47	3				
44	I'M REAL James Brown (Scotti Bros/Epic FZ 44241)	DEBUT					
45	LIVING LARGE Heavy D. & The Bayz (MCA 5986)	30	34				
46	SCHOOL DAZE Various Artists (EMI/Manhattan E1-48680)	32	13				
47	HEARSAY Alexander O'Neal (Tabu/Epic 25602-1)	46	46				
48	REFLECTIONS George Howard (MCA 42145)	DEBUT					
49	JODY WATLEY (MCA 5898)	55	67				
50	FLASHIN' BACK Tyrone Davis (Future FR 1003)	54	4				
51	PERFECT MACHINE Herbie Hancock (Columbia FC 40025)	56	3				
52	LISTEN TO THE MESSAGE Club Nouveau (Warner Bros 1-25687)	65	2				
53	YOU'RE A PART OF ME Jean Carne (Atlantic 81811-1)	39	11				
54	LOVE IS SUCH A FUNNY GAME Michael Caaper (Warner Bros. 1-25653)	50	23				
55	WHAT MORE CAN I SAY Audia Two (First Priority/Atlantic 90907)	49	4				
56	LYTE AS A ROCK McLyte (First Priority/Atlantic 90905)	67	2				
57	SOPHISTOCATED STREET Junior (London/PolyGram 828 083-1)	41	5				
58	PASSION Norman Connors (Capitol CL-48515)	48	11				
59	SHARP Angela Winbush (Mercury 832-733-1)	53	34				
60	LOVE CHANGES Kashif (Arista AL-8447)	52	29				
61	TOUCH THE WORLD Earth, Wind & Fire (Columbia FC 40596)	44	30				
62	IN FULL EFFECT Mantronix (Capitol C1-48336)	57	12				
63	MILES Miles Jaye (Island 90615)	58	34				
64	LET IT LOOSE Gloria Estefan & Miami Sound Machine (Epic 40769)	DEBUT					
65	TOLD U SO Nu Shooz (Atlantic 81804)	70	2				
66	FOREVER YOURS Tony Terry (Epic BFE 40890)	59	27				
67	COME INTO MY LIFE Jayce Sims (Sleeping Bag TLX 10)	61	24				
68	SAY IT AGAIN Jeralme Stewart (Arista AL 8455)	60	8				
69	HOT, COOL & VICIOUS Salt-N-Pepa (Next Plateau PL 1007)	62	60				
70	GOOD LOVE Mell'sa Morgan (Capitol CLT-46943)	66	27				
71	KOOL & DEADLY Just-Ice (Fresh LPRE-5/Sleeping Bag)	63	21				
72	RAPTURE Anita Baker (Elektra 9-60444-1)	73	117				
73	MUSICAL TESTAMENT Marvin Gaye (Motown 6255ML2)	68	3				
74	EARLY SPRING Alphonse Mouzon (Optimism OP 6002)	69	10				
75	IF I WERE YOUR WOMAN Stephanie Mills (MCA 5996)	71	53				

PALM TREE ENTERPRISES - Industry veteran Van Gibbs' recently formed Palm Tree Enterprises, Inc., is a full service management production and marketing organization. The marketing arm of the company Mayvan Marketing is headed by another seasoned veteran, Maye James. A well respected industry executive who has worked with many major artists. She was formerly music director at WBLS (New York's #1 black radio station!) for five years. The company employs nine (9) consultants across the country on a regional basis to promote and market records on black and urban radio. For more information contact these pros at 212-307-0158.

begin on Tuesday, July 26, at 7:00PM at the Record Plant Studio, 321 west 44th street, New York. Each session will feature prominent panelists from all phases of the music business including songwriters, artists, publishers, producers, A&R executives and critics. Panelists will discuss various topics of interest to songwriters and review material composed by participants.



ARETHA FRANKLIN (A BLACK MUSIC LEGEND)



JAMES BROWN (A BLACK MUSIC LEGEND)

WJYL CELEBRATES - Saturday June 18, 1988, J101.7 WJYL will present a major, free Black Music Month Celebration. The concert is expected to draw listeners from Ohio, Kentucky, Indiana and Tennessee. It was made possible with the help of numerous supporting record companies.

Artists scheduled to appear are E.U., Randy Hall, Dana Dane, The Reddings, Troop, James "D-Train" Williams, Kilo, Kurtis Blow, Nu Marx, By All Means, Theresa, Gavin Christopher, Mantronix, Will Downing, Burrell and Kay-Mastro Showband. According to Tony Fields, program director and Phillip David March, music director the show is expected to be Louisville's largest outdoor concert ever. Showtime is 12noon to 9:00PM in Shawnee Park. Tony, Phillip and the entire staff of WJYL wishes to thank everyone who played apart in this event.

BLACK MUSIC WORKSHOP - ASCAP president Morton Gould recently announced the schedule for the second ASCAP East Coast Black Music Songwriter Workshop. The first of six two-hour weekly workshop sessions will

Writers interested in applying for participation in the workshop are requested to submit a cassette tape containing two original songs, along with lyric sheets, a brief music resume and return address to: ASCAP Black Music Workshop, One Lincoln Plaza, New York, N.Y. 10023. Deadline for entries is Friday, July 1, 1988. Please include return address with all entries.



STEVIE WONDER (A BLACK MUSIC LEGEND)



TAYLOR-MADE SHOWCASE - Virgin recording artist, Gary Taylor, (far right) is pictured with (L-R) Cliff Winston, program director of KJLH (co-sponsor of the showcase at the Bit'N'Apple) Paul O. Robertson, WQTQ; singer/actress Irene Reid; and Taylor.



Sade
Paradise



EPIC PORTRAIT ASSOCIATED



Chris Jasper
Like I Do



James Brown
I'm Real

**Celebrates Black Music
Month With The Best In Music**



Tony Terry
Forever Yours



Teena Marie
Work It



Michael Jackson
Dirty Diana



Tease
Kick



Gregory Hines
*That Girl Wants
To Dance With Me*



Kid Flash
Love Thing



Alexander O'Neal
Lovers



Nicole
Jam Packed

***Always Bringing You The Hits!
Epic Portrait And Associated
Labels***



**Gloria Estefan And
Miami Sound Machine**
1-2-3



Stanley Clarke
*Funny How Time Flies
(When You're Having Fun)*

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	ONE MORE TRY (Columbia 38 07773)	George Michael	1	10	52	THAT GIRL WANTS TO DANCE WITH ME (Epic 34-07793)	Gregory Hines	61	3
2	JOY (Asylum 7-6941)	Teddy Pendergrass	3	10	53	BLUEBERRY GOSSIP (A&M 1204)	Ta Mara & The Seen	59	6
3	ALPHABET ST. (Paisley Park/Warner Bros. 7-27900)	Prince	5	9	54	COMPASSION (Virgin 99351)	Gary Taylor	34	11
4	DIRTY DIANA (Epic 34-07739)	Michael Jackson	6	9	55	COMING TO AMERICA PART I (Atlantic 7-99320)	The System	69	5
5	LITTLE WALTER (Wing 887 385-7DJ)	Tony Toni Tone	2	11	56	MOVE SOMETHIN' (Luke Skywalker GR 112)	2 Live Crew	60	5
6	I'M REAL (Scotti Bros/CBS Z54 07783)	James Brown	15	8	57	FOREVER YOURS (Epic 34-07900)	Tony Terry	65	4
7	FLIRT (EMI-Manhattan B-50101)	Evelyn King	7	13	58	SOMETHING JUST AINT RIGHT (Vintertainment/Elektra 7-69411)	Kelth Sweat	36	15
8	PARADISE (Epic 34-07904)	Sade	13	7	59	YOUR LOVE IS SO DEF (Columbia 38-07920)	Full Force	74	2
9	EVERYTHING YOUR HEART DESIRES (Arista AS1-9684)	Hall & Oates	14	11	60	IT'S GONNA TAKE ALL OUR LOVE (MCA MCA-53351)	Gladys Knight And The Pips	66	3
10	JUST GOT PAID (Columbia 38-07744)	Johnny Kemp	4	12	61	SWEAT (Track Record TRK 58815-7)	The Ohio Players	68	3
11	TIRED OF BEING ALONE (Motown 1931MF)	The Right Choice	11	11	62	DINNER FOR TWO (Warner Bros. 7-27934)	Michael Cooper	22	10
12	PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	14	8	63	WITH EVERY BEAT OF MY HEART (Columbia 38-07786)	Leata Galloway	67	4
13	MOST OF ALL (MCA MCA 53258)	Jody Watley	16	9	64	SENDING OUT AN S.O.S. (Island 7-99336)	Will Downing	71	4
14	I'LL PROVE IT TO YOU (Columbia 38-07774)	Gregory Abbott	18	8	65	SHAKE YOUR BODY (Capitol P-B-44178)	Suavé	DEBUT	
15	ROSES ARE RED (MCA MCA-53177)	The Mac Band Featuring The McCampbell Brothers	26	6	66	EVIL ROY (Columbia 38-07687)	Earth, Wind & Fire	46	11
16	SHOOT 'EM UP MOVIES (Solar/Capitol B 70023)	The Deele	21	7	67	STRANGE RELATIONSHIP (Elektra 7-69415)	Howard Hewett	38	14
17	GET IT (Motown 1930MF)	Stevie Wonder & Michael Jackson	9	10	68	EVERY SHADE OF LOVE (A&M AM 1214)	Jessie Johnson	83	2
18	SHOULD I SAY YES? (Atlantic 7-89108)	Nu Shooz	25	9	69	K.I.S.S.I.N.G. (Qwest/Reprise 7-27928)	Sledah Garrett	DEBUT	
19	LET ME TAKE YOU DOWN (Motown 1934MF)	Stacy Lattisaw	24	8	70	AIN'T NO WAY (Atlantic 7-89116)	Jean Carne	48	14
20	I CAN'T COMPLAIN (Capitol B-44148)	Melba Moore (Duet With Freddie Jackson)	28	7	71	MY GIRL (Capitol B-44124)	Sauve	51	17
21	THE RIGHT STUFF (Wing/PolyGram 887 386-7)	Vanessa Williams	30	6	72	WATCHING YOU (Virgin/MCA 53304)	Loose Ends	DEBUT	
22	DAYDREAMING (Warner Bros. 7-27917)	Morris Day	23	9	73	INDIAN GIVER (44 07820)	Rainy Davis	85	2
23	RUN'S HOUSE (Profile Pro-5202)	Run-D.M.C.	10	9	74	I'LL ALWAYS LOVE YOU (Arista AS1-9700)	Taylor Dayne	DEBUT	
24	MAKE IT REAL (MCA MCA 53311)	The Jets	31	5	75	PIANO IN THE DARK (A&M AM-3003)	Brenda Russell Featuring Joe Eposito	50	16
25	YOU GOTTS TO CHILL (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	33	6	76	ROLL WITH IT (Virgin 7-99326)	Steve Winwood	86	2
26	NO PAIN, NO GAIN (Vision/Ms. B. 4501)	Betty Wright	8	15	77	LOVE MAKES A WOMAN (Fresh/Sleeping Bag LX 40134)	Joyce Sims	57	11
27	IT'S A COLD, COLD (King Jay/Warner Bros 7-28101)	Club Nouveau	32	9	78	ONCE, TWICE, THREE TIMES (Elektra 7-69390)	Howard Hewett	DEBUT	
28	DON'T BE CRUEL (MCA MCA 53327)	Bobby Brown	35	5	79	MY LOVE (Columbia 38-07781)	Jullo Iglesias Featuring Stevie Wonder	88	2
29	IF IT ISN'T LOVE (MCA MCA-53264)	New Edition	49	4	80	WHAT CHA GONNA DO (RCA 8328)	Theresa	DEBUT	
30	DIVINE EMOTIONS (Reprise/Warner Bros 7-27967)	Narada	20	12	81	NITE AND DAY (Warner Bros. 7-28192)	Al B. Sure!	64	16
31	SUPERSONIC (Ruthless/Atco 7-99328)	J.J. Fad	37	3	82	I SURRENDER TO YOUR LOVE (Island 7-99351)	By All Means	62	6
32	SIGN YOUR NAME (Columbia 38-07911)	Terrence Trent D'Arby	40	5	83	ANTICIPATION (RCA 7614-7-RAA)	The Dazz Band	73	12
33	LOVE STRUCK (A&M AM 3020)	Jesse Johnson	17	13	84	WHERE DO BROKEN HEARTS GO (Arista AS1-9674)	Whitney Houston	72	18
34	KNOCKED OUT (Virgin 99329)	Paula Abdul	42	6	85	C'EST TOI (IT'S YOU) (Mercury/PolyGram 870 305-7)	Angela Winbush	75	6
35	MAMACITA (Atlantic 7-89078)	Troop	44	5	86	SO IN LOVE WITH YOU (Polydor/PolyGram 887-395-7)	The Reddings	79	9
36	GROOVE ME (Uptown/MCA 53300)	Guy	47	7	87	ONE TIME LOVE (CBS Assoc. Z54-07733)	Chris Jasper	76	14
37	IT TAKES TWO (Profile PRO 7186)	Rob Base & D.J. E-Z Rock	41	3	88	IF I WERE YOUR WOMAN (MCA MCA-53275)	Stephanie Mills	78	15
38	SYMPTOMS OF TRUE LOVE (Capitol B-44140)	Tracie Spencer	43	8	89	YES (IF YOU WANT ME) (London/PolyGram 886 189-7)	Junior	81	13
39	KICK IT TO THE CURB (A&M AM-3013)	The Brothers Johnson	39	8	90	SLOW STARTER (MCA MCA-53139)	Randy Hall	80	12
40	THE LOVERS (Tubu/CBS Z54 07795)	Alexander O'Neal	45	5	91	I CAN'T STAND THE RAIN (Epic 34-07740)	Tease	82	13
41	VIBE ALIVE (Columbia 38-07718)	Herble Hancock	19	10	92	I BET YA' I'LL LET YA' (Motown 19095MF)	Ada Dyer	84	14
42	OFF ON YOUR OWN (GIRL) (Warner Bros 7-27870)	Al B. Sure	54	3	93	BETCHA CAN'T LOOSE (WITH MY LOVE) (Motown 1929MF)	Magic Lady	89	12
43	SOMETHING YOU CAN FEEL (Jive/RCA 1111-7)	Mille Jackson	52	6	94	WILD, WILD WEST (Jive 1086-7-J)	Kool Moe Dee	77	17
44	WORK IT (Epic 34-07902)	Teena Marie	56	4	95	TROUBLE (Mercury/PolyGram 870 154-7)	Nia Peeples	90	8
45	LOOSEY'S RAP (Reprise 7-27885)	Rick James	70	2	96	DO YOU WANNA GO WITH ME (Motown 1933MF)	The Temptations	91	10
46	OFF THE HOOK (EMI-Manhattan 50132)	RJ's Latest Arrival	53	5	97	EVERYTHING WILL B-FINE (Columbia 38-07737)	Lisa Lisa & Cult Jam	87	17
47	MERCEDES BOY (MCA MCA 53279)	Pebbles	27	15	98	THAT'S WHAT LOVE IS (Atlantic 7-89123)	Miki Howard (Duet With Gerald Levert)	94	22
48	SAY IT AGAIN (Arista AS1-9636)	Jermalne Stewart	29	14	99	LOVE ME ALL OVER (Arista AS1-9680)	Kashif	92	15
49	THE COLOUR OF LOVE (Jive/Arista JS1-9707)	Billy Ocean	58	4	100	DO YOU FEEL IT (Future FR103)	Tyrone Davis	93	12
50	MARC ANTHONY'S TUNE (Cool Tempo/Chrysalis VS4 43238)	Tyka Nelson	63	6					
51	BETTER DAYS (Blue Note/EMI-Manhattan 50119)	Diane Reeves	55	4					

JAZZ

(Continued from page 5)

Things, it would seem, are changing. The octogenarians listed above are still going strong – has Benny Carter or Stephane Grappelli or Lionel Hampton or Cab Calloway ever sounded better? Have you heard Jay McShann (79), Jimmy McPartland (81), Doc Cheatham (83), Benny Waters (86), Sammy Price (79), Louis Nelson (85) or Eddie Barefield (78) lately? How about Danny Barker, Milt Hinton, or the Humphrey Brothers?

It's nice, of course, to celebrate longevity, but the point here is that these people are still playing; these are vital links to the history of a music that was in its infancy a mere 70 years ago. All of them are active, most of them are touring, many of them are recording. Even Dizzy Gillespie – the spriest imp that jazz has ever known – is past his 70th year. Jazz, whose younger generations have frequently been denied the sage wisdom of *eminences grise*, has artists who were there when the various stages of music began. Benny Carter has been involved in jazz since before the Swing Era, Stephane Grappelli is a vital connection to Europe between the wars, Cab Calloway is a surviving headliner of the Cotton Club, Wild Bill Davison and Jimmy Mc-

Partland are living, breathing members of the Austin High Gang, and Lionel Hampton is, well, just Lionel Hampton.

What did these men do to make it this far, to survive in a business with such an alarming mortality rate? Are they made of sterner stuff? Did they figure out a way to shoo the devils that haunted so many of their colleagues? Are they freaks? And to survive more or less intact – their chops may not all be what they were, but their chops (especially on good nights) are there. Andre Hodeir long ago wrote that jazz was a young man's art, that musicians just fizzle as they age. Go hear Lionel Hampton or Stephane Grappelli or Jay McShann. Fizzle? Bosh!

Oh to have Charlie Parker and Billie Holiday around today, to have known what John Coltrane or Jimmy Blanton may have done if given their full life spans, to hear a mature Clifford Brown or Albert Ayler. The recent celebrations – 80th birthdays are damn good excuses – pointed out that jazz (as important a segment of Black Music as there is) is entering something of a new phase. A phase when somebody can not only sing Hoagy Carmichael's "Rockin' Chair," but can sing it with the burnished aura of knowing from where they sing.

TICKETAPE

NEW YORK – The ASCAP Foundation will be sponsoring its 10th Musical Theatre Workshop, beginning in October. Composer Charles Strouse will be the director and interested writers should submit a resume and cassette of four original theatre-type songs to Bernice Cohen, Director of Music Theatre Activities, ASCAP, One Lincoln Plaza, New York, NY 10023...It's not too late to sign up for the Music & Performing Arts Unit of B'nai B'rith's 24th annual awards dinner and dance, honoring Andrew Lloyd Webber and Tony Martell. That's June 21 at New York's Marriott Marquis Hotel; interested parties should contact Lawrence B. Goldberg at (212) 696-5900...The RIAA wants to emphasize that the Supreme Court's recent decision, in *K-Mart Corp. v. Cartier Inc.*, that a U.S. trademark owner may not use its trademark rights to prevent importation into the U.S. of trademarked products made overseas by that company's affiliate or subsidiary, does *not* affect U.S. copyright owners' rights to prevent parallel imports of sound recordings under the Copyright Law...June 14th will be Run-D.M.C. day in Los Angeles, in recognition of the group's anti-gang and anti-drug activities. Among other things, they will do a live anti-gang broadcast over radio station KDAY...The Black Music Association is forming a Gospel Music Association. Anybody interested in information about becoming a member should write the BMA at 307 South Broad St., Philadelphia, PA 19107...David Bowie will make a rare appearance, July 1, when he teams up at London's Dominion Theatre with Montreal's LA LA LA Human Steps dance group for a collaborative work, part of a week-long celebration of London's innovative ICA (Institute of Contemporary Art). The week will also feature a collaboration between David Byrne and the brass band from *Les Miserables*, the Kronos Quartet, and others...The Harry Fox Agency has reached a settlement agreement between its publisher-principals Peer International and Southern Music and Puerto Rico-based Alpha Records and DNA Records, in a dispute over the unlicensed uses of nine compositions. The settlement provides the labels pay more than \$33,000 in royalties to the publishers, along with \$60,000 in legal fees...A group of New York's jingle writers are joining forces for a World Hunger Year benefit called "'Twas the Night Before Clios." June 16 is the date, RCA's Studio B is the place, 7:00 p.m. is the time, \$50 is the price, and Patti Austin, David Buskin, Robin Batteau, and Jake Holmes are among the performers involved. Call (212) 629-8850 for more information...Nancy Wilson will team up with the Count Basie Orchestra for a United Negro College Fund benefit titled "Hot Fund in the Summertime," June 18 at the Mid-Hudson Civic Center in Poughkeepsie, NY.



IRVING'S TRUST – Robert Irving III has been signed to a recording and publishing agreement with PolyGram Records. For five years Irving has been the keyboardist and musical director of the Miles Davis group. He will be composing, producing, and recording for the *Verde Forecast* label. Pictured (l-r): Guenter Henslef, president PolyGram Classics; David Weyner, vp, marketing and sales, PolyGram Classics; Holly Browde, director, business affairs, PolyGram Records; Robert Irving III; Dick Asher, president and CEO, PolyGram Records; Robert Herbert, Irving's manager; and Richard Seidel, vp, PolyGram Jazz.

Editorial

(Continued from page 3)

"There are some people who say 'we have a rock station, we can't play black acts.' The listener doesn't know it's a black act immediately. If the new Winwood was done by Rufus Thomas, they'd say take that disco stuff off. But no, it's Steve Winwood, so it's rock and roll. Lou Reed does a rap record, it's rock and roll. Run DMC does a rock record with rappers, no that's rap.

"To me, there are almost no benefits to the segregated system. Where there is natural crossover, since most popular music is based to some degree on Afro-American music, the African-American artist does well. Look back at the late 50's and 60's, actually it was more fair then than today. A kid, whether he or she was white or black, went for the best record. Now you hear 'Oh the Beastie Boys, they do the sort of rap I like, but Audio Two, they don't do the rap I like.'

"From the middle seventies to '83, the stratification and lines were there, and it wasn't till CHR came about that we started to see crossover

again. In 81-82 it seemed the Dazz Band had the only top ten record, that was an awful time, a dark time.

"Arbitron and the rating systems have had an impact on why music is labeled and marketed by radio stations. Radio stations have gone from going after the largest audience to the most specific affluent audience. When you went after large audiences on radio, it didn't matter if there were 200,000 black kids. Now if you had that audience the attitude is they don't have any money, they're not going to buy what we're selling, so don't play that kind of music.

"Radio programmers have not gone anywhere. We see in radio people who have been there for 20 or 30 years, that young teen-culture that started pop radio is still here. It has not allowed for a new generation of programmers and radio people to come into the industry. I've always said you have three kind of people in this industry, radio people, record people, and music people. The music people are the ones who excel at the radio or record level."

Julius Robinson



MISTY OVER MATHIS – In celebration of Johnny Mathis' upcoming Columbia release, *Once In A While*, the singer hosted a dinner reception at his home for friends and Columbia staffers. Among the guests on hand were (L to R): Ron Oberman, vice president of A&R for Columbia; Jay Landers, director of film music and special projects; Johnny Mathis; and Bob Willcox, vice president of marketing for Columbia.

MCA IS BLACK MUSIC!



Photo: Amy Vait (Pigel) Cooney. Inuit City Of Mississippi. Photo: Amy Vait (Pigel) Cooney.

CASH BOX TOP 12" DANCE SINGLES

	L	W		L	W
	W	C		W	C
1 MERCEDES BOY PEBBLES (MCA 23838)	2	9	26 COLOURS Ice-T (Warner Bros. 0-20936)	32	2
2 JUST GOT PAID JOHNY KEMP (Columbia 44 07588)	1	10	27 SHATTERED DREAMS JOHNNY HATES JAZZ (Virgin 0-96668)	27	3
3 SUPERSONIC J.J. FAD (Dream Team DTR 532)	3	5	28 DREAMING O.M.D. (A&M SP-12258)	17	5
4 TOGETHER FOREVER RICK ASTLEY (RCA 8320-1-RD)	4	9	29 WHATS ON YOUR MIND DEBUT INFORMATION SOCIETY (Tommy Boy TB-911)		
5 SAYIN' SORRY DON'T MAKE IT RIGHT DENISE LOPEZ (Vendetta VE 7000)	7	4	30 THE PROMISE WHEN IN ROME (Virgin 0-96662)	28	3
6 ALPHABET ST. PRINCE (Palsley Park/Warner Bros.0-20990)	5	6	31 BEHIND THE WHEEL/ ROUTE 66 DEPECHE MODE (Sire/Warner Bros. 0-20858)	20	6
7 TROUBLE NIA PEEPLES (Mercury/PolyGram 870 154-1)	10	8	32 KEEP RISING TO THE TOP 26 6 DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya 3101)		
8 DEVINE EMOTIONS NARADA (Reprise/Warner Bros 0-20874)	6	8	33 LOVE STRUCK 19 6 JESSIE JOHNSON (A&M SP 122265)		
9 PARENTS JUST DON'T UNDERSTAND 16 6 D.J. JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1092-1-JD)			34 IT TAKE TWO 37 2 Rob Base & D.J. E-Z-Rock (Profile PRO-7186)		
10 SHOULD I SAY YES ? 9 8 NU SHOOZ (Atlantic 0-86599)			35 I SHOULD BE SO LUCKY 25 4 KYLIE MINOGUE (Geffen 0-220914)		
11 LITTLE WALTER 15 4 TONYI, TONII, TONÉI (Wing/PolyGram 887 385-1)			36 TAKE IT WHILE IT'S HOT 33 10 SWEET SENSATION (Next Plateau 50072)		
12 WILD, WILD WEST 8 11 KOOL MOE DEE (Jive/RCA 1086-1)			37 THEME FROM S-EXPRESS DEBUT S-EXPRESS(Capitol V-15377)		
13 A LITTLE LOVE 22 4 CEEJAY (Next Plateau NP 50074)			38 LIKE A CHILD 36 12 NOEL (4th & B' Way 458)		
14 RUN'S HOUSE 13 6 RUN-DMC (Profile PRO 7202)			39 NEW SENSATION DEBUT INXS(Atlantic 0-86572)		
15 MOST OF ALL 14 7 JODY WATLEY (MCA 23825)			40 MY GIRL 44 2 Suave (Capitol V-15366)		
16 NITE AND DAY 12 13 AL B. SURE (Warner Bros. 0-20782)			41 NAUGHTY GIRL 34 18 Samantha Fox (Jive/RCA 1084-1)		
17 DA' BUTT 11 14 E.U. (EMI Manhattan V-56083)			42 I NEED YOU 31 7 G.T. (Atlantic 0-86588)		
18 WHEN WE KISS 22 5 BARDEUX (Synthicide/Restless 71306-0)			43 VIBE ALIVE DEBUT HERBIE HANCOCK (Columbia 38-07718)		
19 BLUE MONDAY 18 7 New Order (Qwest/Warner Bros 0-20869)			44 PINK CADILLAC 38 16 NATALIE COLE (EMI-Manhattan V-56084)		
20 YOU GOT'S TO CHILL 23 5 E.P.M.D. (Fresh/Sleeping Bag FRE 8018)			45 GET IT 41 3 STEVIE WONDER & MICHAEL JACKSON (Motown 4604)		
21 THE RIGHT STUFF 39 2 Vanessa Williams (Wing/PolyGram 887 386-1)			46 INSTINCTUAL 45 10 IMAGINATION (RCA 7605-1-RD)		
22 WORK IT 24 5 TEENA MARIE (Epic 34-07902)			47 DREAMIN' OF LOVE 40 15 STEVIE B (LMR 4001)		
23 JOY 29 3 TEDDY PENDERGRASS (Asylum/Elektra 0-66766)			48 NIGHTTIME 42 12 PRETTY POISON (Virgin 0-96710)		
24 RIGHT BACK TO YOU 35 2 Ten City (Atlantic 0-86574)			49 BANGO/BACK TO THE BEAT 47 9 THE TODD TERRY PROJECT (Fresh/Sleeping Bag FRE-80117)		
25 I'M REAL 30 3 JAMES BROWN (ScaHi Bras/E.P.A. 429 07805)			50 ALWAYS ON MY MIND 43 12 PET SHOP BOYS (EMI/Manhattan V-56089)		

CASH BOX TOP RAP SINGLES

1 RUN'S HOUSE (Profile PRO-5202) Run-D.M.C. 1 6
2 PARENTS JUST DON'T UNDERSTAND (Jive/RCA 1099-7-J) 2 16 DJ Jazzy Jeff & The Fresh Prince
3 KEEP RISING TO THE TOP (Reality/Danya 3101) Doug E. Fresh 3 6
4 YOU GOT'S TO CHILL (Fresh/Sleeping Bag FRE 80118) E.P.M.D. 5 6
5 COLOURS (Warner Bros. 0-20936) Ice T 4 7
6 MOVE SOMETHING (Luke Skywalker GR-112) 2 Live Crew 7 6
7 IT TAKES TWO (Profile PRO 5186) Rob Base & DJ Easy Rock 6 6
8 WHY (Geffen 20898) 7A3 8 7
9 VAPORS (Cold Chillin' PRO-S-3088) Biz Markie 9 6
10 DON'T YOU KNOW (MCA-53255) Heavy D. & The Boyz 10 6
11 SALLY (Tommy Boy TB 912) Stetsasonic 11 7
12 I LET 'EM KNOW (Delicious Vinyl DV 004) Young MC 15 2
13 MY PHILOSOPHY (Jive/RCA 1098-7) Boogie Down Productions 13 6
14 WILD, WILD WEST (Jive 1086-7-J) Kool Moe Dee 14 6
15 LET THE RHYTHM RUN (Next Plateau ##) Salt-N-Pepa 12 7

CASH BOX TOP RAP ALBUMS

1 TOUGHER THAN LEATHER RUN-D.M.C. 1 17 (Profile 1265)
2 HE'S THE DJ, I'M THE RAPPER (Jive/RCA 1091-1-J) 3 2 DJ Jazzy Jeff & The Fresh Prince
3 COLOURS (Warner Bros. 1-25713) Soundtrack 3 5
4 THE WORLDS GREATIST ENTERTAINER Doug E. Fresh 6 4 (Danya/reality F 9658)
5 HOW YA LIKE ME KNOW (Jive/RCA 1079-1-J) Kool Moe Dee 4 6
6 BY ALL MEANS NECESSARY Boogie Down Productions 5 7 (Jive/RCA 1097-1-J)
7 STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062) E.P.M.D. DEBUT
8 MOVE SOMETHIN' 2 LIVE CRU 8 4 (Luke Skywalker XR 102)
9 GOIN' OFF (Cold Chillin'/Warner Bros. 25675) Biz Markie 7 8
10 LIVING LARGE (MCA MCA-5986) Heavy D. & The Boyz 9 2



ADDICTED TO SCHMOOZ - Blue-eyed-soul sensation Robert Palmer was joined by EMI executives recently to celebrate the release of his first single, "Simply Irresistible," from his upcoming EMI-Manhattan album, Heavy Nova. Joining in the fun are (L to R): Rupert Perry, managing director, EMI Records, U.K.; Sal Licata, president and C.E.O. of EMI-Manhattan Records; Robert Palmer; and Bhaskar Menon, chairman and C.E.O. of EMI Music Worldwide.

CASH BOX TOP 100 ALBUMS

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

Title, Artist, Label, Number, Distributor

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

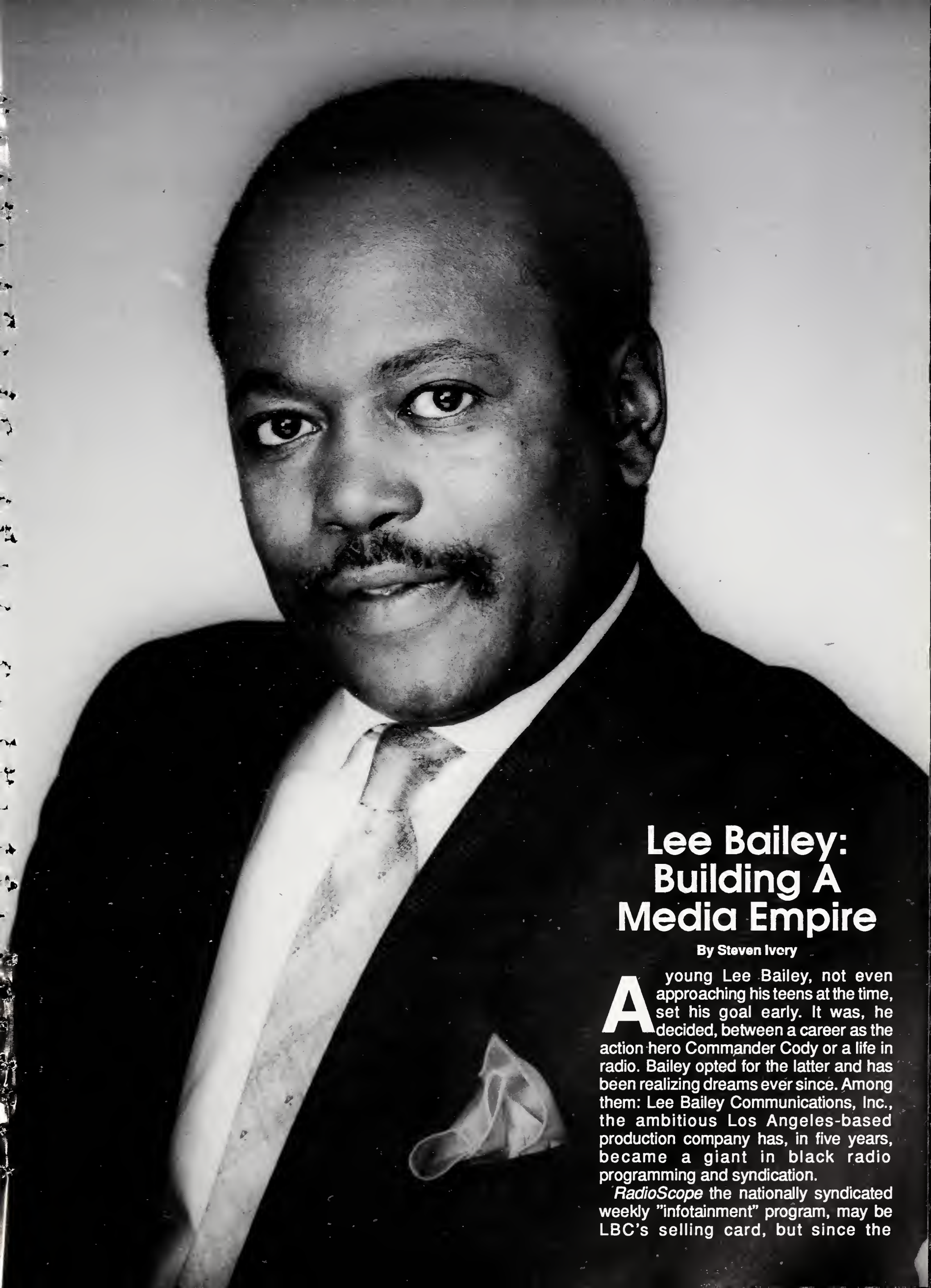
		L	W	O	C			L	W	O	C			L	W	O	C
1	OU812 9.98 VAN HALEN (Warner Bros. 25732)WEA	3		2		33	EVEN WORSE "WEIRD AL" YANKOVIC (Rack 'N' Roll FZ 44149)CBS	35		8		67	BY ALL MEANS NECESSARY 8.98 BOOGIE DOWN PRODUCTIONS (Jive 1097-1-J)RCA	66		11	
2	FAITH GEORGE MICHAEL (Columbia OC 40867)CBS	1		31		34	PRIDE 8.98 WHITE LION (Atlantic 81768)WEA	27		33		68	BLOW UP YOUR VIDEO 9.98 AC/DC (Atlantic 81828-1)WEA	63		18	
3	OPEN UP AND SAY...AHHI 8.98 POISON (Enigma C1-48493)CAP	2		6		35	LITA 8.98 LITA FORD (Dreamland/RCA 6397-R-A)RCA	30		18		69	THE WORLD'S GREATEST 8.98 ENTERTAINER DOUG E. FRESH (Realty/Danya F-9658)IND	87		5	
4	TOUGHER THAN LEATHER 8.98 RUN D.M.C. (Profile PRO-1265)IND	6		4		36	IN MY TRIBE 8.98 10,000 MANIACS (Elektra 60738)WEA	39		21		70	WHO 8.98 TONYTONITONÉ (Wing 835 549-1)POL	77		7	
5	DIRTY DANCING 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA	4		39		37	PERMANENT VACATION 8.98 AEROSMITH (Geffen GHS24162)WEA	33		41		71	SUR LA MER 9.98 THE MOODY BLUES (Threshold/Polydar 835 756-1)POL				DEBUT
6	STRONGER THAN PRIDE SADE (Epic OE 44210)CBS	12		4		38	STARFISH 8.98 THE CHURCH (Arista AL-8521)RCA	37		16		72	THIS NOTES FOR YOU 8.98 NEIL YOUNG & THE BLUE NOTES (Reprise 1-25719)WEA	64		9	
7	LOVESEXY 8.98 PRINCE (Paisley Park 25720)WEA	5		5		39	JOY 8.98 TEDDY PENDERGRASS (Elektra 60775)WEA	42		6		73	CHALK MARK IN A 9.98 RAIN STORM JONI MITCHELL (Geffen GHS 24172)WEA	72		12	
8	SCENES FROM THE SOUTHSIDE 9.98 BRUCE HORNSBY & THE RANGE (RCA 6686-1-R)RCA	7		6		40	SURFING WITH THE ALIEN 8.98 JOE SATRIANI (Relativity/Imparant 8193)IND	40		19		74	ACTUALLY 9.98 PET SHOP BOYS (EMI/Manhattan ELT 46972)CAP	73		40	
9	INTRODUCING THE HARDLINE ACCORDING TO TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	9		36		41	HOW YA LIKE ME NOW 8.98 KOOL MOE DEE (Jive 1079-1-J)RCA	38		31		75	EYES OF A STRANGER 8.98 THE DEELE (Solar ST72555)CAP	71		18	
10	SAVAGE AMUSEMENT 8.98 SCORPIONS (Mercury 832 963-1)POL	10		7		42	NAKED 9.98 TALKING HEADS (Fly/Sire 25654-1)WEA	41		13		76	ALIENS ATE MY BUICK 8.98 THOMAS DOLBY (EMI-Manhattan EI 48075)CAP	76		9	
11	BAD MICHAEL JACKSON (Epic OE 40600)CBS	8		40		43	OTHER ROADS BOZ SCAGGS (Columbia FC 40463)CBS	47		4		77	JOE JACKSON LIVE 1980/86 10.98 JOE JACKSON (A&M SP 6706)RCA	79		6	
12	NOW AND ZEN 9.98 ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA	11		16		44	TEAR DOWN THESE WALLS 9.98 BILLY OCEAN (Jive/Arista JL-8495)RCA	44		15		78	A MOMENTARY LAPSE OF REASON PINK FLOYD (Columbia OC 40599)CBS	78		40	
13	APPETITE FOR DESTRUCTION 8.98 GUNS AND ROSES (Geffen GHS 24148)WEA	14		43		45	CROSSROADS 8.98 ERIC CLAPTON (Polydar/PolyGram 835 261-1)Pal	43		8		79	HENRY LEE SUMMER (CBS Associated BFZ 40895)CBS	69		16	
14	HYSTERIA 9.98 DEF LEPPARD (Mercury 830 675-1)POL	15		45		46	KINGDOM COME 8.98 (Polydar 835 368-1)POL	46		15		80	ALL SYSTEMS GO 8.98 VINNIE VINCENT INVASION (Chrysalis OV 41626)CBS	81		6	
15	LET IT LOOSE GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	13		54		47	HEAVEN ON EARTH 8.98 BELINDA CARLISLE (MCA 42080)MCA	50		36		81	VIVA HATE 8.98 MORRISSEY (Sire/Reprise 25699-1)WEA	74		81	
16	TRACY CHAPMAN 8.98 (Elektra 60774)WEA	19		10		48	RICHARD MARX 8.98 (Manhattan ST 53049)CAP	51		53		82	HOT, COOL, AND VICIOUS 8.98 SALT N PEPA (Next Plateau PL 1007)IND	82		42	
17	DIESEL AND DUST MIDNIGHT OIL (Columbia BFC 40967)CBS	17		20		49	MOVE SOMETHIN' 8.98 2 LIVE CREW (Luke Skywalker XR 101)IND	54		6		83	...NOTHING LIKE THE SUN 10.98 STING (A&M SP 6402)RCA	83		35	
18	PEBBLES 8.98 (MCA 42094)MCA	18		19		50	WHITNEY 9.98 WHITNEY HOUSTON (Arista AL-8405)RCA	48		54		84	SIMPLE PLEASURES 9.98 BOBBY McFERRIN (EMI-Manhattan EI-49059)CAP	86		11	
19	MAKE IT LAST FOREVER 8.98 KEITH SWEAT (Elektra 60763)WEA	16		28		51	MAGIC 8.98 THE JETS (MCA 42085)MCA	52		34		85	INSIDE INFORMATION 9.98 FOREIGNER (Atlantic 81808)WEA	75		27	
20	MORE DIRTY DANCING 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA	21		15		52	OPERATION : MINDCRIME 8.98 QUEENSRYCHE (EMI-Manhattan EI-48640)CAP	45		6		86	EVERLASTING 8.98 NATALIE COLE (Manhattan ST 5309)CAP	84		46	
21	KICK 9.98 INXS (Atlantic 81796-1)WEA	22		33		53	TIFFANY 8.98 (MCA 5973)MCA	49		37		87	SECRETS OF FLYING JOHNNY KEMP (Columbia BFC 40770)CBS	102		6	
22	CONSCIOUS PARTY 8.98 ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA	20		10		54	DOWN IN THE GROOVE BOB DYLAN (Columbia OC 40957)CBS	68		2		88	JODY WATLEY 8.98 (MCA 5898)MCA	85		67	
23	LAP OF LUXURY CHEAP TRICK (Epic OE 40922)CBS	25		8		55	TUNNEL OF LOVE BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	53		36		89	MAN OF COLOURS ICEHOUSE (Chrysalis OV 41529)CBS	90		36	
24	OOH YEAH! 8.98 DARYL HALL JOHN OATS (Arista AL-8539)RCA	23		6		56	GET HERE 8.98 BRENDA RUSSELL (A & M SP 5178)RCA	58		13		90	THE MONA LISA'S SISTER 8.98 GRAHAM PARKER (RCA 8316-1-R)RCA	119		4	
25	WHENEVER YOU NEED 8.98 SOMEBODY RICK ASTLEY (RCA 6822-1-R)RCA	24		22		57	TURN BACK THE CLOCK 8.98 JOHNNY HATES JAZZ (Virgin 90860)WEA	57		10		91	NAKED TO THE WORLD TEENA MARIE (Epic FE 40872)CBS	89		12	
26	IN EFFECT MODE 8.98 AL B. SUREI (Uptown/Warner Bros. 9 25662-1)	29		7		58	GREEN THOUGHTS 8.98 THE SMITHERENS (Enigma C1-48375)CAP	55		11		92	ALWAYS & FOREVER 8.98 RANDY TRAVIS (Warner Bros. 25568-1)WEA	91		58	
27	SEVENTH SON OF 9.98 A SEVENTH SON IRON MAIDEN (Capital C1 90258)CAP	26		9		59	ODYSSEY 8.98 YNGWIE J. MALMSTEEN'S RISING FORCE (Polydar 835 451-1)POL	59		10		93	RACING AFTER MIDNIGHT 8.98 HONEYMOON SUITE (Warner Bros. 2 25652-1)WEA	92		7	
28	COLORS 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25713)WEA	28		6		60	CHER 8.98 (Geffen 24164)WEA	60		32		94	THE JOSHUA TREE 9.98 U2 (Island/Atlantic 90581)WEA	93		65	
29	HE'S THE DJ, I'M THE RAPPER 8.98 DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA	31		11		61	THE BEST OF OMD 8.98 ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/A & M SP5 186)RCA	62		14		95	UP YOUR ALLEY JOAN JEIT (Blackheart FZ 44146)CBS	98		5	
30	OUT OF THE BLUE 8.98 DEBBIE GIBSON (Atlantic ATL 81780)WEA	32		43		62	THE LONESOME JUBILEE 8.98 JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL	61		42		96	NEVER DIE YOUNG JAMES TAYLOR (Columbia FC 40851)CBS	80		20	
31	OUT OF ORDER 9.98 ROD STEWART (Warner Bros. 25684)	34		4		63	SKYSCRAPER 9.98 DAVID LEE ROTH (Warner Bros. 25671-1)WEA	56		21		97	GOIN' OFF 8.98 BIZ MARKIE (Cold Chillin' 25675-1)WEA	96		14	
32	RAM IT DOWN JUDAS PRIEST (Columbia FC 44244)CBS	36		4		64	NON STOP JULIO IGLESIAS (Columbia OC 40995)CBS	70		4		98	LISTEN TO THE MESSAGE 8.98 CLUB NOUVEAU (Warner Bros. 25687)WEA	114		2	
						65	SAMANTHA FOX 8.98 (Jive/RCA 1061-1-J)RCA	67		9		99	L.A. GUNS 8.98 (Vertigo 834 144-1)POL	95		21	
						66	THE LION AND THE COBRA SINEAD O'CONNOR (Chrysalis BFV 41612)CBS	65		21		100	STORY OF THE CLASH VOL. I THE CLASH (Epic E2 44035)CBS	101		4	

CASH BOX TOP ALBUMS/101 to 200

	L	W		L	W		L	W
	W	O		W	O		W	O
101 SUBSTANCE 1987 12.98 NEW ORDER (Qwest 25621-1)WEA	103	44	134 BETE NOIRE 8.98 BRYAN FERRY (Reprise 25598)WEA	130	32	168 GRACELAND • 9.98 PAUL SIMON (Warner Bros. 25447) WEA	162	94
102 WHITESNAKE 9.98 (Geffen 24099)WEA	94	63	135 LOVE HYSTERIA 8.98 PETER MURPHY (RCA 7634-1-H)RCA	135	6	169 SHADOWLAND 8.98 K.D. LANG (Sire/Warner Bros 25724)WEA	DEBUT	
103 RAPTURE 8.98 ANITA BAKER (Elektra 9-60444)WEA	104	116	136 MUSIC FOR THE MASSES 8.98 DEPECHE MODE (Sire 25614-1)WEA	138	36	170 NO EXIT 8.98 FATES WARNING (Enigma/Metal Blade D1-73330)	167	9
104 GOOD MORNING, VIETNAM 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3913)RCA	88	20	137 BOLD AS LOVE 8.98 BARDEUX (Syntheside/Enigma 73312)CAP	139	6	171 BIG DEAL KILLER DWARFS (Epic BFZ 44098)CBS	174	2
105 TELL IT TO MY HEART 8.98 TAYLOR DAYNE (Arista AL 8529)RCA	97	23	138 BRENDA K. STARR 8.98 BRENDA K. STARR (MCA 42088)MCA	145	24	172 LIVING LARGE 8.98 HEAVY D. AND THE BOYZ (MCA 5986)MCA	152	37
106 EVERY SHADE OF LOVE 8.98 JESSE JOHNSON (A & M SP 5188)RCA	105	11	139 SAY IT AGAIN 8.98 JERMAINE STEWART (Arista AL-8455)RCA	134	10	173 IF I SHOULD FALL FROM 8.98 GRACE WITH GOD (THE POGUES (Island 90872)WEA	164	16
107 I'LL PROVE IT TO YOU GREGORY ABBOTT (Columbia FC 44087)CBS	129	2	140 SWASS 8.98 SIR MIX-A-LOT (Nasty Mix 70123)IND	137	13	174 SECOND SIGHTING FREHLEY'S COMET (Megafarce/Atlantic 81862)WEA	DEBUT	
108 ALL OUR LOVE 8.98 GLADYS KNIGHT & THE PIPS (MCA 42004)MCA	110	30	141 TAKE WHAT YOU NEED 8.98 ROBIN TROWER (Atlantic 81838)WEA	143	5	175 ROBBIE ROBERTSON 8.98 (Geffen GHS 24160)WEA	153	33
109 THE INNOCENTS 8.98 ERASURE (Sire/Warner Bros. 25730)WEA	121	2	142 BONK 8.98 BIG PIG (A & M SP6-5185)RCA	136	11	176 BIGGER AND DEFFER L.L. COOL J (Def Jam FC 40793)CBS	163	54
110 THE SEVENTH ONE TOTO (Columbia FC 40873)CBS	100	15	143 ALL THAT JAZZ 8.98 BREATHE (Virgin/A&M SP 5163)RCA	159	3	177 SHARP 8.98 ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA	173	35
111 PHANTOM OF THE OPERA ORIGINAL LONDON CAST (Polydor 831273-1)POL	117	19	144 CLOUD NINE 8.98 GEORGE HARRISON (Dark Horse/Warner Bros. 25643)WEA	126	31	178 IN FULL EFFECT 8.98 MANTRONIX (Capitol C1-48336)CAP	154	14
112 MOTHER WIT 8.98 BETTY WRIGHT (Vision/MS. B. 3301)IND	109	17	145 DUOTONES 8.98 KENNY G (Arista AL8 8427)RCA	144	73	179 TIME AND TIDE BASIA (Epic BFE 40767)CBS	182	2
113 I'M REAL JAMES BROWN (Scotti Bros FZ 44241)CBS	DEBUT		146 BORN TO BE BAD 8.98 GEORGE THOROGOOD & THE DESTROYERS (EMI-Manhattan E1-46973)CAP	140	21	180 HEARSAY ALEXANDER O'NEAL (Tabu FZ 40320)CBS	168	46
114 TOLD U SO 8.98 NU SHOOSZ (Atlantic 81804)WEA	107	9	147 BRIGHT LIGHTS, BIG CITY 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Brothers 25688-1)WEA	131	11	181 DOCUMENT 8.98 R.E.M. (I.R.S. 42059)MCA	169	40
115 80'S LADIES 8.98 K.T. OSLIN (RCA 5924-1)RCA	108	30	148 THE HITS REO SPEEDWAGON (Epic OE 44202)CBS	DEBUT		182 HELP SAVE THE YOUTH OF AMERICA (LIVE AND DUBIOUS) BILLY BRAGG (Elektra 60787)WEA	146	7
116 LOVE IS SUCH A FUNNY GAME 8.98 MICHAEL COOPER (Warner Bros. 25653)WEA	112	27	149 EDEN ALLEY 8.98 TIMBUK 3 (I.R.S. IRS 42124)MCA	148	8	183 SO FAR, SO GOOD...SO WHAT! 8.98 MEGADETH (Capitol C1-48148)CAP	176	21
117 CHARACTERS 9.98 STEVIE WONDER (Motown 6248ML)MCA	113	30	150 LIFE'S TOO GOOD 8.98 THE SUGARCUBES (Elektra 60801)WEA	166	2	184 TOUCH THE WORLD EARTH, WIND & FIRE (Columbia FC 40596)CBS	170	32
118 SCHOOL DAZE 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (EMI-Manhattan E1-48680)CAP	106	11	151 EXPOSURE 8.98 EXPOSÉ (Arista 8441)RCA	141	70	185 PAID IN FULL 8.98 ERIC B AND RAKIM (4th & B' Way 40005)WEA	171	46
119 SHOW ME 8.98 THE COVER GIRLS (Fever/Sutra SFS 004)IND	118	44	152 GLOBE OF FROGS 8.98 ROBYN HITCHCOCK (A&M SP 5182)RCA	147	16	186 UNLIMITED! 8.98 ROGER (Reprise 25496)WEA	179	31
120 CANCIONES DE MI PADRE 8.98 LINDA RONSTADT (Asylum 60765-1)WEA	115	29	153 TINA LIVE IN EUROPE 8.98 TINA TURNER (Capitol C1 90126)CAP	142	12	187 INTO THE WOODS 9.98 ORIGINAL CAST RECORDING (RCA Victor 6796-1-RC)RCA	181	14
121 DIAMOND SUN 8.98 GLASS TIGER (EMI-Manhattan E1-48684)CAP	116	6	154 LIVE NUDE GUITARS 8.98 BRIAN SETZER (EMI-Manhattan E1 46963)CAP	155	3	188 SAVAGE 9.98 EURYTHMICS (RCA 6794-1-R)RCA	183	27
122 THE HUNGER MICHAEL BOLTON (Columbia BFC40473)CBS	122	37	155 CASUAL GODS 8.98 JERRY HARRISON (Sire 25663-1)WEA	149	20	189 KILL 'EM ALL 8.98 METALLICA (Elektra 60766)WEA	180	21
123 ONCE BITTEN 8.98 GREAT WHITE (Capitol ST12565)CAP	119	49	156 BIRTH, SCHOOL, WORK, DEATH THE GODFATHERS (Epic BFE 40946)CBS	150	18	190 RISE AND SHINE 8.98 THE BEARS (I.R.S. 42139)MCA	184	5
124 FOREVER AND EVER 9.98 HOWARD HEWETT (Elektra 60779-1)WEA	120	11	157 KISS ME, KISS ME, KISS ME 9.98 THE CURE (Elektra 60737-1)WEA	151	54	191 THE CALIFORNIA RAISINS 8.98 (Priority 9706)CAP	185	24
125 I'M YOUR PLAYMATE 8.98 SUAVÉ (Capitol C1-48686)CAP	123	11	158 STAY ON THESE ROADS 8.98 A-HA (Warner Bros. 9 25733-1)WEA	160	3	192 PONTIAC 8.98 LYLE LOVETT (Curb/MCA MCA-42028)MCA	186	13
126 DAYDREAMING 8.98 MORRIS DAY (Warner Bros. 25651-1)WEA	124	16	159 THE POSE 8.98 NWA (Mcaola 1057)IND	DEBUT		193 FREHLEY COMET LIVE + 1 6.98 ACE FREHLEY (Megafarce/Atlantic 81826)WEA	177	18
127 SALSA 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 6232)MCA	DEBUT		160 NOTHING BUT THE TRUTH 8.98 RUBÉN BLADES (Elektra 60754-1)WEA	156	10	194 ROCK OF LIFE 9.98 RICK SPRINGFIELD (RCA 6620-1-R)RCA	178	18
128 SOUTHERN BY THE GRACE OF GOD 10.98 LYNYRD SKYNYRD TRIBUTE TOUR - 1987 (MCA2-8027)MCA	125	12	161 IT'S BETTER TO TRAVEL 8.98 SWING OUT SISTER	158	44	195 PERSONAL ATTENTION 8.98 STACY LATTISAW (Motown 6247 ML)MCA	190	13
129 TURN OFF THE LIGHTS IN THE FAST LANE THE WORLD CLASS WRECKING CRU (Mcaola TK 1001)IND	127	9	162 THE BEST OF ERIC CARMEN 8.98 ERIC CARMEN (Arista AL 8548)RCA	172	2	196 HARD MACHINE 9.98 STACEY Q (Atlantic 81802)WEA	188	18
130 HEART ATTACK 8.98 KROKUS (MCA MCA 42087)MCA	132	8	163 DAN REED NETWORK 8.98 (Mercury 834 309-1)POL	161	10	197 FOREVER YOURS TONY TERRY (Epic BFE 40890)CBS	191	23
131 CATCH ME I'M FALLING 8.98 PRETTY POISON (Virgin 90885-1)WEA	128	9	164 BACK FOR THE ATTACK 8.98 DOKKEN (Elektra 60735)WEA (Mercury 832 213-1)POL	157	31	198 POSITIVE 8.98 PEABO BRYSON (Elektra 60753-1)WEA	189	20
132 ONE GOOD REASON PAUL CARRACK (Chrysalis BFV 41578)CBS	129	23	165 STRICTLY BUSINESS 8.98 E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)	DEBUT		199 TANGO IN THE NIGHT 9.98 FLEETWOOD MAC (Warner Bros.. 25471-1)WEA	187	61
133 I'M THE MAN 8.98 ANTHRAX (Megafarce/Island 90685)WEA	133	28	166 TOTAL DEVO 8.98 DEVO (Enigma D1-73303)CAP	175	2	200 EYE OF THE HURRICANE 8.98 THE ALARM (I.R.S. 42085)MCA	193	33
			167 I'M COMIN' 8.98 BOOGIE BOYS (Capitol CL 46917)CAP	165	14			

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew 49	Clapton, Eric 45	Fresh, Doug E. 69	Killer Dwarfs 171	NWA 159	Scarlet & Black 195	Travis, Randy 92
10,000 Maniacs 36	Clash 100	Fox, Samantha 65	Kingdom Come 46	Ocean, Billy 44	Scorpions 10	Trower, Robin 141
AC/DC 68	Club Nouveau 98	Gibson, Debbie 30	Knight & Pips 108	O'Conner, Sinead 66	Setzer, Brian 154	Turner, Tina 153
Abbott, Gregory 107	Cole, Natalie 86	Glass Tiger 121	Kool Moe Dee 41	OMD 61	Simon, Carly 168	U2 94
Aerosmith 37	Copper, Michael 116	Godfathers 156	Krokus 130	O'Neal, Alexander 180	Simon, Paul 162	Van Halen 1
A-HA 158	Cover Girls 119	Great White 123	L.A. Guns 99	Oslin, K.T. 115	Sir Mix-A-Lot 140	Vincent, Vinnie 80
The Alarm 200	Cure 157	Guns and Roses 13	K.D. Lang 169	Parkes, Graham 90	Smithersous 58	Watley, Jody 88
Anthrax 133	D'Arby, Terrence Trent 9	Harrison, George 144	Lattisaw, Stacy 195	Pebbles 18	Springfield, Rick 55	White Lion 34
Astley, Rick 25	Dan Reed Network 163	Hall & Oates 24	L.L. Cool J 176	Pendegrass, Teddy 39	Springsteen, Bruce 194	Whitesnake 17
Baker, Anita 103	Day, Morris 126	Harrison, Jerry 155	Lowell, Lyle 192	Pet Shop Boys 74	Stacey Q 196	Williams, Hank Jr. 150
Basia 179	Dee, Dee 75	Heavy D and The Boyz 172	Lynyrd Skynyrd 128	Pink Floyd 78	Starr, Brenda K 138	Winbush, Angela 177
Bardeux 1377	Def Leppard 14	Hewett, Howard 124	Malmsteen, Yngwie 59	Plant, Robert 12	Stewart, Jermaine 139	Windham Hill 197
Bears 190	Depeche Mode 136	Hitchcock, Robyn 152	Mantronix 178	Pogues, The 173	Stewart, Rod 31	Wonder, Stevie 117
Big Pig 142	Devo 166	Honeymoon Suite 93	Marie, Teena 91	Poison 3	Sting 83	World Class Wrecking Crew 129
Blades, Ruben 160	DJ Jazzy Jeff 29	Hornaby, Bruce 8	Markie, Biz 97	Pretty Poison 131	Strait, George 198	Wright, Betty 112
Bolton, Michael 122	Dokken 164	Houston, Whitney 50	Marley, Ziggy 22	Prince 7	Suave 125	X 199
Boogie Boys 167	Dolby, Thomas 76	Icehouse 89	Marx, Richard 48	Queensryche 52	Sugar Cubes 150	Yankovic, "weird" Al 33
Boogie Down Prod 67	Dylan, Bob 54	Iglesiass, Julio 64	McFerrin, Bobby 84	R.E.M. 1819	Stummer, Henry Lee 79	Young, Neil 72
Bragg, Billy 182	Earth, Wind & Fire 184	INXS 21	Megadeth 183	Reo Speedwagon 148	Sure!, Al B. 26	Soundtracks
Breathe 143	EPMD 165	Iron Maiden 27	Mellicamp, John Cougar 62	Robertson, Robbie 175	Sweet, Keith 19	Bright Lights 147
James Brown 113	Erasure 109	Jackson, Michael 11	Metallica 189	Roger 186	Swing Out Sister 161	Colours 28
Bryson, Peabo 196	Eric B And Rakim 185	Jackson, Michael 11	Miami Sound Machine 15	Ronstadt, Linda 120	Talking Heads 42	Dirty Dancing 5
Cal Rainsins 191	Eurythmics 188	Jett, Joan 95	Michael, George 2	Roth, David Lee 63	Taylor, James 96	Good Morning Vietnam 104
Carlisle, Belinda 47	Expose 151	The Jets 51	Midnight Oil 17	Run D.M.C. 4	Terry, Tony 197	Into The Woods 187
Carmen, Eric 162	Fates Warning 170	John, Elton 200	The Moody Blues 71	Russell, Brenda 56	Thorogood, George 146	La Bamba 194
Carrack, Paul 132	Ferry, Bryan 134	Johnson, Jesse 106	Mitchell, Joni 73	Sade 6	Tiffany 53	More Dirty Dancing 20
Chapman, Tracey 26	Fleetwood Mac 199	Johnny Hates Jazz 57	Morrissey 81	Salsa 127	Timbuk 3 149	Phantom of the Opera 111
Cheap Trick 13	Ford, Lita 35	Judas Priest 32	Murphy, Peter 135	Salt N Pepa 82	Tony, Toni, ToneE 70	School Daze 118
Cher 60	Foreigner 85	Kemp, Johnny 87	New Order 101	Scaggs, Boz 43	Toto 110	
Church, The 38	Frehley, Ace 174,193	Kenny G 145	Nu Shooz 114			



Lee Bailey: Building A Media Empire

By Steven Ivory

A young Lee Bailey, not even approaching his teens at the time, set his goal early. It was, he decided, between a career as the action hero Commander Cody or a life in radio. Bailey opted for the latter and has been realizing dreams ever since. Among them: Lee Bailey Communications, Inc., the ambitious Los Angeles-based production company has, in five years, become a giant in black radio programming and syndication.

RadioScope the nationally syndicated weekly "infotainment" program, may be LBC's selling card, but since the

► Continued from previous page

company's inception in 1983, LBC has moved successfully into areas of TV and radio voice-over production and continues to develop radio programming primarily aimed at black listenership.

"I'm convinced that if you love what you do, great things can happen," says Bailey. "My whole career in radio evolved from a love for the medium itself. Building a company hasn't been easy and we have a long way to go, but I love radio and loving it is half the battle in anything."

As an example, Bailey points to *RadioScope* which actually combines two of Bailey's loves - radio and entertainment. Primarily sponsored for four years now by Coke, the show is heard in over 100 markets nationally and reaches an estimated 10-15 million listeners each week. "As the world becomes more electronically oriented, people are increasingly turning to radio and TV for information as opposed to the newspaper and magazines," Bailey reasons. "I've always been personally intrigued by the world of entertainment, just like the people who buy those records, concert and movie tickets. What better way to keep them informed than through radio, something they rely on all the time."

Bailey's fascination with the airwaves began as a child in Moreland, Georgia, where he was born and lived until age eight, when his family migrated to Pittsburgh, Pennsylvania. In both towns, Bailey relished his nerdish hobby of manning the family radio and trying to pick up as many signals from across the country as possible. "Listening to stations out of, say Atlanta or Chicago, you get an idea of the music and the lifestyle going on in

those places, and I found that interesting."

In 1966, Bailey joined the Air Force, which stationed him in Sacramento, California. Once discharged - and still entranced by radio - Bailey approached a MOR station in nearby Roseville with the proposition of a late night soul music show. Having learned some technical aspects of the gig by watching other D.J.s over the years, Bailey got the job and his 10-12 midnight slot was an immediate success in a previously soul-forsaken town.

After on-air stints in Flint, Michigan, Stockton, California and Washington, D.C. - where he was hired by then program director Jerry Boulding - in 1973 Bailey moved on to what he called "the Big Time" and L.A., where at stations KDAY, KGFJ and KUTE, he built a rep. Nevertheless, Bailey began to seriously ponder a career beyond spinning records. "I thought, 'What am I gonna do the day all this ends? I'd seen the fate of other on-air personalities; when it's over, it's pretty much over. That's when I started thinking about a syndicated radio show. On the air between records or during talk-ups, it was my thing to casually give information about the artists, so I started thinking along the lines of show business and took it from there."

He started Lee Bailey Productions, hired a writer and began producing *RadioScope* - a casual but hard-hitting and often cynically reported entertainment news program - out of the converted garage studio of his home. The beginning was anything but easy. Bailey was generally assumed insane for quitting his job and quickly found that established syndication outlets were either lukewarm

about distributing a black show or wanted the lion's share of the profits. Bailey decided he'd syndicate it himself and then found black programmers sensitive to outside programming. "Some didn't trust syndicated shows that did more than simply play music," says Bailey. "We had to prove to them that the show was on their side, that *RadioScope* could fortify their ratings. As it was, certain people wouldn't listen to the demos we'd send, let alone come to the phone. We're grateful to those who have embraced us."

"I'm convinced that if you love what you do, great things can happen,"

Lee Bailey Communications' shows now collectively boasts some 200 affiliates. *RadioScope* remains the company's flagship production but it took "years" for it to inch into the 35 stations that dared play it in the beginning; today, "Inside Gospel," Bailey's religious version of the 'Scope hosted by personality Candida Mobley, picked up 58 stations in three months of its availability. Particularly successful is LBC's annual programming, including a dramatic, well-researched series on the life and times of Dr. Martin Luther King, Jr., "King: From Atlanta To The Mountaintop" (which won a CEBA Award in 1987) and the LBC specials produced for Black Music and Black History months.

Bailey says that in the first quarter of 1989 the company will introduce "The

Bottom Line," a weekly finance advice segment being written by Lisa Collins and "Love Notes," a series of romantic stories with a twist. In the meantime, Bailey Broadcasting Services, the LBC subsidiary that produces the shows, also nurtures a burgeoning voice-over business that includes as clients Hanna-Barbera, CBS-TV, KABC-TV, ARCO, Universal, Paramount and 20th Century Fox and other establishments and products such as Denny's, Toyota, Mazda and Clorox. The production of shows and voice-over keep busy the company's three recording studios and a 12-member staff, quartered in offices in Los Angeles.

In addition to a good product, Bailey says the key to LBC's growth has been in his personal development. "I've learned that I can't do everything. You have to find people good at what they do and then let them do it." He credits wife and LBC vice president, operations/promotions Diane Blackmon-Bailey with "turning the company around and making sure it runs like one."

LBC's immediate future is sealed - new shows are always being thought about. Currently in development is the soon-to-be-unveiled "Miss Myra's Last Word," being jointly produced by Bailey and TV producer Topper Carew, which Bailey describes as a series of anecdotal tales about black life from a feisty black woman's view. And on the horizon Bailey one day sees the creation of a visual version of the 'Scope - *VideoScope*. An entertainment-related more radio. "Our goal is to explore the medium to our furthest extent," says Bailey. "I've always been intrigued by radio's potential. We haven't even scratched the surface. I'm having fun; I feel like I was born to do this."



Diane Blackmon-Bailey

By Joané Watts & Tom De Savia

LOS ANGELES - Diane Blackmon-Bailey, Vice President of Operations and Promotions for Lee Bailey Communications, Inc., is a woman of strength and determination - with a list of firsts and accomplishments that are an inspiration to many.

Born in Vallejo, California, Diane studied at both San Francisco State and Temple University in Philadelphia before receiving her degree from Solano College in Northern California. Blackmon-Bailey began her career as the first announcer/engineer in California (at Oakland's KDIA). She continued, expanding into music and program direction, news casting and sales and promotion for such stations as Philadelphia's WCAU-FM (a CBS affiliate) and San Francisco's KSOL-FM and KYUU-FM (a NBC affiliate). In later years, she met up with radio entrepreneur Lee Bailey, who brought her to work for his then burgeoning company.

In the beginning stages, Blackmon-Bailey was faced with many challenges - however, her prior experiences proved to be an asset in confronting these challenges.

Her first responsibility was to reorganize the business structure of the company. What she was seeking was to bring on board totally committed and professional individuals. She felt that the company needed individuals who shared in her and Lee's goal of working toward providing a different and creative type of syndicated radio programming. But perhaps the biggest challenge to Blackmon-Bailey was to tear down the walls of doubt and disbelief from those in the industry. "Those were the tough days, basically because this type of programming had never been done before. However, those days are long gone.

"You have to prove yourself in this industry," she admitted. "Let the record speak for itself. In the beginning, the *RadioScope* program was heard on 35 stations and now all of our programs are airing on over 200 stations. That's proof." Blackmon-Bailey's positive approach has provided a strong foundation by maintaining a high level of faith and determination to make Lee Bailey Communications, Inc. the number one black syndicator in America. ► Continued on page 30

Congratulations

Lee Bailey

On Your 5th Anniversary

From Your Friends At

Coca-Cola®

The Staff: Making It All Work



LEE BAILEY COMMUNICATIONS, INC. STAFF— Front row (from l to r): Joané Watts, Public Relations/Promotions Representative; Danielle Holland, Station Relations Representative/RadioScope; Carla Almore-Stuart, Editorial Assistant; and Candece Wilson, Station Relations Representative/Inside Gospel. Back Row: Rod Cooper, Administrative Assistant; Mike Mosbe, Director of Production; Dan Stuart, Editor; Cameron Turner, Assistant Editor; Tom Gamache, Director of Sales and Marketing; and Yvette Thompson, Office Manager.

The staff of Lee Bailey Communications, Inc. are to be lauded for their hard work and dedication which has aided in making the company the nation's #1 black syndicator. The staff is as follows:

Tom Gamache

Director of Sales and Marketing

• Tom has been with the company for two years and is responsible for sales and marketing for all programs. Prior to working for Lee Bailey Communications, Inc., Tom was a record producer for a number of major labels and has also been president of a nationally distributed independent label. He has acted as a film and television producer, a major market program director and on-air talent, and creative service director for an international music distribution company.

Dan Stuart

Editor/RadioScope

• Dan the man behind the man. He began with Lee Bailey Communications Inc. in 1986 writing freelance scripts for *RadioScope*. In addition to working for Lee Bailey Communications, Inc., Dan writes for other record industry publications (i.e. *Black Beat Magazine*, *The R&B Report*, *Impact*).

Cameron Turner

Assistant Editor/RadioScope

• Cameron is the #2 man in charge of editorial. He assists Dan Stuart with conducting celebrity interviews and writes news stories. Cameron brings to the company creative interview angles and interview features specializing in film and television. He is a 1985 graduate of Stanford University with a B.A. in Communications.

Carla Almore-Stuart

Editorial Assistant

• Carla is a 1987 graduate from Cal State University Northridge with a B.A. degree in Radio and Television Broadcasting. Before joining Lee Bailey Communications, Inc., Carla worked at KCSN

as an engineer. Carla assists the editorial staff by researching materials for the *RadioScope* program, coordinating promotional products for prize giveaways, and coordinating all correspondence with *RadioScope's* guest celebrities and listeners.

Candace Wilson

Station Relations Representative/Inside Gospel

• Responsibilities include obtaining radio stations to air the *Inside Gospel* program. Candace attended Howard University, majoring in English.

Danielle Holland

Station Relations/Promotions

• Danielle came to Los Angeles in 1981 from Providence, RI, and attended the University of Southern California, majoring in Communications. Danielle's responsibilities include market clearance for flagship program *RadioScope* and the various special programs. Maintaining direct communication with affiliate stations, and was responsible for increasing affiliate/clearance over 30% in 1987. Prior to working for Lee Bailey Communications, Inc., Danielle worked for a photographic production studio, based in Los Angeles, as a Production Coordinator/Account Representative.

Joané Watts

Public Relations/Promotions Representative

• Joané is the newest addition to Lee Bailey Communications, Inc. Prior to joining the company, Joané worked at a major public relations firm (Burson-Marsteller) based in Los Angeles. Joané's responsibilities include coordinating on-air promotions, local community promotions, as well as public relations. She is a 1984 graduate from Howard University in Washington, D.C. with a B.A. degree in Public Relations. Joané is also president of the Howard University Alumni Club of Southern California.

Mike Mosbe

Production Director

• Prior to working for *RadioScope*, Mike was working for WILD-AM/Boston as an announcer. Mike's responsibilities include production work, directing announcers, music director, staff announcer and Lee's back-up voice.

Kenneth Smith

Production Assistant

• Assistant to Mike Mosbe, Kenneth is from KGFJ-AM/Los Angeles. Handles pre-production and some post-production on *RadioScope* and *Inside Gospel* and produces feature segments for the two shows. A graduate from Los Angeles Community College with an A.A. degree in Radio Broadcasting.

Yvette Thompson

Office Manager

• Yvette has been with the company for two years. She is executive liaison between principal officers/board of directors and consultants. Handles general office operations and administration; accounts receivable, payroll, personnel, purchasing, etc. Responsible for creating and maintaining management systems and procedures for efficient office operations, employee training and use of computer equipment. Executive duties extend into Sales/Marketing to work with sponsors and agencies. Attended University of California at Irvine with a background in business management.

► Continued on page 30



TOP BRASS— Pictured (from l to r) are: James Hobby, Board of Directors; Lee Bailey, President; Diane Blackmon - Bailey, Vice President; and Percy Bolton, Independent Consultant.

BOARD OF DIRECTORS:

Beverly Hawkins
James Hobby
Norman Houston
Lee Bailey
Diane Blackmon-Bailey

INDEPENDENT CONSULTANTS:

Percy E. Bolton
Financial Advisor
James Dorsett
Business Manager
Michael L. Frisby
Attorney
Cliff Johnson
Banker
David Oliver
Insurance
Connle N. Parker, CPA
Accountant
Debra Pittman
Associate Financial Advisor

ASSOCIATED STAFF:

Candida Mobley
Host of Inside Gospel/RadioScope
Personality
Lisa Collins
Writer/Inside Gospel
Emory Holmes
Specials Writer
Steve Ivory
The RadioScope "Music Man"
Hank Ridley
Art Director
Julius Harper
Marketing/Sales Consultant
Kevin Henry
Local Interviews
Allen Freed
Minneapolis Correspondent
Sandra Sharp
Writer/Host Black Music Moments

PHOTOGRAPH CREDITS:

Bobby Holland (L.A.)
The "Bern" Agency (L.A.)
Mathew Pearson (L.A.)
Clinton Jones (Atlanta)



**CONGRATULATIONS
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BLACK MUSIC. A VISION THAT'S ALWAYS BEEN UNIQUE.

COLUMBIA RECORDS—RADIO'S BEST FRIEND!

**COLUMBIA RECORDS. COMMITTED TO
THE FUTURE OF BLACK MUSIC.**

Photo: Ralph Cowan "Columbia" is a trademark of CBS Inc. © 1988 CBS Records Inc.



PROCLAMATION

Lee Bailey and Radio Scope Day

WHEREAS, Bailey Broadcasting is the number one minority owned contemporary radio network and is heard in over 100 markets; and

WHEREAS, Lee Bailey is a leader and a pioneer in the syndication industry who has effectively utilized a national radio network to promote Black unity and pride; and

WHEREAS, in commemoration of Black Music Month and for his outstanding community service and his impressive record of achievements and contributions; and

WHEREAS, Lee Bailey is a man of great compassion and dignity, who serves as an outstanding role model for our youth and is a gifted member of the city's artistic community; and

WHEREAS, Radio scope is the flagship program of Lee Bailey Production, this creative and talented production company also produces shows like, King from Atlanta to the Mountaintop, Gospel Spotlight, Love Notes and the American Radio Newsreel, these shows clearly demonstrate a strong commitment to his listening audience which is estimated to be 10 million listeners; and

NOW, THEREFORE, I, TOM BRADLEY, Mayor of the City of Los Angeles, on behalf of its citizens, do hereby proclaim June 15, 1988 as "LEE BAILEY AND RADIO SCOPE DAY" in the City of Los Angeles in recognition for Black Music Month and Lee Bailey's many contributions and achievements in the radio industry and further, extend best wishes for your continued success in all future endeavors.



Tom Bradley
MAYOR

Congratulations

LEE

BAILEY

COMMUNICATIONS, INC.



RADIOSCOPE.

K E E P M A K I N G R A D I O G R E A T !

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URBAN **HIT** *Circuit*





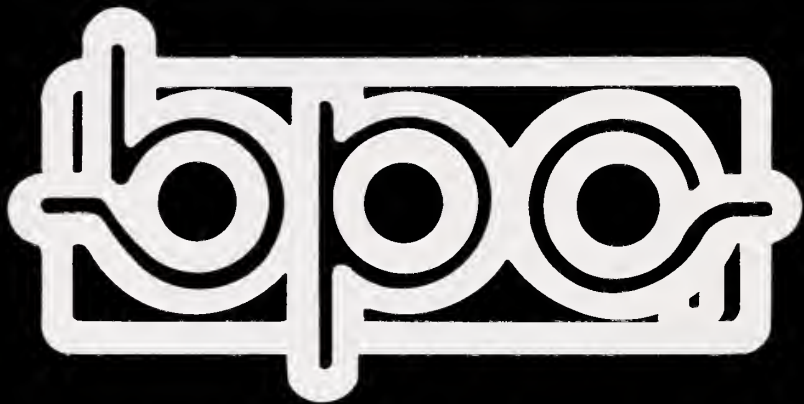
HAPPY th ANNIVERSARY

Lee Bailey
Communications, Inc. and

RADIOSCOPE
THE ENTERTAINMENT MAGAZINE OF THE AIR

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To Lee Bailey
Radioscope
On Your 5th
Anniversary*



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WDKT • Madison	KALA • Davenport	WDKX • Rochester
WBLX • Mobile	WLTH • Gary	WABQ • Cleveland
WLIT • Mobile	WWCA • Gary	WJMO • Cleveland
WXVI • Montgomery	WGRT • Indianapolis	WCIN • Cincinnati
WORJ • Ozark	WPZZ • Indianapolis	WIZF • Cincinnati
WQIM • Selma/Prtville	COOL • Fort Wayne	WCKX • Columbus
WBIL • Tuskegee	WJYL • Louisville	WDAO • Dayton
WAPZ • Wetumpka	WLLV • Louisville	WVOI • Toledo
KELD • El Dorado	WLOU • Louisville	KPRV • Oklahoma City
KWID • Little Rock	KTRY • Bastrop	KXOJ • Tulsa
KYDE • Pine Bluff	KQXL • Baton Rouge	KBMS • Portland
KGFA • Bakersfield	KGRM • Gambling	WDAS • Philadelphia
KDAY • Los Angeles	KXZZ • Lake Charles	WCXJ • Pittsburgh
KGfJ • Los Angeles	KHAA • New Orleans	WJLY • Pittsburgh
KJLH • Los Angeles	WYLD • New Orleans	WBRU • Providence
KMAX • Pasadena	KDKS • Shreveport	WWWZ • Charleston
KUOR • Redlands	KOKA • Shreveport	WPAL • Charleston
KJAY • Sacramento	WLVG • Boston	WLWZ • Easley
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XHRM • San Diego	WWIN • Baltimore	WGSW • Greenwood
KEST • San Francisco	WYXV • Baltimore	WLBG • Laurens
KSOL • San Francisco	WJLB • Detroit	WASC • Spartanburg
KDKO • Denver	WCHB • Inkster	WWDW • Sumter
WNHC • Hartford	WXLA • Lansing	WOIC • W. Columbia
WNHC • New Haven	WWWS • Saginaw	WNOO • Chattanooga
WKND • Windsor	WVOI • Temperance	WABD • Clarksville
WDJY • Washington	CBLS • Minneapolis	WFKX • Jackson
WOL • Washington	KPRT • Kansas City	WLIQ • Knoxville
WYBC • Washington	KPRS • Kansas City	KWAM • Memphis
WBCC • Daytona Beach	KATZ • St. Louis	WDIA • Memphis
WRBD • Ft Lauderdale	KMJM • St. Louis	WLK • Memphis
WONE • Gainesville	WRDC • Cleveland	WXSS • Memphis
WQMP • Gainesville	WQAZ • Cleveland	WQQK • Nashville
WPDQ • Jacksonville	WACR • Columbus	WVOL • Nashville
WSVE • Jacksonville	WQFX • Gulfport	KIXL • Austin
WZAZ • Jacksonville	WJMI • Jackson	KDLZ • Ft Worth
WEDR • Miami	WOAD • Jackson	KHVN • Ft. Worth
WMBM • Miami Beach	WOKJ • Jackson	KKDA • Grand Prairie
WBOP • Pensacola	WQIS • Laurel	KMJQ • Houston
KBLK • Riviera Beach	WALT • Meridian	KTSU • Houston
WRXB • St. Petersburg	WMIS • Natchez	KHYS • Port Arthur
WANM • Tallahassee	WTYJ • Natchez	KMMX • San Antonio
WTMP • Tampa	WGIV • Charlotte	KGBC • Texas City
WPOM • W. Palm Beach	WPEG • Charlotte	KZEY • Tyler
WHIZ • Albany	WQCC • Charlotte	CAVC • Charlottesville
WAOK • Atlanta	WDUR • Durham	WOWI • Norfolk
WEKS • Atlanta	WFXC • Durham	WPLZ • Richmond
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WFXA • N. Augusta	WZFX • Fayetteville	WANT • Richmond
WFXE • Columbus	WEAL • Greensboro	WCDX • Mechanicville
WOKS • Columbus	WNAA • Greensboro	WKIE • Richmond
WFXM • Macon	WIKS • New Bern	WMYK • Virginia Beach
WIBB • Macon	WQOK • Raleigh	WVIS • Christiansted
WEAS • Savannah	WCPS • Tarboro	WSTA • St. Thomas
WSOK • Savannah	WARR • Warrenton	KRIZ • Seattle
WFVR • Valdosta	WWIL • Wilmington	WLUM • Milwaukee
WIMV • Valdosta	WAAA • Winston/Salem	WNOV • Milwaukee
WIDB • Carbondale	WSMX • Winston/Salem	
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These Stations Air Either RadioScope, Inside Gospel,
King: From Atlanta to the Mountaintop, Black Experience,
Black Music Experience or Black Music Moments

THE BIG 5

"You've come a long way,

BAILEY"

RADIOSCOPE announces its 5th Anniversary as "The Entertainment Magazine Of The Air," with 5 spectacular reasons to celebrate:

- #1 Nationally Syndicated Program for Urban/Black Radio (RADIOSCOPE)
- #1 Producer of Syndicated Urban Programming (Bailey Broadcasting Services)
- #1 Producer of Syndicated Urban Gospel Entertainment (Inside Gospel)
- #1 Nationally Syndicated Black History Entertainment Special (KING: From Atlanta To The Mountaintop)
- #1 Support from Urban Radio, Sponsors, Associates, Artists and friends.

LOVE Notes

Thank you all for making Bailey Broadcasting Services America's Number One Producer of Urban Radio Programming!



Miss Myra's Last Word



BAILEY ★★★ BROADCASTING SERVICES

RADIOSCOPE THE ENTERTAINMENT MAGAZINE OF THE AIR

Black Music Moments

THE BLACK MUSIC EXPERIENCE

THE BOTTOM LINE

THE BLACK EXPERIENCE

BAILEY COMMUNICATIONS INC.

Diane

► Continued from page 20

Blackmon-Bailey's approach does not stand alone. The staff has also portrayed considerable dedication towards maintaining Lee and Diane's dream. Today the staff has grown since its humble beginnings of just a handful of employees to twelve full-time employees, board of directors, independent consultants and associated staff members. "We have a unique staff and I have to give them credit. It is not unusual for our staff to work seven days a week sometimes, twelve hours a day... they give 110% toward making the operation work smoothly."

Future plans for the company include possibly developing *RadioScope* for television, as well as providing programs to be used within the school system, because, she explained "our kids need to be entertained along with the teaching. Lee and I are very concerned about the welfare of children and are totally committed to staying involved in educational and community projects." Blackmon-Bailey spearheaded such projects, most notably the annual Christmas Caravan, a project that serves over 2,000 in the Los Angeles community. In addition, Diane will head a anti-drug/gang promotion entitled the Summer Fresh Promotion, which will take place this August. "I strongly feel that one has to give back to the community from which you came from. Our youths need direction as well as a positive role model, which we have successfully provided."

As far as Lee Bailey Communications, Inc. is concerned, Blackmon-Bailey couldn't be more pleased with the company's progress: "It definitely has filled all our expectations, and it's still growing." She continued, "We are now being recognized and respected within the industry for having a vital vehicle that can help in so many ways - not only editorially and getting out the facts but as a promotional tool. ...it has grown from a small idea to something that has so many possibilities."

"We can only gain more acceptance, we can only gain more friends," Blackmon-Bailey concluded. "...we are very honest, we have in-depth research, and we have high morals - and I think that's all you really need."

Staff

► Continued from page 6

Rod Cooper

Administrative Assistant

• Responsibilities entail office support to marketing/sales, production, promotion/station relations and accounting departments. Prior to joining Lee Bailey Communications, Inc., Rod worked at a San Francisco consulting firm as an administrative assistant for two years.

LaMar Fuller

Intern/ Production Assistant

• For the past year, LeMar has worked as an intern assisting Mike Mosbe in production. Presently, he is a business major at Pasadena College.

Stations Sing the Praises of the Man and His Plan

By Joe Williams

Lee Bailey Communications, Inc. could hardly have lasted five years and been the success that it is today without carefully serving the needs of its clients. From the many letters and telegrams that have poured into Bailey's offices for this fifth anniversary, it is clear that radio stations

across the country, from the major markets to the most intimate, are thrilled with the response from listeners and sponsors to the services that Bailey has provided since 1983. As Tony Scott, program director of WEKS in Atlanta pointed out, *RadioScope* started "with a

man and a dream."

"I know that the road has not always been easy," wrote Jimmy Anthony, station manager at WOKJ in Jackson, Miss., "and through it all your determination has paid off. Your approach to innovative syndicated programming speaks for itself. It is persons such as yourself who will keep Black Radio headed in the direction of commitment to the community."

Mike Richardson, program director at WDKT in Madison, Ala., noted that "it's guys like you, Lee, that make the black

► Continued on page 31

CONGRATULATIONS

to

ONE MAJOR FORCE IN

CONTEMPORARY BLACK MUSIC

FROM ANOTHER.

LEE BAILEY RADIOSCOPE

AND ATLANTIC RECORDS

BREAKING ARTISTS TOGETHER

FOR THE PAST FIVE YEARS.

40
ATLANTIC RECORDS
40th Anniversary

Atlantic, Atco and Associated Labels

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SALUTE TO LEE BAILEY

Stations

Continued from page 30

entertainment business fun." Tom Joyner, president of the Joyner Communications, Inc., stations in North Carolina, saluted Lee Bailey "not just for your programming tools, but for your input, concern and help." Al "Luv" Jenkins of WQFX in Gulfport, Miss., called Bailey "an inspiration to all of us in the broadcasting business."

It is the stations that have been with Lee Bailey from the early days that can best appreciate how far the organization has come. "I remember when you were building the studio in your home to begin *RadioScope*," wrote Jay Dubard of WIZF in Cincinnati. "Here's looking to a great 10th anniversary!"

Hector Hannibal, program director at WNHC in New Haven, Conn., recalled: "Some five years ago I heard a fresh new demo for a program called *RadioScope*. Today Lee Bailey and his fine staff continue to produce America's finest syndicated radio program."

Hannibal was hardly alone in lauding the quality of *RadioScope* and the other services available through Bailey Communications, Inc. Ceacer Gooding, program director at WIKS in New Bern, N.C., called it "the Bible when it comes to learning more about the stars and our industry." Vinny Brown, program director at WQOK in Raleigh, N.C., called *RadioScope* "timely, accurate, to the point, dramatic, sometimes serious, often with

levity, informative while entertaining, with superb production values."

Perhaps more than anything else, it is the informative nature of the programming that hooks the listeners and keeps the client stations humming. At WCKX in Columbus, Ohio, "folks are always calling to ask about something they heard on *RadioScope*," wrote Rick Stevens, program director. Sonny Taylor, p.d. at WGCI in Chicago, called *RadioScope* "one of the slickest radio programs we've heard... a must for every contemporary format."

From KUOR in Redlands, Calif. (which called *RadioScope* "a vital, entertaining piece of programming") to WEDR in Miami (who lauded Bailey Broadcasting

Service for its "great contribution to black radio with innovative programming"), from WENN in Birmingham, Ala., to KBMS in Portland, Ore., to WOIC in Columbia, S.C., client stations were unanimous in their praise of both the product and the man. Tony Lype, operations manager at WZFX in Fayetteville, N.C., may have summed it up best when he wrote: "It's been a very pleasing experience watching your company grow into where it is today. I especially value the friendship basis that has developed during that time as well. It is my sincere hope that you and your company continue to prosper and grow, so that Lee Bailey Communications, Inc., will be celebrating many more anniversaries to come."



LEE BAILEY DONATES TO KING CENTER FOR NON-VIOLENCE - Lee Bailey is pictured presenting a check for \$5000 to the Martin Luther King Jr. Center for Non-Violent Social Change. Shown (from l to r) are: Chuck Morrison, Vice President of Marketing for Coca-Cola; Diane Blackmon-Bailey, Vice President of Lee Bailey Communications, Inc.; Dexter King, Martin Luther King's son; and Lee Bailey.



LEE BAILEY CONTRIBUTES TO UNITED NEGRO COLLEGE FUND - Lee Bailey is shown presenting a check for \$36,500 to the United Negro College Fund at the Lou Rawls Parade of Stars. Pictured (From l to r) are: Lee Bailey; Diane Blackmon-Bailey, Vice President, Lee Bailey Communications, Inc.; and Lou Rawls.



Theresa New Single
WHAT CHA GONNA DO



New Choice New Single
PEOPLE WANT BASS



Cachet Dè Vois New Single
WRONG



Club Nouveau New Single
LISTEN TO THE MESSAGE

Congratulations
Lee Bailey
on your 5th Anniversary
from Jay King
and



Michael Cooper New Single
QUICKNESS

SOUNDS & VISIONS

CD SPOTLIGHT



POISON
Open Up And Say... Ahh! - Enigma/Capitol (CDP 7 48493 2) -
 Producer: Tom Werman

Open Up And Say... Ahh! is Poison's (already platinum) follow-up to their breakthrough multi-platinum debut of 1986, *Look What*

The Cat Dragged In. The compact disc showcases the high production values which were used in the recording of this project. There is little or no annoying tape hiss evident in the recording nor does it ever sound flat or lifeless. A highlight on the disc is Poison's unlikely cover of the Loggins & Messina hit "Your Mama Don't Dance." Watch for *Open Up And Say... Ahh!* to continue to solidify Poison as one of the stronger forces in the new regime of rock.



ELVIS PRESLEY
The Alternate Aloha - RCA (6985-2-R) - Producer: Rick Rowe

RCA has just released *The Alternate Aloha* - a recording of the dress rehearsal for Elvis Presley's historic *Aloha From Hawaii* television special. The obvious painstaking restoration

to the recording is immediately evident. The superb sound quality found on the disc is sure to surprise and please even the most finicky of listener. Included among the disc's 24 tracks are such Presley classics as "Burning Love," "Blue Suede Shoes," "Hound Dog," "Suspicious Minds" and "My Way." The disc is also RCA's first-ever picture CD - and it's a beauty.

CD NEW RELEASES

STEVE WINWOOD - *Roll With It* - Virgin (90946-2) - Producers: S. Winwood-T.L. Alge

THE GEORGIA SATELLITES - *Open All Night* - Elektra (60793-2) - Producer: J. Glixman

THE MOODY BLUES - *Sur La Mer* - Polydor/PG (835-756-2) - Producer: T. Visconti

ELVIS PRESLEY - *The Alternate Aloha* - RCA (6985-2-R) - Producers: D. Wardell-R. Rowe

COMING TO AMERICA - Original Motion Picture Soundtrack - ATCO (90958-2) - Producers: Various

BRITNY FOX - *Britny Fox* - Columbia (BFC 44140) - Producer: J. Jansen

SEDUCE - *Too Much, Ain't Enough* - I.R.S. Metal (I.R.S. 42152) - Producers: K. Waagner-T. McEvoy

GENTLEMEN WITHOUT WEAPONS - *Transmissions* - A&M (SP 5204) - Producers: G.W.W.

RJ'S LATEST ARRIVAL - *Truly Yours* - EMI-Manhattan (E1-48090) - Producer: R.J. "The Wiz"

JAMAALADEEN TACUMA - *Jukebox* - Gramavision (18-8803-2) - Producers: J. Tacuma, J.F.P. Rose

WYNTON MARSALIS - *The Wynton Marsalis Quartet Live At Blues Alley* - Columbia (PC2 40675) - Producers: S. Epstein

HARRISON/BLANCHARD - *Black Pearl* - Columbia (FC 44216) - Producers: G. Petit

LEAGAL WEAPON - *Life Sentence To Love* - MCA (MCA-42161) - Producer: D. Jerden

FRANK ZAPPA - *Guitar* - Ryko (RCD 10079/80) - Producer: F. Zappa

STEVE KILBEY - *Earthed* - Ryko (RCD 90043)

PETER KOPPES - *Manchild & Myth* - Ryko (RCD 20046)

CASH BOX TOP 40 COMPACT DISCS

	W			W			W			W	
	L	O		L	O		L	O		L	O
	W	C		W	C		W	C		W	C
1 OU812 VAN HALEN (Warner Bros. 25732-1)	1	3	12 INTRODUCING THE HARDLINE ACCORDING TO TERRENCE TRENT D'ARBY (Columbia CK 40964)	10	16	22 LAP OF LUXURY CHEAP TRICK (Epic EK 40922)	26	4	32 RAM IT DOWN JUDAS PRIEST (Columbia CK 44244)	34	2
2 SCENES FROM THE SOUTHSIDE BRUCE HORNSBY & THE RANGE (RCA 6686-2-R)	2	5	13 DIESEL & DUST MIDNIGHT OIL (Columbia CK 40967)	13	9	23 IN MY TRIBE 10,000 MANIACS (Elektra 2-60738)	27	5	33 STARFISH THE CHURCH (Arista ARCD 8521)	29	3
3 STRONGER THAN PRIDE SADE (Epic EK 44210)	6	4	14 KICK INXS (Atlantic 2-81796)	12	31	24 CHALK MARK IN A RAIN STORM JONI MITCHELL (Geffen 2-24172)	20	11	34 OTHER ROADS BOZ SCAGGS (Columbia CK 40463)	DEBUT	
4 NOW AND ZEN ROBERT PLANT (EsParanza/Atlantic 7 90863-2)	7	15	15 SURFING WITH THE ALIEN JOE SATRIANI (Relativity/Important 8193-2)	15	10	25 MORE DIRTY DANCING ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-2-R)	23	13	35 SKYSCRAPER DAVID LEE ROTH (Warner Bros. 25671-2)	28	20
5 FAITH GEORGE MICHAEL (Columbia CK 40867)	4	31	16 OOH YEAH! DARYL HALL JOHN OATS (Arista ARCD 8539)	16	5	26 SCORPIONS SAVAGE AMUSEMENT (Mercury/PG 832 963-2)	24	7	36 COLORS ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 2-25713)	DEBUT	
6 LOVESEXY PRINCE (Paisley Park/WB 2-25720)	3	4	17 NAKED TALKING HEADS (Ry/Sire 9 25654-2)	17	13	27 IN EFFECT MODE AL B. SURE (Uptown/Warner Bros. 9 25662-2)	31	3	37 KINGDOM COME (Polydor/PG 835 362-2)	33	13
7 OPEN UP AND SAY...AHHI POISON (Enigma/Capitol C2-48493)	5	6	18 APPETITE FOR DESTRUCTION GUNS & ROSES (Geffen 2-24148)	19	17	28 OUT OF ORDER ROD STEWART (Warner Bros. 2-25684)	32	2	38 SIMPLE PLEASURES BOBBY MCFERRIN (EMI-Manhattan 2-48059-2)	40	8
8 CROSSROADS ERIC CLAPTON (Polydor/PG 835261-2)	8	8	19 CONSCIOUS PARTY ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 2-90878)	21	7	29 LET IT LOOSE GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic Ek 40769)	25	9	39 PAST MASTERS VOLUME II THE BEATLES (Parlophone/Capitol CDP 7 90044-2)	38	14
9 TRACY CHAPMAN (Elektra 2-60774)	14	4	20 ALIENS ATE MY BUICK THOMAS DOLBY (EMI-Manhattan 48076)	22	6	30 JOE JACKSON LIVE 1980/86 JOE JACKSON (A&M CD 6706)	30	3	40 TUNNEL OF LOVE BRUCE SPRINGSTEEN (Columbia CK 40999)	35	36
10 DIRTY DANCING ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6402-2-R)	9	39	21 SEVENTH SON OF A SEVENTH SON IRON MAIDEN (Capitol C2 48982)	18	7	31 DOWN IN THE GROOVE BOB DYLAN (Columbia CK 40967)	DEBUT				
11 BAD MICHAEL JACKSON (Epic EK 40600)	11	40									

CASH BOX TOP RENTAL VIDEO CASSETTES

	Last Week	Total Weeks		Last Week	Total Weeks
1		3 6	15		14 7
THE UNTOUCHABLES Paramount Home Video 1886					
2		1 5	16		DEBUT
THE WITCHES OF EASTWICK Warner Home Video 11741					
3		4 3	17		16 17
THE RUNNING MAN Vestron Video 6021					
4		6 3	18		12 6
BABY BOOM CBS-Fox Video 4744					
5		2 7	19		15 4
ADVENTURES IN BABYSITTING Touchstone Home Video					
6		9 4	20		24 3
SOMEONE TO WATCH OVER ME (RCA/Columbia home video 6-20877)					
7		5 9	21		17 3
PRINCESS BRIDE Nelson Home Entertainment 7709					
8	DEBUT		22		22 3
THROW MAMMA FROM THE TRAIN Orlon Home Video 8719					
9		8 11	23		19 14
STAKEOUT Touchstone Home Video 599					
10		7 8	24		DEBUT
INNERSPACE Warner Home Video 11754					
11	DEBUT		25		21 11
FATAL BEAUTY MGM/UA Home Video 901134					
12		13 2	26		25 2
CAN'T BUY ME LOVE Touchstone Home Video 597					
13		11 17	27		20 15
DIRTY DANCING Vestron Video 6013					
14		10 13	28		18 7
BEVERLY HILLS COP II Paramount Home Video 1860					
			29		27 17
			30		23 7
			DEATH WISH 4: THE CRACKDOWN Medio Home Entertainment M941		

CASH BOX TOP RETAIL VIDEO CASSETTES

	Last Week	Total Weeks		Last Week	Total Weeks
1		1 13	16		19 17
START UP WITH JANE FONDA Lorimar Home Video 077					
2		4 17	17		8 17
CALLANETICS MCA Home Video					
3		3 17	18		16 5
LADY AND THE TRAMP Walt Disney Home Video 582					
4		2 17	19		DEBUT
JANE FONDA'S LOW IMPACT AEROBIC WORKOUT Lorimar Home Video 070					
5		5 17	20		DEBUT
STAR TREK IV - THE VOYAGE HOME Paramount Home Video 1797					
6		9 17	21		20 17
PINK FLOYD THE WALL MGM/UA Home Video 400268					
7		11 17	22		21 2
AN AMERICAN TAIL MCA Home Video 80536					
8		6 17	23		13 6
JANE FONDA'S NEW WORKOUT Lorimar Home Video 069					
9			24		24 17
PLAYBOY'S 1988 PLAYMATE OF THE YEAR HBO Video 0078					
10		7 4	25		22 6
SIGN O' THE TIMES MCA Home Video 80797					
11		14 3	26		25 17
WRESTLEMANIA IV JCI Video 8100					
12		10 6	27		28 3
THE UNTOUCHABLES Paramount Home Video 1886					
13		15 7	28		23 17
KATHY SMITH'S WINNING WORKOUT Fox Hills Video FH1012					
14		17 6	29		18 11
KATHY SMITH'S STARTING WORKOUT JCI Video 8103					
15	DEBUT		30		29 17
HERE'S MICKEY! Walt Disney Home Video 526					
			THE SOUND OF MUSIC CBS/Fox Home Video 1051		
			TOP GUN Paramount Home Video 1629		
			THE WITCHES OF EASTWICK Warner Home Video 11741		
			JANE FONDA'S EASY GOING WORKOUT Lorimar Home Video 058		
			BARFLY Warner Home Video 37212		
			SLEEPING BEAUTY Walt Disney Home Video 476		
			INDIANA JONES & THE TEMPLE OF DOOM Paramount Home Video 60040-64		
			KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100		
			THE WIZARD OF OZ MGA/UA Home Video 60001		
			ANIMAL HOUSE MCA Home Video 66000		
			THE GODFATHER Paramount Home Video 8049		
			BABY BOOM CBS-Fox Video 36		
			DIRTY DANCING Vestron Video 6013		
			BEVERLY HILLS COP Paramount Home Video 1134		
			MARY POPPINS Walt Disney Home Video 23		

AUDIO/VIDEO

GROUP THREATENS MINNESOTA VIDEO RETAILERS - Commentary... In the great, white north there is a new threat to scores of video retailers. A recently passed obscenity law stiffens the criteria and fines for carrying pornographic materials. It is fashioned to follow the Supreme Court's California vs. Miller decision, which says that materials are obscene if an average person applying community standards found that it appealed to prurient interests and that the work lacked any redeeming literary, political or scientific value. We are all for reasonably and equally applied laws of this kind. The problem is that before any cases can be brought into litigation to test the limits and reasonable boundaries of such a law, a private Christian group with ties to several conservative organizations, the Cleanup Project, has taken it upon themselves to organize picketing and harassment of stores carrying video titles which they judge to be obscene, reportedly including some R-rated features. According to estimates, over half the video retailers in the state face serious profit losses and closure if there is a widespread removal of adult titles. We deplore such harassment and want to lend our support to Minnesota retailers who wish to provide videos that are in keeping with legally determined community standards.



Full Force - Pictured (l-r) Paul Anthony and Peter Bunche of Full Force on the set of their video "Your Love Is So Def."

GOODTIMES HOME VIDEO'S LIFESTYLES OF THE R&F - GoodTimes Home Video will release four original "Lifestyles of the Rich and Famous" collector videos on September 1st, 1988. Shows to be featured are *The Money Makers*, *The World's Most Exotic Vacation Resorts*, *Celebrity Homes and Playthings of the Rich and Famous*. Created by exclusive arrangement of Telerep, the production company for the TV series, the four 45 minute

programs, compiled from the show's original footage, will retail for below \$10 each. *Robin Leach* has always been a bargain for deprived American dreamers.

WARNER BROS. HOME VIDEO PRESENTS EMPIRE OF THE SUN - This is perhaps Steven Spielberg's most inspired film, and although it received mixed reviews and poor theatrical turnout, it deserves to be seen. It is the often heart-wrenching story of a British boy separated from his parents in China during the Japanese invasion, and his struggle to survive in a Japanese prison camp. In this film, it is Spielberg's infallible sense of storytelling through visual epic which provides the real impact. One especially stunning scene shows the boy in an abandoned stadium with the furniture and cars of his world stored like ruins, while overhead the distant flash of the Hiroshima blast ignites the sky, like some message from God. Stars Christian Bale as the boy and John Malkovich. Rated PG, \$89.95.

FROM THE SUBLIME TO THE LESS SUBLIME - Vidmark Entertainment answers the proverbial question, what ever happened to Rod Steiger? *American Gothic* Vidmark's new film on video, also answers the even more nagging question: what ever happened to Michael J. Pollard? Another irking question, what's happening to Yvonne De Carlo? Well they're making fun little films like these. To quote the publicity, "Rod Steiger, Yvonne De Carlo and Michael J. Pollard become less than hospitable when visitors arrive on their remote island... Strange disappearances occur as Bible-thumping family kills off all new arrivals as potential sinners." Imagine the Swaggert family on Fire Island. A few laughs a little blood. Should do very well on home video. \$89.95



Yvonne De Carlo and Rod Steiger in *American Gothic*

Julius Robinson

Living Colour

(Continued from page 7)

"On this tour we've met a lot of people that are in bands who've run up against these problems," says bassist Muzz Skillings. "But they felt encouraged by the fact that we got out there and did it. Everywhere we've gone, we've met people who are trying to push the boundaries of quote-unquote black music."

Another vehicle for spreading their message is the Black Rock Coalition, an organization founded by Reid and journalist Greg Tate. The group organizes concerts, works with cultural organizations in New York City, and generally tries to raise awareness about black culture. "A lot of times we just try to give support to artists by telling them to hang on, to keep doing what they're doing," says Reid. "Recently we did a tribute to Otis Blackwell, who wrote 'Don't Be Cruel' and all these other songs for Elvis Presley. And it was the first time that a large, all-black ensemble had paid tribute to him."

While Reid, a veteran of Ronald Shannon Jackson's Decoding Society, is a legitimate heir to the throne of Jimi Hendrix, he never lets his guitar virtuosity get in the way of the songs. Living Colour's lyrics are notable for their sociological directness and inventive slant on urban life. "Funny Vibe" is a wicked take on the pervasive fear of crime, while "Open Letter to a Landlord" decries the rapid gentrification of the cities.

"Just two blocks from the World Trade Center you can find hundreds of people sleeping on the streets," says singer Corey Glover (who is also

a professional actor, having appeared in the movie "Platoon."). "You can't drive from the Manhattan Bridge to Houston Street without having ten people on every block offer to clean your windshield for a dime. There's something terribly wrong with a society that allows this to happen."

Having already blasted convention with their first album, will Living Colour continue its trademark musical/lyrical assault on their subsequent projects?

"The next album will definitely have more of an edge to it," says Glover.

"Yeah," says Reid. "More of the same, only different."

James

(Continued from page 6)

mechanical drums but they started using that stuff as though a real drummer was playing, going into James Brown samples and stuff. And I think the outcome of it is going to be good, because people will be going, 'Hey, where does this stuff come from? Who is James Brown?'"

With production projects for a young singer Evie Lyte, a husband and wife duo Patty and the Dukes, and the Arme Rhythm Band (which includes members of the Stone City Band) in the works, James is getting busy. Presently rehearsing for his first tour in over five years, James is looking forward to getting back on the road. "I have those fears of course, but I'll turn that into positive energy. It's been so long. There's a time when I was out every year and just rocking. Now we're going to go out and rock them. Funk them up."



Chris De Burgh Honored - At a special presentation, Chris De Burgh receives his award from ASCAP and Almo Music for his song "Lady In Red" which was one of the most performed songs of 1987. Pictured (l-r) Lance Freed, President of Almo Music; Julie Horton, ASCAP; Chris De Burgh; Todd Brabec, ASCAP; and Dave Margerison, De Burgh's manager.



BOZ IS BACK - Boz Scaggs has just completed a five city promo tour in support of his long-awaited new album on Columbia, Other Roads. Shown at a promo function in Seattle are (L to R): Tom Huttyler, assistant program director and music director of radio station KUBE; Boz Scaggs; and Larry Reymann, Columbia promotion.

CASH BOX

46th Annual Directory

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SHOP TALK

This week in *Shop Talk* we talked to some of today's most prominent figures in the independent black music scene. We discussed distribution and promotion, along with what advantages today's independents have over the majors - check it out.

ZETTY WRIGHT - Recording Artist - Ms. B/Vision Records

"One of the reasons I prefer independent over a major is that I don't like being pushed into a corner as far as styles - for the purpose of making their in-house system work. For instance, if you're in at a label where they use in-house writers and they can't do a song, you may not get to cut. So the creative freedom that an indie allows is really a feather in my cap. It just turns me on all the way, and not just during Black Month, but all year long - because I am definitely black 12 months a year, I'm doing black music."

"I think the success of *Mother Wit* had a lot to do with music becoming so cleaned-up, so crisp and so airy that someone was waiting for a good under-the-funk album. If a black music album has polish, it's got to be polished black. It can't be polished with white polish on top of black, then it comes out grey with no definition."

"A lot of people got cold feet. I was turned down by like thirty companies because they just really were scared to be wrong. Like 'what if it's too black,' I mean how can something be too black. The entrepreneurial spirit of what the indies started off to be almost gone for a lot of people."

"I'm a little fella. I feel that when I get to be number one, it will be through the front door. It won't be crawling through a window, it won't be sneaking through the back door. It will be on the level. It won't be hype or because I know somebody, it will be because the music was just the best it could be."

"To me the communication level is the greater part of the music. I think I can do that better on an independent basis because of the freedom. I won't be tossed in a corner because October is my month to record. I can just cut when I want to cut, and put it out when I want to put it out - and go against the grain."

LUKE SKYY WALKER - President - Luke Skywalker Records

"You've got independents all over the place - in New York, out on the west coast, and down here in Florida - and everyone's doing good, everyone's selling records."

"The indies aren't selling to the majors as quickly as they used to. That's going to be more beneficial to the independent record companies and to the independent distributors. The reason they're not as quick to sell out is because of how they've gotten screwed around in the past. It's more of a hold-out thing where you can do it on your own. The majors used to have a lot to offer with radio and all that stuff, but now indies can get radio and records in the stores like everybody else."

"We like to start a rap record underground first. I depend more on the pools than anything else because there are no politics involved. You sell the record to the pools, the DJ gets it and if it's a good sounding record - he plays it in the club. Whatever is played in the clubs is what the people are actually going to buy. Radio reaches more people, but you really get your stuff started in the clubs. Then, if it's playing there you get some sales and radio in turn will take a second look. We're basically doing the same thing we did when we first started. You know, everybody's going to get burned on the way up, it's just how bad you get burnt. We didn't do so badly and that's why we're still around."

"It's harder to sell R&B from a retail level than it is for rap. Rap is the biggest selling genre of music right now, regardless of whether it's on the radio or not."

"People like Sleeping Bag, Next Plateau, The Egyptian Empire, Select, and so on - really got this independent thing going and got it real tight. As long as we all stay in the business and don't give away the whole company, it won't be all major, major, major - and we'll keep getting the respect we're finally receiving."

FRAN TURNER - President - Priority Records

"When I was first approached by some rap artists about utilizing my distribution network, I looked into these guys and found that they were selling an amazing amount of records with no promotion. These kids were doing it themselves because the companies they were affiliated with weren't doing anything. It's literally untapped a whole new business for me. I'm just modifying my existing system and just basically doing what these kids were doing all along, but just implementing the whole national network. Working."

"Really what we have is a bunch of black entrepreneurs who believe in their own music, and really need a national distribution and marketing system that understands that it is they're trying to do. That's what our *Nu Beat* label is - an outlet for all these young entrepreneurs."

"What I'm really doing is signing distribution deals with people I have respect for and who really have the talent to know what they are doing. It's not really an A&R department, it's more - do these guys have the integrity and the knowledge to bring it home as they see it. If they do, then I put the money into distribution and promote the product. They really know what they're doing. They don't need someone to tell them how they should do their records. That's what the majors try to do. They don't need that. All they need is someone to bring it home on a national basis. It's great, it's exciting."

"The biggest problem with the majors is that they just can't react fast enough. The machine is so big, that with that size comes bureaucracy. With the independents things happen overnight. Also, the majors' retail base is not really street-oriented. Their base is more mass appeal, mass merchandise oriented - but that's what they have to do because of their huge overhead. They have to look for the big hitter; while for an indie, the little guy in the right area of town is the one who will start a buzz and break the record. That's why the majors want to affiliate with the indies. They can offer an indie

(Continued on page 36)

Indie Groove



YOUNG MC



HIS NAME IS YOUNG - Delicious Vinyl recording artist Young MC.

WORD - A few weeks back in our special rap issue, we mentioned an independent rap artist who we felt had the potential to break nationwide. Well hang onto your hats 'cause by the end of the summer Delicious Vinyl's own Young MC could be a household word. Already doing well in the west and southwest, this USC student's twelve-inch release "I Let 'Em Know" is currently in heavy rotation on L.A.'s KDAY. Young's high-speed reggae vocal style and amusing lyrics make him one of the most accessible rappers to surface in a while. His debut LP is due for an end of the summer release. Don't miss it. For more info, call Mike at (213) 658-5048.

POWERTRIPPIN' - Ex-Powertrip founder and Speedmetal pioneer Jeff Dahl is gearing up for his first solo release on PVC Records entitled *i kill me*. The album was recorded earlier this year and is scheduled to hit the streets in early August. Dahl, who was an original member in both the Angry Samoans and Vox Pop, is generally credited with forming the first American speedmetal band - that being Powertrip. *When We Cut, We Bleed*, the group's first LP, was re-issued by PVC earlier this year; while the release of a second LP of previously unavailable material is scheduled for a fall release. Don't miss out!

Dahl, along with drummer Del Hopkins, bassist Bruce Duff and guitarist Amy Wickmann, will be playing the following Los Angeles club dates: June 30th at Raji's and July 9th at The Anti Club. For more information, contact Howard at (201) 753-6100.

On a related but much sadder note, on June 7th former Powertrip drummer John Bliss died of heart failure due to natural causes. Bliss, age 32, is survived by his parents, a sister and a son.

CLUB L.A. - Picture this: you go into one of Los Angeles' many rock clubs to check out some band who, by image alone, promises to be a hard-rockin', gutsy, street-level band. Well, when they get up on stage that's exactly what they "look" like - biker jacket, black leather or denim pants, big hair, steel-tipped boots and no guts!

Last week at Hollywood's own Coconut Teaser, a band played who promised all the above and delivered. Rebel Train, led by vocalist/guitarist Lisa Enterline, turned in set of hard-driving, spirited songs in one of the tightest, most polished performances of

recent memory. Joining Lisa were songwriting partner and guitarist Cisco DeLuna, bassist Chuck Bramlet and drummer Lance Carter. Rebel Train is one of those rare bands that can pull off the "American guitar rock" trip and still manage to inspire the listener on a more-than-physical level. They pull this off simply because there's no bulls**t - DeLuna, Bramlet and Carter are as rocking and as polished as any club band in town, Cisco and Lisa's lyrics are both sincere and inspiring, and Enterline's vocals are more ballsy (can I say that?) and passionate than a dozen of Hollywood's best poseurs.



REBEL TRAIN

REBEL TRAIN - Pictured left to right are: Chuck Bramlet, Lance Carter, Lisa Enterline and Cisco DeLuna.

The group is leaving for a month long tour of England and will return to L.A. at the beginning of August. If you can't wait that long, then get a hold of the excellent self-titled EP on their own **Branded Records**. Also, you can look forward to hearing Rebel Train perform the title track (an original) of an upcoming feature film. For more information on any of the above, call (818) 500-1517.

NEWS - What do you do when the idea of an all-CD label is old hat? How about a label that specializes in mid-priced, live performance CDs only. **Restless Records** is proud to announce the launching of the second installment of their **Restless Performance Series**. The new release, *T.S.O.L. "Live"*, is in stores this week and should prove to be just as successful as the *Smithereens*~~ "Live." For more info, contact Maria Kat at (213) 640-3772...Twenty-three year-old TBA recording artist Tim Helintz, whose album *Searching The Heart* is #12 with a bullet on *Cash Box's* Indie Jazz Chart, has just been selected to tour with Boz Scaggs. The tour will take Tim to Japan until July 10th. Upon returning to the States, the tour will continue until October 15th and will take in 47 shows. Details still to come...Big Pig Records recording artist James Cotton is opening up his own club on July 1 in his hometown of Chicago. For more info, contact Lisa at (213) 664-3392...CMG recording artists, **The SOS All-Stars**, are currently working on their upcoming fall release *Greetings From Mamaroneck*. Making guest appearances on the Chase Music Group release are guitarist Steve Kahn, drummer Dave Weckl, and bassists Will Lee and Anthony Jackson. Need to know more? Call Ellen at (818) 507-4240...

Kevin Coogan

The Legend Lives On

By Gene Ferriter

Sonny Rollins is a virtual icon of the jazz saxophone master. Internationally revered for a rich career that has spanned four decades, Rollins is enjoying current success with his latest release for Milestone, *Dancing in the Dark*. The album has been riding the *Cash Box* Jazz Album Chart for twelve weeks, currently at #15 with a bullet, and debuted last week on the new *Cash Box* Indie Jazz Chart at #4.

Rollins grew up in New York City in a musically oriented family. His parents were originally from the Virgin Islands, helping Sonny to develop an affection for Caribbean rhythms that have become an integral part of some of his most memorable compositions. His uncle, who was also a sax player, introduced Rollins to blues and jazz. As a young musician Sonny incorporated all of these elements, playing and recording with such legends as Bud Powell, Fats Navarro, Miles Davis and Thelonious Monk. He was a member of the famous Max Roach/Clifford Brown Quintet, one of the quintessential bands of the hard-bop era, and has shared the stage with Lester Young, Coleman Hawkins, Ben Webster and John Coltrane among many others.

Not one to conform to conventional approaches to life or music, Rollins is well-known for his periodic retreats from the eye of the public to cultivate his music or personal life. In 1959 he began practicing at night on the Williamsburg Bridge, a symbol which has been permanently ingrained in the minds and hearts of the jazz community. In 1969, he traveled to Japan and India to explore first-hand the Eastern philosophies of Zen Buddhism and Yoga. This has added yet another dimension to his life as he still practices yoga as part of his regimen of health, exercise and on-



Sonny Rollins

going musical development.

Having carved quite a niche for himself, Rollins usually spends a couple of weeks on the road and a couple of weeks off. He does a perennial visit to both Europe and Japan and plays primarily college dates and festivals here in the U.S., rather than performing at clubs. Having just appeared at the Harrisburg Jazz Festival on June 17th, Sonny will be in Antibes, France on July 29th, the Jazz Festival in Atlanta on August 7th, the Chicago Jazz Festival on the September 2nd, the Bumbershoot in Seattle September 5th, and the Russian River Festival on September 10th.

Sonny Rollins has managed to remain contemporary in the ever-shifting evolution of jazz. His music has been continually innovative, gleaned the most from the different eras of which he has been an integral part. From bebop to ballads, calypso to standards, Sonny Rollins' voice continues to shine with *Dancing in the Dark*.



AN INTIMATE GATHERING - Pictured is a recent gathering down At My Place in Santa Monica celebrating the release of Richard Elliot's newest release for Intima Records. Elliot's friends shown left to right are guitarist Pat Kelly, drummer Alphonse Mouzon, Sue Barbato from Intima, and Elliot.

Bensson At Amherst

NEW YORK - Michael Bensson, formerly of WBYR program director, is now with Amherst Records National Promotions in Buffalo. Among Bensson's duties will be preparing for the highly anticipated Glenn Medeiros release due out mid-July, and new releases by Dock Severinson, Gamalon, and tenor Saxophonist Ernie Watt's debut record on Amherst.

Leonard Silver, President, Am-

herst records commented, "Michael's years as a radio programmer will be invaluable to our organization and will be a tremendous asset to our current staff which has a strong retail background."

Currently the label staff includes Darren Eggleston, National Promotions Director, Bruce Klementowsky, National Retail Sales and Promotion, Mark Amo in Promotions and Myron Sharvon in Promotions.

Shop Talk

(Continued from page 35)

a bad deal with the idea that the indie will establish and hone the act on the street into something they can take and sell."

"If you look at the different charts - AOR, Pop, etc. - there's only one category that shows how strong the indies are, and that's the black charts. Black music is blazing the trail for the rest of the independents."

EGYPTIAN LOVER - Rec. Artist/Pres. - Egyptian Empire Rec.

"The clubs and pools are very important to us since that's where we do the majority of our promotion outside of radio. We try to reach as many pools as we can - we probably reach around seventy-five percent now. The indies put a lot of their

promotion energy behind the 12" - whereas the majors put the big push behind the album, using the twelve-inch as a method to sell the LP."

"I see the independents continuing to be a story in the future. With a new style rap or a new style funk happening all the time, it's up to the indie labels to get this on the street before it's dated. If I make a record on Friday, I can have it out by the following Wednesday. A major will take at least six months to get something out."

"For rap/street music it's real important that the record comes out when that kind of slang is still in. An independent label who can come up with a good look, a good slogan - and put it out real quick and make everyone aware of it first, then you can sell a lot of records. Speed is very important for black/street-level music."

Reviews

**Bobby KING
Terry EVANS**



Live and Let Live!

BOBBY KING & TERRY EVANS

Live and Let Live! - Rounder 2089

Bobby King and Terry Evans have made their reputations as Ry Cooder's back-up singers; indeed, they are considered to be the back-

bone of his group. Now, with Cooder's impeccable production, King and Evans strike out on their own with a striking collection of R&B/blues numbers. Ry Cooder's excellent slide guitar coupled with this marvelous pair's signature vocals are featured throughout. The record shows the influence of solid gospel roots along with the timeless influence of Sam Cooke, Jackie Wilson and James Brown.

Ry Cooder has assembled an impressive collection of veteran studio players to help out as well. The incomparable drummer Jim Keltner appears on all of the tracks, Darryl Johnson of Neville Brothers fame is on bass, Spooner Oldham assists on the various keyboard duties, and Cooder himself handles the guitar slot with his usual aplomb. The result is a strong recording that should im-

press even the most jaded of blues fans. Bobby and Terry are currently on tour with Cooder in Europe and Japan, but when they get back look for King to be backing up John Fogerty. Recommended tracks on the LP include "Just a Little Bit," "Let Love Begin," "Live and Let live," and "At the Dark End of the Street." Hot stuff -- don't miss this one!

THE GO GO POSSE
D.C. Don't Stand For Dodge City - I Hear Ya! Records IHY 1001

Coming on the heels of *Go-Go Live at the Capital Centre*, I Hear Ya! Records has just released a 12" disc featuring a collaboration of Washington D.C.'s best Go-Go bands. Included are Chuck Brown (The Soul Searchers), Gregory "Sugar Bear" Elliot (E.U.), Andre Johnson (Rare Essence), and Benny Harley (Little Benny & The Masters).

Go-Go is finally starting to receive its due as evident by a number of songs on R&B radio playlists which feature a prominent go-go beat. This current effort from "The Posse" is garnering its share of attention as these four artists make a concerted effort, through song, to combat crime and drugs in the inner city. The record jacket also lists the following hotlines: *Drug Abuse Information & Referral Hotline 1-800-662-HELP & National Adolescent Suicide Hotline 1-800-621-4000*. The record is receiving national attention both on television and radio due to its timely lyrical content. Almost going unmentioned is the fact that this is also a great song - that slippery go-go beat gets right under your skin and makes you wanna get up and dance. For more information, contact Stanley Winslow at (202) 289-4741.

Gary Starr

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Reviews

HENRY GRAY



LUCKY MAN

HENRY GRAY
Lucky Man - Blind Pig / Flying Fish
BP 2788

Henry Gray, noted blues singer and pianist, is back after a long absence with a new collection of blues tunes, featuring his singing and distinctive "rolling piano" style. Always at the forefront of the Chicago blues scene, it was this style that won him the acclaim of many blues greats during the 1940's, 50's and 60's. It was during this period that he recorded on the Chess and Vee Jay labels with the likes of Bo Diddley, Jimmy Rogers, and Little Walter. After a stint with Howlin' Wolf's group he "retired" and moved home to Baton Rouge, Louisiana.

This new collection, Gray's first ever U.S. album, features compositions penned by himself and other blues immortals such as Jimmy Reed, Macao Merriweather and Jimmy Rogers. Gray's band consists of Steve Freund (guitar), Andy Cornett and Bob Stroger (bass), Willie Smith (drums), and Gray handling piano and vocal duties. Best cuts include "My Girl Josephine," "Mojo Boogie," and "Lucky, Lucky Man." For more information on this or other Blind Pig releases, contact Jerry Del Giudice at (312) 528-5455.



THE HEARTBEAT OF SOWETO - Zulu - Shangaan - Tsonga Jive - Shanachie (43051)

This new anthology from the pioneering Shanachie Records features twelve outstanding cuts selected from hundred of recordings of Mbaqanja and related music. The album was compiled by Richard Nevins. The tracks draw on the music of several ethnic groups, especially the Zulu, the Shangan and Tsonga people.

The textural changes from cut to cut signify subtle variations of rhyth-

mic meter and melodic emphasis. Outstanding cuts include Kati Elimnyuama singing about the violence of his world, with such outstanding lines (translated to English) as "We will beat you up tomorrow/Even yesterday we have beaten you/We beat up the fox and the monkey/You, warrior man, if you touch us, you touch a blazing fire/I can understand you son of Khoza/When the decree that all lads must get into the forest/Young though they be." With such powerful emotion carrying the music, these cuts don't fail to move you.

Shanachie Records recently released the critically acclaimed and popular LP *Ladysmith Black Mambazo* as well as *Indestructible Beat Of Soweto*.

Buoyed by the popularity of Paul Simon's popular *Graceland* album, which used many of the musical strains from South Africa and traditional zydeco, these records have generated a tremendous amount of interest and enthusiasm among fans of fine ethnic music. This record especially is noteworthy and deserves extensive listening.

Shanachie Records is located in Dalebrook Park, Ho-Ho-Kus, N.J. 07423, (201) 445-5561.



JOE HIGGS - Family - Shanachie (43053)

No synopsis of the career of Joe Higgs is complete without mentioning that he is the man who taught vocal harmonies to Bob Marley, Peter Tosh and the Wailers and thus can rightly be called the father of reggae. But Higgs' significance is more than archival. Although he has released only three albums in the United States, his recorded output is a synthesis of everything that is good in the reggae form while rejecting the stylistic limitations that are usually associated with it. *Family*, his new album on Shanachie, is an effective showcase for the voice that taught all others, a voice so effortlessly resonant that the whole history of Jamaican class struggle seems to vibrate through it. Yet his is the voice of wisdom, a passion tempered with time, and Higgs' impeccable control of vocal inflection says more about the abiding strength of the oppressed than a thousand ranting rastas.

Behind his voice Higgs has assembled a top-notch musical crew who avoid every reggae cliché. Although the arrangements feature

state-of-the art keyboards and technical flourishes, the faultless production by Edgy Lee and Lee Jaffee retains a warm and open quality that lets the master's voice shine through.

Joe Williams

AZ BOOTIN - Big Jay McNeely And The Rocket 88's - Big J (JLP-107)

He's been called the "King of the Honkers" and "The Deacon of Tenor Sax"... Big Jay McNeely is, to use an overused but rarely deserved description, a true legend. Appearing in the Harlem and L.A. scene after World War II, he became well-known on the club circuit for his unique synthesis of Charlie Parker's style with a honking, squeaking, rocking kind of sax playing. But more than anything else, he was known for his onstage fireworks, falling down, playing on his back, doing walks and leaps. It was this sense of showmanship along with his dynamic playing that put him in the history books.

With the onset of guitar oriented rock, Big J faded, working for the Post Office for many years, until a recent explosion in interest in his work, resulting in several international tours and plenty of good press, including a sizzling performance at the 1987 Grammy Awards. His new LP *AZ Bootin'* is a living testament to his genius. This is hands down the most

exciting blues/jazz record in years.

Big J has teamed with with Bill Tarsha, who blows harmonica and chromatic harp, Roger Rotoli on drums, Nancy Dalessandro on guitar and Susie Tarsha on bass.

One of the strongest and most distinctive cuts on the LP is "Gila Moon," a great showcase for the Big Jay's trademark sound. Here he uses a combination of sonic sax-grunts and soaring sustained notes to create a collage effect in note selection. He's beyond playing specific notes, he's playing only around the notes. On this cut, you begin to comprehend the magnitude of the man's talent.

Other stand-out cuts include "Phoenix Hambone", a reworking of an old African rhythm that first became popular in this country as "shave and a haircut, six bits," the slapping of rhythm on the thigh in a kind of hand jive. "Short on Bread" is based on the bass-driven "Shortin' Bread Beat" made famous by Joe Liggins over 40 years ago. Another great cut is "Zydeco Stroll." Here Tarsha effectively uses the chromatic harp to mimic the traditional accadian lines. Here Big Jay supplies a good dose of "zydeco sax," and his own outstanding blues vocals.

For further information, contact Jim Dawson at Big J Records, (213) 463-0483, or write to 6520 Selma Avenue #442, Hollywood, CA 90028.

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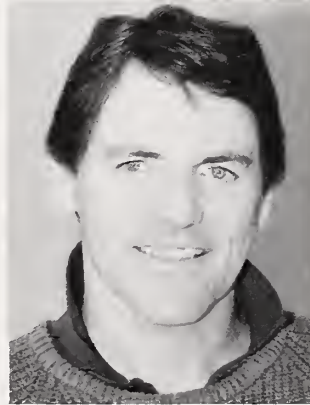
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Serving Up Jamboree In The Hills, Number Twelve!



Start with a twelve-year tradition of finely-tuned planning and programming; add fourteen of the biggest and best known country music performers; toss in a pinch or two of fireworks, balloons, souvenirs, food and beverages; and stir in a lot of fun, excitement and surprises. Serve in the warm sun of Brush Run Park, near St. Clairsville, Ohio for two days in July and you have Jamboree In The Hills 1988. Serves 60,000 plus!

Jamboree In The Hills, the world's premier country music festival, is scheduled for the weekend of July 16 and 17, 1988. Also known as the "superbowl of country music," this year's Jamboree In The Hills, the original two-day event of its kind, promises to be one of the best yet.

Plans for the twelfth annual festival were announced by officials at radio station WWVA and Jamboree U.S.A., sponsors of the event. According to J. Ross Felton, General Manager and Producer, the spectacular will feature a total of over 20 hours of country music entertainment.

Attendance figures are expected to again top the 60,000 mark for the two-day, rain or shine event. Planning for the gigantic show has be-

come a year-round effort by Jamboree staffers.

"We're very proud of this show," said Felton. "It's the best and biggest country music festival of its kind, and one of the longest running. We have a very unique blend of entertainers," he continued. "They are all top artists."

Country music headliners scheduled to appear include: George Strait, The Oak Ridge Boys, Crystal Gayle, Ronnie Milsap, Lee Greenwood, Gary Morris, Restless Heart, Steve Wariner, Exile, Highway 101, K.T. Oslin, Kathy Mattea, Holly Dunn, The Goldenes (with William Lee Golden), and many others.

It all starts at 11 a.m. on Saturday morning, July 16, running through 11 p.m. that night, with Sunday's show scheduled for 11 a.m. to 6 p.m.

A toll-free phone number, 1-800-624-5456, is now open for fans to obtain further information and to order tickets. In the Wheeling, VA area, fans may call 232-1170. A complete, full-color souvenir poster/brochure about the 1988 Jamboree In The Hills has been made available to the public as well.

CASH BOX COUNTRY ALBUMS

JUNE 25, 1988

Title, Artist, Label, Number, Distributor

- = Available on Compact Disc
- ◊ = Platinum (RIAA Certified)
- ◻ = Gold (RIAA Certified)

	Title, Artist, Label, Number, Distributor	W		L	
		O	C	O	C
1	ALWAYS AND FOREVER • 1 57 RANDY TRAVIS (Warner Bros. 25568-1)				
2	REBA REBA McENTIRE (MCA 42134)	2	6		
3	WILD EYED DREAM RICKY VAN SHELTON (Columbia FC 40602)	3	65		
4	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') GEORGE STRAIT (MCA 42114)	4	15		
5	80'S LADIES • K.T. OSLIN (RCA 5924-1)	5	49		
6	KING'S RECORD SHOP ROSANNE CASH (Columbia FC 40777)	7	48		
7	THE ROYAL TREATMENT BILLY JOE ROYAL (Atlantic America 90658-1)	8	30		
8	BORN TO BOOGIE • HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	6	48		
9	CHISELED IN STONE VERN GOSDIN (Columbia FC 40982)	9	20		
10	UNTASTED HONEY KATHY MATTEA (Mercury/Polygram 832 793-1)	12	33		
11	LOVE ME LIKE YOU USED TO TANYA TUCKER (Capital CLT 46870)	11	45		
12	CHILL FACTOR MERLE HAGGARD (Epic FE 40986)	10	27		
13	HIGHWAY 101 HIGHWAY 101 (Warner Bros. 1-25608)	13	49		
14	RIVER OF TIME MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1)	14	12		
15	COMIN' HOME TO STAY RICKY SKAGGS (Epic FE 40623)	15	12		
16	PONTIAC LYLE LOVETT (MCA/Curb 42028)	17	21		
17	I SHOULD BE WITH YOU STEVE WARINER (MCA 42130)	18	11		
18	ONE TIME, ONE NIGHT SWEETHEARTS OF THE RODEO (Columbia FC 40614)	20	5		
19	TIRED OF THE RUNNIN' THE O'KANES (Columbia FC 44066)	16	10		
20	SHADOWLAND K.D. LANG (Sire 1-25724)	23	5		
21	DIAMONDS AND DIRT RODNEY CROWELL (Columbia FC 44076)	19	8		
22	COME ON JOE JO-EL SONNIER (RCA 6374-1)	22	13		
23	HILLBILLY DELUXE ◻ DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	25	59		
24	GREATEST HITS, VOL. 2 ◻ GEORGE STRAIT (MCA 42035)	24	39		
25	TRIO • D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	21	66		
26	CORNERSTONE HOLLY DUNN (MTM SF-71063)	27	54		
27	HEARTLAND ◻ • THE JUDDS (RCA/Curb 5916-1)	28	71		
28	NO REGRETS MOE BANDY (Curb CRB 10600)	29	14		
29	STORMS OF LIFE RANDY TRAVIS (Warner Bros. 25436-1)	31	106		
30	THE BEST OF EDDY RAVEN EDDY RAVEN (RCA 6885-1)	34	13		
31	ALABAMA LIVE ALABAMA (RCA 6825-1)	DEBUT			
32	JUST US ALABAMA (RCA 6495-1)	26	36		
33	IF MY HEART HAD WINDOWS PATTY LOVELESS (MCA 42092)	32	19		
34	STILL IN YOUR DREAMS CONWAY TWITTY (MCA 42115)	33	11		
35	THE LAST ONE TO KNOW REBA McENTIRE (MCA 42030)	30	39		
36	THE DESERT ROSE BAND THE DESERT ROSE BAND (MCA/Curb 5991)	36	42		
37	MAPLE STREET MEMORIES THE STATLER BROTHERS (Mercury/Polygram 832-404-1)	38	45		
38	I'M GONNA LOVE HER ON THE RADIO CHARLEY PRIDE (16th Avenue D11G 70661)	39	13		
39	GREATEST HITS ◻ REBA McENTIRE (MCA 5979)	40	58		
40	TOO WILD TOO LONG GEORGE JONES (Epic FE 40781)	35	20		
41	THE HEART OF IT ALL EARL THOMAS CONLEY (RCA 6824-1)	41	3		
42	I WANNA DANCE WITH YOU EDDIE RABBITT (RCA 6373-1)	37	9		
43	ALL KEYED UP BECKY HOBBS (MTM D1-71067)	DEBUT			
44	THIS IS MY COUNTRY LEE GREENWOOD (MCA 42167)	47	2		
45	LITTLE LOVE AFFAIRS NANCI GRIFFITH (MCA 42102)	42	14		
46	BLUE SKIES AGAIN Jahn Anderson (MCA 42037)	44	17		
47	EXCHANGE OF HEARTS DAVID SLATER (Capitol CL-48307)	43	8		
48	ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS... LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905)	45	7		
49	I'M STILL MISSING YOU RONNIE McDOWELL (Curb CRB 10602)	48	3		
50	HARD TIMES ON EASY STREET DAVID LYNN JONES (Mercury/PolyGram 832518-1)	50	35		

ALBUM REVIEW

T.G. SHEPPARD-Biggest Hits-Columbia, C 44307

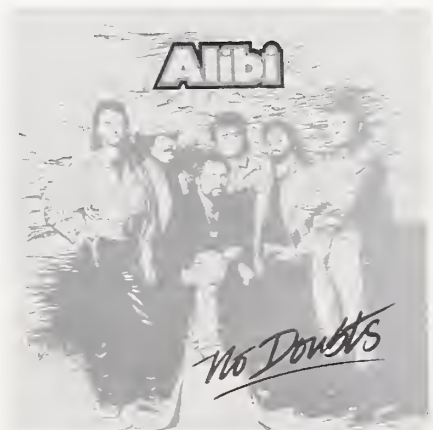
Columbia has released a collection of the most recent recording successes by T.G. Sheppard including his latest, "One For The Money," which peaked at #4 on the Cash Box Top 100 chart. But Sheppard fans will also find nine other winners, including "You're My First Lady," "Half Past Forever ('Til I'm Blue In The Heart)," and "Strong Heart." We also enjoyed "A Great Work Of Art," and "I Fooled Around And Fell In Love."



ALBUM REVIEW

ALIBI - No Doubts - Comstock, COM 1884

...And there is certainly no doubt in our minds that Alibi is headed towards a successful recording career! The Canadian band has a hard-driving edge that younger fans will take to right away. Songs like "Roller Coaster," "Real Good Time," and "Place To Settle Down," all serve to put you in motion. But they are also adept balladeers, "Do You Have Any Doubts" being a prime cut. "No Doubts" should be a definite choice for those middle-of-the-road country rock 'n' rollers.



CASH BOX COUNTRY SINGLES

JUNE 25, 1988

		Last Week	Total Weeks		Last Week	Total Weeks			
1	IF IT DON'T COME EASY (Capitol B-44142)		3	12	51	(DO YOU LOVE ME) JUST SAY YES (Warner Bros. 7-27867)	Highway 101	56	2
2	FALLIN' AGAIN (RCA 6902-7)		5	10	52	THE GIFT (Warner Bros. 7-27868)	The McCarters	62	2
3	I TOLD YOU SO (Warner Bros. 7-27969)		1	12	53	EVERY TIME YOU GO OUTSIDE I HOPE IT RAINS (Mercury/Polygram 870 362-7)	The Burch Sisters	58	4
4	LOVE OF A LIFETIME (Columbia 38-07747)		7	15	54	NOBODY KNOWS (Warner Bros. 7-27869)	John Wesley Ryles	63	2
5	SATISFY YOU (Columbia 38-07757)		8	14	55	THE FACTORY (RCA 6832-7)	Kenny Rogers	38	16
6	OUT OF SIGHT AND ON MY MIND (Atlantic America 7-99364)		2	15	56	THAT'S WHAT YOUR LOVE DOES TO ME (MTM B-72108)	Holly Dunn	DEBUT	
7	IF YOU CHANGE YOUR MIND (Columbia 38-07746)		10	13	57	TOOK IT LIKE A MAN, CRIED LIKE A BABY (Evergreen EV1074)	Kevin Pearce	61	6
8	HE'S BACK AND I'M BLUE (MCA/Curb 53274)		4	14	58	THANKS AGAIN (Epic 34-07724)	Ricky Skaggs	67	2
9	SETEM UP JOE (Columbia 33-07762)		11	12	59	STEPPIN' OUT (RCA 6899-7)	David Ball	46	6
10	TALKIN' TO THE WRONG MAN (Warner Bros. 7-27947)		12	15	60	DON'T GIVE CANDY TO A STRANGER (Mercury/Polygram 870 454-7)	Larry Boone	DEBUT	
11	TEXAS IN 1880 (RCA 6900-7)		13	11	61	BABY I'M YOURS (MCA 53287)	Steve Wariner	42	19
12	GOODBYE TIME (MCA 53276)		14	11	62	I SHOULD BE WITH YOU (MCA 53347)	Steve Wariner	DEBUT	
13	WORKIN' MAN (NOWHERE TO GO) (Warner Bros. 7-27940)		15	10	63	IT'S A HEARTACHE (16th Avenue B-70416)	Randy VanWarmer	73	2
14	DON'T WE ALL HAVE THE RIGHT (Columbia 38-07798)		18	7	64	HEY LITTLE SISTER (Capitol B-44144)	Tom Wopat	72	2
15	I WILL WHISPER YOUR NAME (RCA 6833-7)		19	12	65	WITHOUT LOVE (THERE IS NOTHING) (Killer K110)	Tony McGill	69	4
16	MIDNIGHT HIGHWAY (Warner Bros. 7-29952)		17	11	66	ADDICTED (Capitol B-44130)	Dan Seals	DEBUT	
17	SUNDAY KIND OF LOVE (MCA, MCA-53315)		21	6	67	SONG IN MY HEART (615 88-S1014)	Mark Gray and Bobbi Lace	49	7
18	GIVERS AND TAKERS (MTM B-72099)		20	9	68	ANOTHER PLACE, ANOTHER TIME (Capitol B 44131)	Don Williams	50	15
19	BABY BLUE (MCA, MCA-53340)		22	6	69	YONDER COMES A FREIGHT TRAIN (Step One SOR-387)	Reno Brothers	81	2
20	WILDFLOWERS (Warner Bros. 7-27970)		6	15	70	HIGH RIDIN' HEROES (Mercury/Polygram 870-128-7)	David Lynn Jones	54	13
21	OLD PHOTOGRAPHS (Capitol/Curb B 44143)		23	10	71	AM I CRAZY? (Mercury/Polygram 870 442-7)	The Statler Brothers	DEBUT	
22	JUST ONE KISS (Epic 34-07775)		24	9	72	NOW YOU SEE'EM, NOW YOU DON'T (MTM B-72107)	Marty Haggard	DEBUT	
23	DON'T CLOSE YOUR EYES (RCA 6901-7)		26	9	73	LADY ON HER OWN (Sunbonnet Sr-11942588)	Florida Bill	76	4
24	I'M GONNA LOVE HER ON THE RADIO (16th Avenue B-70414)		27	8	74	MATCHES (Columbia 38-07914)	Marty Stuart	77	3
25	I'LL GIVE YOU ALL MY LOVE TONIGHT (MCA/Curb 53310)		30	7	75	TIE ME UP (HOLD ME DOWN) (Country Pride CP00011)	Becky Williams	87	2
26	BLUEST EYES IN TEXAS (RCA 8386-7)		31	5	76	CAN COWS REALLY FLY (RKO 101)	Chris Richey	80	3
27	I STILL BELIEVE (MCA 53312)		28	8	77	WHOSE BABY ARE YOU (Panache P-1002)	Ric Steel	84	2
28	WHAT SHE IS (AS A WOMAN IN LOVE) (RCA 6894-7)		9	14	78	LADY IN LACE (Kottage K-45-0089)	Kenny Carr	78	3
29	OLD FOLKS (RCA 6896-7-R)		16	16	79	HOLLYWOOD HEROES (Discovery Audio Discs dad 4587)	Hunter Cain	DEBUT	
30	THE WANDERER (RCA 8306-7)		36	4	80	A WOMAN ON MY MIND (Evergreen EV1073)	Rick Burris	82	3
31	GOIN' TO WORK (MTM B-72105)		34	6	81	KEEP ON WALKIN' (BGM 41588)	Billy Mata	83	4
32	BENEATH A PAINTED SKY (Epic 34-07788)		35	8	82	IF I WERE LOOKING (TIP TRSS54288)	Johnny Travis	DEBUT	
33	ONE TRUE LOVE (Columbia 38-07736)		25	17	83	I OVERLOOKED AN ORCHID (L'11 BHI LB107)	Charley Hager	88	2
34	I LOVED YOU YESTERDAY (MCA/Curb 53316)		37	5	84	ROCK-A-BYE HEART (Capitol B-44155)	Dana McVicker	86	2
35	REAL GOOD FEEL GOOD SONG (Capitol B-44158)		40	7	85	TROUBLE (Playback P1323)	Maura Sullivan	DEBUT	
36	GIVE A LITTLE LOVE (RCA/Curb 8300-7)		43	3	86	CHISELED IN STONE (Soundwaves SW 4806)	Larry Rollins	DEBUT	
37	SHE DOESN'T CRY ANYMORE (Columbia 38-07779)		39	9	87	THE RHYTHM OF ROMANCE (Step One SOR-384)	The Kendalls	57	12
38	I'M DOWN TO MY LAST CIGARETTE (Sire 7-27919)		41	5	88	DIVIDED (Prairie Dust PD8841)	Burbank Station	DEBUT	
39	I HAVE YOU (MCA, MCA-53218)		44	4	89	JONES ON THE JUKEBOX (MTM PB 72104)	Becky Hobbs	59	16
40	CHILL FACTOR (Epic 34-07754)		29	15	90	NO MORE ONE MORE TIME (RCA 6895-7)	Jo-Ei Sonnier	60	16
41	IN THE MIDDLE OF THE NIGHT (16th Avenue B-70415)		45	5	91	ALWAYS LATE WITH YOUR KISSES (Reprise/Warner Bros. 7-27994)	Dwight Yoakam	64	17
42	A LITTLE BIT IN LOVE (MCA, MCA-53333)		47	4	92	THIS IS ME LEAVING (Evergreen EV 1071)	Lynne Tyndall	65	11
43	I COULDN'T LEAVE YOU IF I TRIED (Columbia 38-07918)		48	3	93	SAY YOU LOVE ME AGAIN (True T489)	Lisa Childress	66	11
44	TRUE HEART (MCA 53272)		32	18	94	DO YOU HAVE ANY DOUBTS (Comstock COM 1884)	Allbi	68	7
45	THE RADIO (RCA 8301-7)		51	2	95	NOBODY'S BRIDE (NSD 242)	Kathy Edge	70	5
46	I'M STILL MISSING YOU (Curb CRB 10508)		55	4	96	THE THINGS I DIDN'T SAY (Warner Bros. 7-27938)	The Marcy Bros.	71	5
47	WITHOUT A TRACE (Capitol/Curb B-44176)		52	4	97	ONE NIGHT STAN (MCA 53323)	Ethel and the Shameless Hussies	74	3
48	JOE KNOWS HOW TO LIVE (RCA 8303-7)		DEBUT		98	HOLDING ON AIN'T WORKING OUT (Art Pro AP 8705)	Allen Pace	75	4
49	THE OLD MAN NO ONE LOVES (Epic 34-07913)		53	4	99	KISSIN' AND A HUGGIN' (Headline HR 28)	B.B. Good and the boys' band	79	3
50	EIGHTEEN WHEELS AND A DOZEN ROSES (Mercury/Polygram 870 148-7)		33	16	100	THIS OLD FLAME (Atlantic America 7-99353)	Robln Lee	85	10

OUT OF THE BOX

HANK WILLIAMS, JR. (Warner Bros./Curb, 7-27862-A) *If The South Woulda Won* (3:17) (Bocephus-BMI) (H. Williams, Jr.) (Producer: B. Beckett, H. Williams, Jr., J.E. Norman)

According to the ole Hank Jr., the South would be quite a different place if they'd won the Civil War. Yankee's may not take to this, but a true-bred Southerner will. This is an rowdy boys' theme song that will be heard in honky tonks from Miami to Austin and everywhere in between. The dixieland ride is an engaging one, indeed. So, those in favor of "Hank, Jr. for President, Elvis' birthday a national holiday and the



capital situated in Atlanta," y'all sing along now!

FEATURE PICKS

EDDY RAVEN (RCA, 8303-7-R) *Joe Knows How To Live* (3:44) (Good Single Limited, Irving, WB Music, Two Sons-ASCAP; Tree-BMD) (G. Lyle, T. Seals, M.D. Barnes) (Producer: B. Beckett)

Producer Barry Beckett is a busy man these days; he not only produced Raven's latest single, but Hank, Jr.'s too! Raven changes musical tastes here; the Cajun gives a 'tex-mex' flavor to this release. And who is this 'Joe' fella, anyway? He's graced the titles of a lot of top country songs out lately. We figure he must be one heck of a guy!

DEAN DILLON (Capitol, B-44179) *The New Never Wore Off My Sweet Baby* (3:55) (Tree, Musicor, Fast Ball, G.I.D.-BMI, SESAC, ASCAP) (Dillon, Dycus, Mevis) (Producer: R.S. Scruggs)

We all wish we could recapture the 'newness' of a relationship when things start to get dull, and Dillon sings about just that on this Capitol Records release. It's a mid-tempo song that won't ruffle any feathers; should score well on all country formats.

ROSIE FLORES (Reprise, 7-27980-A) *He Cares* (3:20) (Screen Gems-EMI, Scarlet Moon-BMI; MCA, Don Schlitz-ASCAP) (P. Overstreet, D. Schlitz) (Producer: R. Baker)

When temptation strikes, Ms. Flores stikes back with a tune that'll set more than one cheater to thinking. Her Wynette-like vocals urge us to think of the "other one" when enticing situations arise. It's a gem of a song by Overstreet and Schlitz with an alluring vocal performance by Flores.



Fan Fair started off with the annual Music City News Awards show on June 6 in Nashville and it was the "hottest ticket" in town. Randy Travis was the big winner again and is shown here accepting his award for "Album Of The Year" from presenters Crystal Gayle and Mel Tillis. The show was broadcast live from the Grand Ole Opry House. Photo by Beth Gwinn.



'M honky-tonker Becky Hobbs poses for a picture with a happy fan during the CMA/Grand Ole Opry's 17th Annual International Country Music Fan Fair, held June 6-12 at the Tennessee State Fairgrounds. Photo by Mark Renz.

NASHVILLE NOTE-ABLES

Catching Up On The News...

Two of country music's hottest new singers, **Patty Loveless** and **Ricky Van Shelton**, became the newest cast members of the Grand Ole Opry during the first week in June. Ricky became the 63rd member on Friday (June 10), and Patty is the 64th member as of Saturday (June 11).

Congratulations to **Dick Deno** of WHZZ radio, and his lovely wife who had a brand new baby daughter on Friday, the 13th of May. The new addition is named **Brandi Lynne**.

The **International Country Music Buyers Association** has established a music business scholarship at **Belmont College** in honor of **Harry Peebles**, retiring executive director of ICMBA and current board chairman. A commitment of \$10,000 was made June 4, to Belmont School of Business Dean **Wayne Brown**, by representatives of ICMBA.

Airborne Records (OTC) board chairman **Frank Jones** announced the signing of multi-talented **Stella Parton** to a recording contract. Airborne plans a release of Parton's label debut, the self-written "Legs", in July. Her album will follow soon after. Parton's signing brings the Airborne talent roster to seven acts. **Mickey Gilley**, **Bob Bailey**, **The Sanders**, **Mickey Newberry**, **The Headlights**

and **Rosey Carter** are already on board.

Dan Miller has joined the staff of **Milsap Music Group** as assistant professional manager... **Jim Halsey**, chairman and CEO of **The Jim Halsey Company** and president of the **International Federation of Festival Organizations** was recently elected to the **National Advisory Council of the U.S. Committee for UNICEF**... **RCA** recording artist **K.T. Oslin**, who won this year's **Grammy for Best Female Performance (Country)**, is among the country acts who have recently signed with **The William Morris Agency**. In addition to **K.T.**, **The Charlie Daniels Band**, **Rodney Crowell**, **Ethel** and the **Shameless Hussies**, **Janie Frickie**, **Lee Greenwood**, **Merle Haggard**, **Kathy Mattea**, **The McCarters** and **Juice Newton** also have inked with **WMA**... **Buddy Lee Attractions** has also announced three new signings to its headline roster: **Roger Miller**, **Gary Morris**, and **The Wagoneers**.

Finally, it is with deep appreciation that I thank those who voted for me as the country music **Entertainment Journalist Of The Year**. The honor came as a complete surprise. The nomination was thrilling; the honor is overwhelming. Thanks to our hard-working, dedicated staff who made it all possible!

Joe Henderson



ASCAP COUNTRY WORKSHOP...ASCAP held its eighth Country Songwriter Workshop at the Society's Nashville offices. Established songwriter **Dan Tyler** led the workshop. The workshop featured special guests panelists from the entire spectrum of country music including composers, lyricists, publishers, producers, performers, arrangers and others. The songwriter panelists from left to right were: **Gene Pistilli** with his own company **High Falutin' Music**; **Tyler**; **Byron Hill** with his own company **Requested Songs**; and **ASCAP's John Briggs**.

INDIE FEATURE PICKS

JACK ROBERTSON (Soundwaves, SW-4808-NSD) *It's Not Easy* (3:01) (Dobbins-BMI) (C. Childs) (Producer: C. Childs)

Born in Texas and raised in Arkansas, Jack Robertson gives us a western swing ballad to fan away the summer heat. He sings of a broken heart and the painful mending process involved. Chisai Childs, operator of Chisai's Frontier Theatre, is backing this talented young man, along with label supporters at Soundwaves. And with good reason: this boy's got talent!

BILLY WALKER (Tall Texan, TTR-60) *Wild Texas Rose* (3:00) (Best Way-ASCAP; Memory Maker-BMI) (B. Walker, K. Westberry) (Producers: B. Walker, R. Cochran)

Is chivalry dead? Not so if Billy Walker has anything to say about it. This engaging south-of-the-border tune tells of a gunfighter who is willing to die for his Wild Texas Rose. The authentic Spanish guitar rifts set the mood beautifully.

EASY MONEY (BGM, BGM 50988) *Her Heart Don't Beat* (2:47) (Bill Green-BMI) (T. Covell) (Producer: B. Green)

This is a solid, up-beat release from Easy Money. The production is a little subdued but this tune should provide some good radio airplay for younger audiences.

ROBERT FULLER (Ace-Hi, AHR-0158) *I Remember Asking Grandpa* (2:57) (Biscuits & Jelly, R.T. Special-ASCAP) (K. Young, K. Laughrun, T. Morgan) (Producer: K. Young)

This recitation piece is sure to be played around the country on Father's Day. It's a touching tribute and Robert Fuller gives a fine delivery with one of the best voices we've heard in awhile. It's in a class all its own, and we think it deserves special mention.

INDIE SPOTLIGHT

DENNIS PAYNE (True, TU-90-AA) *California Sunny Beach* (3:39) (Country Mile, Muhlenberg-BMI) (D.B. Payne, K.W. Johnson) (Producer: D. Payne)

Payne gives us some island music with a country twist and comes out with "California Sunny Beach." Here he sings about the lure of the rushing surf to a bronzed beauty that he's fallen for. This Bakersfield, CA native, who cites Merle Haggard and Buck Owens as musical influences, is now performing like a pro. Should have no problem breaking into all country formats; a 'true' winner for all of those involved!



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CASH BOX INDIES CHART

		Last Week	Total Weeks		Last Week	Total Weeks
1	<i>I'm Gonna Love Her On The Radio</i> Charley Pride (16th Avenue)	1	8	26	<i>Say You Love Me Again</i> Lisa Childress (True)	13 11
2	<i>In The Middle Of The Night</i> Canyon (16th Avenue)	2	5	27	<i>Kissin' And A Huggin'</i> B.B. Good (Headline)	15 4
3	<i>Took It Like A Man, Cried Like A Baby</i> Kevin Pearce (Evergreen)	4	6	28	<i>(Just An) Old Wives' Tale</i> Gail O'Doski (Door Knob)	23 7
4	<i>It's A Heartache</i> Randy VanWarmer (16th Ave.)	9	3	29	<i>Lost In Austin</i> Kenny Blair (Awesome)	45 2
5	<i>Without Love (There Is Nothing)</i> Tony McGill (Killer)	6	4	30	<i>Don't The Morning Always Come To Soon</i> Ray Price (Step One)	DEBUT
6	<i>Song In My Heart</i> Mark Gray and Bobbi Lace (615)	3	8	31	<i>A Tribute To Marly Robbins</i> Cowboy and Willy (Clover)	32 4
7	<i>Yonder Comes A Freight Train</i> Reno Brothers (Step One)	17	3	32	<i>If I Die Tomorrow</i> Don McKinnon (Soundwaves)	33 3
8	<i>Lady On Her Own</i> Florida Bill (Sun Bonnet)	12	5	33	<i>Dreamin' Is The Best I Can Do</i> Bill And Roy (Gallery II)	34 3
9	<i>Tie Me Up (Hold Me Down)</i> Becky Williams (Country Pride)	21	3	34	<i>She Doesn't Like The Rain</i> Wynd (Cypress)	DEBUT
10	<i>Can Cows Really Fly</i> Chris Richey (RKO)	16	5	35	<i>Johnnycake Ridge</i> Avondale (Holton)	35 4
11	<i>Whose Baby Are You</i> Ric Steele (Panache)	20	4	36	<i>Girl Watcher</i> Shilo (Soundwaves)	36 3
12	<i>Lady In Lace</i> Kenny Carr (Kottage)	14	4	37	<i>Now I Lay Me Down To Love</i> Tracy Wilson (GBS)	39 2
13	<i>Hollywood Heroes</i> Hunter Cain (Discovery Audio Discs)	30	2	38	<i>Misbehavin' Lover</i> Robin Lynn (20th Century)	38 3
14	<i>A Woman On My Mind</i> Rick Burris (Evergreen)	18	4	39	<i>Please Don't Leave Me Now</i> Southern Reign (Step One)	24 9
15	<i>Keep On Walkin'</i> Billy Mata (BGM)	19	5	40	<i>A Bottle Of Wine And Patsy Cline</i> Marcia Lynn (Evergreen)	DEBUT
16	<i>If I Were Looking</i> Johnny Travis (TIP)	31	2	41	<i>Candlelight and Wine</i> Larry Mattson (OLOV-NSD)	42 2
17	<i>I Overlooked An Orchid</i> Charley Hager (L'il Bill)	22	4	42	<i>Make It On Your Own</i> Denny Dean (Nashville Cats)	DEBUT
18	<i>Trouble</i> Maura Sullivan (Playback)	37	2	43	<i>She's In Love</i> Da-Kota (Nu-Country)	44 3
19	<i>Chiseled In Stone</i> Larry Rollins (Soundwaves)	DEBUT		44	<i>Bottle Up My Tears</i> American Made Band (AMB)	25 7
20	<i>Divided</i> Burbank Station (Prairie Dust)	48	2	45	<i>Bed Of Roses</i> The Western Union Band (Shawn-Del)	26 6
21	<i>This Is Me Leaving</i> Lynne Tyndall (Evergreen)	5	11	46	<i>Seventeen</i> Chris LeDoux (American Cowboy Songs)	DEBUT
22	<i>Do You Have Any Doubts</i> Alibi (Comstock)	7	7	47	<i>As If</i> Johnny Vyars (NSD)	DEBUT
23	<i>Nobody's Bride</i> Kathy Edge (NSD)	8	5	48	<i>I Did It For Love</i> Jill Jordan (Maxx)	27 6
24	<i>The Rhythm Of Romance</i> The Kendalls (Step One)	10	12	49	<i>Mirror, Mirror</i> Dwight Christopher (Star Fox)	28 5
25	<i>Holding On Ain't Working Out</i> Allen Pace (Art Pro)	11	5	50	<i>Back In Love Again</i> Suzy Deveraux (MSR)	DEBUT



Left to Right: Bill Ivey, Country Music Foundation; Bruce Hinton, Executive Vice President & General Manager, MCA/Nashville; Charlie Dick, Patsy Cline's husband; and Owen Bradley, Patsy Cline's producer. Photo by Beth Gwinn.

PATSY CLINE TRIBUTE SHOW... commemoration of the 25th anniversary of Patsy Cline's death, MCA Records/Nashville is releasing the revamped Patsy Cline catalog on album, cassette, and for the first time, on compact disc. New titles include: Patsy Cline - Live At The Opry, a new release of 12 songs from actual Saturday night Opry broadcasts; Patsy Cline - Last Sessions, a collection of 10 songs from her last Decca recording sessions; and Patsy Cline, her first Decca LP, available for the first time since 1960. To celebrate the release of these albums, "Nashville Now" hosted a Patsy Cline tribute show in late May, featuring guests who knew and worked with Patsy, as well as rare TV footage from the Country Music Foundation.

TOP 30 NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	D.L. GIBSON, C. KARP	If It Don't Come Easy-Capitol	Tanya Tucker
2	TEDDY GENTRY, GREG FOWLER, RANDY OWEN	Fallin' Again-RCA	Alabama
3	RANDY TRAVIS	I Told You So-Warner Bros.	Randy Travis
4	L. GATLIN	Love Of A Lifetime-Columbia	Gatlin Brothers
5	J. GILL, D. SCHLITZ	Satisfy You-Columbia	Sweethearts Of The Rodeo
6	B. BURCH, R. PEOPLES	Out Of Sight And On My Mind-Atlantic Amer.	Billy Joe Royal
7	R. CASH, H. DeVITO	If You Change Your Mind-Columbia	Rosanne Cash
8	MICHAEL WOODY, ROBERT ANDERSON	He's Back And I'm Blue-MCA/Curb	The Desert Rose Band
9	H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON	Set'em Up Joe-Columbia	Vern Gosdin
10	MICHAEL MARTIN MURPHEY	Talkin' To The Wrong Man-Warner Bros.	Michael Martin Murphey (with Ryan Murphey)
11	RADNEY FOSTER	Texas in 1880-RCA	Foster and LLOYD
12	ROGER MURRAH, JAMES DEAN HICKS	Goodbye Time-MCA	Conway Twitty
13	JIMMIE FADDEN	Workin' Man (Nowhere To Go)-Warner Bros.	Nitty Gritty Dirt Band
14	R. MILLER	Don't We All Have The Right-Columbia	Ricky Van Shelton
15	RANDY VANWARMER	I Will Whisper Your Name-RCA	Michael Johnson
16	KURT HOWELL, JOHN McFEE	Midnight Highway-Warner Bros.	Southern Pacific
17	B. BELLE, L. PRIMA, A. LEONARD, S. RHODES	Sunday Kind Of Love-MCA	Reba McEntire
18	CRAIG BICKHARDT	Givers and Takers-MTM	Schuyler, Knobloch and Bickhardt
19	AARON BAKER	Baby Blue-MCA	George Strait
20	DOLLY PARTON	Wildflowers-Warner Bros.	Dolly Parton, Linda Ronstadt, Emmylou Harris
21	BEAL, McCLELLAND, BROOKS	Old Photographs-Capitol/Curb	Sawyer Brown
22	S. LAMAIRE, J.P. PENNINGTON	Just One Kiss-Epic	Exile
23	BOB McDILL	Don't Close Your Eyes-RCA	Keith Whitley
24	TOMMY BRASFIELD, MAC McANALLY	I'm Gonna Love Her On The Radio-16th Ave.	Charley Pride
25	DAVID BELLAMY, WALLY DENTZ, BILLY CRAIN	I'll Give You All My Love Tonight-MCA/Curb	Bellamy Brothers
26	DAVE ROBBINS, VAN STEPHENSON, TIM DuBOIS	Bluest Eyes In Texas-RCA	Restless Heart
27	DOUG JOHNSON	I Still Believe-MCA	Lee Greenwood
28	BOB McDILL, PAUL HARRISON	What She Is...-RCA	Earl Thomas Conley
29	MIKE REID	Old Folks-RCA	Ronnie Milsap/Mike Reid
30	ERNEST MARESCA	The Wanderer-RCA	Eddie Rabbitt

TOP 20 INDIE LABEL NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	TOMMY BRASFIELD, MAC McANALLY	I'm Gonna Love Her On The Radio-16th Ave.	Charley Pride
2	WOODY MULLIS, MIKE GEIGER, RICKY RAY RECTOR	In The Middle Of The Night-16th Avenue	Canyon
3	TOMMY ROCCO, RORY BOURKE, CHARLIE BLACK	Took It Like A Man...-Evergreen	Kevin Pearce
4	RONNIE SCOTT, STEVE WOLFE	It's A Heartache-16th Avenue	Randy VanWarmer
5	DANNY SMALLS	Without Love...-Killer	Tony McGill
6	BENNY BERRY	Song In My Heart-615	Mark Gray and Bobbi Lace
7	RAY PENNINGTON	Yonder Comes A Freight Train-Step One	Reno Brothers
8	EARL LETT	Lady On Her Own-SunBonnet	Florida Bill
9	JAMIE O'HARA, KIERAN KANE	Tie Me Up (Hold Me Down)-Country Pride	Becky Williams
10	CHRIS RICHEY, MONIQUE RICHEY	Can Cows Really Fly-RKO	Chris Richey
11	RONNY SCAIFE, JOE SCAIFE	Whose Baby Are You-Panache	Ric Steel
12	NEAL JAMES	Lady In Lace-Kottage	Kenny Carr
13	T. SEALS, M. REID, E. SETSER	Hollywood Heroes-Discovery Audio Discs	Hunter Cain
14	TOMMY ROCCO, JANE NUNNELLEY	A Woman On My Mind-Evergreen	Rick Burris
15	J. PIERCE, J. SIMONS, C. PIERCE	Keep On Walkin'-BGM	Billy Mata
16	J. TRAVIS	If I Were Looking-TIP	Johnny Travis
17	C. STORY, C. SMITH, S. LYEN	I Overlooked An Orchid-L'il Bill	Charley Hagar
18	MAURA SULLIVAN	Trouble-Playback	Maura Sullivan
19	PAUL MELTON, ROGER BALL	Chiseled In Stone-Soundwaves	Larry Rollins
20	JIM RUSHING, JOHN JARRARD	Divided-Prairie Dust	Burbank Station



CREDITS

"I'm No Cowboy"... Mickey Jones
 "Steal My Heart Away"... C.C. Carr
 "The Darker Side Of Me"... Lost Angeles
 "They Don't Play None Of Mine"... A.J. Masters
 "Our Love Is Like The South"... A.J. Masters

RAPPIN' WITH THE WRITERS:

A.J. MASTERS

A.J. Masters' father played a variety of musical instruments and his mother sang opera extremely well. So, it was only natural that A.J. grew up with musical interests. When he was 14, he got his first guitar for Christmas. His older brother had a band and the bass player was leaving. Therefore, A.J.'s guitar was a bass, which he learned to play quickly. Within six months, he was playing his bass with the band.

Many of you know A.J. Masters as a talented, award-winning, independant label artist. However, A.J. says his first love is songwriting. "When I first began playing acoustic guitar, I couldn't play well enough to do other artists' songs, so I made up my own songs. That's how I started writing. I always liked writing better than performing.

"When I turned 17, I was creative because I didn't know all the 'rules' of songwriting. I had chords and progressions that were new and novel, in country, because I didn't know the rules. I met Bob Garner, a super lyrics writer (with whom he still co-writes), and we wrote purely for the creative outlet."

Jerry Lansdowne, newly signed with Step One Records, was introduced to A.J. a year later. "He is the best acoustic guitarist and lyricist I've ever heard. The three of us began a writing association which has never ended."

A.J. came to Nashville, in 1986, as an artist on the California-based Bermuda Dunes label. "I knew this is where I had to be, although I hated to leave my Lake Tahoe home. Until this year, he had never signed a writer's contract. Now, he is writing for newly-created Bull's Creek Publishing, a firm which also has Don Goodman and Mark Sherrill in their stable. Look for some super hits in the near future from this talented group.

AROUND THE ROUTE

Cash Box enjoyed covering the recent ICMOA annual state convention (6/10-12) at Pheasant Run in St. Charles and we couldn't help but notice how this event has developed over the past few years, from table top displays to fullscale exhibits; not to mention attendance both in terms of operator and distributor participation as well as representation on the manufacturer level. If our memory serves us, this year's show marked only the second time that actual exhibits were featured and they've certainly proven to be an effective inducement for bringing in operators from throughout the state and neighboring areas. The displays were quite impressive, with the three major local distributors - American Venidng Sales, Atlas and World Wide taking considerably more space to show a lot more product (current and brand new) and a number of first time exhibitors displaying their wares. It's a safe bet to assume that next year's show will see an even larger exhibit area. At the rate this group is growing it wouldn't surprise us to discover that ICMOA ranks way up there on the scale of state associations. We'll have full coverage and photos in next week's edition, but for now, we'd like to extend congratulations to the new ICMOA prexy, Mr. Ed Velasquez!

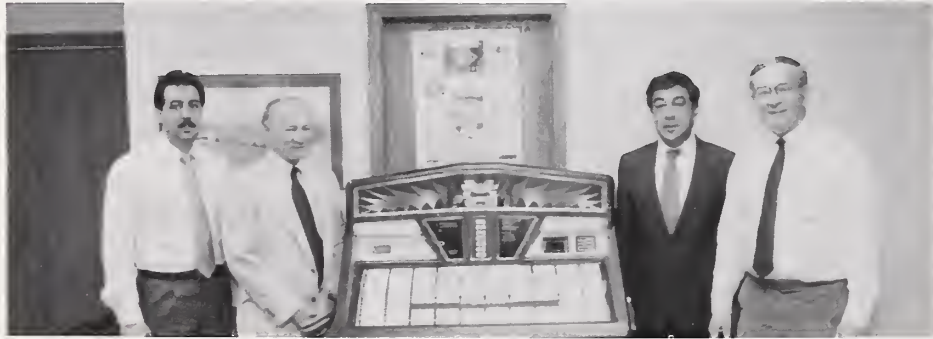
New appointmentst. Charles Zimmerman just joined the Rock-Ola Mfg. Corp. team in the position of director of marketing and sales. Welcome aboard!... Seeburg Corp. recently announced the appointment of coinbiz vet John Chapin as vice president of manufacturing operations at the firm's Addison, Il-

linois facilities. Good luck in your new post, John!... Received a nice note from our good friend Bob Lundquist, who resigned from his executive position at Bally Midway/Sente in early May (while continuing with the company on a consulting basis) to join Nolan Bushnell's Axlon, Inc. in the position of president. Axlon, based in Sunnyvale, California, is a toy manufacturing company but, as Bob pointed out, Nolan plans to enter the coin-op business and has obtained the development and distribution rights for the Sente System from Bally. Here again, we'd like to extend our good wishes to Bob in his new post!

Dateline Rapid City, South Dakota. J-Mak Distributin is in the final stages of liquidating equipment and closing up shop at its distributorship in Rapid City, SD. The Trucano family decided to get out of the distributing business in December of '87. This decision, however, in no way affects Black Hills Novelty Co. (Deadwood, SD), one of the industry's longstanding operating firms where you'll find that it's business as usual, with Jim and Mike Trucano at the helm.

Dateline Memphis, Tennessee. In about two weeks, Dennis Rhodes Enterprises, Inc. will be completing its move from Memphis, TN to Southaven, Mississippi. New address is 2689 Stateline Road West, Southaven, MS 38671 and the phone number out there is (601) 342-5200. Prexy Dennis Rhodes tells us they've just put the finishing touches to the new digs and are all set to go!

Camille Compasio



LOVE THAT JUKEBOX!—Here you see members of the American Vending Sales team in Wood Dale, IL (l-r) Frank Gumma, Jr., Leo Finn, Frank Gumma, Sr. and John Neville, posed around a Rowe R-92 combo model, with the now famous Rowe Super Bowl poster in the background—joining in our ongoing "Salute To The Jukebox" on the occasion of its upcoming 100th anniversary!

INDUSTRY CALENDAR

July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
 Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
 Nov. 3-5: AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
 Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower; Virginia Beach: state convention & trade show.

Premier's Gottlieb 'Robo-War'



'Robo-War'

Premier Technology recently introduced its new "Robo-War" pingame by Gottlieb, which combines precise shot selection and fast-action with dazzling playfield colors and light shows along with digitized sound for clear voice commands, clean music and crisp sound effects. All of this accompanies exciting pinball play.

Here's the scenario. All Alpha Base personnel were forced to evacuate their stations under heavy attack, since the enemy has captured all three Alpha Bases and is now going for the Beta Base system. Your Robo-War mission is to lead the charge of Star Fighters rushing to destroy the Alpha Bases and prevent the Beta Bases from being captured. Command Control Center will direct you through your mission with voice commands instructing you to destroy the Alpha Bases; however, you must also neutralize the invading ships attacking the Beta Bases, so you have your work cut out for you.

Game play features heavy emphasis on drop-target shooting with several gratifying, but challenging, long shots on open playfield setting.

For multi-ball action, you can shoot up the Stargate Ramp which guides the ball to the vacant Docking Station. A new ball is then released to the Ball Shooter and the player is qualified to shoot for multi-ball. To

achieve multi-ball, the player must now shoot under the raised Stargate Ramp and strike the Spot Target, which will then release the second ball from the Docking Station.

Players will feel the power of Robo-War from the moment they step up and pull the plunger to begin each game, until they check their final scores on the new, enlarged alphanumeric display at the end of the game.

Robo-War provides non-stop action for pinball players of all skill levels. Further information may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106.

(Ed Note: The following letter was submitted by NAMA to the Surgeon General, on May 17, 1988, expressing opposition to his call for a ban on sales of cigarettes through vending machines. The letter was signed by NAMA counsel Richard W. Funk. NAMA advised that the association stands ready to assist vending machine operators with respect to any possible legislative or regulatory proposals that might surface.)

Dear Surgeon General:

This is in reply to your announcement yesterday introducing a new study finding that the nicotine in cigarette smoke is addictive and that ways must be found to discourage the young in America from starting the habit.

NAMA is the national trade association of the merchandise vending machine industry. Many of its members own and operate vending machines which vend cigarettes. They take uniform and heated exception to your assertion that cigarette machines are a principal source of cigarettes to minors and are a paramount contributor to their delinquency.

Nothing could be further from the truth. The fact is that minors rarely purchase cigarettes from vending machines. To suggest otherwise is to trivialize the issue in which you are so strongly interested. Current surveys show that close to 80% of cigarette vending machines are located where teenagers are not allowed or rarely frequent. Vending's share of the entire retail cigarette market is less than 6%!

The enclosed facts about cigarette vending, we hope, will help you to

re-focus your attention to the major sources of cigarette sales to minors. To single out vending machines seems to us to completely "miss the mark" and, in fact, undermines the credibility of your other findings and recommendations. Similar facts were presented to Surgeon General Luther L. Terry in January, 1964. (See the reprint of the August 13, 1964 Congressional Record enclosed). The industry program then described has continued to this day. Over the years since then, vending has become even a lesser source. Recent studies by other interested parties and the media tend to support these findings. As an example, see the enclosed study by Leonard Jason of DePaul University.

To conclude, we feel that the assertions you make about cigarette vending, because they are false, cloud other parts of the report. We urge you to get the facts and to deal with the issue on an evenhanded and effective basis.

Ed Note: Copies of the studies referred to may be obtained by contacting the NAMA office at 20 N. Wacker Drive, Chicago, IL 60606.)

Arachnid's 'Bullshooter III' Scores Big!

CHICAGO—Arachnid Inc.'s Bull-Shooter III World Challenge of Champions \$35,000 Dart Championship Finals was the largest plastic tip tournament ever held by the company, with over 3,300 entries in eight events. It was the culmination of the nine-month tour of ten \$5,000 U.S. Regionals and several foreign Regionals. This year's tour was \$50,000 richer, five regionals wider, and four events stronger than the 1987 match and there were over 1,000 more entrants at the Finals.

Dart players from all over the world, including Japan, West Germany, Australia, France, Canada and the United States, poured into the Ramada Hotel O'Hare in Chicago to participate. The tournament was held over Memorial Day weekend, May 27-30, 1988 with 130 English Mark Darts machines filling the Convention Center, VIP Room and Grand Ballroom.

Challenge matches between nations got things off to a great start on Friday night (27). Australia, Japan and Team Arachnid U.S.A., holders of the trophy, played for the Pacific Cup, which was won by the Australian team of Russell Stewart, Tony Fleet, Trevor Vandeyck, Florence Collins and Lorraine Doyle. The European Cup saw the U.S.A., France and West Germany teams competing, with the BullShooter All-Stars team of K.C. Mullaney, Wayne Koewer, Jim Ratliff and Mark Turner winning it for the U.S. This is the second year in a row that the Bull-Shooter All-Stars won the cup.

Arachnid president Paul Beall, presided over the official opening ceremonies on Saturday morning. The Australian team continued to do well throughout the weekend, finishing 7th in Women's Doubles, 9th in Women's Singles, 1st in Mixed Doubles 701, 1st in Open Doubles, 1st in 501 Open Singles and 2nd in Pro Singles.

Other winners included: Bub Honeycut of Indianapolis, Indiana, who became the first champion in the new Pro Singles 301 Double In/Double Out event; Carol Johnson of Cary, Illinois, who became the new

Women's Doubles World Champion; Russell Stewart and partner David Cook of Australia who took first place in Open Doubles; Jim Nolan and Theresa Nerona of San Jose, California who took top honors in Mixed Cricket, another new event; Theresa Nerona who also became the BullShooter's first Women's Singles champion; and Trevor Vandeyck of Australia who won the 501 Open Singles championship.

Arachnid is already looking ahead to BullShooter IV and its tour of Regional tournaments.

Pictured in the accompanying photos are (photo 1, l-r) Bub Honeycut, Pro Singles winner, accepting his trophy from Arachnid's Bernie Powers, who was cheering as loud as the rest of the crowd; and (photo 2) Theresa Nerona, the first Women's Singles World Champion, accepting her trophy from a still elated Bernie Powers!



following:

Anti-chatter slings (kickers) which are more maintenance-free than before.

Fast Auto-Replay scoring to fit the needs of the location and the patrons.

Improved pay-out controls for extra balls and specials to maximize earnings and ROI.

More responsive logic and liberalized rules for the demanding street locations.

Advanced fault-tolerant software to ensure that the game keeps playing until necessary repairs are made, thus minimizing downtime.

Further information about the new Revision A for Big Guns may be obtained through authorized Williams distributors, or by contacting Williams Electronics Games, Inc. at 3401 N. California Ave., Chicago, IL 60618 for referral.

AMOA Issues Statement On COPIAT Case Decision

CHICAGO—Since the recent announcement of the Supreme Court's decision in the COPIAT Case, the Amusement and Music Operators Assn. (AMOA) has received numerous calls inquiring about AMOA's position on this decision. In response, the association's legal counsel, Elroy Wolff, issued a memorandum describing the case and the decision, pertaining to K-Mart vs. Cartier, Inc., et al; 47 Street Photo, Inc. vs. Coalition to Preserve the Integrity of American Trademarks, et al; and United States vs. Coalition to Preserve the Integrity of American Trademarks.

Wolff's memo noted that the Court's decisions in the "gray market" cases raised the question as to whether "the Customs Bureau's regulations permitting the importation of certain gray-market goods is a reasonable agency interpretation of section 526 of the Tariff Act of 1930."

It further stressed that the "Customs Bureau regulations at issue, implementing section 526 of the 1930 Tariff Act, provide exceptions to the Tariff Act's ban on the importation of merchandise 'of foreign manufacture' bearing a trademark owned by a citizen of or by a corporation organized within the United States and registered in the Patent and Trademark Office by a person domiciled in the United States, unless written consent of the owner of the trademark is produced at the time of making entry. The exceptions contained in the Customs regulations permit importation of

trademarked articles without consent of the trademark owner when: (1) both the foreign and the U.S. trademark or trade name are owned by the same person or business entity; (2) the foreign and domestic trademark or trade name owners are parent and subsidiary corporations or are otherwise subject to common ownership or control; and (3) the articles of foreign manufacturer bear a recorded trademark or trade name applied under authorization of the U.S. owner."

As stressed in the memorandum, the decision was reached by a "sharply divided" Supreme Court. A majority upheld exceptions (1) and (2) while a different majority felt the third exception was inconsistent with the statute.

The closing paragraph of Wolff's statement is especially pertinent. It reads in part: "...Had the case been decided in favor of COPIAT and other parties seeking to strike down the Customs regulations, the ability of trademark owners to bar the importation of parallel goods would have been strengthened. The Court did not discuss whether any trademark or copyright law infringement remedies might be available against importers of gray-market goods because those questions were not before it. The Court's decision, therefore, does not appear to affect significantly the ability of trademark owners to exclude the importation of parallel goods, nor does it have any effect on copyright law issues involving parallel imports."

Parallels 'Not Affected' By Supreme Court

CHICAGO—The U.S. Supreme Court ruled in favor of gray marketers in a 5-4 decision on May 31, 1988, in a trademark-based importation case, according to a report from Robert C. Fay, executive vice president of the American Amusement Machine Assn. (AAMA). As he explained, the Supreme Court ruled in K-Mart Corp. vs. Cartier, Inc., that a U.S. trademark owner may not use its trademark rights to prevent the importation into and sale within the

U.S. of trademarked products made overseas by that U.S. company's affiliate or subsidiary.

Fay stated that this decision has no impact on U.S. copyright owners' rights to prevent parallel imports of video games under the Copyright Law. U.S. copyright owners continue to have a statutory right to prevent the unauthorized importation of foreign, lawfully-made video games.

Earnings Boost For 'Big Guns'

CHICAGO—Williams Electronics Games, Inc. announced a major software revision for its "Big Guns" pinball machine, which is designed to bring new life to the game. In an effort to continually support its product and increase potential earnings on location, Williams has committed an intensive program dedicated to the further advancement of engineering technology.

The new feature is called Revision A, and the factory reports that in selected test sites, it has delivered an immediate impact resulting in an almost 20% increase in collections. Revision A is easy to install. You simply change the game chips and optionally remove a single post on the playfield to rejuvenate Big Guns machines.

The entire upgrade features the

CHART INDEX

POP SINGLES

37	Ennio & The Jerks (G.M. Estefan, E. Garcia) (Foreign Imported-S&W)
9	Alphabet St. (Prince) (Controversy-ASCAP)
63	Always On My Mind (J. Mendelssohn, Pet Shop Boys (Thompson, James, Christopher) (Rose/Sebastian/screen Gems-BMI)
36	Angel (B. Fairbairn (Tyler, Child) (Aero Dynamics-BMI/Desmobile/April-ASCAP)
31	Anything For You (E. Estefan (G.M. Estefan) (Foreign Imported-BMI)
26	Beats Are Burning (Black And Blue)
47	Vanhalen, D. Landee (Eddie, Alex, Sammy, Mike) (Yes&P-ASCAP)
100	Blue Monday (New Order (New Order) (Bemusic, PRS/Warner Bros-ASCAP)
82	Boom There She Was (G. Gartside, D. Ganson (G. Gartside, D. Ganson) (Jouissance/Ganson/Warner Bros-ASCAP)
8	Circle In The Sand (R. Nowels (R. Nowels, E. Shipley) (Future Furniture-ASCAP/Shipwreck-BMI)
33	Color Of Love (W. Brathwaite, B. Eastman (W. Brathwaite, B. Eastman, B. Ocasin, J. Skinner) (Zomba-ASCAP)
73	Don't Bust (M. Miller (M. Miller, M. Stevens) (MCA/Sunset Burgundy/Tonite-ASCAP)
57	Darin' Danielle Don't (M. Prondelli (H. L. Sumner) (Leesum-BMI)
96	Devil Inside (C. Thomas (A. Ferris, M. Hutchence) (MCA-ASCAP)
3	Dirty Diana (Q. Jones (M. Jackson) (Mijac/Warner-Tamerlane-BMI)
45	Do You Love Me (B. Gordy (B. Gordy) (Jobete-ASCAP)
58	Dreaming (O.M.D. (O.M.D.) (ASCAP)
67	Electric Blue (D. Lord (L. Davies, J. Oats) (SBK Songs Australia adm by April-ASCAP)
11	Everything Your Heart (D. Hall, J. Oates, T. Walk (D. Hall) (Hot Cha/Careers-BMI)
77	Fast Car (D. Kerchenbaum (T. Chapman) (SBK/Purple Rabbit-ASCAP)
7	The Flame (R. Zito (B. Mitchell, N. Graham) (Lorimar/Hidden Fun-BMI)
61	Feelings Of Forever (G. E. Tobin (M. Paul, J. Duarte) (George Tobin-BMI)
1	Foolish Beat (D. Gibson (D. Gibson) (Creative Bloc/Deborah Ann-ASCAP)
53	Forgive Me For Dreaming (R. Lucas, S. Cutler, S. Cutler, G. Goffin) (Colgems-EMI-ASCAP/Lauren Walkley/Rightsong-BMI)
97	Get Outta My Dreams (R. J. "Must" Lang (Lang, Ocean) (Zomba-ASCAP)
95	Girlfriend (L.A. Reid, Babyface (L.A. Reid, Babyface) (Kermy/Hip Trip-BMI)
23	Hands To Heaven (B. Sergeant (D. Glasser, M. Lillington) (Virgin-ASCAP)
38	Heart Of Mine (S. Levine (B. Caldwell, J. Scheff, D. Matkowsky) (SBK Blackwood/Sin-Drome-BMI/Texas City/WB/Walpengus-ASCAP)
84	Here With Me (K. Olson (K. Cronin, R. Braun) (Fate-ASCAP/Roh Ram-BMI)
20	Hold On To The Night (R. Marx, D. Cole (R. Marx) (Chi-boy-ASCAP)
49	I Don't Want To (M. Jones (M. Jones) (M. Jones-ASCAP)
41	I Don't Wanna (R. Nevison (D. Warren, A. Hammond) (Realongs/Albert Hammond-ASCAP)
44	I Don't Wanna Go On (C. Thomas (E. John, B. Taupin) (Intersong/Big Pig-ASCAP)
81	I Hate Myself (D. Child, K. Laguna (J. Jet, D. Child) (Lugmatic-BMI/SBK April-ASCAP)
66	I Know You're Out There (T. Visconti (Howard) (na)
15	I Still Believe (E. Deodato (A. Armatia, B. Cantorilli) (Anta/Rare Blue/Colgems-EMI-ASCAP)
40	I Should Be So (Stock, Aitken, Waterman (Stock, Aitken, Waterman) (All Boys-BMI)
64	I'll Always Love You (R. Wake (J. George) (Ampitup/Lucky-Break-ASCAP)
92	I'm Still Searchin' (J. Vallance (Frew, Reid, Hanson) (Colgems-ASCAP/Tiger Shards-CAPAC)
71	In Your Sole (C. Heart, A. Richards (C. Heart) (Liesse-ASCAP)
86	Joy (R. Calloway, V. Calloway (R. Calloway, J. Davis, V. Calloway) (Calloco/Hip Trip-BMI)
39	Just Got Paid (T. Riley, J. Kemp (J. Kemp, G. Griffin) (Mochrie/Zomba-ASCAP/Cal-Jene/Virgin-BMI)
16	Kiss Me Deadly (M. Chapman (M. Smiley) (Makiki Ltd adm. by Arista/Twin Towers-ASCAP)
87	Knocked Out (L.A. Reid, Baby Face (L.A. Reid, Baby Face, D. Simonson) (Kermy/Hip Trip-BMI)
99	Like The Weather (P. Asher (N. Merchanti) (Christian Burial-ASCAP)
22	Lost In You (R. Stewart, A. Taylor, B. Edwards (R. Stewart, A. Taylor) (Intersong-USA/SBK April/Poelord/R. Stewart-ASCAP)
43	Love Changes (S. Hague (S. Chimie, R. Fisher, D. Morgan) (Rare Blue/Almo-ASCAP/Little Shop Of Morgansongs-BMI)
25	Make Me Lose Control (J. Jenner (E. Carmen, D. Pitchford) (Eric Carmen/Island/Pitchford-BMI)
4	Make It Real (M. Verdick, R. Kelly, D. Powell (L. Mallah, R. Kelly, D. Powell) (Merw Baby/Rick Kelly/Denarian-ASCAP/BMI)
10	Mercedes Boy (C. Wilson (Pebbles) (MCA/Unicity/Jenn-A-Bug-ASCAP)
69	Most Of All (P. Leonard (P. Leonard, G. Cole) (Johnny Yuma/Warner-Tamerlane/Bertus-BMI)
72	My Girl (Suave (W. Robinson, R. White) (Jobete-ASCAP)
98	My Love (H. Gatica (S. Wonder) (Jobete/Black Bull-ASCAP)
30	Naughty Girls (Full Force (Full Force) (Forceful Music/Willesden-BMI)
17	New Sensation (C. Thomas (A. Ferris, M. Hutchence) (MCA-ASCAP)
75	Nighttime (K. Williams (J. Stirling, W. Cooler) (Generic-ASCAP)
12	Nite And Day (West (A. Sure, K. West) (AI B. Sure International/Key West International/Across 110th St-ASCAP)
13	Nothing But A Good Time (T. Werman (B. Dall, C.C. Deville, B. Michaels, R. Rockett) (Sweet Cyanide-BMI)
5	One More Try (G. Michael (G. Michael) (Chappell/Morrison Leahy-ASCAP)
27	Paradise (Sade (Adu, Hale, Matthewman, Denman) (Angel/Silver Angel/Famous-ASCAP)
32	Parents Just Don't (D. J. Jeff, F. Prince, B. New, P. Harris (W. Smith, J. Townes, P. Harris) (Zomba-ASCAP)
29	Piano In The Dark (A. Fischer, B. Russell, J. Hull, S. Cutler) (Rutland/WB/Colgems-ASCAP/Dwarf Village-BMI)
88	Please Don't Go (M. Starr (M. Starr) (Maurice Starr-ASCAP)
14	Pour Some (R. John, "Must" Lange, (Clark, Coolen, Elliot, Lange, Savage) (Budgeton Riffola/Zomba-ASCAP)
79	Promisèe Me

A. Tripoli, A. Cadreira, T. Moran (A. Tripoli, A. Cadreira, T. Moran) (NA)	50
Rag Doll (B. Fairbairn (Tyler, Perry, Vallance, Knight) (Aerodynamics/Calypso Toonz/Irving/Makiki/Knighty Knight-ASCAP)	90
Rhythm Of Love (D. Oerks (Stenker, Meine) (Brees-ASCAP)	94
Rocket 2 U (B. Nunn (B. Nunn) (Groupie-BMI)	28
Roll With It (S. Winwood, T.L. Aige (S. Winwood, W. Jennings) (F.S. Music/Warner-Tamerlane/Willin' Devild/Ride Sky Rider-BMI)	80
Rooty Toot Toot (J. Mellencamp, D. Gehman (J. Mellencamp) (Rive-ASCAP)	21
Rush Hour (S. Hague (J. Weidlin, P. Refalson) (I Before E/Refalson-ASCAP)	83
Say It's Gonna Rain (B. Rosenberg (B. Rosenberg) (NA)	78
Sayin' Sorry (J. Morales, S. Munzibai (B. Li, D. Bowler) (Lou Tomorrow-BMI)	24
Sign Your Name (M. Ware, T. T. D'Arby (T. T. D'Arby) (Virgin Songs/Young Terence-BMI)	19
Shattered Dreams (C. Hains (C. Ditchler) (Copyright Control-NA)	42
Should I Say Yes (J. Smith, R. Waritz (NA) (NA)	51
Strange But True (S. Bari, T. Péluso, Shanti, G. Cole (Shanti, G. Cole) (Maximum Media/ASCAP Warner-Tamerlane/Sizzling Blue-BMI)	52
Supersonic (Dr. Dre, DJ Yella, Arabian Prince (J. Burns, D. Birks, A. Cash, P. Shaheed) (Bebula-ASCAP)	89
Sweet Child (M. Clink (Guns N' Roses) (Guns N' Roses-BMI)	76
Take It While It's Hot (T. Currier (J. Malloy) (Shaman Drum-BMI)	36
Tall Cool One (T. Palmer, R. Plant, P. Johnstone (Plant, Johnstone) (Talktime/Virgin)	2
Together Forever (Stock, Aitken, Waterman (Stock, Aitken, Waterman) (Terrace-ASCAP)	48
Tomorrow People (C. Franz, T. Weymouth (Z. Marley) (Ziggy/Colgems-EMI-ASCAP)	46
Trampler (S. Harver (S. Harver) (MCA-ASCAP)	59
The Twist (A. Cabrera, T. Moran (H. Ballard) (Hudson Bay/Fort Knox/Trio-BMI)	34
Two Occasions (L.A. Babyface (Babyface, Dee, Johnson) (Hip Trip/Hip Chic/Mr. Johnsons/Jams/Tamm-BMI/Peer-Southern-ASCAP)	35
Under The Milky Way (G. Ladamy, W. Wachtel, The Church (S. Kilbey, K. Jansson) (Funzalo/Bug-BMI/MCA-ASCAP)	6
The Valley Road (N. Dorfman, B. Hornsby (B.R. Hornsby) (Zappo/Basically Gasp-ASCAP)	60
Wait (M. Wagener (V. Bratta, M. Tramp) (Vavoom-ASCAP)	85
Wait On Love (I. Cain (M. Bolton, J. Cain) (Emboe/Frisco Kid/Chappell-Ascop)	18
We All Sleep Alone (D. Child, J. Bon Jovi, R. Sambora (D. Child, J. Bon Jovi, R. Sambora) (April/Denon/Bon Jovi/PolyGram-ASCAP)	91
When You Walk In (C. Neil (J. DeStamton) (SBK UNART/Caraigo-BMI)	74
When We Kiss (J. St. James, K. Moet (St. James, Smith) (French Lick adm by Bug-BMI)	70
Where Do Broken (N.M. Walden (F. Wildhorn, C. Jackson) (Scaramanga/Rare Blue/Baby Love-ASCAP)	93
Wild, Wild West (M. Dewise, L. Mallison, T. Riley, B. New, P. Harris (M. Dewise) (Willesden-BMI)	63
Wishing I Was Lucky (Wet Wet Wet (M. Pellow, G. Clark, N. Mitchell, T. Cunningham) (Rarubi/Wet/Wet-ASCAP)	54
Wishing Well (M. Miller, T.T. D'Arby (T.T. D'Arby, S. Oliver) (Virgin-Nymph/Young Terence-BMI)	62
You Have Placed A Chill (D. Stewart (A. Lennox, D. Stewart) (BMG/Artista-ASCAP)	5

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Alphabet St. (Prince) (Controversy-ASCAP)	5
Ain't No Way (N. Martineilli (A. Franklin, C. Franklin) (Columbia/14th Hour-BMI)	28
Anticipation (D. Hartman (SBK Blackwood/Multi Level-BMI)	52
All In My Mind (Full Force, J. B. Moore, R. Ford (Forcefull adm. by Willesden/Willesden-BMI)	97
Bed Rock (George (Georgio) (Georgio's/Stone Diamond-BMI)	83
Betcha Can't Lose (M. Stokes, M. Stokes, L. Stokes, G. Mallory, W. Parker, D. Parker, A. Steele) (Stone Diamond/Leachin/Sekota-ASCAP)	39
Can You Wait (David Z, Chicco (G. Pettus) (MCA/Gaidi/Mandela-ASCAP)	80
Can't Love You (G. Guthrie (G. Guthrie) (Tiju/PolyGram-ASCAP)	37
Cold, Cold World (J. King (J. King, A. Hill) (Jay King IV/Birth Control-BMI)	26
Compassion (G. Taylor (G. Taylor) (Virgin Nymph/Morning Crew-BMI)	43
Couldn't Care Less (R. Halbin, R. Scher (R. Scher, A. Godwin) (Jobete/MCA/RC Songs-ASCAP)	89
Dance (M. Miller, M. Stevens (M. Miller) (MCA Music/Sunset Burgundy/Tonite Songs-ASCAP)	27
Daydreaming (M. Day (M. Day, J. Day) (Ya D Sir-ASCAP)	23
Dinner For Two (M. Cooper, R. Everette, F. Filate (R. Everette) (Jay King IV-BMI)	6
Dirty Diana (Q. Jones (M. Jackson) (Mijac/Warner-Tamerlane-BMI)	23
Divine Emotions (N.M. Walden (N.M. Walden, J. Cohen) (Gratitude Sky/When Worlds Collide-ASCAP)	88
Do You Feel It (L. Graham (L. Graham, D. Miller) (Content/Tyroneza-BMI)	87
Do You Wanna (P. Bunetta, R. Chuda (O. Williams, R. Tyson, V. Carstphen) (Jobete/Tall Temptations-ASCAP/Dejoje/Ensign/American League-BMI)	47
Don't Mess With My Heart (C. Wilson (M. Anderson, W. Bonds, B. Jones, T. Smith, W. Polk, J. Adkinson) (Box Town/PolyGram Sounds-BMI)	100
Don't You Know (Heavy D, T. Riley (Heavy D) (Way To Go/E.F. Cuttin'/Donri/Across 110th Street-ASCAP)	85
Don't Waste My Time (B. Wolfer (B. Wolfer) (B. Meikel)	94
Every Drop Of Your Love (R. "Have Mercy" Kerney (A. Brown, R. Kerney) (Music Corporation of America/Lit' Mama/Mercy Kerney-BMI)	82
Everything Will Be Fine (Full Force (Full Force) (Forceful/My/My/I-BMI)	16
Everything Your Heart (D. Hall, J. Oats, T. Walk (D. Hall) (Hot Cha/Careers-BMI)	34
Evil Rain (M. White, P. Baily, A. Z. Giles (P. Baily, A. Willis, A. Giles) (Sir & Trini/Streamline Moderne/Black Lion/Captain Z-ASCAP/Texas-BMI)	100
Falling In Love (A. McCrae, C. Halyard (A. McCrae, C. Halyard, H. Tee) (Fisnet)	24
Flirt (J. Jam, T. Lewis (M. Day, J. Harris III, T. Lewis) (Ya D Sir/Flyte Tyne-ASCAP)	7
Flirt (L. F. Silvers III (L. F. Silvers III) (Jobete/R.K.S.-ASCAP)	9
Get It (S. Wonder (S. Wonder) (Jobete/Blackbull-ASCAP)	93
Get Outta My Dreams (R. J. "Must" Lang, (Lang, Ocean) (Zomba-ASCAP)	93
Gettin' Back To Cali	93

Rick Rubin (R. Rubin, J.T. Smith) (Def Jam-ASCAP)	49
Here Comes The Night (Kashif, C. Sturken, E. Rogers (C. Sturken, E. Rogers) (Music Corp Of America/Bayrun Beat-BMI)	90
How Could You (N. Martineilli (S. Peake, D. Grigaby) (Julie Moosekick/Mountain Peak-ASCAP/On The Move-BMI)	31
I Am Your Melody (N. Connors (J. Burvick, M. Meadows) (Valda/Sunlight/Boykin-Roll With It)	81
I Bet Ya'll Let Ya' (J. Carmichael (M. McDowell, N. Mckinnor) (Jobete/Jental General/Chrystal Reason-ASCAP)	94
I Came To Play (NA (NA) (NA)	78
I Can't Stand The Rain (J. Mtume (L. D. Bryant, A. Peebles, B. Miller) (Irving-ASCAP)	55
I Need Money Bad (G. McFadden (G. McFadden, J. Whitehead, L. Vitale, J. Cohen) (Sums Group/Bright Light/Maird-BMI)	98
I Need Somebody (S. Vaughn, S. Guy (S. Vaughn, S. Guy, K. Jenkins) (NA)	74
I Want You (L. A. Reid, Babyface (NA) (NA)	92
In A Rude, Babyface (NA) (NA)	69
R. Carson (R. Carson) (Muscle Shoals/Jalew-BMI)	69
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If We Try (L. Babyface (T. Costen, Lynell E.) (Hip Trip/Hip Chic-BMI)	14
I've Been A Fool For You (D. Wansel, M. Jaye (M. J. Davis) (Abana-BMI)	3
Jan (R. Calloway, V. Calloway (R. Calloway, J. Davis, D. Calloway) (Calloco/Hip Trip-BMI)	4
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Just Havin' Fun (C. Gentry (C. Gentry, L. Peters) (Conceted/Let's Shine-ASCAP)	2
Little Walter (D. Foster, T. McElroy (Foster, McElroy, Tony Toni Tone) (PolyGram Songs/Two Tuff Enuff-BMI)	57
Living In The Limelight (T. Allen (T. Allen, G. Jones) (Willesden-BMI/Warner Bros-ASCAP)	36
Love Makes A Woman (J. Sims (B. Record, C. Davis, W. Sanders) (Warner-Tamerlane/Unichappell-BMI)	50
Love Me All Over (Kashif (Kashif, G. Phillipines) (MCA/Kashif-ASCAP/King Arthur-BMI)	11
Love Struck (J. Johnson (J. Johnson) (Shockadelica/Almo-ASCAP)	89
Lower For Life (D. Robinson (D. Robinson) (Feed The Beat/Stone Diamond-BMI)	84
Lovin' On Next (H. Rice (A. Rich, J. Pestetto, H. Rice) (Nelana/Limited Funds/Rashida-BMI)	59
Man In The Mirror (Quincy Jones (S. Garrett, G. Ballard) (Yellow Brick Road/MCA-ASCAP)	17
Mercedes Boy (C. Wilson (Pebbles) (MCA/Unicity/Jenn-A-Bug-ASCAP)	20
Most Of All (P. Leonard (P. Leonard, G. Cole) (Johnny Yuma/Warner-Tamerlane/Bertus-BMI)	30
My Girl (Suave (W. Robinson, R. White) (Jobete-ASCAP)	68
New Girl (G. Albright (G. Albright, G. Albright) (SMA-ASCAP)	43
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No Pain (L. Silvers III (L. Silvers III, K. Grady, K. Aubrey) (R.K.S./Jobete-ASCAP)	26
No Pain (B. Wright (B. Wright) (Miami Spice-ASCAP)	21
OOO LA LA LA (Tina Marie (T. Marie, A. McGrier) (April Music/Midnight Magnet/On Bev/McNella-ASCAP)	1
One More Try (G. Michael (G. Michael) (Chappell/Morrison Leahy-ASCAP)	57
On Time Love (C. Jasper (C. Jasper) (Jasper Stone-ASCAP)	32
Piano In The Dark (A. Fischer, B. Russell, J. Hull (B. Russell, J. Hull, S. Cutler) (Rutland/WB/Colgems/EMI-ASCAP/Dwarf Village-BMI)	99
Pink Cadillac (D. Lambert (B. Springsteen) (B. Springsteen-ASCAP)	91
Please Don't Go (M. Starr (M. Starr) (Maurice Starr-ASCAP)	95
Rocket 2 U (B. Nunn (B. Nunn) (Groupie-BMI)	10
Run's House (Run-DM C., Davy D. (D. McDaniel, J. Simmons, J. Mizell, D. Reeves) (Protones/Rush-Groove-ASCAP)	19
Say It Again (J. Knight, A. Zigmant (Gegler, Davis) (Blackwood/Henry Suemay-BMI)	31
Should I Say (J. Smith, R. Waritz (Smith, Day) (Poolside-BMI)	6
Sittin' On Dock (J. Cain (O. Redding, S. Cropper) (Irving-BMI)	63
Slow Starter (R. Hall (R. Hall, A. Z. Giles) (NA)	49
So In Love (R. Brookins (R. Brookins, Reddings) (Sac-ASCAP/Boy/MCA-BMI)	15
Something Just (K. Sweat (K. Sweat, T. Riley) (Vintertainment/Keith Sweat/Donri/Zomba-ASCAP)	78
Spend Some Time (M. Miller (M. Miller, M. Stevens, L. White, B. Wright) (Sunset Burgundy/MCA/Lilyac-ASCAP/Michona/Bernard Wright-BMI)	18
Stand Up (C. Hinda (H. Defoe (Hinda, Defore) (Warner Bros/WB/Virgin-ASCAP)	13
Strange Relationship (H. Hewett, M. Seward (H. Hewett, M. Seward) (Not Avail)	92
Sweet Sensation (G. Levert, M. Gordon, C. Cooper (G. Levert, M. Gordon) (Trycep/Ferndiff-BMI)	86
That's What Love Is (G. Levert, M. Gordon (G. Levert, M. Howard, M. Gordon) (Trycep adm by Willesden/Mardago/Pera-BMI)	97
The Way You Love (B. Loren (NA) (Wiz Kid/Irving-BMI)	81
There's A Need (A. Longhurst (S. Stirling, G. Williams) (Hidden Pun-BMI)	99
Thinking Of You (M. White (M. White, W. Vaughn, W. Vaughn) (Maurice White/Youngoulet/Wenken-ASCAP)	96
Thrill Seeker (R. Troutman (R. Troutman, Z. Troutman) (Troutman/Saja-BMI)	21
Tired Of Being Alone (W. Douglas Jr. (A. Green) (Irving/AI Green-BMI)	11
Vibe Alive (B. Laswell, M. Margerial, H. Hancock (Hancock, Laswell, Collins, Bonner, Mico Wave) (Hancock/Enemy/Mash-A-Mug/Island/Whats New Wave/Irving-BMI)	33
Want I Good (J. Johnson (J. Johnson, B. Tate) (Crazy People-ASCAP)	90
We're Going To Party (J. Alexander, M. Bynum (W. Jefferson, J. Jefferson) (Houston Gold-BMI)	45
Where Do Broken Hearts (N.M. Walden (F. Wildhorn, C. Jackson) (Scaramanga/Rare Blue/Baby Love-ASCAP)	59
Wild Wild West (M. Dewese, M. Mallison, T. Riley, B. New, P. Harris (M. Dewese) (Willesden-BMI)	28
Wishing Well (M. Ware, T.T. D'Arby (T.T. D'Arby, S. Oliver) (Virgin-Nymph/Young Terence-BMI)	86
When Love Comes Calling (J. Glascombe (J. Glascombe, R. Smith) (Colgems-BMI/MCA-ASCAP)	93

COUNTRY SINGLES

A Little Bit In Love (Goldtime-ASCAP)	4
A Woman On My Mind (Somebody's-SESAC/Welk/Kagins Bluff-ASCAP)	80
Addicted (Blue Gate/Cheryl Wheeler-ASCAP)	62
Always Late With Your Kisses (Peer International/Rightsong-BMI)	9
Am I Crazy? (Stetler Brothers-BMI)	7
Another Place, Another Time (Jack And Bill/Ranger Bob/Unichappell-ASCAP/BMI)	15
Baby Blue (Muy Bueno/Bill Butler-BMI)	32
Baby Tm Yours (Steve Warner/April/GSC-ASCAP)	18
Beneath A Painted Sky (Cross Keys/Tree-ASCAP)	50
Blue Eyes In Texas (WB Uncle Steve-ASCAP/Warner-Tamerlane/Bunch Of Guys-BMI)	3
Can Cows Really Fly (Katie's-BMI)	40
Chill Factor (Morbit-BMI)	86
Chisled In Stone (Ballpoint/Hickit-BMI)	86
Divided (Alabama Band-ASCAP)	94
Do You Have Any Doubts (Clooms-CAPAC)	51
(Do You Love Me) Just Say Yes (Little Big Town/American Made/Old Wolf-BMI; Corey Rock/Wes B-ASCAP)	25
Don't Close Your Eyes (Jack & Bill-ASCAP)	5
Don't Give Candy To A Stranger (Uncle Artie/Goldtime/Silverline-ASCAP/BMI)	60
Don't We All Have The Right (Tree-BMI)	15
Eighteen Wheels And A Dozen Roses (Warner-Tamerlane/Belleveva Or Not/Screen Gems-EMI-BMI)	50
Every Time You Go Outside I Hope I Ratina (Lowery-BMI/Brother Bill's-ASCAP)	53
Factory, The (Butler's Bandit/April-ASCAP)	58
Fallin' In Love (Marty-C-BMI)	3
Gift, The (Diamond Dog/Love This Town-BMI)	52
Give A Little Love (Irving-BMI)	18
Givers and Takers (Colgems-EMI-ASCAP)	18
Goin' To Work (Lawyer's Daughter/Warner, Electra-Astym/Blood, Sweat and Ink-BMI)	31
Goodbye Time (Tom Collins-BMI)	12
He's Back And I'm Blue (Termitte)	89
Hey Little Sister (Irving-BMI)	68
High Ridin' Heroes (Mighty Nice/Skunk/DeVill/Victrola-BMI)	98
Holding On Ain't Working Out (Art-Pro-BMI)	98
Hollywood Heroes (Warner-Tamerlane/BMI/Lodge Hall/Two Sons-ASCAP)	39
I Couldn't Leave You If I Tried (Coolwell-ASCAP)	39
I Have You (Warner-Tamerlane/Belleveva Or Not/Screen Gems-EMI-BMI)	39
I Loved You Yesterday (Michael H. Golden/Lyle Lovett-ASCAP)	23
I Overlooked An Orchid (Peer Int'l-BMI)	63
I Should Be With You (Steve Warner-BMI)	42
I Still Believe (WB/Brother Bill's-ASCAP)	25
Fallin' In Love (Chas. Schmonk/Three Stars-ASCAP)	3
I Will Whisper Your Name (Song Pantry/Vanwarmer-ASCAP)	18
If I Were Looking (TIP-BMI)	182
If It Don't Come Easy (Silverline/Songmedia/Multimedia-BMI)	7
If You Change Your Mind (Chelcut-BMI/Almo, Little Nemo-ASCAP)	7
I'll Give You All My Love Tonight (Bellamy Brothers-ASCAP)	25
I'm Down To My Last Cigarette (Central Songs/EMI-BMI)	39
I'm Gonna Love Her On The Radio (Rick Hall/Beginner-ASCAP)	46
I'm Still Missing You (Tree/Strawberry Lane-BMI)	46
In The Middle Of The Night (Milene/Acut-Rose-ASCAP)	41
It's A Heartache (Tom Collins-BMI)	61
Joe Knows How To Live (Good Single/Irving/WB/Two Sons-ASCAP/Tree-BMI)	48
Jones On The Jukebox (Beckaroo, Lawyer's Daughter/Guyana/Tree/Write Road-BMI)	89
Just One Kiss (Tree/Pacific Island-BMI)	22
Keep On Walkin' (Casa Verde-ASCAP)	81
Kissin' and a Huggin' (ASCAP)	93
Lady In Love (Gotta Be Blue-BMI)	73
Lady On Her Own (Schmonk/BMI)	73
Love Of A Lifetime (Kristofhus-BMI)	74
Matches (SKB Blackwood-BMI/April/Keith Segal-ASCAP)	73
Midnight Highway (U Do 2/Warner-Refuge-ASCAP/Long Tooth-BMI)	16
Nobody's Bride (Hickit/Big Cypress-BMI)	29
Nobody Knows (Write Road/Ensign/Little Whitney-BMI)	49
Famous-ASCAP)	54
No More One More Time (WB/Two Sons/Cross Keys/Tree-ASCAP)	72
Now You See 'em, Now You Don't (Tree-BMI)	29
Old Folks (Lodge Hall-ASCAP)	29
Old Man No One Loves, The (Kenny O'Dell/Shylone-BMI)	49
Old Photographs (Green/Golden Bridge-EMI/ASCAP)	21
One Night Stan (Zamalea/Glasser/Holmes/Tigertax/Blue Drop-BMI/ASCAP)	97
One True Love (Cross Keys-ASCAP/Tree)	31
Out Of Sight And On My Mind (Ensign-BMI/Jack and Bill/Rebel Heart-ASCAP)	6
Rain, The (Benefit/Englightown-BMI)	15
Real Good Good Song (Ox/King Coal/Jack and Bill/Rebel Heart-ASCAP)	43
Rhythm Of Romance, The (Chappell/Deamus-ASCAP)	7
Rock-A-Bye Heart (Acut-Rose/Milene-BMI/ASCAP)	57
Satisfy You (MCA/Don Schiltz-ASCAP)	93
Say You Love Me Again (Bent Cent-BMI)	93
Selfem Up Joe (Hookem/Sabel-ASCAP/Tree/Larry Butler/Blackwood-BMI)	9
She Doesn't Cry Anymore (Rick Hall/Alabama Band-ASCAP)	37
Song In My Heart (Artist Gold-ASCAP)	8
Steppin' Out (Hayes Court/Low Country/Wrightchild-BMI)	59
Sunday Kind Of Love (MCA-ASCAP)	18
Talkin' To The Wrong Man (Timberwolf-BMI)	10
Texas In 1880 (Uncle Artie-ASCAP)	11
Thanks Again (Jack & Bill/Amond-Jin-ASCAP)	48
That's What Your Love Does To Me (Terrace/Cross Keys-ASCAP)	96
Things I Didn't Say, The (Evil Eye-BMI)	96
This Is Me Leaving (Alabama/AMR-ASCAP)	92
This Old Flame (Ensign-BMI)	92
Tie Me Up (Hold Me Down) (Cross Keys/Tree Group/Kiera-Kame-ASCAP)	75
Took It Like A Man, Cried Like A Baby (Chappell-ASCAP/Tree-ASCAP/SESAC)	57
Trouble (Lovey-BMI)	85
True Heart (MCA/Don Schiltz-ASCAP/Warner-Tamerlane/Flying Dutchman-BMI)	44
Wanderer, The (Mijac/Warner-Tamerlane-BMI)	30
What She Is (A Woman In Love) (Jack & Bill/Ranger Bob-ASCAP/Unichappell-BMI)	28
Whose Baby Are You (Vogue/Partner/Tag Team-BMI)	20
Wildflowers (Velvet Apple-BMI)	77
Without A Trace (Ryman/Kitty Kat-ASCAP)	65
Without Love (There Is Nothing) (ZZA-BMI)	65
Workin' Man (Jim Boy-ASCAP)	65
Yonder Comes A Freight Train (Tree-BMI)	69

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