

# CASH BOX<sup>TM</sup>

NOVEMBER 5, 1988

NEWSPAPER \$3.50



*Cash Box Salutes*  
**AMOA**  
**Expo '88**  
*and*  
*The Music and Game*  
*Operators*



# 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	<b>KOKOMO</b> (Elektra 7-69385) (From the <i>Cocktail Soundtrack</i> )		3	The Beach Boys	9	
2	<b>GROOVY KIND OF LOVE</b> (Atlantic 7-89017) (Atlantic 7-89017)		1	Phll Collins	10	
3	<b>WILD, WILD WEST</b> (Atlantic 7-89048)		2	The Escape Club	11	
4	<b>BAD MEDICINE</b> (Mercury/PolyGram 870 657-7)		6	Bon Jovi	7	
5	<b>THE LOCO-MOTION</b> (Geffen 7-27752)		7	Kylie Minogue	11	
6	<b>ONE MOMENT IN TIME</b> (Arista AS1-9743)		8	Whitney Houston	9	
7	<b>DESIRE</b> (Island 7-99250)		11	U2	6	
8	<b>NEVER TEAR US APART</b> (Atlantic 7-89038)		10	INXS	13	
9	<b>DON'T YOU KNOW WHAT THE NIGHT CAN DO?</b> (Virgin 7-99290) Steve Winwood		5		12	
10	<b>KISSING A FOOL</b> (Columbia 38-08050)		15	George Michael	5	
11	<b>HOW CAN I FALL</b> (A&M AM-1224)		14	Breathe	9	
12	<b>WHAT'S ON YOUR MIND (PURE ENERGY)</b> (Tommy Boy 7-27826) Information Society		4		16	
13	<b>(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD</b> (Epic 34 08034) MEDLEY (FREE BABY)		20	Will To Power	9	
14	<b>LOOK AWAY</b> (Reprise 7-27766)		19	Chicago	7	
15	<b>ANOTHER LOVER</b> (A&M AM-1226)		18	Giant Steps	12	
16	<b>CHAINS OF LOVE</b> (Sire/Reprise 7-27844)		13	Erasure	14	
17	<b>I DON'T WANT YOUR LOVE</b> (Capitol P-B-44237) DuranDuran		21		4	
18	<b>RED RED WINE</b> (A&M 2600)		12	UB40	13	
19	<b>WALK ON WATER</b> (Columbia 38-08060)		25	Eddie Money	6	
20	<b>A WORD IN SPANISH</b> (MCA MCA-53408)		24	Elton John	7	
21	<b>DON'T BE CRUEL</b> (MCA MCA-53327)		9	Bobby Brown	14	
22	<b>FOREVER YOUNG</b> (Warner Bros. 7-27796)		17	Rod Stewart	14	
23	<b>WAITING FOR A STAR TO FALL</b> (RCA 8691-7)		27	Boy Meets Girl	10	
24	<b>DON'T BE CRUEL</b> (Epic 34-07965)		16	Cheap Trick	15	
25	<b>GIVING YOU THE BEST THAT I GOT</b> (Elektra 7-69371)		30	Anita Baker	7	
26	<b>DON'T KNOW WHAT YOU GOT</b> (TILL IT'S GONE) (Mercury/PolyGram 876 646-7) Cinderella		29		11	
27	<b>TRUE LOVE</b> (MCA MCA-53363)		22	Glen Frey	12	
28	<b>DANCE LITTLE SISTER</b> (Columbia 38-08023)		28	Terrence Trent D'Arby	9	
29	<b>SMALL WORLD</b> (Chrysalis VS4 41622)		34	Huey Lewis & The News	5	
30	<b>LOVE BITES</b> (Mercury/PolyGram 870 402-7)		23	Def Leppard	13	
31	<b>THE PROMISE</b> (Virgin 7-99328)		35	When In Rome	9	
32	<b>WELCOME TO THE JUNGLE</b> (Geffen 7-27759) Guns N' Roses		39		3	
33	<b>DOWNTOWN LIFE</b> (Arista AS1-9753)		36	Daryl Hall John Oates	6	
34	<b>FINISH WHAT YA STARTED</b> (Warner Bros. 7-27746)		37	Van Halen	6	
35	<b>DOMINO DANCING</b> (EMI-Manhattan B-50161)		38	Pet Shop Boys	5	
36	<b>EVERY ROSE HAS ITS THORN</b> (Enigma/Capitol P-B-44203) Poison		60		2	
37	<b>IN YOUR ROOM</b> (Columbia 38-08090) Bangles		42		4	
38	<b>TILL I LOVED YOU</b> (Columbia 38-08062) Streisand/Don Johnson		43		3	
39	<b>TIME AND TIDE</b> (Epic 34-07730)		33	Basia	13	
40	<b>EDGE OF A BROKEN HEART</b> (EMI-Manhattan 50141)		45	Vixen	8	
41	<b>EARLY IN THE MORNING</b> (EMI PB-50157) Robert Palmer		51		3	
42	<b>NOT JUST ANOTHER GIRL</b> (Polydor/PolyGram 834 896-1)		48	Ivan Neville	6	
43	<b>SPY IN THE HOUSE OF LOVE</b> (Chrysalis VS4 43266)		49	Was (Not Was)	5	
44	<b>SYMPTOMS OF TRUE LOVE</b> (Capitol 44140)		47	Tracie Spencer	5	
45	<b>DON'T WORRY BE HAPPY</b> (EMI-Manhattan B-50146)		26	Bobby McFerrin	15	
46	<b>YOU CAME</b> (MCA MCA-53370)		41	Kim Wilde	9	
47	<b>YEAH, YEAH, YEAH</b> (Atlantic 7-88999) Judson Spence		62		4	
48	<b>I'LL ALWAYS LOVE YOU</b> (Arista AS1-9700) Taylor Dayne		31		22	
49	<b>ANY LOVE</b> (Epic 34-08047)		59	Luther Vandross	5	
50	<b>SILHOUETTE</b> (Arista AS1-9751) Kenny G		67		3	
51	<b>I REMEMBER HOLDING YOU</b> (MCA MCA-53430) Boys Club		66		3	
52	<b>I HATE MYSELF FOR LOVING YOU</b> (Blackheart/CBS ZS4 07919) Joan Jett and the Blackhearts		32		12	
53	<b>DIDN'T KNOW IT WAS LOVE</b> (Scotti Bros./E.P.A. 4-08067) Survivor		63		4	
54	<b>MY PREROGATIVE</b> (MCA 53383) Bobby Brown				DEBUT	
55	<b>HANDLE WITH CARE</b> (Wilbury/Warner Bros. 7-27732) Traveling Wilburys		70		3	
56	<b>I CAN'T WAIT</b> (Columbia 38-08014)		56	Deniece Williams	7	
57	<b>LITTLE LIAR</b> (Blackheart/CBS ZS4-08095) Joan Jett and the Blackhearts		89		2	
58	<b>ONE GOOD WOMAN</b> (Full Moon/Warner Bros 7-27824) Peter Cetera		40		16	
59	<b>THE WAY YOU LOVE ME</b> (Warner Bros. 7-27773) Karyn White		73		3	
60	<b>GHOST TOWN</b> (Epic 34-08097) Cheap Trick				DEBUT	
61	<b>STRANGELOVE</b> (Sire 7-27777)		44	Depeche Mode	9	
62	<b>PLEASE DON'T GO GIRL</b> (Columbia 38-07700)		46	New Kids On The Block	19	
63	<b>PUT A LITTLE LOVE IN YOUR HEART</b> (A&M AM-1255) Annie Lennox/Al Green				DEBUT	
64	<b>DANCING UNDER A LATIN MOON</b> (I.R.S. IRS-53436) Candi		69		4	
65	<b>CARS WITH THE BOOM</b> (Atlantic 7-89005)		65	L'Trimm	6	
66	<b>BOY I'VE BEEN TOLD</b> (Cutting/PolyGram 870 514-7) Sa-Fire		74		3	
67	<b>HIPPY HIPPI SHAKE (From "Cocktail")</b> (Elektra 7-69366) Georgia Satellites		82		2	
68	<b>JEALOUS GUY</b> (Capitol P-B-44230) John Lennon		64		4	
69	<b>ROCK 'N ROLL STRATEGY</b> (A&M AM-1246) 38 Special		80		2	
70	<b>ALL THIS TIME</b> (MCA 53371) Tiffany				DEBUT	
71	<b>BEST OF TIMES</b> (Full Moon/Warner Bros. 7-27712) Peter Cetera				DEBUT	
72	<b>DON'T BREAK MY HEART</b> (Jive/RCA 1140-7-J) Romeo's Daughter		77		4	
73	<b>GIRLS AIN'T NOTHING BUT TROUBLE</b> (Jive/RCA 1147-7) DJ Jazzy Jeff & The Fresh Prince		78		2	
74	<b>PUT THIS LOVE TO THE TEST</b> (Atlantic 7-89027) Jon Astley		79		3	
75	<b>WILD WORLD</b> (Virgin 7-99269) Maxi Priest		86		2	
76	<b>THANK YOU FOR MY CHILD</b> (Columbia 38-07996) Cheryl "Pepsi" Riley		91		2	
77	<b>WAY OUT</b> (Ruthless/Atlantic 7-99285)		71	J.J. Fad	8	
78	<b>FALLEN ANGEL</b> (Enigma/Capitol B-44191) Poison		50		14	
79	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> (Virgin 7-99282) Paula Abdul		83		3	
80	<b>THE LOVER IN ME</b> (MCA 53416) Sheena Easton		85		2	
81	<b>IT'S MONEY THAT MATTERS</b> (Reprise/Warner Bros. 7-27709) Randy Newman				DEBUT	
82	<b>DON'T RUSH ME</b> (Arista AS1-9722) Taylor Dayne				DEBUT	
83	<b>GOT A NEW LOVE</b> (Paisley Park/Warner Bros. 7-27861) Question		88		2	
84	<b>I WANNA HAVE SOME SOME FUN</b> (Jive/RCA 1154-7) Samantha Fox				DEBUT	
85	<b>IT TAKES TWO</b> (Profile 5186) Rob Base & D.J. E-Z Rock		87		10	
86	<b>PEEK-A-BOO</b> (Geffen 7-27760) Siouxsie and the Banshees		94		2	
87	<b>FOREVER YOUNG</b> (Atlantic 7-89013) Alphaville				DEBUT	
88	<b>IF IT ISN'T LOVE</b> (MCA 53264) New Edition		52		19	
89	<b>SHE'S ON THE LEFT</b> (A&M AM-1227) Jeffrey Osborne		58		12	
90	<b>SWEET CHILD O' MINE</b> (Geffen 7-27963) Guns N'Roses		53		2	
91	<b>NOBODY'S FOOL</b> (Columbia 38-07971) Kenny Loggins		75		18	
92	<b>BABY CAN I HOLD YOU</b> (Elektra 7-69356) Tracy Chapman				DEBUT	
93	<b>I DID IT FOR LOVE</b> (MCA MCA-53364) Night Ranger		76		5	
94	<b>WHAT YOU SEE IS WHAT YOU GET</b> (MCA MCA- 53367) Brenda K. Starr		54		14	
95	<b>I'M NOT YOUR MAN</b> Tommy Conwell and the Young Rumlbers (Columbia 38-07980)		81		7	
96	<b>SUPERSTITIOUS</b> (Epic 34-07979) Europe		61		13	
97	<b>A NIGHTMARE ON MY STREET</b> (Jive/RCA 1124-7) DJ Jazzy Jeff		55		14	
98	<b>SIMPLY IRRESISTIBLE</b> (EMI-Manhattan B-50133) Robert Palmer		57		19	
99	<b>INDESTRUCTIBLE</b> (Arista AS1-9706) Four Tops		72		12	
100	<b>HEART DON'T FAIL ME NOW</b> (Columbia 38-07932) Knight		68		10	



*Editor in Chief*

# CASH BOX™

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### COVER STORY

## Loewen/NSM



jukebox officially marks its 100th birthday.

Loewen America, Inc., is the U.S. subsidiary of NSM-Lion, noted German manufacturer of a full line of jukeboxes, as well as other coin-operated amusement equipment. The model pictured on this week's cover (with Loewen America president Rus Strahan) is the "Galaxy 200," a standard machine which programs 45s. The "City C.D. Combination" (this page) will play both 45s and compact discs, to satisfy the choice of the contemporary location patron.

Loewen/NSM, along with the other major jukebox manufacturers, will be presenting their new lines at Expo '88, as they do each year. This time around there's added evident revitalization of interest in the jukebox this is expected to culminated in a banner year for this product. Today's jukeboxes reflect today's music business—they come in every variety, employ the latest technology and are capable of programming every record configuration, from the vinyl 45 to the C.D..

Loewen America president Rus Strahan could not reveal to us exactly what specific models would be featured in the Loewen/NSM exhibit at AMOA Expo '88, simply because it's traditional to keep a few surprises under-wraps until the convention's opening day. But considering the fact that this company is bent on responding to the demands of the market and satisfying the needs of the jukebox operators, we can expect to see a very impressive line-up covering all avenues of jukebox entertainment.

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While this spot in *Cash Box* is normally reserved for musical artists, we made an exception this week by focusing on a historical and still vital instrument for exposing the recordings of these artists—the jukebox, now approaching its 100th anniversary. Through the auspices of AMOA (Amusement & Music Operators Association), a full-scale centennial promotion will be launched starting with the celebration of National Jukebox Month in November, which coincides with the annual AMOA Expo '88 convention, being held November 3-5 in Chicago; continuing through November of 1989, when the

### TOP POP DEBUTS

#### SINGLES

#4

**MY PREROGATIVE**  
Bobby Brown - MCA

#### ALBUMS

#19

**GIVING YOU THE BEST THAT I GOT**  
Anita Baker - Elektra

#1

#### POP SINGLE

**KOKOMO**  
The Beach Boys  
Elektra

#1

#### POP ALBUM

**NEW JERSEY**  
Bon Jovi  
Mercury

#1

#### B/C SINGLE

**ANY LOVE**  
Luther Vandross  
Epic

#1

#### B/C ALBUM

**DON'T BE CRUEL**  
Bobby Brown  
MCA

### WINNER'S CIRCLE

**EVERY ROSE HAS ITS THORN**  
Poison

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

#1

#### COUNTRY SINGLE

**ALL THE REASONS WHY**  
Highway 101  
Warner Bros

#1

#### COUNTRY ALBUM

**BUENAS NOCHES ...**  
Dwight Yoakam  
Reprise/Warner Bros

#1

#### JAZZ ALBUM

**SIMPLE PLEASURES**  
Bobby McFerrin  
EMI/Manhattan

#1

#### 12" SINGLE

**BIG FUN**  
Innervision  
Virgin

#1

#### RAP ALBUM

**IT TAKES A NATION OF MIL-LIONS...**  
Public Enemy  
Def Jam/CBS



## Media Welcomes New Technology

# Personics System Introduced to Los Angeles

By Bud Scoppa & Tom De Savia



LOS ANGELES—On Oct. 24, a press conference was held at St. James's Club in West Hollywood announcing the availability of the Personics System at 25 Los Angeles-area retail outlets—including the Tower, Warehouse, Music Plus and Sam Goody chains. Charles Garvin, founder and chairman of the Personics (short for "personalized sonics") Corporation, spoke with media representatives about the system, its capabilities and its future. Also present was Elliot Goldman; the veteran record executive (CBS, Arista, RCA/Ariola, Warner Communications) is now a member of the Personics Board of Directors.

The Personics System, which has been test-marketed in various Bay Area retail locations, enables consumers to go into a record store and construct personalized compilation cassettes from an ample library of musical selections (listed in the company's monthly magazine, *MusicMakers*). The consumer fills out the numbers of the cuts he/she has selected on an order form and hands it to the tape operator, who makes a high-speed recording from optical disc to TDK high-bias cassette on the system's specially designed Nakamichi tape deck. The consumer pays by the song, not by the tape, with song prices range from 50¢ to \$1.50. As few as two songs or as much as 90 minutes of music can be put on one tape. A key feature of the system is what Personics calls the "Listening Post," which contains 15-second excerpts of every cut in the system.

The selections in the system are drawn from the original masters of each recording; these are provided by the respective labels. Participating labels are free to add and delete selections on a monthly basis. While the Personics storage system now contains fewer than 2,500 selections, Garvin expects the number to eventually increase to the system's capacity of 15,000 cuts. Most genres are represented in the system: pop/rock, soul, country, jazz, rock/pop, heavy metal, classical, easy listening, new age, reggae, folk and bluegrass, oldies and blues. Consumers can also add selected sound effects (from "air raid siren" to "large crowd applause") between cuts on their tapes. Garvin stated that the company plans to expand into such markets as Latin and dance music as the company grows.

Personics is a Silicon Valley-based start-up company whose largest shareholder is Thorne-EMI, the parent company of Capitol Industries (CEMA). According to Garvin, it took four years and \$8 million to develop the technology necessary to make the system viable. The delivery system, which stores musical selections on optical discs, was built from the ground up by Dolby Laboratories.

The principals see Personics as a means of countering home taping as well as a new medium through which record companies can create

visibility for heretofore underexposed artists. In the latter respect, Garvin compared the arrival of the Personics System to the emergence of MTV in the early part of this decade. While these selling points seem plausible, Personics needed a record industry insider to convince the labels of the system's viability, and Goldman was brought in to handle that formidable task. At this point, only two of the majors, CBS Records and the BMG labels (RCA, A&M and Arista), are not yet represented in the catalog, and Goldman claims that the former will be participating as soon as some minor contractual details are ironed out. BMG, he admits, is taking a wait-and-see attitude. In addition to the various major labels represented in the system, several smaller independents, among them, Rounder, Frontier and Alligator, are also included.

In an interview that took place subsequent to the press conference,

Goldman discussed Personics from an industry perspective. The first issue addressed was the potential of the medium as a significant means of exposing new talent.

"It's going to be our job and that of the creative marketing people at the labels to try to use it that way," Goldman said. "Some will be skeptical, and others who are real strong marketing people—like a Bob Krasnow and a Mike Bone and a Jeff Ayeroff—are gonna jump all over it. I think all we need, just like all MTV needed, is a Duran Duran, and then all of the follow-me's will jump on board. I have no doubt in my mind that somebody—and it could be one of the names I just mentioned—is going to say: 'Hey, I want to run a special promotion with you. Would you put this cut on your system and make it available free on a tape to everybody who buys eight cuts?' So if a record company wants an additional means of exposure for a certain

artist, they'd come to us, and we'd do a promotion right in the catalog in the month that the product is coming out. We'd indicate 'New artist program. If you're buying eight sides, you can pick any one of these cuts for nothing and test them.' For nothing, why *wouldn't* [a consumer] take it? What does that lead to? The same thing that radio play leads to."

Goldman sees Personics as a way of transforming the widespread taping impulse among consumers long seen as the bane of the industry into a positive. "When people ask me, 'Do you think consumers will react positively?' I say: 'That's a no-brainer. We're not interested in asking them to do something they're not doing already. We're just asking them to do it in a record store!' That's why I react negatively to people who say, 'You guys are gonna encourage people to home-tape.' Who has the courage them to home-tape? If we can encourage 20% or 30% of those people to do it in a store, we're going to be generating revenues for the record industry that are unbelievable."

Another provocative aspect of the Personics network is its potential as a research tool. "Obviously, part of what we're doing in the initial stages is very carefully monitoring, with the stores' assistance as well, the results of not only what's selling on the Personics machines, but also what is selling in prerecorded product in the stores that relates to the machine—obviously for the purposes of being able to report back to the companies whether Personics had any positive effect, negative effect or no effect at all on sales of prerecorded product," Goldman said. "Beyond that stage, as we get into 3,000, 5,000, 7,000 stores across the country, there is the opportunity, based upon promotional programs that are run for new artists and catalog product, to really generate very significant information to the record companies as to where their product is selling, who's buying it and what the impact is."

Will Personics kick in? While it's too soon to tell, initial signs have been positive. At the conclusion of the press conference, press and TV people made a mad dash to the display system, flipping through catalogs and furiously filling out forms in order to obtain their own free sample cassettes. The tape operators spent the rest of the day attempting to fill the avalanche of requests. During subsequent spot checks on several retail locations, we observed brisk activity at the Personics booths, with a wait of up to an hour at the Warehouse in Hollywood. Among the system's obvious allures is the underlying emotional desire on the part of certain music fans to participate in the selection of the music they hear. (Garvin terms the impulse "surrogate performance.") The ultimate success or failure of Personics as a medium will depend on the scope and intensity of this impulse among consumers.



## Proceeds To Aid Retinitis Pigmentosa Research

## Smokey Robinson To Be Honored At Benefit Gala

LOS ANGELES—Smokey Robinson will be honored by celebrities in the entertainment industry on November 30 at a special dinner and musical tribute given by Retinitis Pigmentosa International. The event is coordinated by Mike Roshkind of the Gordy Company and will be co-chaired by Dick Clark and Berry Gordy, with Jheryl Busby as vice chairman and Ed McMahon as Master of Ceremonies.

In addition, "Forgotten Eyes," a song written especially for Retinitis Pigmentosa International, will make its debut. The song features performances by Robinson, Bob Hope, Dionne Warwick, Herbie Hancock, Marilyn McCoo, Cheryl Ladd, Steve Allen, Sister Sledge, Angie Dickinson, Sammy Davis, Jr., Susan Anton, The Turtles and Shanice Wilson, among others. An accompanying music video, featuring all the performers, will be unveiled during the

event as well. All proceeds from both the song and benefit dinner will go towards finding a cure for Retinitis Pigmentosa, a disease of the retina which causes progressive loss of vision from the very young to the elderly.

"Smokey Robinson has been very involved with our organization for a long time. He made a major contribution when he got involved with this song by asking other performers to join," Helen Harris, President of Retinitis Pigmentosa International, told *Cash Box*. "We are facing a major breakthrough on the disease right now, and the dinner and the song together can raise the funds to end this disease forever. The benefit alone should raise upwards of a quarter of a million dollars towards research."

For tickets and further information concerning the event, call Retinitis Pigmentosa International at (818) 992-0500.

## Ray Anderson Forms Specialized Management Company

LOS ANGELES—Veteran promotion and marketing executive Ray Anderson has announced the creation of Ray Anderson Entertainment Inc., a company whose primary focus will be artist management. Anderson, who was most recently senior VP of marketing for Epic, plans on offering his extensive expertise to labels that need help in developing and exposing specific roster acts and new signings. While he expects the initial contacts to come primarily from record companies rather than individual acts, Anderson's clients will be the acts themselves, not their respective labels.

"There's so much talent out there, and so few qualified and knowledgeable people to represent it," Anderson said. "My company is dedicated to the discovery and development of new artists possessing both genuine ability and broad-based commercial appeal. I can't take everybody, obviously. We can handle four or five acts at a time. I could



either come in early or get involved in the middle of a project if I come to the conclusion that an act is long-term. And I'm not only interested in acts that are in the developing stage, but also acts with 200,000-300,000-unit bases that need to get to the next plateau. So I'm not shopping acts; I'll be working with signed bands that need professional direction."

Anderson, who has relocated from New York to the West Coast, can be reached at (213) 454-9892.

## Freda Cooper

Freda Cooper, widow of veteran property master Ted Cooper, died October 26th. She was 78. Ted Cooper was property master for T.V. shows such as *Gunsmoke*, *Have Gun Will Travel*, *Death Valley Days*, and many others. She is survived by her sons Lewis and Paul Cooper (Paul with Atlantic Records), sisters Lillian Topper, Ann Devito, Rose Schur, brother-in-law Bert Cooper, sister-in-law Lillian Kronson and a host of other family and friends.

## EXECUTIVES ON THE MOVE



Keiner



Shedd



Fonorow



Weiss

•Joe Keiner has been named executive vice president of **Chrysalis plc.**, where he will be responsible for all Chrysalis activities in North America, in addition to Chrysalis Publishing worldwide. Keiner comes from his position as president and CEO of Adidas USA. He was with RCA Ariola in the U.K. as vice president of international marketing.

•The newly created position of creative vice president for **PolyGram Records, Nashville**, has been given to esteemed country music producer and publishing executive **Harold Shedd**. Shedd has produced artists such as Alabama, Connie Francis, CMA Vocalist of the Year K.T. Oslin and Mel Tillis.

•**Cherie Fonorow** has been promoted to vice president of music publishing operations for **PolyGram Records Music Publishing Companies**. Fonorow has been director of creative operations for PolyGram Music Publishing USA since joining the label in February 1987.

•**A&M Records** has appointed **Geoffrey Weiss** to product manager. Weiss was a copywriter for the label's services department. He came to A&M in 1987 from Big Time Records, where he was in A&R.

•In New York, **Arista Records** has named **John Schenk** as senior financial analyst. Schenk has a degree in finance from Indiana University and three years of analysis experience from a Los Angeles-based utilities firm.

•The **WEA Corporation** has brought in **Barry David Bender** as National Sales manager/classical & jazz product. Most recently, Bender was with the Chicago-based Home Vision, specializing in performing and fine art videos marketed in retail record stores.

•**Gordon Singer** was announced as vice president of **Cominion Entertainment, Inc.**, a division of **K-tel International (USA)**. Singer will head the newly created Dominion Management, primarily in the business of managing artists and booking concerts or corporate clients. Singer formerly was CEO and president of Variety Artists in Los Angeles. He will now be based in Plymouth, Minnesota.

•**Capitol Records' Dwayne Alexander** has moved to the Pop Promotion Department as West Coast manager of national club promotion. He was most recently national secondary promotion, black music.

•**Capitol Records** has been busy as a bee naming local promotion managers across the U.S.. From Los Angeles are **Tasha Mack**, who will handle the Phoenix and San Diego area, and **Debbie Campisi** covering the Kansas City and St. Louis area. From **CEMA** are **Chuck Swaney** in Detroit, and **Bobby Bland** in Minneapolis. **Phil Fox** relocates from Houston to Cincinnati. All local promotions managers will report to Pop Promotion VP **John Fagot** at the Capitol Tower in Los Angeles.

•**Carol Holt** has been named director of operations at the **Pollack Media Group**. Holt replaces vice president of operations **Marilyn Williams**. The Pollack Media Group consults over 75 radio stations worldwide, in addition to the Westwood One Radio Networks, Mutual Broadcasting and the BBC.

•**Tim Clawson** joins **Propaganda Films** as head of production. Clawson was most recently managing director of music videos for **Limelight Film and Video Production**, where he has spent the last five years. Propaganda is the largest producer of music videos, while actively producing theatrical features, television programs and commercials.

•**ALMO/Irving Music** has named **Molly Kaye** as professional manager, and **Penny Ringwood** to the newly created post of international creative director. Ringwood was previously assistant to president Lance Freed, while Kaye was dance promotion manager at Virgin Records.

•Washington, D.C.'s "Most Music" station, **Q107** announced two new team members: **Kevin McCabe** as **McMusic** director and **Mark McKay** as production director. McCabe moves from Washington's **WCXR**, while McKay has been the creative service director at Kansas City's **KFKF**.

•**Ed Belkin** has been appointed managing editor, **NBC Radio Network News**, where he will be responsible for all day-to-day new operations. From 1969 to 1986, Belkin worked at NBC radio's Philadelphia affiliate **KYW Newsradio**, starting as a production assistant.

•**Michael Pelaia** has been named client service representative, radio representative/network sales for **Arbitron Ratings** in New York. Pelaia joins Arbitron from **WVIP Radio** in Mt. Kisco, New York.

•**Peg Kelly** has been named station manager of **WYNY**, the Westwood One FM station in New York. Kelly was vice president and General Manager of **WNBC**, New York, since 1987.



**P**ERSONICS — *Coast To Coast* attended a press conference last Monday [24] announcing the unveiling of the Personics system at several major West Coast retail outfits. For those of you who are not familiar with the Personics system, it enables a consumer to go into a record store and choose from over 2,000 various songs and construct their own personalized compilation tape (eventually, the number of selections available will rise from 2,000 to 15,000). There are an amazing variety of selections available enabling the consumer to choose from far more than the standard Top 40 dross. Most genres are represented, including country, jazz, urban, rock/pop, heavy metal, classical, easy listening, new age and reggae, among others.

We chose selections by **Tommy Roe, The Smithereens, The Housemartins, David Lindley, Don Dixon, X, Warren Zevon, The Velvet Underground, Mojo Nixon & Skid Roper, Patsy Cline, Aretha Franklin, The Del-Lords, The Call, Hank Williams and Gladys Knight & The Pips** for our tape. The results are phenomenal. The sound quality is superb, drawing from the original masters of each recording. Personics should prove a much needed shot in the arm for the music industry.



THE FAB FOUR

**BLURBS, BLURBS, BLURBS** — The saga of **Concrete Blonde** is nearing an end, with the band's lengthy court battle reportedly settling in the coming week — when the courts determine if the band's newly recorded second album will wind up on I.R.S. Records (who released their first LP) or another major (who have kept no secret of their interest in the band). In addition, rumors are circulating that the band will nab **Divinyls'** bassist **Tim Millikan** to join their ranks. You can catch the band at the Sunset Strip's **Whiskey A Go-Go** on November 25

& 26....Capitol will release **Lloyd Cole & The Commotions'** first two albums, *Easy Pieces* and *Rattlesnakes* (originally released on Geffen), on one CD....Last week, **Duran Duran** performed a free concert in the parking lot of the Hollywood Capitol Records Tower to promote their brand new album, *Big Thing*. An approximate 5,000 people turned out for the forty-minute set, which included some of the band's better known hits as well as material off the new LP. The teen heartthrobs are currently undertaking a nine-city tour of small halls before embarking on a major world tour in January....Following Duran Duran's parking lot performance, Capitol's **Ron McCarrell** treated the band (along with the label's high brass) to a private dinner at his home. The menu was unavailable at press time....Capitol will release a series of 3" CD's of the original **Beatles** British EMI singles beginning November 30. The first four releases are: "Love Me Do" b/w "P.S. I Love You," "Please Please Me" b/w "Ask Me Why," "From Me To You" b/w "Thank You Girl" and "She Loves You" b/w "I'll Get You." The rest of the singles will be released over the coming year....Enough said.

**HIGH BIAS** — **The Balancing Act's** recent appearance at the Roxy Theatre in support of their newly released *Curtains* LP (I.R.S.) proved a hearty homecoming for one of L.A.'s most respected young bands.

Opening the show was up & coming local hero **Milo Binder**, who provided an inspiring set of original material. **Victoria Williams** took the stage next, showcasing not only songs off her Geffen debut of 1987, but new material from her forthcoming *Rough Trade* album as well. Both provided outstanding performances, and generated more than positive response from the near-capacity, overly enthusiastic crowd.

During their headlining set, **The Balancing Act** performed a variety of numbers from the new LP, last year's *Three Squares And A Roof*, and their debut EP *New Campfire Songs*. The band closed their set with their cover of **Funkadelic's** "Can You Get To That," with *Curtains* album producer (and ex-Gang Of Four member) **Andy Gill** on guitar, and **Victoria Williams** and **Kyle Johnson** on backing vocals. A great show.

Until next week...

**Tom De Savia**  
Los Angeles



**ANYTHING CAN HAPPEN IN NEW YORK** — Or New Jersey. *The Gloved One* met backstage at his recent *Meadowlands* show with **Billy Joel** and **CBS Records Division president Tommy Mottola**.

**REG STRIKES BACK** — And in such a big way. **Elton John** played five shows at Madison Square Garden last week, one of which I was lucky enough to catch. Wow. I don't think **Elton John** ever really *had* to be outrageous, he obviously did it for the sheer hell of it. But everyone grows up, and he appears to have settled very comfortably into his role as pop music's favourite uncle. His voice problems appear to be over, and while some of the higher ranges have been delegated to the backing vocalists, his mid-range voice is better than ever. The set, which lasted over 2 1/2 hours, covered material from as far back as 1972 — "Mona Lisas and Mad Hatters" — to the current release, — "Mona Lisas and Mad Hatters, Pt. II," "I Don't Want To Go On With You Like That," and just about everything in between. "Sorry Seems To Be The Hardest Word," "Daniel," "I'm Still Standing," "Saturday Night's All Right For Fighting," with a little help from the **Mets'** **Gary Carter**, "Rocket Man," you name it. The most bizarre thing at this show was not on stage, it was the audience reaction. You know someone like **Elton John** is going to create a lot of excitement, a lot of emotion, but people were not even waiting until songs ended to give standing ovations. **John** would stop singing during a bridge, and the audience would be on its feet, cheering its collective head off. Wild. A fitting tribute, I guess, to a man who has been making people happy for over a decade.

Opening for **Elton John** was **Wet Wet Wet**. They were. I saw them at **The Cat Club** a couple months back, and I think they should stick to clubs for awhile. Vocalist **Marti Pellow** has a Garden-sized attitude, but the band doesn't quite have the kind of following one needs to back it up. Case in point: in the middle of the set, **Pellow** left the stage to wander around the audience and sing, but instead of getting people involved in the song, he irritated the hell out of those who were trying to find their seats.

**THE NEXT BIG THING** — Really isn't. **Rabid Duran Duran** fans eagerly awaiting the band's return to the land of living, breathing pop icons will be very happy when *Big Thing* hits the racks. The rest of us will just have to wait for something else. I've just gotten to the point where I can

look people straight in the eye and admit that I liked *Seven and The Ragged Tiger, Rio*, and the rest of their melancholy, dense, completely incomprehensible stuff. *Big Thing*, however, is blue-eyed soul in the best boring British tradition. No more "Save A Prayer For the Morning After," or ~"The Reflex." Now we have "Too Late Marlene," and ~"I Don't Want Your Love." The title of the latter sounds more like **Taylor Dayne** than **John Taylor**. *Big Thing* is pretty, it's a nice little pop record, but I'm a little bummed that when I finally feel I'm mature enough to admit I liked their art school posturing, they go mainstream. With a capital M. Oh well. They still look good.

**IT'S NOT A RECORD, IT'S A CHRISTMAS PRESENT** — Actually it is a record, it just looks like a Christmas present. It's the new **Scuffy The Cat** album, called *Moons of Jupiter*, and it is worth every minute of the two-month wait. Delays in the rather phenomenal cover art pushed the release date back considerably, but the band and **Relativity** outdid themselves on this one. The music is still **Scuffy**, it still sounds like they just dropped by to jam in your living room, but this gig is a little more polished, thanks to producer **Jim Dickinson** and the legendary **Ardent Studios** in Memphis, and the sound is a little richer, thanks to the now permanent addition of **Burns Stanfield** on keyboards. The tri-fold cover features art work by guitarist **Stephen Fredette**, done mostly, according to **Scuffy**, in the van, "which is why it's kind of wiggly in some places." I'll buy that.

**PICKS OF THE WEEK:** Most overplayed records in my corner of the office: **Dreams So Real's** *Rough Night in Jericho*, **Shot B/W's** *Understand*, and an EP by another New York band called **Mod Lang**. *Where Your Heart* is reminiscent of **Gang Theory**, but with a decidedly New York attitude ... Beware of the new **Tirez Tirez** album. It's addictive. **Frontman Mikel Rouse** is also a neo-classical composer from the **Phillip Glass** school of hypnotic repetition, and *Against All Flags* contains a lot of those elements. On **Primitive Man** via **IRS**, it's definitely worth a listen. Worth a listen. Worth a listen ... For cranky days, the new **Ministry** record fits the bill. A friend of a friend said *The Land of Rape and Honey* reminds him of a trip to the dentist. Not a bad comparison. Not a bad record, either ... *Pop Art*, the first release by Britain's techno-pop artists **Transvision Vamp**, is another pick. Best cuts are "Trash City," and a **Holly Vincent** cover called "Tell That Girl to Shut Up." For compulsive credit readers, one of the backing vocalists on *Pop Art* is **Nick Marsh**, vocalist for **Flesh for Lulu**.

Don't forget to vote.

**Karen Woods**      **New York**



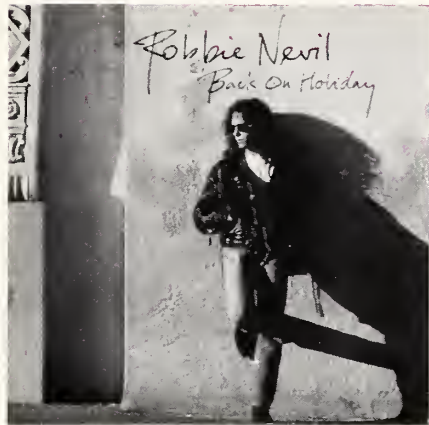
# SINGLE RELEASES

## OUT OF THE BOX

### ROBBIE NEVIL

Back On Holiday (3:58) - EMI/Manhattan (B-50152) - MCA Music Pub./Dresden China Music-Ardavan Music-Dubin Music/ASCAP - Producer: R. Nevil

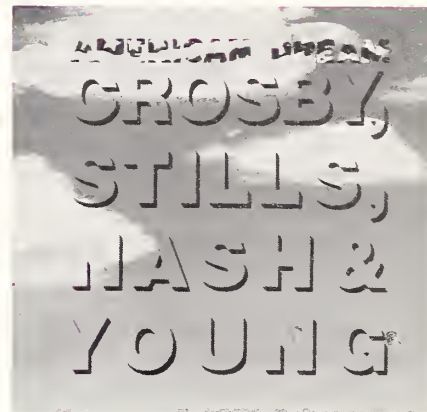
This is a solid, if somewhat uninspired choice for a first single off of Nevil's great new LP. A funky verse feel lifts to an effective chorus. Side B is the real treasure, with the dark and mysterious "Too Soon" featuring Nevil stretching on vocals and emotional reach. "Holiday" should perform well across the board, pop and R&B.



## OUT OF THE BOX

CROSBY, STILLS, NASH & YOUNG  
American Dream (3:14) - Atlantic (7-89003) - Silver Fiddle Music/ASCAP - N. Young - Producer: N. Bolas-CSNY

CSN&Y's reunion is well worth the wait. "American Dream" is the best thing out of CSN or Y since *Deja Vu*. Young takes lead duties on the first verse and then the others break in with a tasty brew of harmonies. Young wrote the song, and it's filled with the bitterness and beauty about a youth gone to pot. The biggest disappointment here is the quick fade.



## OUT OF THE BOX

### TIFFANY

All This Time (4:18) - MCA (MCA-3371) - George Tobin Music/BMI - T. James-S. McClintock - Producer: G. Tobin

One thing's for certain, Tobin can pick songs. This is an evocative ditty for Tiff to dig into. She displays a lot of vocal character not evident in the past, and all in all it's an extremely touching and effective cut. From her new album "Hold An Old Friend's Hand," should debut high, and ought to kick off another platinum performance for the youngster.



## OUT OF THE BOX

### FOUR TOPS & ARETHA

If Ever A Love There Was (4:30) - Arista (AS1-9766) - Irving Music Inc.-Pamalybo Music/BMI Chappell & Co. Inc.-Le Mango Music/ASCAP - Oland-Cerney - Producer: J. Knight-A. Zigman

Just to hear these voices together is thrilling enough. There are powerful vocal performances all around, and even a sax solo by Kenny G. Unfortunately the song is a bit cornball, but here it serves as a vehicle for these legends to show that they're still on top of their craft. Produced by Jerry Knight and Aaron Zigman. Should fly on AC and Urban.



## FEATURE PICKS

TAYLOR DAYNE - Don't Rush Me (3:47) - Arista (AS1-9722) - Almo Music Corp./ASCAP - Forbes-Franzel - Producer: R. Wake

Taylor displays her usual beefy vocal blast that seems to elevate the most standard of material. This song is a hair above that, and should fly on CHR.

THE SUGARCUBES - Motorcrash (2:23) - Elektra (7-69355) - Second Wind - The Sugarcubes - Producer: R. Shulman-D. Birkett

Iceland is a good place to spend some time in the attic practicing; The Sugarcubes have done that and more. Unique, exciting rock. AOR.

CAMAOUFLAGE - The Great Commandment (3:10) - Atlantic (7-89031) - Blue Box Pub. - H. Maile-M. Meyn-O. Kressig - Producer: Camouflage

Uninspired writing coupled with Euro-pop dirge-vocal adds up to a blah record. May garner some interest in alternative or AOR.

JIM CAPALDI - Something So Strong (4:44) - Island (7-99266) - Freedom Songs Ltd. adm. by WB Music Corp/ASCAP Chappell Music Ltd./PRS

Abacus Pub./PRS adm. Chappell & Co./ASCAP - J. Capaldi-P. Vale-M. Waters - Producer: J. Capaldi-L'Equipe

Capaldi tips his hat to anthemic rock. Not too many surprises but a solid song for AOR.

COLIN JAMES - Five Long Years (4:34) - Virgin (7-99262) - Virgin Music Inc.-Instead Pub./ASCAP - C. James - Producer: B. Rock

Hard-driving pop-rock delivers the punch but fails to knock out. James is a fine talent, and this single should see action on CHR, AOR.

FAIRGROUND ATTRACTION - Perfect (3:36) - RCA (8789-7-R) - MCA Music Pub/ASCAP - M. Nevin - Producer: Fairground Attraction-K. Moloney

An outstanding tune, something Elvis could have done. In fact, the single is reminiscent in its arrangement to early Elvis records.

LORI YATES - Scene Of The Crime (3:13) - Columbia (38-08055) - D. Schlitz-L. Yates-S. Buckingham - Producer: S. Buckingham

This is what used to be called pop when Linda Ronstadt tacked similar tunes. She's got a lot of crossover appeal, country to rock.

SAMANTHA FOX - I Wanna Have Some Fun (4:08) - Jive (1154-7-JAC) - Forceful Music adm. by Willesden Music Inc.-Willessden Music/BMI - Full Force - Producer: Full Force

In the context of a disco club with a few screwdrivers under your belt and a girl writhing in front of you, yeah, it's great stuff.

THE DAZZ BAND - Open Sesame (4:07) - RCA (8793-7-RAA) - Kenny Nolan Pub. Co./ASCAP - K. Nolan-B. Harris-K. Harrison - Producer: Deodato

Pleasant R&B tune that gently persuades and soothes. Urban.



# ALBUM RELEASES

## OUT OF THE BOX

### THE TRAVELING WILBURYS

*Volume One*—Wilbury Records/Warner Bros. (9 25796-1)—Producers: Otis and Nelson Wilbury

The concept is mind-boggling—George Harrison, Bob Dylan, Tom Petty, Jeff Lynne and Roy Orbison in one honest-to-goodness band—and the execution is as exciting as the premise. The single, "Handle With Care" blends the distinctive style of each performer into one poignant toe-tapper of a song. The rest of the album is a sampler of roots jangle, with Harrison's production and songwriting ("Heading For the Light") standing out among the splendor.

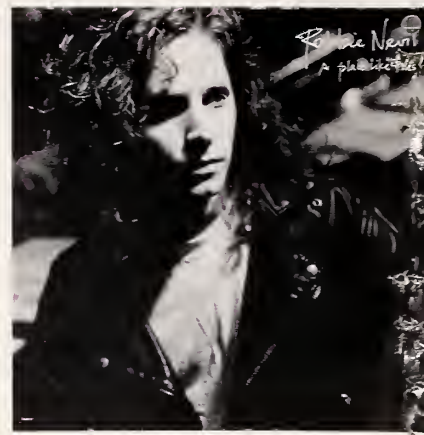


## OUT OF THE BOX

### ROBBIE NEVIL

*A Place Like This*—EMI-Manhattan (E1-48359)—Producers: Robbie Nevil, Chris Porter

Songwriter extraordinaire Robbie Nevil offers an album of mostly up-tempo love songs that are distinguished by his tastefully funky arrangements and sweet tenor vocals. At times he treads on Prince territory, at times his vocal come-on is reminiscent of George Michael, and at other times his style is a hit-worthy mix of gospel, funk and island sounds. The rambunctious "Mary Lou" is our personal fave.



## OUT OF THE BOX

### RATT

*Reach For the Sky*—Atlantic (7 81929-1)—Producers: Beau Hill, Mike Stone

Ratt's fourth album of commercially-accessible metal owes more to KISS-styled shout-it-out anthems than Van Halen-style guitar gymnastics, although they have an identity of their own that peeks through in the production detail and the novel melody of the sarcastic single "Way Cool Jr." They can also get acoustic and "sensitive" in spots, as in "I Want To Love You Tonight," although no one will accuse these guys of being feminists.



## OUT OF THE BOX

### MIKE + THE MECHANICS

*Living Years*—Atlantic (7 81923-1)—Producers: Christopher Neil, Mike Rutherford

The sound is synthy and high-tech but never cold, as befits a member of Genesis. Mike Rutherford and Co. have a knack for dramatically catchy material, and they are clearly smarter (and more clever) than the soundalikes that litter the airwaves. (In "Seeing is Believing," the gullible protagonist lists Jesus Christ, Daniel Ortega and the Lord of the Rings among his icons, before admitting, "I believe in everything.") Platinum bound.



## FEATURE PICKS

### ROBERTA FLACK—*Oasis*—Atlantic (7 81916-1)—Various producers

This is Flack's first album since 1982, and it is surprisingly sure and light-footed. The material is irresistibly catchy, aided by Flack's smooth, trademark vocals. The title track single is an island-flavored hit-to-be.

**THAT PETROL EMOTION—*End of the Millenium Psychosis Blues*—Virgin (7 91019-1)—Producer: Roli Mosimann**

Two ex-Undertones, a Yank vocalist and some Northern Ireland pals make for one of the most chameleonic pop bands around—one that's angry, funkified and hooky by turns. The madrigal sweetness of "Cellophane" hides a fierce condemnation of throwaway culture.

### Johnny Mathis—*Love Songs*—Columbia (OC 44494)—Various producers

The ultimate in make-out music from the unparalleled crooner, this retrospective collection of great love songs includes "Chances Are," "When Sunny Gets Blue" and recent duets like "Break Up to Make Up."

**NANCY WILSON—*Nancy Now!*—Columbia (FC 44464)—Various producers**

The female complement to Johnny Mathis is pure class, a master song stylist. On this welcome return she tackles mostly new ballads, although she does a tasty rendition of the classic "Ebb Tide."

### DIRE STRAITS—*Money For Nothing*—Warner Bros. (9 25794-1)

Dire Straits' greatest-hits album is an excellent slab of roots-twangy guitar rock, featuring "Sultans of Swing," "Walk of Life," "Money For Nothing" and a remix of the light-hearted "Twisting By The Pool."

**JIM CAPALDI—*Some Come Running*—Island (7 91024-1)—Producers: Jim Capaldi, L'Equipe**

This solo album from the ex-Traffic bassman has Steve Winwood's fingerprints all over it and shares some of Winwood's stylistic preferences. Bluesy, heartfelt, middle-of-the-road rock, professionally done.

### BOYS CLUB—*Boys Club*—MCA (42252)—Various producers

What hath George Michael wrought? These two white lads could be Wham '88, and as one of our staffers pointed out, "Remember Holding You" is "Careless Whisper." The record, needless to say, is fiendishly catchy.

**JUNIOR DELGADO—*One Step More*—Mango/Island (MLPS 9819)—Producers: Augustus Pablo, Junior Delgado**

Delgado is a reggae performer who avoids the reggae pigeonhole with a fine, versatile voice; Augustus Pablo's jazzy, textured arrangements; and fiery lyric concerns that are reminiscent of Bob Marley. A superlative album.

**JULIAN COPE—*My Nation Underground*—Island (7 91025-1)—Producer: Ron Fair**

The one-time vocalist of Teardrop Explodes has given his brand of subversive psychedelia a mainstream appeal, expressing it in covers ("Five O'Clock World"), baroque pop ("Charlotte Anne") and psycho-funk (the title track). In a better world, this would go triple-platinum.

**TAMBU/CHARLIES ROOTS—*Culture*—Sire (9 25741-1)—Producer: Lham Goddard**

This calypso big band, led by Chris "Tambu" Herbert, plays the happy, percussive soca music of their Trinidad home, with some soul flourishes in the brass section and the sweet, crooning vocals.

**DONNA ALLEN—*Heaven on Earth*—Oceana/Warner Bros. (7 91028-1)—Producer: Lou Pace**

Allen is a big-voiced R&B belter working with alternately perky dance tunes and heartfelt ballads. It offers few surprises, but the dramatic vocals are worth a listen.

**ORIGINAL CONCEPT—*Straight From the Basement of Kooley High*—Def Jam/Columbia (FC 44470)**

This is one of the freshest, deffest and funniest rap records to arrive here in months. O.C. is *original*, from a *cappella* raps to instrumental raps to relentless sample bursts to just-plain-rudeness. Ole!



# CASH BOX TOP 100 ALBUMS

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

All albums available on CD unless otherwise indicated

(NCD) - No CD  
(G) - Gold (RIAA Certified)  
(P) - Platinum (RIAA Certified)

		L	W			L	W		
		W	O			W	O		
		C	C			C	C		
1	<b>NEW JERSEY</b> BON JOVI (Mercury 836 345-1)POL	1	5						
2	<b>APPETITE FOR DESTRUCTION (P/4)</b> GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	2	62						
3	<b>COCKTAIL (P)</b> Original Mallan Picture Soundtrack (Elektra 60806)WEA 9.98	3	11						
4	<b>DON'T BE CRUEL (P)</b> BOBBY BROWN (MCA 42185)MCA 8.98	6	17						
5	<b>RATTLE AND HUM</b> U2 (Island 91003)WEA 14.98	8	2						
6	<b>SIMPLE PLEASURES (P)</b> BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	4	30						
7	<b>HYSTERIA (P/7)</b> DEF LEPPARD (Mercury 830 675-1)POL 9.98	5	64						
8	<b>TRACY CHAPMAN (P/2)</b> (Elektra 60774)WEA 8.98	7	29						
9	<b>FAITH (P/6)</b> GEORGE MICHAEL (Columbia OC 40867)CBS	11	50						
10	<b>...AND JUSTICE FOR ALL</b> METALLICA (Elektra 60812)WEA 9.98	9	7						
11	<b>KICK (P/3)</b> INXS (Atlantic 81796-1)WEA 9.98	10	52						
12	<b>LABOUR OF LOVE (P)</b> UB40 (A&M 4980)RCA 8.98	12	9						
13	<b>ANY LOVE</b> LUTHER VANDROSS (Epic OE 44308)CBS	20	3						
14	<b>HEART BREAK (P)</b> NEW EDITION (MCA 42207)MCA 8.98	13	18						
15	<b>LONG COLD WINTER (P)</b> CINDERELLA (Mercury 834 612-1)POL	15	16						
16	<b>OU812 (P/2)</b> VAN HALEN (Warner Bros.25732)WEA 9.98	16	21						
17	<b>ROLL WITH IT (P)</b> STEVE WINWOOD (Virgin 90946)WEA	14	18						
18	<b>STRONGER THAN PRIDE (P)</b> SADE (Epic OE 44210)CBS	18	23						
19	<b>GIVING YOU THE BEST THAT I GOT</b> ANITA BAKER (Elektra 9 60827-1) 8.98			DEBUT					
20	<b>POWER</b> ICE-T (Sire 25765)WEA 8.98	22	6						
21	<b>HE'S THE DJ, I'M THE RAPPER (P/2)</b> DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	17	30						
22	<b>OPEN UP AND SAY...AHH! (P/2)</b> POISON (Enigma C1-48493)CAP 8.98	19	25						
23	<b>OUT OF ORDER (G)</b> ROD STEWART (Warner Bros. 25684) 9.98	21	23						
24	<b>TALK IS CHEAP</b> KEITH RICHARDS (Virgin 90973)WEA 9.98	29	3						
25	<b>SILHOUETTE</b> KENNY G (Arista AL-8457)RCA 9.98	33	3						
26	<b>IN EFFECT MODE (P)</b> AL B. SUREI (UpTawn/Warner Bros. 25662)WEA 8.98	25	26						
27	<b>INFORMATION SOCIETY</b> (Tommy Boy IBLP 25691)WEA 8.98	27	14						
28	<b>TELL IT TO MY HEART (G)</b> TAYLOR DAYNE (Arista AL 8529)RCA 8.98	28	42						
29	<b>STATE OF EUPHORIA</b> ANTHRAX (Megaforce/Island 91004)WEA 8.98	30	5						
30	<b>NO REST FOR THE WICKED</b> OZZY OSBOURNE (CBS OZ 44245)CBS	48	3						
31	<b>UP YOUR ALLEY (G)</b> JOAN JETT (Blackheart FZ 44146)CBS	26	24						
32	<b>LET IT ROLL</b> LITTLE FEAT (Warner Bros. 25750)WEA 9.98	24	12						
33	<b>HEAVY NOVA (G)</b> ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	23	17						
34	<b>DIESEL AND DUST (G)</b> MIDNIGHT OIL (Columbia BFC 40967)CBS	31	39						
35	<b>LAP OF LUXURY (P)</b> CHEAP TRICK (Epic OE 40922)CBS	32	27						
36	<b>A SALT WITH A DEADLY PEPA</b> SALT-N-PEPA (Next Plateau PL 1011)IND 8.98	35	13						
37	<b>TIME AND TIDE</b> BASIA (Epic BFE 40767)CBS	40	21						
38	<b>IT TAKES TWO</b> ROB BASE & D.J. E-Z ROCK (Profile PRO-1267)IND 8.98	45	6						
39	<b>MAKE IT LAST FOREVER (P)</b> KEITH SWEAT (Elektra 60763)WEA 8.98	39	47						
40	<b>SMALL WORLD (P)</b> HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	34	13						
41	<b>EPONYMOUS</b> R.E.M. (I.R.S. 6262)MCA 8.98	53	3						
42	<b>IMAGINE: JOHN LENNON</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Capitol C1-90803)CAP 8.98	62	3						
43	<b>1988 SUMMER OLYMPICS ALBUM ONE MOMENT IN TIME</b> VARIOUS ARTISTS (Arista AL-8551)RCA 8.98	43	7						
44	<b>WILD, WILD WEST</b> THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	49	8						
45	<b>REG STRIKES BACK (G)</b> ELTON JOHN (MCA 6240)MCA 9.98	44	18						
46	<b>OUT OF THIS WORLD</b> EUROPE (Epic OE 44185)CBS	36	11						
47	<b>RUFF 'N' READY</b> READY FOR THE WORLD (MCA 42198)MCA 8.98	51	5						
48	<b>HANGIN' TOUGH</b> NEW KIDS ON THE BLOCK (Columbia FC 40985)CBS	50	10						
49	<b>IT TAKES A NATION OF (G) MILLIONS TO HOLD US BACK</b> PUBLIC ENEMY (Def Jam FC 44303)CBS	46	16						
50	<b>WHENEVER YOU NEED (P) SOMEBODY</b> RICK ASTLEY (RCA 6822-1)RCA 8.98	41	41						
51	<b>DIRTY DANCING (P/9)</b> ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	42	58						
52	<b>INTRODUCING THE HARDLINE (P) ACCORDING TO</b> TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	38	55						
53	<b>DON'T BE AFRAID OF THE DARK</b> THE ROBERT CRAY BAND (HighOne/Mercury 834 923-1)POL 8.98	37	11						
54	<b>UB40</b> UB40 (A&M SP5213)RCA 8.98	52	12						
55	<b>ALL THAT JAZZ</b> BREATHE (Virgin/A&M SP 5163)RCA 8.98	59	22						
56	<b>GUY</b> GUY (MCA 42176)MCA 8.98	56	13						
57	<b>SOUL SEARCHING</b> GLENN FREY (MCA 6239)MCA 8.98	47	9						
58	<b>DON'T LET LOVE SLIP AWAY (G)</b> FREDDIE JACKSON (Capitol C1-48987)CAP 8.98	55	13						
59	<b>PEEPSHOW</b> SIOUXSIE & THE BANSHEES (Geffen GHS 24205)WEA 8.98	60	7						
60	<b>DANGEROUS AGE</b> BAD COMPANY (Atlantic 7 81884-1)WEA 9.98	66	9						
61	<b>BIG THING</b> DURANDURAN (Capitol C1-90958) 8.98			DEBUT					
62	<b>IN MY TRIBE (G)</b> 10,000 MANIACS (Elektra 60738)WEA 8.98	61	40						
63	<b>BRITNY FOX</b> (Columbia BFC 44140)CBS	54	13						
64	<b>WINGER</b> (Atlantic 81867)WEA 8.98	86	5						
65	<b>TWICE THE LOVE</b> GEORGE BENSON (Warner Bros. 25705)WEA 9.98	63	7						
66	<b>LIFE'S TOO GOOD</b> THE SUGARCUBES (Elektra 60801)WEA 8.98	65	21						
67	<b>SUPERSONIC-THE ALBUM (G)</b> J. J. FADD (Atco/Atlantic 90959)WEA 8.98	67	15						
68	<b>LET IT LOOSE (P/2)</b> GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	58	73						
69	<b>NOTHING TO LOSE</b> EDDIE MONEY (Columbia CC 44302)CBS	83	3						
70	<b>THE INNOCENTS</b> ERASURE (Sire/Warner Bros. 25730)WEA 8.98	69	21						
71	<b>FOLKWAYS: A VISION SHARED</b> VARIOUS ARTISTS (Columbia OC 44064)CBS	68	9						
72	<b>CONSCIOUS PARTY (P)</b> ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	72	29						
73	<b>FOLLOW THE LEADER (G)</b> ERIC B. & RAKIM (UNI UNI 3)MCA 8.98	71	13						
74	<b>MOVE SOMETHIN'</b> 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	77	25						
75	<b>BLUE BELL KNOLL</b> COCTEAU TWINS (Capitol C1-90892)CAP 9.98	84	4						
76	<b>RICHARD MARX (P/2)</b> (Manhattan SI 53049)CAP 8.98	70	72						
77	<b>BUSTER</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81905)WEA 9.98	87	5						
78	<b>UNION</b> TONI CHILDS (A&M SP 6-5175)RCA 8.98	73	17						
79	<b>STRICTLY BUSINESS</b> E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)IND 8.98	79	20						
80	<b>EVERYTHING</b> THE BANGLES (Columbia OC 44056)			DEBUT					
81	<b>STARING AT THE SUN</b> LEVEL 42 (Polydor 837 247)POL	88	3						
82	<b>KARYN WHITE</b> (Warner Bros. 25637)WEA 8.98	90	6						
83	<b>ONE LOVE - ONE DREAM</b> JEFFREY OSBORNE (A&M SP 5205)RCA 8.98	75	12						
84	<b>OLD 8X10 (P)</b> RANDY TRAVIS (Warner Bros 25738)WEA 8.98	82	15						
85	<b>NOW AND ZEN (P)</b> ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA 9.98	85	35						
86	<b>LAND OF DREAMS</b> RANDY NEWMAN (Reprise 25773)WEA 8.98	100	4						
87	<b>RANK</b> THE SMITHS (Sire 25786)WEA 9.98	57	6						
88	<b>NOTHING'S SHOCKING</b> JANE'S ADDICTION (Warner Bros. 25727)WEA 8.98	91	9						
89	<b>OUT OF THE BLUE (P/2)</b> DEBBIE GIBSON (Atlantic ATL 81780)WEA 8.98	64	62						
90	<b>WIDE AWAKE IN DREAMLAND</b> PAT BENATAR (Chrysalis OV 41628)CBS	74	17						
91	<b>FLYING HOME</b> STANLEY JORDAN (EMI-Manhattan 48682)CAP 8.98	92	5						
92	<b>BOINGO ALIVE</b> OINGO BOINGO (MCA 2-8030)MCA	98	4						
93	<b>MAN IN MOTION</b> NIGHT RANGER (MCA 6238)MCA 8.98	95	4						
94	<b>MACHISMO</b> CAMEO (Atlanta Artists/PolyGram 836 002-1) 8.98			DEBUT					
95	<b>IN CONTROL, VOLUME 1</b> MARLEY MARL (Cold Chillin'/Warner Bros. 25783)WEA 8.98	99	6						
96	<b>MIDNIGHT STAR</b> (Salar 72564)CAP 8.98	114	3						
97	<b>SHORT SHARP SHOCKED</b> MICHELE SHOCKED (Mercury 834 924 1)POL	107	6						
98	<b>SWASS</b> SIR MIX-A-LOT (NASTY MIX 70123) 8.98	109	6						
99	<b>LOVING PROOF</b> RICKY VAN SHELTON (Columbia FC 44221)CBS	110	4						
100	<b>BIG TIME</b> TOM WAITS (Island 90987)WEA 9.98	103	5						



# CASH BOX TOP ALBUMS/101 to 200

	L	W		L	W		L	W
	W	C		W	C		W	C
101 LET THE HUSTLERS PLAY STEADY B (Jive 1122-1-J)RCA 8.98	103	5	DAY BY DAY NAJEE (EMI-Manhattan 90096)CAP 9.98	94	14	PHANTOM OF THE OPERA (G) ORIGINAL LONDON CAST (Polydor 831273-1)POL	176	37
102 SLOW TURNING JOHN HIATT (A&M SP 5206)WEA 8.98	102	7	136 MUSIC FOR THE MASSES DEPECHE MODE (Sire 25614-1)WEA 8.98	140	4	174 THE MAC BAND THE MAC BAND FEATURING THE MACCABBELL BROTHERS (MCA 42090)MCA 8.98	168	12
103 BIG TIME TOM WAITS (Island 90987)WEA 9.98	108	4	137 ONE MORE STORY PETER CETERA (Warner Bros. 25704)WEA 9.98	123	11	175 THE POSSE NWA (Maceda 1057)IND 8.98	172	19
104 TEMPLE OF LOW MEN CROWDED HOUSE (Capitol C 1-48763)CAP	77	15	138 VIXEN (EMI 46991)CAP 9.98	150	3	176 ALWAYS & FOREVER (P/3) RANDY TRAVIS (Warner Bros. 25568-1)WEA 8.98	175	76
105 CLOSE-UP DAVID SANBORN (Reprise 9-25715)WEA	105	16	139 GREATEST HITS THE JUDDS (Curb/RCA 8318-1-R)RCA 9.98	139	10	177 SUBSTANCE JOY DIVISION (Gwest/Warner Bros. 25747)WEA 9.98	151	11
106 WHEN IN ROME (Virgin 90994)WEA 8.98	111	5	140 THE SHOUTING STAGE JOAN ARMATRADING (A&M SP521)RCA 8.98	91	11	178 COMMON GROUND RHYTHM CORPS (Pasha BFZ 44159)CBS	174	7
107 SHORT SHARP SHOCKED MICHELE SHOCKED (Mercury 834 924 1)POL	113	5	141 IN CONTROL JOHNNIE TAYLOR (Malaco MAL 7446)IND 8.98	131	10	179 LITA (G) LITA FORD (Dreamland/RCA 6397-R-A)RCA 8.98	178	36
108 BLOW MY FUSE KIX (Atlantic 7 81877-1)WEA 8.98	130	4	142 DANZIG (Def American/Geffen DEF 24208)WEA 8.98	145	4	180 SUBSTANCE 1987 (G) NEW ORDER (Gwest 25621-1)WEA 12.98	177	62
109 SWASS SIR MIX-A-LOT (NASTY MIX 70123) 8.98	119	5	143 GREATEST HITS LIVE CARLY SIMON (Arista AL-8526)RCA 9.98	128	10	181 SECRETS OF FLYING JOHNNY KEMP (Columbia BFC 40770)CBS	179	24
110 LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)CBS	141	3	144 THIS WOMAN K.T. OSLIN (RCA 8369-1)RCA 8.98	148	5	182 BIG DREAMS IN A SMALL TOWN RESTLESS HEART (RCA 8317-1-R)RCA 8.98	185	10
111 BUENAS NOCHES FROM A LONELY ROOM DWIGHT YOAKAM (Reprise 25749)WEA 8.98	88	11	145 ONLY LIFE THE FEELIES (A&M SP 5214)RCA 8.98	147	5	183 COMIN' CORRECT '88 M.C. SHY D (Luke Skywalker 1005)IND 8.98	181	10
112 19 (G) CHICAGO (Reprise 25714)WEA 9.98	116	16	146 MORE THAN FRIENDS JONATHAN BUTLER (Jive 1136-1-J)RCA 8.98	160	2	184 TIGHTEN UP VOL. '88 BIG AUDIO DYNAMITE (Columbia FC 44074)CBS	152	12
113 TRUTH AND SOUL FISHBONE (Columbia FC 40891)CBS	115	6	147 BACK TO AVALON KENNY LOGGINS (Columbia OC 40535)CBS	146	11	185 EVERY DOG HAS HIS DAY LET'S ACTIVE (I.R.S. 42151)MCA 8.98	182	7
114 MIDNIGHT STAR (Salar 72564)CAP 8.98	133	2	148 GOIN' OFF BIZ MARKIE (Cold Chillin' 25675-1)WEA 8.98	142	32	186 BRIAN WILSON (Sire/Reprise 25669)WEA 9.98	154	14
115 SURFING WITH THE ALIEN JOE SATRIANI (Relativity/Impartant 8193)IND 8.98	90	37	149 AMNESIA RICHARD THOMPSON (Capitol C1-48845)CAP	DEBUT		187 TALK TO YOUR DAUGHTER ROBBEN FORD (Warner Bros. 25647)WEA 8.98	184	11
116 MORE DIRTY DANCING (P/3) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA 9.98	89	33	150 SOUTH OF HEAVEN SLAYER (Def Jam/Geffen GHS 24203)CBS 8.98	143	13	188 OVER THE EDGE HURRICANE (Enigma 73320)CAP 8.98	158	10
117 PEOPLE HOTHOUSE FLOWERS (London/PolyGram 828 101-1)POL	118	8	151 THE HITS (G) REO SPEEDWAGON (Epic OE 44202)CBS	117	19	189 TROOP TROOP (Atlantic 81851)WEA 8.98	190	12
118 KYLIE KYLIE MINOGUE (Geffen GHS 24195)WEA 8.98	122	13	152 KEEPER OF THE SEVEN KEYS PART II HELLOWEEN (RCA 8529-1-R)RCA 8.98	165	2	190 GREEN THOUGHTS THE SMITHEREENS (Enigma C1-48375)CAP 8.98	161	29
119 LOVELY THE PRIMITIVES (RCA 8443-1-R)RCA 8.98	120	6	153 WILL TO POWER (Epic FE 40940)CBS	155	9	191 DREAM OF LIFE PATTY SMITH (Arista AL 8453)RCA 8.98	169	14
120 HOW WILL I LAUGH TOMORROW... SUICIDAL TENDENCIES (Epic FE 44288)CBS	121	6	154 IN GOD WE TRUST (G) STRYPER (Enigma D1-73317)CAP 8.98	127	16	192 PEBBLES (P) (MCA 42094)MCA 8.98	173	37
121 VIVA SANTANA SANTANA (Columbia C3X 44344)CBS	136	2	155 PEACE IN OUR TIME BIG COUNTRY (Reprise 25787)WEA 8.98	166	2	193 MARRIED TO THE MOB ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25763)WEA 9.98	170	7
122 WHAT'S BOOTSY DOIN'?? BOOTSY COLLINS (Columbia FC 44107)CBS	125	3	156 ...NOTHING LIKE THE SUN (P) STING (A&M SP 6402)RCA 10.98	153	53	194 OOH YEAH! (G) DARYL HALL JOHN OATS (Arista AL-8539)RCA 8.98	197	24
123 RUMBLE TOMMY CONWELL AND THE YOUNG RUMBLERS (Columbia FC 44186)CBS	126	9	157 IRISH HEARTBEAT VAN MORRISON & THE CHIEFTANS (Mercury/PolyGram 834 496-1)POL	134	17	195 PRIDE (P) WHITE LION (Atlantic 81768)WEA 8.98	195	51
124 LEGEND BOB MARLEY AND THE WAILERS (Island 90169)WEA 8.98	124	10	158 TOUGHER THAN LEATHER (P) RUN D.M.C. (Profile PRO-1265)IND 8.98	144	22	196 STARFISH THE CHURCH (Arista AL-8521)RCA 8.98	171	34
125 SHOOTING RUBBERBANDS AT THE STARS EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	132	4	159 A WOMAN'S POINT OF VIEW SHIRLEY MURDOCK (Elektra 60791)WEA 8.98	156	12	197 BRENDA K. STARR BRENDA K. STARR (MCA 42088)MCA 8.98	183	22
126 BORN 2 B BLUE STEVE MILLER (Capitol C1-48303)CAP 9.98	137	3	160 THE JOSHUA TREE (P/A) U2 (Island/Atlantic 90581)WEA 9.98	162	83	198 DISTANT THUNDER ASWAD (Manga/Island MLP59810)WEA 8.98	187	9
127 WHO TONYTONITONÉ (Wing 835 549-1)POL 8.98	112	25	161 GRAB IT! L'TRIMM (Atlantic 81925)WEA 8.98	DEBUT		199 RUNNING THANGS BUSY BEE (Strong City/UNI UNI 2)MCA 8.98	188	8
128 LOVESEXY PRINCE (Paisley Park 25720)WEA 8.98	129	23	162 COMING BACK HARD AGAIN (G) FAT BOYS (In Pan Apple 835 809-1)POL 8.98	135	17	200 OUR BELOVED REVOLUTIONARY SWETHEART CAMPER VAN BEETHOVEN (Virgin 90918)WEA 8.98	186	10
129 PARTY YOUR BODY STEVIE B. (LMR 5500)WEA 8.98	114	14	163 ME, MYSELF AND I CHERYL "PEPSII" RILEY (Columbia 44409)CBS	DEBUT				
130 ROCK & ROLL STRATEGY THIRTY-EIGHT SPECIAL (A&M SP 5218)RCA 8.98	DEBUT		164 LET'S GET IT STARTED M.C. HAMMER (Capitol C1-90924)CAP 8.98	DEBUT				
131 HOW YA LIKE ME NOW (G) KOOL MOE DEE (Jive 1079-1-J)RCA 8.98	97	49	165 TAKING IT HOME BUCKWHEAT ZYDECO (Island 90968)WEA 8.98	149	8			
132 THE LAND OF RAPE AND HONEY MINISTRY (Sire 25799)WEA 8.98	DEBUT		166 MOTHER WIT BETTY WRIGHT (Vistan/MS. B. 3301)IND 8.98	157	35			
133 LA PISTOLA Y EL CORAZON LOS LOBOS (Slash/Warner Bros. 25790)WEA	DEBUT		167 MESSAGES FROM THE BOYS THE BOYS (Matawam MOT-6260)MCA 8.98	DEBUT				
134 RAPTURE (P/A) ANITA BAKER (Elektra 9-60444)WEA 8.98	138	134	168 WHITNEY WHITNEY HOUSTON (Arista AL-8405)RCA 9.98	167	72			
135			169 OUTRIDER (G) JIMMY PAGE (Geffen GHS 24188)WEA 8.98	159	17			
			170 HOT WATER JIMMY BUFFETT (MCA 42093)MCA 8.98	163	17			
			171 BIRD ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 44299)CBS	DEBUT				
			172 WILD STREAK (G) HANK WILLIAMS JR. (Curb/Warner Bros 9 25725-1)WEA 8.98	164	17			
			173					

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew	74	Cameo	94	J.J. Fadd	67	John Elton	45	Midnight Star	90	Psychadelic Nurs	143	Steady B	13
10,000 Maniacs	62	Camper Van Beethoven	200	Fat Boys	189	Jordan, Stanley	91	Miller, Steve	122	Public Enemy	49	Stevie B	11
38 Special	117	Cetera, Peter	159	The Feelies	165	Joy Division	198	Ministry	116	R.E.M.	41	Stewart, Rod	23
Aerosmith	144	Chapman, Tracey	8	Fishbone	113	The Judds	136	Minogue, Kylie	106	Ready For The World	57	Sting	23
Anthrax	29	Cheap Trick	35	Folkways	71	Kemp, Johnny	186	Money, Eddie	69	Reo Speedwagon	168	Stryper	23
Armatrading, Joan	161	Chicago	105	Ford, Lita	197	Kenny G	25	Morrison, Van	176	Restless Heart	181	Sugarcube	13
Astley, Rick	50	Childs, Toni	78	Ford, Robben	183	Kix	103	Murdoch, Shirley	163	Rhythm Corps	196	Suicidal Tendencies	6
Aswad	198	Church, The	196	Frey, Glenn	57	Kool Moe Dee	154	Murphy, Keith	158	Richards, Keith	24	Surface	13
Bad Company	60	Cinderella	15	Georgia Satellites	192	L' Trimm	148	New Edition	14	Riley, C. Pepe	153	Sure!	13
Baker, Anita	19,131	Cocteau Twins	75	Gibson, Debbie	89	Let's Active	185	New Kids	48	Run D.M.C.	184	Sweet, Keith	3
Bangles	80	Collins, Bootsy	134	Guns and Roses	2	Level 42	81	New Order	18	Sade	18	Taylor Dayne	2
Base, Rob	38	Conwell, Tommy	123	Guy	56	Little Feat	32	Newman, Randy	86	Salt 'N' Pepa	36	Taylor, Johnnie	15
Basia	37	Cray, Robert	53	Hall & Oates	191	Loggins, Kenny	173	Night Ranger	93	Sanborn, David	124	Tompson, Richard	13
Benatar, Pat	90	Crowded House	152	Healy, Jeff	180	Loose Ends	121	NWA	178	Santana	114	Tony, Toni, Tone	10
Benson, George	65	D'Arby, Terence Trent	52	Helloween	147	Los Lobos	112	Ongo Boingo	92	Saturni, Joe	126	Travis, Randy	6,17
Big Audio Dynamite	195	Danzig	145	Hiatt, John	120	M.C. Hammer	155	Osborne, Jeffrey	83	Scorpions	110	Trower, Robin	18
Big Country	149	Deep Purple	178	Hothouse Flowers	111	M.C. Shan	171	Osbourne, Ozzy	30	Shocked, Michele	97	UB40	12,5
Big Daddy Kane	104	Def Leppard	7	Hornsby, Bruce	128	The Mac Band	177	Oslin, K.T.	137	Simon, Carly	162	U2	5,16
Bon Jovi	1	Depeche Mode	142	Houston, Whitney	172	Markie, Biz	167	Page, Jimmy	193	Simon, Paul	125	Van Halen	9
Boys, The	156	DJ Jazzy Jeff	21	Huey Lewis & The News	40	Mari, Marley	95	Palmer, Robert	33	Stougie & The B's	59	Van Shelton, Ricky	9
Breathe	55	Duran Duran	61	Hurricane	188	Marley, Bob	127	Pebbles	199	Sur Mix A Lot	98	Vandross, Luther	1
Brickell, Edie	108	EPMD	79	Ice-T	20	Marx, Ziggy	72	Pendergrass, Teddy	119	Slayer	160	Vixen	118
Britny Fox	63	Earle, Steve	182	Info Society	27	Marx, Richard	76	Pet Shop Boys	102	Smiths	10	Waits, Tom	100
Brown, Bobby	4	Erasure	70	INXS	11	Metallica	10	Plant, Robert	85	Smiths	10	When In Rome	10
Buckwheat Zydeco	175	Eric B And Rakim	73	Jackson, Freddie	58	McFerrin, Bobby	6	Poison	24	Smiths	119	White, Karyn	87
Buffett, Jimmy	194	Escape Club	44	Jackson, Michael	107	Miami Sound Machine	68	The Primitives	140	Start, Brenda K.	197	White, Lion	200
Busy Bee	199	Etheridge, Melissa	109	Jane's Addiction	88	Michael, George	9	Prince	129	Stay Awake	141	Will To Power	150
Butler, Jonathan	138	Europe	46	Jett, Joan	31	Midnight Oil	34						



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# Showtime—Chicago!

By Doc English

AMOA Expo '88. Another November, another show. How does a distributor cover the show? Is there a Michelin Guide? Does Rand-McNally publish a map? The AMOA convention is a potpourri—or is it a melange?—of business, socializing, politics, education, gastronomy and noise. A distributor bounces among parties, seminars, the exhibit floor, and meetings, until he is too beat to bounce!

Parties, from cocktail to dinner, have made a comeback at the AMOA Expo. Manufacturers throw them, distributors catch them. In the boom years, there was as much talk about the lavish parties as about the games. "How'd you like that Bally banquet? They served lobster Newburg and prime rib. Must have been five hundred people there." "Were you invited to the Williams dinner? They outdid themselves. Did you hear how much it cost?" In the boom years, the parties, probably because of financial considerations, disappeared. Maybe a hospitality suite here and there; a few cheese balls on toothpicks. Now with the return of prosperity, gastronomics has rebounded. The distributor ticks off parties like a train schedule—arrive and depart, make an appearance at as many as possible. Making an appearance, after all, shows support for the manufacturer, reinforces rapport with him, and broadens the relationship from just business to social.

The politics of parties occurs when schedules conflict. If Sega or Taito is your biggest supplier, and Widgit is not, guess where you go? It is a costly *faux pas* not to pay court to your bread and butter. And if you are one of their top distributors, they would no doubt like to return the adoration.

And what of the educational portion of our show—the seminars. Do distributors go? Probably not as often as they should. At the early hour, they are still recovering from last night's crab puffs while heading for a meeting with a manufacturer. Pick out at least one seminar, perhaps a panel discussion, and go, even if you sit at the back only for part of it. Maybe you will be fortunate enough to see an operator and a manufacturer Indian wrestle over parallel boards.

Covering the exhibits—some distributors consider this a 100-yard dash, but it is more of a marathon. "One and done"—they speed through the show once, the first day, and head for the airport after lunch. But thoroughness is all. Go the three-day distance: first, a quick overview of the booths to get a feel for the show; then a methodical retracing, spending some time at each exhibit; and if possible a closing recap to make sure you have not missed anything. Some machines make a different impression when played on different occasions. A game that looked promising at first sight may emit the aroma of a dud after repeated play. Conversely, some machines don't reveal their excellence until, as the jargon goes, you "get into them."

The distributor should remain immune to the glitz, glamour, bings, bongs and general hypnotic eye glazing effects of the show; aloof from the manufacturer hype, pressure and rose colored collection reports. It is the worst setting

to choose the winning games. To make a proper decision, he should play the machines, and not just watch others play them. Not all chop-sockey games are alike; some are Double Dragons, others a Psycho Soldiers. Not all driving games are alike; some are Outruns, others are Streetburners.

Distributors need to look for further trends, new developments, the wave or even the ripple of the future. One year it was cranes, the next year basketball games. What will it be this year?! If the astute distributor can spot a trend, he can quickly capitalize on it, and turn a profit before the trend fades to black.

Do not neglect the little companies or the emerging new companies. One kit and you're a hit; you're on the video map. The success of manufacturers is cyclical, and no prognosticator knows where the next star will be born. Not too many years ago Capcom, Romstar and SNK were unborn, unknown. One year, an unheralded company called Coin-It had a modest booth tucked behind a drape, along a far away aisle and they introduced a hot kit, "Halley's Comet," and a driving game, "Dune Buggy," that still makes money.

By all means, do collect game brochures. You won't have to rely on memory, which can become bewitched, bothered and befogged under the barrage of equipment. How many times have you said, "Now, what was that kit with the exploding circus clowns and the laser-toting grannies? Was it two player simultaneous-vertical with a buy-in?" With the marvelous creation known as the brochure, these questions will be superfluous. The brochure also is an effective educational tool for the folks back home who haven't seen the equipment as yet. One brochure is worth a thousand words. Do not collect the fuzzy little animals that models and wayward passers-by paste on your lapels. Do not confuse them with crap buffs.

The exhibit floor is the center stage of the drama, but the command decisions are behind the scenes. A distributor usually spends more time in brain flogging meetings than tip-toeing through the videos. He meets with manufacturers and his own people, separately, to determine what to order. The distractions of the show floor can miscolor his perceptions of the games, so he needs to retire to a quiet nook or padded room to reflect, carefully, on his decision. Thousands upon thousands of dollars are at stake. Just consider if you represent ten manufacturers and order a mere five games too many from each, at an average price of \$2500 each, you are suddenly \$125,000 in the hole.

After all the parties, meetings, seminars and floor walking, the distributor gauges the success of the show by one factor—the business he does. Can he sell the games he sees? Does he? At the show, he can get a jump on the market by booking sales in advance. The ideal situation for the distributor is to have the equipment he orders pre-sold.

Once he accomplishes all this, the distributor can find a tranquil place to collapse and soak his feet in epsom salts. But only for a moment.

## Expo '88 Convention Site

The 36-story twin-tower Hyatt Regency Chicago, which ranks as one of the largest convention/exhibition hotels in the world, houses 2,033 guest rooms, including more than 200 suites; 185,000 sq. ft. of meeting/exhibit space; ten food and beverage facilities; and underground access to Illinois Center, the largest urban retail, commercial and residential development in the United States.

A glass-enclosed skyway connects the hotel's two towers, leading to a four-story, half-acre, glass-atrium lobby. East Tower meeting and exhibition space is located below street level and is inter-connected by an underground walkway. A 24,500 sq. ft. Grand Ballroom, designed for division into six separate function areas, has a capacity of 3,500 for general sessions and 2,775 for banquets. Complementing the expansive East Tower function areas are 60 meeting rooms, including four separate levels of breakout rooms for small to medium-sized groups. The floor below the Grand Ballroom houses the Wacker Hall, with 70,000

sq. ft. of pure exhibit space.

Guests rooms in both towers feature double or king-sized bedding, oversized baths and all of the conveniences for guests' comfort. Located on two of the top floors is the private Regency Club level, featuring guest rooms with upgraded amenities and a private lounge along with such specialized services as complimentary continental breakfast and afternoon cocktails and hors d'oeuvres.

The hotel's ten restaurants and lounges cater to all dining tastes. There's Mrs. O'Leary's, a seafood house and saloon reminiscent of turn-of-the-century Chicago; Captain Streeter's, which serves weekday buffet lunch and a Sunday champagne brunch; Stetson's Chop House, for aged steak and grilled seafood; scampi, offering Northern Italian cooking and American specialties 24-hours per day; and Skyway, for breakfast or lunch. For cocktails, there's Rumours, in the atrium lobby; the Plaza Lounge, located in the area of the lobby lagoon; and the Catch a Rising Star nightclub,



featuring nationally known comedy entertainment.

The Hyatt Regency Chicago, lo-

cated at 151 E. Wacker Dr., is the largest member of the Hyatt hotel group.



# Tony Montgomery: The Operator's 'Man In The Know' At RCA

By Don Drosselle

Without question, Tony Montgomery, director-national single sales, is one name that nearly everyone in the record and jukebox industry would readily identify with RCA Records.

During our recent visit with Tony we learned that next year he will be celebrating his 20th anniversary with RCA Records. Tony began his career with the label in 1969, handling local and regional promotional and directorial stints in Baltimore/Washington, D.C. and Boston areas, respectively. It was no accident that, beginning in 1972, Tony was tabbed for New York City and the national scene. With ten years in radio as a DJ and music director, he was well prepared to fulfill his mission with RCA. The radio markets included stints at Lancaster and Harrisburg, then onto Trenton, Baltimore and Harrisburg again, before returning to Baltimore to begin his career with RCA.

Tony remarked that his experience in radio served him invaluable. He further stated that he gained the knowledge and insight to better comprehend how the medium can work as a significant promotional outlet for artist and record alike. He also said that he was able to better direct marketing and sales strategies keyed more directly to a station's format and its listening appeal.

We could not help but admire the fervor he displays in discussing his career and topics relating to black vinyl singles. It is also a well-established fact that Tony Montgomery is one of the AMOA's (Amusement & Music Operators Assn.) staunchest supporters, despite the vicissitudes of the jukebox operators and the seemingly hot and cold love affair with the record companies. The advent of Pac-Man and the video game boom did have a dampening effect on the record company activity at the yearly AMOA national convention. In fact, Tony mentioned that RCA did drop active participation with AMOA in the early eighties. However, he made mention to us of a meeting he attended during the 1987 AMOA convention, where he heard an executive of a major manufacturer of jukeboxes predict the death of the black vinyl single. "Needless to say, the demise of the black vinyl single is totally premature," Tony said. But, this incident did create some valid concern, and the jukebox operator queries began as to the truth of whether or not record companies would be supplying them with black vinyl singles. These and other factors prompted AMOA to approach and solicit the reviewed sponsorship and support of the record companies.

Armed with the knowledge that the Nov. 3-5, AMOA convention in Chicago will usher in the jukebox centennial celebration, plus the fact that RCA had again re-established its relationship with AMOA, we were delighted to get Tony Montgomery's views pertaining to AMOA and the efforts to be put forth in promoting closer ties with the operator. Aside from the 'we never left you—you left us' thrusts, Tony stated that "RCA will not be eliminating vinyl singles. I for one am thrilled that AMOA is getting back in bed with RCA. I've always enjoyed it. Our artists are again interested in appearing at AMOA shows," he continued. "We realize the value of the artist exposure. Millions of dollars are generated for RCA through jukebox sales. It would be foolish on our part to hamper the big numbers generated from black crossover, contemporary rock, country, and other significant music formats."

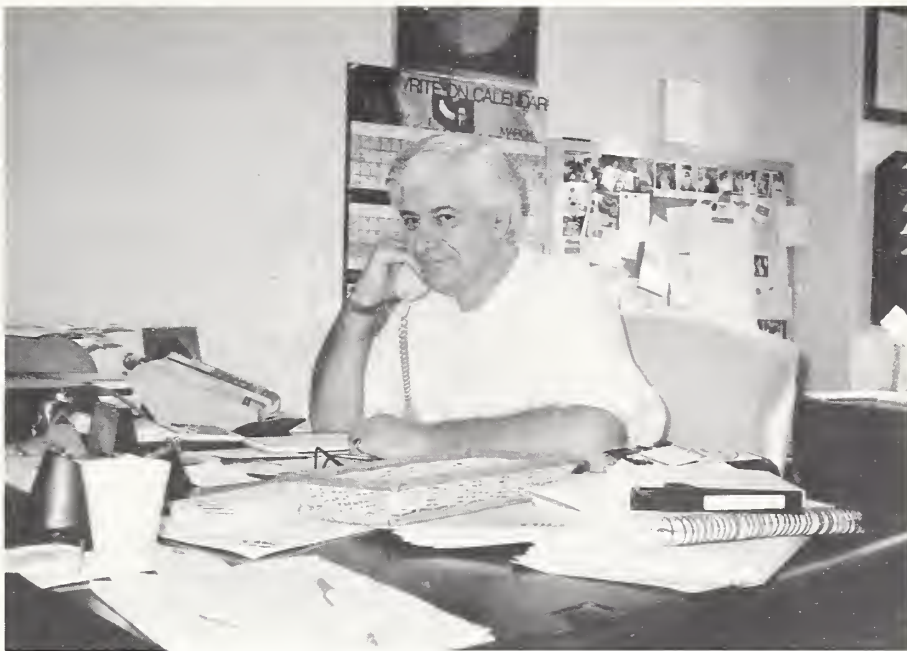
Tony told us that the AMOA logo is going to be featured on RCA and family product releases in commemoration of the 100th anniversary of the jukebox, to further emphasize the label's support of the national association, its operator membership and its promotional campaign heralding this historic occasion. Once again, records will be packaged and given out at RCA's AMOA Expo '88 booth in Chicago's Hyatt Regency.

We also learned that AMOA is sponsoring different features during the next year on a monthly basis, with the culmination and final celebration taking place in New Orleans in November of 1989. Some of the plans that are under consideration include the possibility of honoring a top artist of each decade, as well as top songs.

A real bonanza for all concerned would be to have someone like Dick Clark to host the New Orleans event. At any rate, this ensuing year will be filled with renewed exhilaration as the record companies rally to the AMOA bugle call. A significant step in the Centennial plan is the creation of a Board Of Governors award that would honor the artists' past achievements—for example, such artists as Elvis Presley, Teresa Brewer, Guy Mitchell, The Tokens and other top selling jukebox artists throughout the years.

During the peak years, it would be safe to say that the jukebox sales would easily reach 500,000. Tony feels this type of activity is coming back, in greater numbers. Radio is still locked into the strong singles format, and all configurations are selling. The CD jukebox will also provide the operator with fresh programming dollars.

The jukebox has always been an industry staple. It has experienced its up and down periods, has managed to survive and is now heading for even greater heights in the marketplace and in the location.



"Millions of dollars are generated for RCA through jukebox sales"—Tony Montgomery.

## All Signals Are Go For AMOA Expo '88!

Upon checking with AMOA headquarters in the final days before the official opening of AMOA Expo '88, it looks very much like this year's convention will be a record-breaking event! The exhibitor count is way up there, and when you have this kind of support on the part of exhibiting firms, you can't help but attract a big, very big attendance! There will be so much to see in all categories of coin-operated amusement equipment.

Expo '88, of course, holds special significance for the music people, in that convention month (November) marks the first celebration of annual National Jukebox Month, in commemoration of the 100th anniversary of the jukebox. And the term "music people" applies not only to the jukebox manufacturers, distributors and operators (who are the regulars at this event), but to a much broader base this year because a lot of interest has been generated within the ranks of the record industry. We have heard that an increased number of record labels will be represented at the convention, along with the one-stop community and others who are involved in the music business. Everyone wants to salute the jukebox and AMOA has been exerting every effort to translate this "want" into active participation.

A number of tributary promotions have been integrated into the show's format, including the merchandising campaign that was recently launched by the Jukebox Promotion Committee. You'll see a variety of items, from caps and golf shirts, to pins and clocks, and everything in between—all relating to the jukebox. The exhibit floor will feature Jukebox Row, where all of the phonograph manufacturers will be housed in their own special section.

Yes indeed, the jukebox will be a main attraction at Expo '88; but *not* the *only* attraction, as seasoned showgoers will tell you. The games people

will be maintaining their traditional high profile with an abundance of new products and new game concepts, many of which are kept tightly under-wraps until opening day, to provide that element of surprise that lures operators to the convention.

Another contributing factor to Expo's success is the comprehensive program of seminars, relating to service/technology, pertinent legislative issues, improving business practices, et al, that is presented each year and customized to the needs of today's operators. This year will by no exception. AMOA has arranged an outstanding program of about 18 sessions that will be in progress, for operators to take full advantage of, during the run of the show.

Expo affords the opportunity for getting together with colleagues to exchange ideas, perhaps, or discuss mutual problems and issues, among which is the parallel situation. With respect to the latter, there's the availability of one-on-one dialogue; but, in addition, AMOA has arranged a "Legislative Update" seminar, featuring Bob Wilbur, director of government relations; Bill Beckham of Red Baron Amusements; and Bob Fay, executive vice president of AAMA, who will provide further enlightenment relative to this issue.

As we all know, from past experience, the tone and climate of the coin-op industry is reflected in this exposition, particularly in the pre-convention vibes that begin permeating in the weeks preceding opening day and then, of course, in the ultimate attendance count and the prevailing attitude on the exhibit floor. While two of these factors remain to be seen, there's more than enough pre-show enthusiasm to indicate that AMOA Expo '88 is aiming to set a new record! All signals are go! See you at the show!

Camille Compasio



# Rowe's 'LaserStar' Shines Brightly At AVS Showing

By Camille Compasio

The stage was set on Thursday, October 6, at the Midway Motor Lodge in suburban Elk Grove Village, IL, for the premier showing of Rowe's "LaserStar" compact disc jukebox, hosted by American Vending Sales. Visiting hours were from 2p.m.-9p.m., nonstop, to give operators in Chicago and the surrounding area the opportunity to see and hear this spectacular music machine, as well as all of the other models in the Rowe R-39 series. Operators turned out from all over the territory and their enthusiasm, especially for the "LaserStar," was something to witness. They were impressed with the entire package, actually, and we heard so many glowing comments being made about such specific features as the title display which shows 12 full-size CD

packets in an open-book style; the eye-catching enclosure at the top of the machine where you can see three rotating CDs in brightly lit array; the cosmetics, the design, the fabulous sound and the simplicity with which patrons can make their selections. Rowe VP Joel Friedman, along with other members of the Rowe team, joined AVS president Frank Gumma, vice president Frank Gumma Jr., sales managers John Neville and Ivan Sharps and AVS staffers in demonstrating the models and answering whatever question the operators had. And in true AVS style, cocktails and hors d'oeuvres were provided in abundance, with dinner at 6:30, and, of course, door prizes. Needless to say, a good time was had by all!

photos by Jan Perri



Rowe VP Joel Friedman (left) shakes hands with Jim Contis of Zenith Vending Companies at the LaserStar.



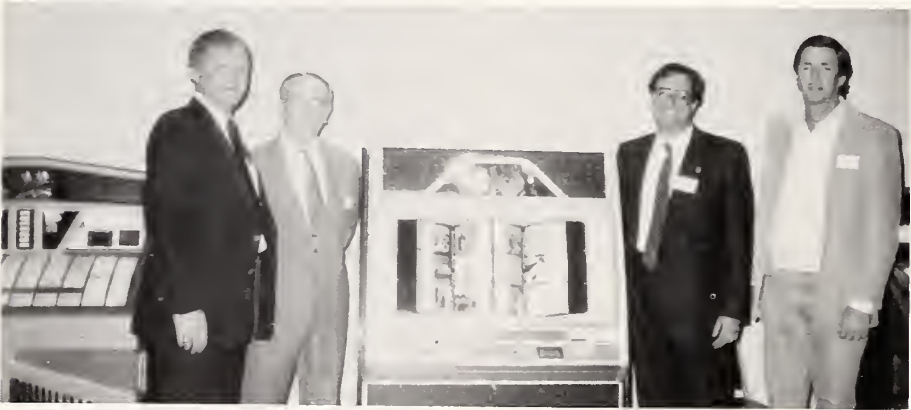
Surrounding AVS' Frank Gumma Jr. (4th from left) are members of the A.H. Entertainers staff including Wally Jasonowicz, Brad Hamma, Chris McSwain, Chris Hesch and prexy Don Hesch.



AVS VP Frank Gumma Jr. (left), with Chicago op Ken Thom (Western Automatic Music) and ICMOA prexy Ed Velasquez (Velasquez Automatic Music).



This gorgeous little hunk is Frank Gumma Sr.'s ten-month-old grandson Nick, pictured with his mother Patti Coleman and his proud uncle Frank Gumma Jr.



Operator Dewey Everts (left), AVS' John Neville, Rowe's Joel Friedman and operator Scott North.



AVS prexy Frank Gumma Sr. (left) with Ada and John Strong of South Central Music Co.



Operators James Rickher (left), Alberto Rivera, Mike Rickher (Silver Coin Amusement) and Rowe's Joel Friedman.



AVS' John Neville (left), Cash Box's Camille Compasio, Zenith's Paula Mueller and Jim Contis, Rowe's Joel Friedman and Singer One Stop For Ops' Jeff Tartol.



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# Expo '88 Offers 'Super' Educational Program

CHICAGO—An integral part of the AMOA convention is the educational program, which consists of a series of seminars, focusing on pertinent topics, and scheduled during hours that will not conflict with the time periods during which the exhibit floor is open.

The topics this year will run the full gamut. Thursday's seminars (11/3) will include the following: "How Today's Operators Can Improve Profits," conducted by Frank Seninsky (Alpha Omega) and Todd Erickson (Summit Amusement); "Tax Tips To Save You Money" by industry tax authority Irving Blackman; "The History & State of the Cigarette Industry (and where it's headed)" by Irv Otte of Brown & Williamson, Carrie Rubin of Phillip Morris, Jock Alberts of R. J. Reynolds, Terry Alberts of American Tobacco and Lou Gordon of Lorillard; a "Seminar for the Small Operator by the Small Operator," presented by Ken Rensink of K&D Amusements; "Maximizing Your Crane Income," presented by Randy Chilton of Chilton Vending and Frank Seninsky of Alpha-Omega; the "AMOA National Dart Assn. and What Darts Can Do For You," presented by Joe Conway, NDA executive director (and other speakers); and a Bally-Williams pinball technical seminar conducted by Tom Cahill, Greg McKay and Ed Schmidt.

The Friday (11/4) seminars will focus on: "Maximizing Your Game Income Through Correct Game

Adjustments" by Todd Erickson; "Everything You Wanted To Know About The AMOA Insurance Program" by Daniel Seltzer of Cohen-Seltzer; "How To Maximize Jukebox Income—The Operator's Perspective" by Jim Stansfield of Stansfield Vending, Jack Kerner of Melo-Tone Vending and Manley Lawson of Lawson Music; "Legislative Update" by Bob Wilbur, AMOA's director of government relations Bill Beckham of Red Baron Amusements and Robert C. Fay, AAMA's executive vice president; "Human Resources: Leading & Motivating Your Most Important Assets" by Dr. Jerry Sequin of Notre Dame University; "How Computer Software Can Benefit Your Business" by Ted Furkin of Allstar Music and Norm Drye of E-soft Systems; "1001 Repair Tips (a technical seminar)" by technical consultant Randy Fromm; "Everything You Wanted To Know About Speaker Applications for Jukeboxes" by Phil Ouwinga of Rowe International (Grand Rapids); "100 Years of the Jukebox: What's Next" by Joel Friedman of Rowe; Joe Pankus of Seeburg; Rus Strahan of NSM/Loewen; Donald Rockola of Rock-Ola; Lloyd Simon of Videobox Networks and Tony Montgomery of RCA Records; "VNEA: An Operator's Program That Protects The Operator" by Kevin Anderson of Twin States Music; and "Payphones: Reasons Operators should Appreciate This Coin-Op Machine" by Bill Ohland of Intellicall.

# Jukebox Will Receive A Star-Studded 'Salute'

CHICAGO—Boy Meets Girl, the Tokens, Chubby Checker, Holly Dunn, Bobby Bare and Guy Mitchell are among the artists scheduled to perform in a "Salute to the Jukebox" at the Amusement & Music Operators Association's 1988 banquet and stage show, which will be held on November 4 in Chicago. This annual event is among the highlights of AMOA Expo '88, which will run November 3-5 at the Hyatt Regency in Chicago.

Each of the performers will salute a decade of jukebox music. The up-and-coming Boy Meets Girl, who have written several hits for Whitney Houston, will salute the '80s and '90s; country singer Holly Dunn and country/pop artist Bobby Bare will salute the '60s, '70s and '80s; the Tokens will salute the early '60s and perform some cuts from their new album; rock & roller Chubby Check-

er will salute the '50s and '60s and country/pop artist Guy Mitchell will salute the '50s.

This special "Salute to the Jukebox" coincides with the celebration of National Jukebox Month the month of November as well as the jukebox industry's 100th anniversary in 1989.

In addition to the entertainment, AMOA will present its annual Jukebox (JB) Awards in the pop, country and r&b categories, honoring the top-earning records of jukeboxes during the previous year (the full list of nominees appeared in the 9/10/88 edition of *Cash Box*).

AMOA will also present the "Jukebox Rising Star" award during the ceremony (*Cash Box* 10/15/88).

The awards are voted on by the members of AMOA, who own and service approximately 115,000 of the nation's 225,000 jukeboxes.



Chubby Checker will always be referred to as the man who invented "The Twist," simultaneously as a single record and a dance craze that literally swept the nation. This was in the very early '60s; he was only 19 at the time. While he hasn't had a hit record in about 25 years, he most certainly made his mark in the music business. With "The Twist," Chubby Checker got people to start dancing apart, and

they've been doing it ever since. This artist will never be forgotten for the contribution he made and, at this point in his career, he is still in demand for personal appearances, dates, interviews, etc. Chubby Checker, born as Ernest Evans in Spring Gulley, S.C., currently resides in an estate near Philadelphia with his wife and three children.

## Congress Passes HR446

WASHINGTON, D.C.—At press time, *Cash Box* learned that on Friday, October 21, the U.S. Congress passed House Joint Resolution 446, designating October 30 to November 5, 1988 as National Jukebox Week. The announcement came in perfect timing with the annual AMOA Exposition, being held November 3 to 5 at the Hyatt Regency in Chicago, where a number of special promotions will be spotlighted in commemoration of the jukebox centennial celebration.

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Bobby Bare, born in Ironton, Ohio, on April 7, 1935, won a Grammy in 1963 for "Detroit City," a song that was a pop crossover before the term became commonplace. He went on to earn additional country/pop recognition (and Grammy nominations) for a succession of single hits, including "Shame on Me," "Four Strong Winds" and "500 Miles." During his

25 years in the music business, as an artist and a producer as well, Bare has released more than 40 albums on RCA, Mercury and CBS. His energy-packed live performances have placed him in venues as prestigious and diverse as Carnegie Hall and Gilley's; and he enjoys considerable success in the European market, where he has toured regularly since 1963.





Boy Meets Girl, the songwriting and recording duo of Shannon Rubicam and George Merril, made their initial impact in the music world as the composers of two of superstar Whitney Houston's No. 1 hits, "How Will I Know" and "I Wanna Dance With Somebody (Who Loves Me)." Following the success with Houston, the pair could easily have abandoned their own recording career to concentrate exclusively on songwriting, since calls for their

talents poured in regularly. However, as George admits, "When you hear your songs done by someone else, there's a vague sense of envy." In 1985 their first album Boy Meets Girl was released and it included their first Top 40 hit "Oh Girl." Their latest album, Reel Life, on RCA Records, represents the realization of the ambitions they've developed over the past 12 years of their relationship.



Holly Dunn, a preacher's daughter, was reared in San Antonio, Texas. She began her career as a songwriter and her most commercially successful songs have been, as often as not, written as personal gifts to people she cares about. "Daddy's Hands," which earned her a Grammy award nomination in 1987, was written as a Father's Day gift to her dad. She has written songs for such artists as Louise Mandrell, Terri Gibbs, Sylvia, Marie

Osmond and the Whites, who recorded "Daddy's Hands." She has also performed a number of her own compositions including, "Two Too Many," "Love Someone Like Me," "Only When I Love" and "Strangers Again," as well as "A Face in the Crowd," which was a Top 5 duet with Michael Martin Murphey. Dunn records for Nashville-based MTM Records.



The Tokens, formed in Brooklyn in December 1959, are one of the best known groups in the field of doo-wop and were the first to pioneer "Afro-pop fusion." Their biggest hit, "The Lion Sleeps Tonight," from the early '60s, sold an astonishing 12 million copies worldwide. The band appeared on bills with such acts as James Brown and the Beatles; and they have also produced a small army of classic tunes for other acts, resulting in 19 hits that made the Top 20. The Tokens recorded for RCA Records,

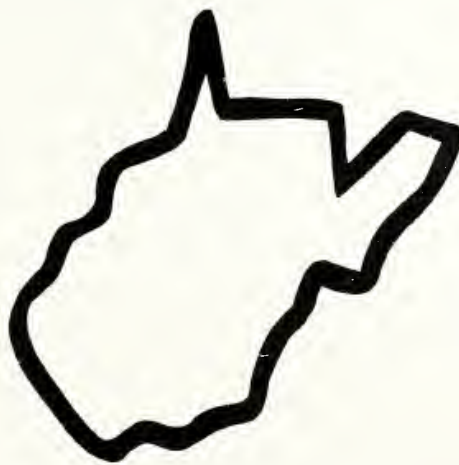
but departed from the label in 1964 to form their own record company, B.T. Puppy Records, where they produced hits for such artists as the Happenings, the Chiffons and Tony Orlando & Dawn. On the side, they were doing a lot of commercials and jingles for such name brands as Pan Am, Chesterfield, Clairol, Ban Deodorant, among others. Their most current effort is an album on RCA Records called Re-Doo Wopp.



Guy Mitchell, whose talent ranges from singing to acting and whose credits include about 18 "million sellers," is best known for his landmark 1957 single "Singin' the Blues." This was followed by another old-time

favorite, "Heartaches by the Number," which climbed to the top of the charts in 1960. His numerous "million-dollar sellers" ultimately earned him a place in the Columbia Records Hall of Fame.

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## AMOA EXPO '88 EXHIBIT HOURS

Wednesday, November 2

3:00p.m.—8:00p.m. Registration open

Thursday, November 3

8:30a.m.—5:00p.m. Registration open

8:30a.m.—Noon Educational Seminars \*

8:30a.m.—11:00a.m. Spouses' Hospitality Suite \*

9:00a.m.—10:00a.m. Special Distributor Hour (distributors only)

10:00a.m. Exhibition Ribbon Cutting

10:00a.m.—5:00p.m. Exhibition Hall is open

3:30p.m.—5:00p.m. Cash Bar is open in Exhibition Hall

Friday, November 4

8:30a.m.—5:00p.m. Registration open

8:30a.m.—Noon Educational Seminars \*

9:00a.m.—10:00a.m. Special Distributor Hour (distributors only)

10:00a.m.—5:00p.m. Exhibit Hall is open

11:30a.m.—2:00p.m. Spouses' Lunch & Nostalgia Fashion Presentation \*

12:30p.m.—2:00p.m. State Association Meeting \*

3:30p.m.—5:00p.m. Cash Bar is open in Exhibition Hall

6:00p.m.—7:00p.m. Cash Bar Reception—Marriot Hotel on Michigan Avenue

Saturday, Nov. 5

8:00a.m.—2:00p.m. Registration open

8:00a.m.—10:00a.m. AMOA Annual Business Meeting \*

(breakfast available from 8:00—8:30a.m.)

10:00a.m.—11:00a.m. Keynote Address \*

10:00a.m.—4:00p.m. Exhibit Hall is open

\*Check AMOA Directory for exact location site

## Around the Route

Joe Dillon departed his post as Bally's vice president of sales and marketing to become president of Taito America. We're all aware of Joe's impressive credentials and his reputation in the industry. His credibility, expertise, warmth and rapport with distributors will serve him well in his new post. Much good luck to you, Joe!

Happy birthday! Paul Strahan, founder and prexy of Playmor Music, Inc. in Greenfield, Massachusetts, celebrated his 70th birthday on October 21. This reporter enjoyed the company of Paul and his lovely wife Wanda at many an AMOA convention dinner, hosted by Loewen America/NSM, which is the line of Playmor represents. Hope you enjoyed your big day, Paul, and will enjoy many more to come.

Watch it! To quote Taito America's sales VP Rick Rochetti: "'Chase H.Q.' is not just another driving game. This exciting piece will set a new standard for driving games to the point where all others will get lost in the 'chase!'" He refers, of course, to the new Taito America game, which he tagged a "hit" of the recent JAMMA show in Japan. The play theme involves a ride with Tony Gibson and his partner Raymond Brody in their souped-up sports car, for a high speed chase in pursuit of some of the world's most-wanted criminals; the objective being to ultimately apprehend them. Rick says it's action-packed and loaded with thrills, and we hope to get a chance to see it at EXPO.

We will now cut this column shot and head for the Hyatt Regency to participate in AMOA Expo '88. Keep tuned to *Cash Box* for full convention coverage.

Camille Compasio

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## Atari's 'Final Lap' Upright

Atari Games has just begun shipment of the upright version of "Final Lap" in the United States. As the "first linked game" for the amusement industry, the sit-down version of Final Lap was introduced to the domestic trade at Atari's distributor meeting in May of this year. A realistic racing game, it was designed by Namco Limited and has proven itself to be a top earning game in the U.S., Europe and Japan, following the tradition of the highly successful "Pole Position."

"Even after impressive sales throughout the summer, there is still a strong and pressing demand for Final Lap from the whole industry, especially from the operators who could not afford the high price of the sit-down version," commented Satish Bhutani, vice president of sales for Atari Games. "We hope that the smaller, low priced upright version will sell into all of the small locations that can use a proven driving game."

Each Final Lap upright unit is actually two games in one with two separate monitors linked together and two sets of controls. Realistic player controls consist of a steering wheel with return-to-center steering, a hi/low shifter and accelerator pedal. As many as four Final Lap units (any combination of uprights and sit-downs) can be linked together for unprecedented competition—up to eight players can compete head-to-head.

One player competes against the clock or multiple players race simultaneously on the same course. Each player has his own realistic first-person perspective of the track and sees the cars of his competitors on his screen. New players can start a game even if another race is in progress. As an incentive for multiple players games, all players are able to continue for an extended time as long as at least one player completes the lap within the time allowed.

Final Lap upright production is being run concurrently with Atari's hot new futuristic football game, "Cyberball," at the firm's factory in Milpitas. European demand for both games is being supplied from Atari's factory in Ireland.



## For The Ladies

CHICAGO—Each year, by tradition, AMOA arranges a special "spouses program" to accommodate the wives who annually accompany their husbands to Expo. This year's event, "The Way We Wore," is a nostalgia fashion presentation featuring vintage clothing expert Pat Stark, who will showcase authentic vintage clothing dating back to the 19th century, which will certainly tie-in with the jukebox's 100th anniversary. The program promises to be both entertaining and enlightening. The \$5 luncheon fee donation will go to a

very good cause, the AMOA Wayne Hesch Scholarship Fund. This event will take place on Friday, November 4.

In addition, there will be a hospitality suite to welcome the spouses, on Thursday, November 3 from 8:30am until 11am.

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# CHASE

## H.Q.

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JUST A  
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GAME



*Paul Farris*

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*"This is Nancy at Chase Headquarters... We've got an emergency here... Ralph, the Idaho Slasher is fleeing toward the suburbs... The target vehicle is a white British sports car... Over."*

*"10-4 Nancy... We read you loud and clear..."*

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# AN ALL NEW ACTION PACKED DRIVING GAME

The action begins when the player slams the pedal down in Taito America's extraordinary new driving game, CHASE H.Q. In a market flooded with "race to the finish" driving games, CHASE H.Q. offers its player something completely different. The action is fast-paced and challenging. It takes the player on a high speed chase through downtown streets and country back-roads to run-down and capture wanted criminals.



The player joins special detectives Tony Gibson and his partner Raymond Brody in their turbo powered sports car chasing and apprehending some of the world's most wanted criminals. The chase begins with a radio transmitted message from headquarters. Once having received the orders, the player takes off in his turbo-powered sports car, using radar and the occasional assistance of a helicopter to locate the criminal. Radio messages from headquarters are heard throughout the chase to assist the player with helpful hints and comments on his performance. An on-screen timer displays the time limit given to apprehend each criminal.

Once the criminal's car is sighted, the lights begin to flash, the siren is sounded and the timer is extended.



To successfully apprehend the criminal, the player must repeatedly crash into the criminal's car, completely immobilizing it. A gauge indicating the amount of damage to the criminal's car is displayed on the left side of the screen. With each hit, the measure on the gauge is increased. When the gauge is full, the car stops and the criminals are arrested.



DIMENSION: 25 INCH: 27 $\frac{5}{8}$ " W  
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 72" H  
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 72" H



If all this sounds easy... think again! Taito America's CHASE H.Q. offers the player a challenge never before seen in any driving game. It's a race against time with the safety of the world at stake!

And if the player runs out of time, he can continue the chase with CHASE H.Q.'s Continue Play Option.



"Blaaam... Baaang... Booom... He was getting away... we cracked him again and again... we hit the Turbo and slammed into him one last time... we got him... his car was on fire... he had no choice but to stop..."  
 DETECTIVE TONY GIBSON





# How To Play:

- The player is driving an un-marked patrol car and must chase and apprehend various criminals according to headquarter radio contact.
- CHASE H.Q. is different from previous driving games in that the player must do more than win a race. He must locate the target vehicle, catch up to it, and put it out of commission by repeatedly crashing into it.



● The distance from the suspect car and player car is shown on the map at the right side of the screen.

● When the player has caught up to the suspect car, the dome light is placed on the patrol car, the siren is sounded and the timer is extended.

● During the extended time period, the player must continuously crash into the target vehicle until the damage meter on the left side of the screen has indicated the vehicle is immobilized.



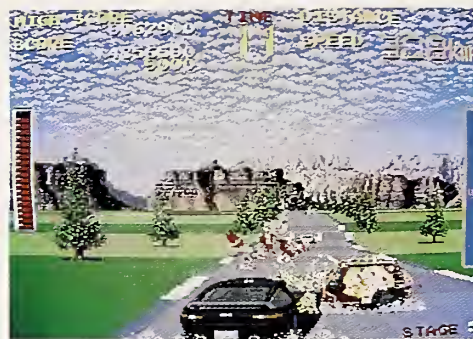
● The player is given 3 bursts of turbo charge in each round which is activated by the shift knob button. The game ends when the timer reaches zero or the player has cleared all five rounds.

● The player may continue the game with CHASE H.Q.'s optional "Continue Play" feature.



## Explanation of Rounds:

- Round 1 . . . White Sports Car
- Round 2 . . . Yellow Sports Car
- Round 3 . . . Silver Sports Car
- Round 4 . . . Blue Sports Car
- Round 5 . . . Reported as Unknown!



## Play Hints:

- Avoid contact with vehicles other than the suspect cars. Contact with other cars or running off the course will result in the loss of crucial time.
- Bump the criminal's car from inside the curves. Bumping from outside will cause the player's car to spin out.
- When Nancy at Chase Headquarters announces that time is running out, the player has 10 seconds to overtake the criminal. Save your Turbo Charge and use it here.
- Crash the suspect car on the sides rather than the rear end as crashing from the side causes more damage.



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# AAMA Reveals 'Double Dragon' Investigation Results

CHICAGO—Bill Kidwell, director of investigations for AAMA, announced the completion of a long and thorough investigation by U.S. Customs, AAMA, Taito America Corporation and Taito Corporation. This investigation has shown that "Double Dragon" printed circuit boards which have been seized by U.S. Customs are counterfeit.

Kidwell noted that the investigation began in late July when two boards being shipped as parallel Double Dragon boards were intercepted by U.S. Customs in Chicago. These boards were subsequently examined by a technician and determined to be counterfeit. Other U.S. Customs agents and inspectors were notified of the seizure in Chicago and have since seized a total of 83 Double Dragon boards at several locations. These boards have been shipped to various operators across the United States from Canadian dealers. Coordination with the FBI is being made to look into the possession and sales of the sophisticated counterfeits which are presently in the domestic U.S. market. The RCMP in Canada have been alerted to this activity as well.

All but one of the Double Dragon boards seized by U.S. Customs have a model number ending in 260A, which Taito indicated were boards that had been shipped to Europe. Kidwell said many hours were put into this investigation by AAMA, Taito personnel, Taito Corporation and Technos personnel, and the U.S. Customs service. He stressed that, historically, 90% of all boards shipped from Canada to the U.S. have been counterfeit.

Kidwell explained that the counterfeit boards are very clever, sophisticated copies. "This is the type of counterfeit boards we can expect to continue to see," he said. "The industry and AAMA will continue to diligently pursue counterfeit activity in efforts to curtail it as much as possible."

Any operator with a question regarding a board should feel free to contact Bill Kidwell, AAMA director of investigations, at (319) 337-9618 or the AAMA office at (703) 548-8044, and no questions will be asked.



## Data East's 'Time Machine'

Whether you're strictly contemporary or into nostalgia, you'll go for this latest pingame from Data East Pinball, which takes you back in time to a '50s jukebox, complete with a rock & roll jukebox and the clicking and chime sounds of an old-time pinball game. It's called "Time Machine" and it features ramp shots that transport you back through time.

During the '50s mode, you play three-ball multi-ball for terrific pinball action. However, the excitement isn't limited to this era, since the game is loaded with all of the elements for the player of today as well as the nostalgic flair for the player who remembers pinball from the past.

In response to operator input, Data East has incorporated several improvements into this machine. For example, they screen the rubber sizes to the top of the playfield and screen the bottom of the playfield with the location of all components, wire colors and direction of diodes. Additionally, all computer-controlled lamps are mounted to printed circuit boards that utilize twist-in sockets for ease of service and the back box printed circuit boards have been re-positioned, as a further means to facilitate service.

Time Machine will be among the models featured in the Data East Pinball Exhibit at AMOA Expo '88.

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Bensalem, PA  
(supplies, parts and accessories for billiards, coin-op, foosball)

**Pioneer Laser Entertainment** . . . . .1319-21  
Carson, CA  
(laser Karaoke machine and video jukebox)

**Plateau** . . . . .2602-06  
Tracy City, TN  
(convertible crawler cabinet)

**Play Meter Magazine/ Skybird Publishing Co., Inc** . . . . .  
New Orleans, LA  
(trade magazine for the coin-op amusement industry)

**Playfair Shuffleboard Co** . . . . .114  
Fort Wayne, IN  
(coin-op shuffleboard)

**PMI Toys & Novelties** . . . . .511-17  
San Antonio, TX  
(stuffed animals, crane, rotary and redemption merchandise)

**Pop-A-Shot** . . . . .1140  
Salina, KS  
(basketball skill game)

**Premier Technology** . . . . .301-501  
Bensenville, IL  
(coin-op pinball machines)

**Priority Cigarette Service** . . . . .902  
Cleveland, OH  
(custom mirrored panels for cigarette vending machines)

**Prizes!** . . . . .2008-10  
Huntington Beach, CA  
(crane merchandise)

**Profitable Games** . . . . .1016  
Chicago, IL  
(mechanical boxing machine)

**R J R Sales Company** . . . . .901-07  
Winston Salem, NC  
(cigarettes, confectionery and snack items)

**Raritan Computer Inc.** . . . . .3113  
Bridgewater, NJ  
(power supply. Custom fabricated components for arcade industry. Custom assemblies for arcade industry—active and inactive)

**RePlay Magazine** . . . . .2217  
Woodland Hills, CA  
(industry trade journal)

**Rock-ola Manufacturing Corporation** . . . . .711-15  
Addison, IL  
(coin-operated jukeboxes; can vendor)

**Roger Williams Mint** . . . . .911  
Attleboro, MA  
(tokens, q-bits, medals, gaming tokens)

**Romstar, Inc.** . . . . .2201-13, 2302-14  
Torrance, CA  
(20-24 video arcade amusement devices—video games)

**Rosette, Inc.** . . . . .2316-18  
Bala Cynwyd, PA  
(stuffed toys for crane & redemption games)

**Rowe International Inc.** . . . . .602-614  
Whippany, NJ  
(new jukeboxes—RoweStar, LaserStar and ComboStar; video jukebox, various changer models, small snack machine)

**Scan Coin** . . . . .2101  
Herndon, VA  
(coin counting/sorting machines, currency counting machines, paper coin wrappers)

**Seeburg Corporation** . . . . .714-810  
Addison, IL  
(LaserMusic System—compact disc jukebox)

**Sega Enterprises, Inc. (USA)** . . . . .2103-15, 2202-14  
San Jose, CA  
(coin-operated video games)

**Sharp Image Electronics Inc.** . . . . .1205-07, 1302  
Sun Valley, CA  
(video game component parts, conversion kits)

**Showcase, Inc.** . . . . .1104-1106  
Sarasota, FL  
(redemption games of skill)

**Skee Ball, Inc.** . . . . .2814-2816  
Lansdale, PA  
(manufacturer of coin-operated amusement games)

**SMS Manufacturing Corporation** . . . . .416-520, 1004-14  
Lakewood, NJ  
(coin-operated video games, coin-operated novelty games and coin-operated redemption games)

**SNK Corporation of America** . . . . .3005-09, 3102-06  
Sunnyvale, CA  
(coin-operated video games)

**Spaulding Concessions Co.** . . . . .17 West Tower  
Cincinnati, OH  
(coin-operated amusement equipment; crane and rotary merchandise; plush toys & novelties)

**Standard Change Makers Inc.** . . . . .3000  
Indianapolis, IN  
(currency changing equipment, bill changers)

**Standard Kiddie Rides** . . . . .1233  
Pittsburgh, PA  
(coin-operated childrens rides)

**Standard Metal Typer, Inc.** . . . . .2303  
Chicago, IL  
(both metal typers, the familiar mint model and the new clacis model)

**Streak-Shooter, Inc.** . . . . .14 West Tower  
Canton, IL  
(Streak Shooter Basketball arcade game)

**Sunsoft Corporation** . . . . .1112-16  
Elk Grove Village, IL

**Sunmark Business Products Inc.** . . . . .1203  
Lorain, OH  
(coin-operated scales, coin-operated air machines)

**Superior Toy & Novelty Corp.** . . . . .3103  
Kansas City, MO  
(stuffed toy animals for Christmas, Easter & all seasons)

**Suzo Trading Company B.V.** . . . . .2300  
Rotterdam, Holland  
(spare parts for coin-operated amusements)

**Taito America corporation** . . . . .1001-15, 1118-32  
Wheeling, IL  
(video games)

**Tavern Sports International** . . . . .3100  
Chicago, IL  
(magazine)

**Taylor Cutlery** . . . . .1236  
Kingsport, TN  
(cutlery for gift machines)

**Tecmo, Inc.** . . . . .1232-38  
Carson, CA  
(coin-operated video games in dedicated form)

**Tekbill Inc.** . . . . .417  
Willow Grove, PA  
(AT5100 remote control TV/poker game, \$1/\$5/\$10/\$20 bill acceptors, multi-ceptor, turbo & top draw kits)

**Tommy Gate Corporation** . . . . .909  
Woodbine, IA  
(hydraulic lift gate (Tommy Gate) designed for all compact and standard pickups, walk-in vans and stake beds)

**Tornado Table Soccer Inc.** . . . . .100  
Fort Worth, TX  
(coin-operated and home model table soccer machines)

**Troy M Enterprises, Inc.** . . . . .20 Tower West  
Blacklick, OH  
(Superball, target bowling, Puttmaster golf putting)

**Tru-Check Computer Systems, Inc.** . . . . .2612  
Rye, NY  
(computerized placement payment service for vendors)

**TTX Group (Kimtron Corporation Limited)** . . . . .1127  
Orlando, FL  
(13", 19", & 25" color monitors)

**United Artists Theatre Amusements** . . . . .2516-17  
Palm Springs, CA  
(video games, cabinets, parts, supplies, redemption games and attractions)

**U. S. Amusement Auctions** . . . . .2302  
Bloomington, IN  
(displaying pictures of past auctions—brochures of future auctions and liquidations of games & equipment)

**U. S. Games, Inc.** . . . . .405-09, 502-05  
Norcross, GA  
(countertop games, football passing game)

**The Valley Company** . . . . .2801-07, 2900-08  
Bay City, MI  
(coin-operated Cougar ZD-4 and Electronic Cougar Darts and Royal Darts, bumper pool tables and one and two-piece Valley-made cues)

**Valley Recreation Products** . . . . .Registration Lobby  
Bay City, MI

**Van Lock Co., Inc.** . . . . .2200  
Cincinnati, OH  
(high security cam locks, plug locks, padlocks and switch locks)

**Vari-Tech Company Products Division** . . . . .3107-09  
Grandville, MI  
(coin-operated, ticket dispensing (Basketball, Dip Bowler and Mr. Six Gun) games of skill)

**Vending Times** . . . . .2818  
New York, NY  
(industry publication)

**Vendoprise** . . . . .7 Tower West  
Copiague, NY  
(currency validators; ACMR for National Cigarette Machines)

**Videobox Networks** . . . . .707-09  
New York, NY  
(Videobox—video jukebox)

**Visco Games** . . . . .3015-17, 3112-14  
Torrance, CA  
(video arcade amusement devices)

**Wico Distribution Company** . . . . .1117-2  
Niles, IL  
(complete line of parts and accessories for amusement games)

**Williams Electronics Games** . . . . .303-15, 402-1  
Willow Enterprises . . . . .1108-1  
Glen Burnie, MD  
(reconditioned video games, reconditioned pinballs, Wurlitzer jukeboxes and new merchandisers)

**World Games** . . . . .1301-03  
Van Nuys, CA  
(video conversion kits)



# CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	ANY LOVE (Epic 34-08047)	Luther Vandross	4	8	52	NOTHING CAN COME BETWEEN US (Epic 34-07977)	Sade	14	12
2	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	5	7	53	SOMEONE'S IN LOVE (RCA 8711-7-R)	Five Star	64	3
3	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	3	10	54	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	66	4
4	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsii" Riley	9	8	55	L.O.V.E. (Cooltempo/Chrysalis 43292)	Tyka Nelson	68	3
5	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	7	10	56	TEAR DOWN THESE WALLS (Arista JS1-9740)	Billy Ocean	29	9
6	YOU'RE NOT MY KIND OF GIRL (MCA 53405)	New Edition	2	9	57	ALL OR NOTHING (Polydor/PolyGram 871 064-7)	René Moore	81	2
7	THE WAY YOU LOVE ME (Warner Bros 7-27773)	Karyn White	1	12	58	SOLITAIRE (Polydor/PolyGram 887 939-7)	Commodores	67	4
8	MY GIRLY (MCA MCA-53337)	Ready For The World	10	10	59	GOODGROOVE (Profile 7214)	Derek B	59	6
9	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	13	9	60	KISSING A FOOL (Columbia 38-08050)	George Michael	69	3
10	(HE'S GOT) THE LOOK (Wing/PolyGram 887 781-7)	Vanessa Williams	11	11	61	STUCK (MCA 53393)	The Mac Band Featuring The McCampbell Brothers	31	10
11	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	15	9	62	MARY HAD A LITTLE JAM (Blip Blop/Slam 45-002)	Blast Zone	71	3
12	MY EYES DON'T CRY (Motown MOT-1946)	Stevie Wonder	16	7	63	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	79	2
13	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	17	10	64	SHOW ME (ONE MORE TIME) (Emeric/Ichiban 88-502)	Dorian Harewood	76	3
14	MY PEROGATIVE (MCA MCA-53383)	Bobby Brown	6	11	65	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N'Pepe	77	2
15	MY HEART (Atlantic 7-89023)	Troop	20	8	66	2 A.M. (Elektra 7-69422)	Teddy Pendergrass	36	13
16	DON'T WORRY, BE HAPPY (EMI-Manhattan P-B-50146)	Bobby McFerrin	12	9	67	YOU'RE GONNA GET ROCKED (RCA 8689-7-R)	Latoya Jackson	72	3
17	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	22	9	68	LET ME YOUR HERO (Columbia 38-08027)	Gregory Abbott	40	8
18	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	26	6	69	DO ME RIGHT (MCA MCA-53406)	Pebbles	74	4
19	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	19	9	70	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	83	2
20	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	28	5	71	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	DEBUT	
21	CALL THE LAW (Polydor/PolyGram 887 681-7)	The Reddings	25	8	72	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	DEBUT	
22	I'M MISSED (Columbia 38-08018)	Surface	27	7	73	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	DEBUT	
23	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherelle	30	5	74	CALL ME (Motown MOT 1945)	Stacy Lattisaw	78	3
24	STRICTLY BUSINESS (Fresh/Sleeping Bag 80123)	EPMD	24	8	75	SILHOUTTE (Arista AS1-9751)	Kenny G	85	2
25	ROUND AND ROUND (MCA MCA-53422)	GUY	32	7	76	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	DEBUT	
26	DIAL MY HEART (Motown Mot-53301)	The Boys	35	7	77	A LOVE SUPREME (Island/Atlantic 7-99273)	Will Downing	87	2
27	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	33	6	78	I BURN FOR YOU (Crush/K-Tel 706-6)	10DB	47	10
28	LET'S DO IT AGAIN (Warner Bros 7-27780)	George Benson	8	13	79	SO HARD TO LET GO (EMI P-B-50160)	Najee	DEBUT	
29	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	39	5	80	BREAK 4 LOVE (Columbia 38-08073)	Raze	89	2
30	SWEET, SWEET LOVE (A&M 1247)	Vesta	37	6	81	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	DEBUT	
31	SLEEPLESS WEEKEND (MCA 53305)	Howard Huntsberry	23	12	82	PARTY ON PLASTIC (Columbia 38-07991)	Bootsy Collins	48	11
32	I'M YOUR PUSHER (Sire/Warner Bros. 7-27768)	ICE - T	49	3	83	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	DEBUT	
33	OASIS (Atlantic 7-88996)	Roberta Flack	45	3	84	ADDICTED TO LOVE (Atlantic 7-99292)	Levert	50	14
34	BACK ON TRACK (Epic 34-08008)	Billy Always	34	8	85	TAKIN' ALL THAT JAZZ (Tommy Boy 918)	Stetsasonic	DEBUT	
35	MR. BACHELOR (MCA MCA-53420)	Loose Ends	38	5	86	LET'S PLAY (FROM NOW ON) (Track Records TRK 58812-7)	Ohio Players	52	11
36	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	41	5	87	DO WAH DIDDY (Luke Skywalker 106)	2 Live Crew	DEBUT	
37	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	43	6	88	A LOVE OF MY OWN (Island/Atlantic 7-99286)	Millie Scott	57	6
38	THE BEST OF ME (Arista AS1-9730)	Kiara	21	14	89	AIN'T NO HALF STEPPIN' (Cold Chillin'/Warner Bros. 7-27834)	Big Daddy Kane	62	8
39	I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745)	Prince	53	4	90	BORN NOT TO KNOW (Wing/PolyGram 887 680-7)	Tony! Toni! Toné	65	16
40	I'M NOT GOING OUT LIKE THAT (Profile 5224)	Run-D.M.C.	51	3	91	GIVE ME A CHANCE (Capitol B-44170)	Chapter 8	70	14
41	HIDE AND SEEK (Capitol P-B-44198)	Tracie Spencer	42	10	92	SHE'S ON THE LEFT (A&M AM 1227)	Jeffrey Osborne	73	15
42	WAY OUT (Ruthless/Atlantic 7-99285)	J.J. Fad	44	5	93	SO FINE (Epic 34-07956)	Jamm	75	10
43	DANCIN' WITH MYSELF (Columbia 38-07994)	Johnny Kemp	18	13	94	SHOWDOWN (Columbia 38-07978)	Isaac Hayes	80	10
44	TELL ME IT'S NOT TOO LATE (Virgin 7-99279)	Lia	46	7	95	I'M IN LOVE (Capitol 44195)	Melba Moore (Duet with Kashif)	82	15
45	SAY YOU WILL (Elektra 7-69373)	Starpoint	56	3	96	DON'T MAKE PROMISES (Atlantic 7-99302)	Philip Michael Thomas	84	8
46	WONDERFUL (Reprise/Warner Bros. 7-27828)	Rick James	55	4	97	A NIGHTMARE ON MY STREET (Jive/RCA 1124-7)	D.J. Jazzy Jeff	86	13
47	HIM OR ME (Motown MOT-1944)	Today	61	4	98	DRIVING ME CRAZY (Capitol P-B-44183)	Al Hudson & One Way	88	7
48	GIVIN' UP ON LOVE (Crush/K-Tel A-663-6)	Lenny Williams	58	5	99	HOLD ON TO WHAT YOU'VE GOT (EMI-Manhattan 50142)	Evelyn "Champagne" King	90	15
49	STAND AND DELIVER (Atlantic 7-89018)	Evon Jeffries & The Stand	60	4	100	HARD WORK (Voss/Allegiance 75730)	The Bus Boys	91	8
50	GET HERE (A&M 1233)	Brenda Russell	54	6					





**BOB AND VANESSA EAT AT VAL'S**—Cash Box's Bob Long is seen here with singing sensation Vanessa Williams at a media luncheon, held at Val's Restaurant. The luncheon was just Vanessa's way of saying thanks for all the support, and to celebrate the success of her debut (soon-to-be-gold) album *The Right Stuff* on Wing/Polygram Records.



**JAYE JOINS VIRGIN**—Island Records' artist Miles Jaye signed an exclusive publishing deal with Virgin Music. Not only a songwriter, Jaye is enjoying success as the co-producer of Teddy Pendergrass' chart-topping single "2 a.m." He's also produced four other titles on Pendergrass' gold album, *Joy*. Jaye is currently in the studio preparing for his second album, due mid-January. Congratulating Jaye (center) are Virgin Music president Richard Griffith (left) and East Coast VP David Steel.



**HOT NEW FOURSOME**—KMOJ Production Engineer Rahsaan Carl Scott (a.k.a. RCS) and Crush Music's hot new foursome 10dB spark some smiles during the group's recent visit to the Twin Cities. Meanwhile, 10dB's sizzling single "I Burn For You" continues to climb the charts. Pictured (from left) are BZO, Scott, Paris, Gerard, Crush/K-Tel promotion coordinator Laura Starita and A.J.

## B.R.I.M. Announces Goals and Objectives

ATLANTA—Black Record Independent Manufacturers gathered for the first time to lay out its intentions. The overall objectives of the B.R.I.M. are to protect and perpetuate their business, with the intention to "act as an educational center...a big brother network"; serve as a

political action group addressing piracy and lyrical content; to further educate and develop Black record indies by hosting seminars throughout the country; and provide members with current developments and trends in the music industry.



Black Record Independent Manufacturers meeting with (from left) Jan Mitchell, Jack Allen, Chairman Maxx Kidd, Lloyd "Lawdy McClawdy" Prince, and Gary Euell.



**BUTLER VISITS WBLS**—Jive Records artist Jonathan Butler dropped by WBLS in New York during his recent trip to the States to promote his latest album, *More Than Friends*. Pictured at WBLS are (l-r) RCA jazz and progressive music director Ray Newton; WBLS assistant music director Bobby Konders; Butler; WBLS personality Fred Buggs and RCA national director of black music promotion Jazzy Jordan.



**BOOTSIS IS BACK**—The "Master of Funk," Bootsy Collins is back with a new Columbia release called ~-What's Bootsy Doin'? Pictured after a New York listening party are (front row, l-r) Duane Bradley, WJBB Radio, Detroit; Frank Chaplin, Columbia local promotion manager; J.J. Starr, WOL Radio, Washington D.C.; Bill Coleman and Terri Rossi, Billboard; Eddie Pugh, vp of promotion, Columbia; Curtiss Waller, WBLS; Romane Wade, WGCI Radio, Chicago, and Eddie Jorge, Columbia local promotion manager. (back row) Gregory Hines, WHUR Radio, Washington D.C.; Leo Jackson, WEDR Radio, Miami; David Tolliver, WZAK Radio, Cleveland; Frankie Wiggins, WFXC Radio, Durham; Collins; Farley Keith, WGCI and Charlie Hubbard, KRNB Radio, Memphis.



# CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated

		L	W	O	C
(NCD) - No CE					
(G) - Gold (RIAA Certified)					
(P) - Platinum (RIAA Certified)					
<b>1</b>	<b>DON'T BE CRUEL</b> (P) Bobby Brown (MCA 42185)	1	16		
<b>2</b>	<b>DON'T LET LOVE SLIP AWAY</b> 2 Freddie Jackson (Capitol 48987) (G)	13			
<b>3</b>	<b>HEART BREAK</b> (P) New Edition (MCA 42207)	3	16		
<b>4</b>	<b>ANY LOVE</b> Luther Vandross (Epic 44308)	10	3		
<b>5</b>	<b>IN EFFECT MODE</b> (P) Al B. Sure (Worner Bros. 25662-1)	5	25		
<b>6</b>	<b>IT TAKES A NATION</b> Public Enemy (Def Jam BFW 44303)	4	16		
<b>7</b>	<b>POWER</b> ICE - T (Sire 25765)	8	5		
<b>8</b>	<b>LONG LIVE THE KANE</b> Big Daddy Kane (Cold Chillin'/Warner Bros 25731)	7	16		
<b>9</b>	<b>MAKE IT LAST</b> (P) Keith Sweat (Elektra 60763)	6	41		
<b>10</b>	<b>IT TAKES TWO</b> ROB BASE & DJ EASY ROCK (Profile 1267)	15	5		
<b>11</b>	<b>GUY</b> (MCA 42176)	9	16		
<b>12</b>	<b>SIMPLE PLEASURES</b> (P) Bobby McFerrin (EMI-Manhattan 48059)	11	10		
<b>13</b>	<b>A SALT WITH A DEADLY PEPA</b> Salt-N-Pepa (Next Plateau PL 1011)	12	12		
<b>14</b>	<b>ONE LOVE-ONE DREAM</b> Jeffrey Osborne (A&M SP 5205)	14	11		
<b>15</b>	<b>STRICTLY BUSINESS</b> E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)	13	21		
<b>16</b>	<b>KARYN WHITE</b> KARYN WHITE (Warner Bros. 25637)	18	6		
<b>17</b>	<b>TWICE THE LOVE</b> GEORGE BENSON (Warner Bros. 25705)	19	6		
<b>18</b>	<b>JOY</b> (G) Teddy Pendergrass (Elektra 60775)	16	25		
<b>19</b>	<b>HE'S THE DJ, I'M THE RAPPER</b> (P) DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	17	28		
<b>20</b>	<b>STRONGER THAN PRIDE</b> (P) Sade (Epic OE 44210)	20	23		
<b>21</b>	<b>THE REAL CHUCKEEBOO</b> 22 Loose Ends (MCA 42196)	22	16		
<b>22</b>	<b>INTRODUCING THE (P) HARDLINE ACCORDING TO TERENCE TRENT D'ARBY</b> (Columbia BFC 40964)	23	52		
<b>23</b>	<b>ME, MYSELF &amp; I</b> Cheryl "Pepsi" Riley (Columbia FC 44409)	33	4		
<b>24</b>	<b>RUFF &amp; READY</b> RTW (MCA 42198)	29	4		
<b>25</b>	<b>WHO?</b> Tony! Toni! Tone! (Wing/PolyGrom 422 835 549-1)	24	26		
<b>26</b>	<b>SILHOUTTE</b> Kenny G (Arista 8457)	40	2		
<b>27</b>	<b>SWASS</b> Sir Mix-A-Lot (Nasty Mix 70123)	28	9		
<b>28</b>	<b>FOLLOW THE LEADER</b> (G) Eric B. & Rakim (UNI UNI-3)	21	12		
<b>29</b>	<b>A WOMAN'S POINT OF VIEW</b> Shirley Murdock (Elektra 60791)	26	16		
<b>30</b>	<b>THE RIGHT STUFF</b> Vonesco Williams (Wing/PolyGrom 835 694-1)	31	19		
<b>31</b>	<b>TO CHANGE AND/OR MAKE A DIFFERENCE</b> KIARA (Arista 8533)	32	6		
<b>32</b>	<b>IN FULL GEAR</b> STETSASONIC (Tommy Boy 1017)	25	15		
<b>33</b>	<b>IN CONTROL VOLUME 1</b> MARLEY MARL (Cold Chillin' 25783)	37	6		
<b>34</b>	<b>MIDNIGHT STAR</b> (Sator/Capitol 72564)	45	2		
<b>35</b>	<b>SUPERSONIC-THE ALBUM</b> (G) J. J. FADD (Ruthless 90959)	27	15		
<b>36</b>	<b>MOVE SOMETHIN'</b> 2 Live Crew (Luke Skywalker XR101)	36	25		
<b>37</b>	<b>GIVING YOU THE BEST THAT I GOT</b> Anita Baker (Elektra 60827)	DEBUT			

<b>38</b>	<b>TROOP</b> (Atlantic 81851)	34	17		
<b>39</b>	<b>TELL IT TO MY HEART</b> (G) Taylor Doyno (Arista 8529)	30	11		
<b>40</b>	<b>DAY BY DAY</b> Najee (EMI-Manhattan 90069)	38	16		
<b>41</b>	<b>IN CONTROL</b> Johnny Taylor (Molaca-7446)	42	8		
<b>42</b>	<b>THE POSSE</b> N.W.A. (Macola 1057)	35	15		
<b>43</b>	<b>DISTANT THUNDER</b> Aswad (Mango 9810)	39	8		
<b>44</b>	<b>TRACY CHAPMAN</b> (P2) (Elektra 60774)	44	18		
<b>45</b>	<b>CHARACTERS</b> (P) Stevie Wonder (Motown 6248)	50	4		
<b>46</b>	<b>MORE THAN FRIENDS</b> Jonathan Butler (Jive 1136)	DEBUT			
<b>47</b>	<b>FAITH</b> (P/5) George Michael (Columbia OC 40867)	46	47		
<b>48</b>	<b>FOREVER YOUR GIRL</b> Paulo Abdul (Virgin 90943)	51	14		
<b>49</b>	<b>THE MAC BAND</b> Featuring The McComb Brothers (MCA 42090)	49	18		
<b>50</b>	<b>WHAT'S BOOTSY DOIN'?</b> Bootsy Collins (Columbia FC 44107)	52	4		
<b>51</b>	<b>WITH LOVE</b> HOWARD HUNTSBERRY (MCA 42217)	54	5		
<b>52</b>	<b>BY ALL MEANS</b> (Island/Atlantic 90898)	53	14		
<b>53</b>	<b>MACHISMO</b> Comea (Allianta Artist 886 002)	DEBUT			
<b>54</b>	<b>WONDERFUL</b> Rick James (Reprise/Worner Bros 25659-1)	43	16		
<b>55</b>	<b>GRAB IT</b> L'TRIMM (Atlantic 81925)	60	3		
<b>56</b>	<b>FLIRT</b> Evelyn "Champagne" King (EMI-Manhattan 46968)	48	23		
<b>57</b>	<b>COMING CORRECT IN '88</b> MC SHY D (Luke Skywalker)	47	14		
<b>58</b>	<b>SECRETS OF FLYING</b> Johnny Kemp (Columbia BFC 40770)	41	24		
<b>59</b>	<b>BACK</b> OHIO PLAYERS (Track Records 68810)	59	5		
<b>60</b>	<b>I'M REAL</b> James Brown (Scotti Bros/Epic FZ 44241)	56	20		
<b>61</b>	<b>LOVE ATTACK</b> ISSAC HAYES (Columbia 40941)	62	3		
<b>62</b>	<b>THE WORLD'S GREATEST ENTERTAINER</b> Doug E. Fresh (Donyo/Realty XR 102)	61	23		
<b>63</b>	<b>THE REAL ME</b> PATTI AUSTIN (Qwest/Worner Bros. 25696)	66	2		
<b>64</b>	<b>FOREVER</b> Chapter 8 (Capitol 46947)	58	7		
<b>65</b>	<b>MESSAGE FROM THE BOYS</b> DEBUT THE BOYS (Motown 6260)				
<b>66</b>	<b>CONSCIOUS PARTY</b> Ziggy Marley (Virgin 90878)	69	2		
<b>67</b>	<b>I'M IN LOVE</b> Melba Moore (Capitol 46944)	55	17		
<b>68</b>	<b>I STILL FEEL GOOD</b> Le Juan Love (Luke Skywalker 104)	57	10		
<b>69</b>	<b>TOUGHER THAN LEATHER</b> (P) Run-D.M.C. (Profile 1265)	63	23		
<b>70</b>	<b>FLASHIN' BACK</b> Tyrone Davis (Future FR 1003)	64	23		
<b>71</b>	<b>MOTHER WIT</b> BETTY WRIGHT (Vista/MS. B.)	65	28		
<b>72</b>	<b>BAD</b> (P/6) Michael Jackson (Epic OE 40600)	68	59		
<b>73</b>	<b>DRIVE</b> Roy Ayers (Ichibon 1028)	67	9		
<b>74</b>	<b>PEBBLES</b> (P) (MCA 42094)	70	42		
<b>75</b>	<b>INFORMATION SOCIETY</b> Information Society (Tommy Boy 25691)	72	7		

# CASH BOX TOP RAP ALBUMS

<b>1</b>	<b>IT TAKES A NATION OF TO HOLD US BACK</b> (Def Jam/CBS FC 44303)	Public Enemy	1	15
<b>2</b>	<b>POWER</b> (Sire 25765)	Ice-T	2	3
<b>3</b>	<b>LONG LIVE THE KANE</b> (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	3	15
<b>4</b>	<b>IT TAKES TWO</b> (Profile 1267)	Rob Base & D.J. E-Z Rock	8	2
<b>5</b>	<b>STRICTLY BUSINESS</b> (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	5	19
<b>6</b>	<b>A SALT WITH A DEADLY PEPA</b> (Next Plateau PL 1011)	Salt-N-Pepa	4	12
<b>7</b>	<b>HE'S THE DJ, I'M THE RAPPER</b> (Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	6	13
<b>8</b>	<b>FOLLOW THE LEADER</b> (Jive/RCA 1097-1-J)	Eric B. & Rakim	7	12
<b>9</b>	<b>SWASS</b> (Nasty Mix 70123)	Sir Mix-a-Lot	9	4
<b>10</b>	<b>IN FULL GEAR</b> (Tommy Boy 1017)	Stetsasonic	10	9

# CASH BOX TOP RAP SINGLES

<b>1</b>	<b>STRICTLY BUSINESS</b> (Fresh/Sleeping Bag FRE-80123)	E.P.M.D.	1	12
<b>2</b>	<b>I'M NOT GOING OUT LIKE THAT</b> (Profile 5224)	Run-D.M.C.	2	4
<b>3</b>	<b>I'M YOUR PUSHER</b> (Sire/Warner 0-21026)	Ice-T	4	8
<b>4</b>	<b>WAY OUT</b> (Ruthless/Atlantic 7-99285)	J.J.Fad	5	2
<b>5</b>	<b>AIN'T NO HALF-STEPPIN'</b> (Cold Chillin'/Warner Bros 7-27834)	Big Daddy Kane	6	11
<b>6</b>	<b>IT TAKES TWO</b> (Profile PRO 5186)	Rob Base & DJ E-Z Rock	9	14
<b>7</b>	<b>NIGHTMARE ON MY STREET</b> (Jive/RCA 1124-7-JAB)	D.J. Jazzy Jeff	3	15
<b>8</b>	<b>GET UP EVERYBODY (GET UP)</b> (Next Plateau 50083)	Salt-N-Pepa	DEBUT	
<b>9</b>	<b>GOODGROOVE</b> (Profile 7214)	Derek B	7	7
<b>10</b>	<b>SHAKE YOUR THANG</b> (Next Plateau KF 319)	Salt-N-Pepa (Featuring E.U.)	8	16
<b>11</b>	<b>TALKIN' ALL THAT JAZZ</b> (Tommy Boy 918)	Stetsasonic	DEBUT	
<b>12</b>	<b>DO WAH DIDDY</b> (Luke Skywalker 106)	2 Live Crew	DEBUT	
<b>13</b>	<b>POSSE ON BROADWAY</b> (Nasty Mix IGU 76974)	Sir Mix-a-Lot	12	3
<b>14</b>	<b>LET'S GO</b> (Jive/RCA 1056-7)	Kool Moe Dee	10	18
<b>15</b>	<b>STOP THE VIOLENCE</b> (Jive/RCA 1120-7)	Boogie Down Productions	11	11

# CASH BOX TOP 12" DANCE SINGLES

		L	W	O	C
<b>1</b>	<b>BIG FUN</b> INNERCITY (Virgin 0-96670)	2	5		
<b>2</b>	<b>BREAK 4 LOVE</b> RAZE (Columbia 44 07890)	4	5		
<b>3</b>	<b>MY PREROGATIVE</b> BOBBY BROWN (MCA 23888)	5	5		
<b>4</b>	<b>I WANNA KNOW</b> ALE (Vendetta VE-7003)	8	3		
<b>5</b>	<b>THE LOCO-MOTION</b> KYLIE MINOGUE (Geffen 0-21043)	6	5		
<b>6</b>	<b>I'M YOUR PUSHER</b> ICE-T (Sire/Warner Bros. 0-21026)	7	4		
<b>7</b>	<b>THE WAY YOU LOVE ME</b> KARYN WHITE (Warner Bros. 0-21025)	20	2		
<b>8</b>	<b>DON'T ROCK THE BOAT</b> MIDNIGHT STAR (Sator/Capitol V-71166)	21	2		
<b>9</b>	<b>CHAINS OF LOVE</b> ERASURE (Sire/Warner Bros 0-20953)	1	11		
<b>10</b>	<b>BOY I'VE BEEN TOLD</b> SA-FIRE (Cutting/Mercury 870 519-1)	3	11		
<b>11</b>	<b>WAY OUT</b> J.J.FAD (Ruthless/Atlantic 0-99285)	10	4		
<b>12</b>	<b>SPY IN THE HOUSE OF LOVE</b> WAS (NOT WAS) (Chrysalis 4 V9 43262)	15	3		
<b>13</b>	<b>GOT A NEW LOVE</b> GOOD QUESTION (Paisley Park/Worner Bros. 0-20960)	19	3		
<b>14</b>	<b>DANCE LITTLE SISTER</b> TERRENCE TRENT D'ARBY (Columbia 44 07887)	27	2		
<b>15</b>	<b>STRANGELOVE/NOTHING</b> DEPECHE MODE (Sire/Warner Bros. 0-21022)	9	3		
<b>16</b>	<b>WILD WILD WEST</b> THE ESCAPE CLUB (Atlantic 0-86544)	22	2		
<b>17</b>	<b>YOU CAME</b> KIM WILDE (MCA 23884)	18	3		
<b>18</b>	<b>DANCIN' WITH MYSELF</b> JOHNNY KEMP (Columbia 44 07870)	12	5		
<b>19</b>	<b>OUT OF TIME</b> NOEL (4TH & Broadway/Island 469)	28	2		
<b>20</b>	<b>NEVER LET YOU GO</b> SWEET SENSATION (Arista/Atlantic 0-96636)	13	11		
<b>21</b>	<b>STRICTLY BUSINESS</b> E.P.M.D. (Fresh/Sleeping Bag FRE-80123)	17	4		
<b>22</b>	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> PAULA ABULU (Virgin 96614)	26	2		
<b>23</b>	<b>YOU'RE NOT MY KIND OF GIRL</b> NEW EDITION (MCA. 23903)	DEBUT			
<b>24</b>	<b>THE PROMISE</b> WHEN IN ROME (Virgin 0-96642)	16	4		
<b>25</b>	<b>TUMBLIN' DOWN</b> ZIGGY MARLEY & THE MELODY MAKERS (Virgin 0-96603)	DEBUT			
<b>26</b>	<b>ANOTHER LOVER</b> GIANT STEPS (A&M SP-12274)	11	5		
<b>27</b>	<b>LOVIN' FOOL</b> TOLGA (Cutting CR-222)	DEBUT			
<b>28</b>	<b>SUPERFLY GUY</b> S-EXPRESS (Capitol V-15409)	DEBUT			
<b>29</b>	<b>(YOU USED TO BE) ROMANTIC</b> SHIRLEY LEWIS (Vendetta VE-7006)	DEBUT			
<b>30</b>	<b>A NIGHTMARE ON MY STREET</b>	14	6		



# CASH BOX COUNTRY SINGLES

NOVEMBER 5, 1988

1	<b>RUNAWAY TRAIN</b> (Columbia 38-07988)	Rosanne Cash	3	12	52	<b>SHE REMINDED ME OF YOU</b> (Airborne ABS 10008)	Mickey Gilley	58	2
2	<b>SUMMER WIND</b> (MCA/Curb 53354)	The Desert Rose Band	2	15	53	<b>ONE MORE NIGHT</b> (CCR 72088)	The Shoppe	60	6
3	<b>BLUE TO THE BONE</b> (Columbia 38-07985)	Sweethearts Of The Rodeo	4	13	54	<b>UNTOLD STORIES</b> (Mercury 870 476-7)	Kathy Mattea	29	18
4	<b>NEW SHADE OF BLUE</b> (Warner Bros. 7-27790)	Southern Pacific	7	13	55	<b>BORDERLINE</b> (Epic 34-08082)	The Shooters	68	3
5	<b>DESPERATELY</b> (Capitol B-44216)	Don Williams	8	12	56	<b>RIGAMAROLE</b> (MTM B-72115)	Schuyler, Knobloch and Bickhardt	70	2
6	<b>I'VE BEEN LOOKIN'</b> (Warner Bros. 7-27750)	Nitty Gritty Dirt Band	10	10	57	<b>WHEN YOU PUT YOUR HEART IN IT</b> (Warner Bros./Reprise 7-27812)	Kenny Rogers	34	12
7	<b>I'LL LEAVE THIS WORLD LOVING YOU</b> (Columbia 38-08022)	Ricky Van Shelton	12	9	58	<b>I WON'T BE SEEING HER NO MORE</b> (OL 127)	Touch Of Country	63	2
8	<b>WHAT DO YOU WANT FROM ME THIS TIME</b> (RCA 8633-7)	Foster & Lloyd	9	13	59	<b>HOT DOG</b> (Capitol B-44248)	Buck Owens	74	5
9	<b>BOOGIE WOOGIE FIDDLE COUNTRY BLUES</b> (Epic 34-08002)	Charlie Daniels Band	11	11	60	<b>(IT'S ALWAYS GONNA BE) SOMEDAY</b> (MTM B-72116)	Holly Dunn	DEBUT	
10	<b>SATURDAY NIGHT SPECIAL</b> (MCA 53373)	Conway Twitty	6	14	61	<b>DANCIN' TO THE RADIO</b> (Airborne ABS 10009)	The Sanders	66	4
11	<b>I KNOW HOW HE FEELS</b> (MCA 53402)	Reba McEntire	14	9	62	<b>HENRIETTA</b> (Capitol B 44244)	Mel McDaniel	65	2
12	<b>IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')</b> (MCA 53400)	George Strait	17	8	63	<b>IF I COULD BOTTLE THIS UP</b> (Epic 34-08011)	George Jones and Shelby Lynne	38	9
13	<b>I WISH THAT I COULD FALL IN LOVE TODAY</b> (Capitol B-44220)	Barbara Mandrell	15	11	64	<b>HOT ROD LINCOLN</b> (Epic 34-08081)	Asleep At The Wheel	69	2
14	<b>CHISELED IN STONE</b> (Columbia 38-08003)	Vern Gosdin	16	10	65	<b>NOT ENOUGH LOVE</b> (Capitol B 44243)	Tom Wopat	67	4
15	<b>DARLENE</b> (Capitol B-44205)	T. Graham Brown	1	15	66	<b>MOONLIGHT IN MEXICO</b> (Southern Sounds SS-1003)	CW Ferrari	71	5
16	<b>A TENDER LIE</b> (RCA 8714-7)	Restless Heart	24	7	67	<b>BURNIN' A HOLE IN MY HEART</b> (MCA 53435)	Skip Ewing	DEBUT	
17	<b>IT KEEPS RIGHT ON HURTIN'</b> (Atlantic America 7-99295)	Billy Joe Royal	18	10	68	<b>DON'T SAY IT WITH DIAMOND (SAY IT WITH LOVE)</b> (Columbia 38-08029)	T.G. Sheppard	43	7
18	<b>NOBODY'S ANGEL</b> (Warner Bros. 7-27811)	Crystal Gayle	20	10	69	<b>LOVE'S SLIPPIN' UP ON ME</b> (Evergreen EV-1079)	Lynne Tyndall	78	2
19	<b>REBELS WITHOUT A CLUE</b> (MCA/Curb 53399)	The Bellamy Brothers	21	10	70	<b>WHEN KAREN COMES AROUND</b> (Capitol B-44249)	Mason Dixon	DEBUT	
20	<b>THAT'S THAT</b> (RCA 8650-7)	Michael Johnson	22	10	71	<b>YOU MIGHT WANT TO USE ME AGAIN</b> (Capitol B-44245)	Johnny Rodriguez	76	3
21	<b>WHEN YOU SAY NOTHING AT ALL</b> (RCA 8637-7)	Keith Whitley	25	8	72	<b>SHE LOVES HER TRUCK</b> (Track TR 201)	To The Max	73	5
22	<b>LOVE HELPS THOSE</b> (MTM B-72113)	Paul Overstreet	26	6	73	<b>THAT'S WHY YOU HAVEN'T SEEN ME</b> (True TU-93)	Dennis Payne	77	4
23	<b>GONNA TAKE A LOT OF RIVER</b> (MCA 53381)	The Oak Ridge Boys	5	14	74	<b>DOWN IN THE ORANGE GROVE</b> (MCA 53441)	John Anderson	DEBUT	
24	<b>PILGRIMS ON THE WAY (MATTHEW'S SONG)</b> (Warner Bros. 7-27810)	Michael Martin Murphey	28	8	75	<b>RIISING COST OF LOVING YOU</b> (Shawn-Del SD 2202)	The Western Union Band	48	7
25	<b>IT'S YOU AGAIN</b> (Epic 34-08020)	Exile	27	9	76	<b>NOT ENOUGH COUNTRY LEFT</b> (Wedge SR 1038)	Gary Newman	80	4
26	<b>HOW MUCH IS IT WORTH TO LIVE IN L.A.</b> (MCA 53314)	Waylon Jennings	31	7	77	<b>I'VE GOT NO RIGHT (TO FEEL SO WRONG)</b> (Tip TRSS 44288)	Johnny Travis	82	2
27	<b>WE MUST BE DOIN' SOMETHIN' RIGHT</b> (RCA 8716-7)	Eddie Rabbit	33	5	78	<b>(TURN ME LOOSE AND) LET ME SWING</b> (Step One SOR 392)	The Swing Shift Band	DEBUT	
28	<b>LONG SHOT</b> (RCA 8631-7)	Baillie And The Boys	32	6	79	<b>WORD FOR WORD</b> (Showtime EP-1037)	Patsy Sledd	81	3
29	<b>I JUST CAN'T SAY NO TO YOU</b> (Curb CRB-10513)	Moe Bandy	30	9	80	<b>WE WERE MEANT TO BE LOVERS</b> (Capitol B-44257)	David Slater	85	2
30	<b>MAMA KNOWS</b> (Columbia 38-08042)	Shenandoah	35	6	81	<b>ALONG THE NAVAJO TRAIL</b> (American West ARW 3745)	Justine McCoy	86	2
31	<b>BUTTON OFF MY SHIRT</b> (RCA 8389-7)	Ronnie Milsap	13	15	82	<b>THE GAL FROM SAN ANTONIO</b> (Stop Hunger SHR 1101)	Mickey Jones	83	3
32	<b>MY BABY'S GONE</b> (Capitol/Curb B-44218)	Sawyer Brown	37	6	83	<b>LADY TO LOVER</b> (Silver Star SS 7035)	Jamie Lee Hart	88	2
33	<b>THE BLUE SIDE OF TOWN</b> (MCA 53418)	Patty Loveless	39	5	84	<b>DAYLIGHT</b> (Axtor AX-6060)	Kenny Dale	DEBUT	
34	<b>NOT A NIGHT GOES BY</b> (Alpine PS-009)	Tim Malchak	36	6	85	<b>TAKE A LETTER MARIA</b> (Master MR-05)	Roger Marshall	87	2
35	<b>SPANISH EYES</b> (Columbia 38-08066)	Willie Nelson (with Julio Iglesias)	41	5	86	<b>CANDY KISSES</b> (Li'l Bill LB-109)	Charley Hager	92	2
36	<b>HOLD ME</b> (RCA 8725-7)	K.T. Oslin	44	3	87	<b>READY TO TAKE THAT RIDE</b> (Curb CRB 10515)	Trinity Lane	DEBUT	
37	<b>ARE THERE ANY MORE LIKE YOU</b> (MTM B 72114)	Becky Hobbs	40	5	88	<b>YOU'VE GOT HER EYES</b> (Evergreen EV 1076)	Dickey Lee	DEBUT	
38	<b>STRONG ENOUGH TO BEND</b> (Capitol B 44188)	Tanya Tucker	19	16	89	<b>I'M GOIN' NOWHERE</b> (Soundwaves SW 4810)	Charlie Mitchell	93	2
39	<b>I GIVE YOU MUSIC</b> (Warner Bros. 7-27721)	The McCarters	46	4	90	<b>ARE YOU TEASIN' ME</b> (GBS 774)	Vernon Sandusky	DEBUT	
40	<b>LIGHT YEARS</b> (MCA 42210)	Glen Campbell	42	5	91	<b>BUT I LIE (AND MY TEARS TOLD YOU SO)</b> (Door Knob DK 88-304)	Richie Balin	94	2
41	<b>WHERE WAS I</b> (16th Avenue B-70420)	Charley Pride	45	4	92	<b>BABY, I'VE GOT TO HAND IT TO YOU</b> (Orbit OR 3227)	Leroy Steele	DEBUT	
42	<b>CHANGE OF HEART</b> (RCA/Curb 8715-7)	The Judds	53	3	93	<b>HONKY TONK MOON</b> (Warner Bros. 7-27833)	Randy Travis	52	14
43	<b>SHE'S CRAZY FOR LEAVING</b> (Columbia 38-08080)	Rodney Crowell	55	3	94	<b>WHAT CAN I SAY</b> (Playback P-1326)	Bonnie Guitar	DEBUT	
44	<b>THAT OLD WHEEL</b> (Mercury 870 688-7)	Johnny Cash (with Hank Williams, Jr.)	47	5	95	<b>THERE'S A TELEPHONE RINGING (IN AN EMPTY HOUSE)</b> (Step One SOR-391)	Southern Reign	54	6
45	<b>OLD KIND OF LOVE</b> (Epic 34-08063)	Ricky Skaggs	49	4	96	<b>STREETS OF BAKERSFIELD</b> (Warner Bros./Reprise 7-27964)	Dwight Yoakam & Buck Owens	57	17
46	<b>WHAT DO LONELY PEOPLE DO</b> (Mercury 870 687-7)	The Burch Sisters	50	4	97	<b>GO OUT AND VOTE</b> (NCP 2005)	Debbie Randle	DEBUT	
47	<b>I'M LOVING THE WRONG MAN AGAIN</b> (Capitol B 44223)	Dana McVicker	51	4	98	<b>I WISH IT WOULD RAIN</b> (GBS 773)	Tracy Wilson	DEBUT	
48	<b>HOLD ON (A LITTLE LONGER)</b> (MCA 53419)	Steve Wariner	56	3	99	<b>LOVE'S TALKIN'</b> (Evergreen EV 1080)	Kevin Pearce	64	7
49	<b>LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART</b> (Mercury 870 687-7)	The Statler Brothers	59	3	100	<b>INDIANA HIGHWAY</b> (ASA-Jolson 110)	Stagger Lee	72	6
50	<b>YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'</b> (MCA 53386)	Lee Greenwood	23	11					
51	<b>ALL THE REASONS WHY</b> (Warner Bros. 7-27735)	Highway 101	62	2					



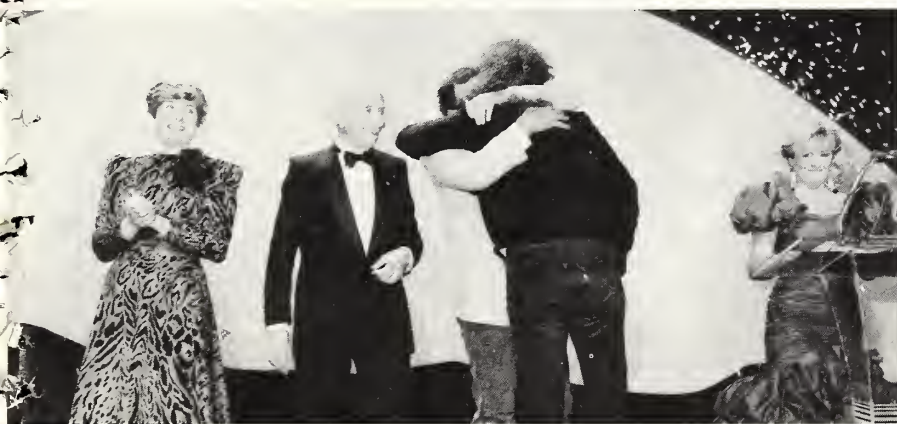
# Award Banquets Highlights



Everybody shows the excitement of the moment as 1987 ASCAP Writer of the Year Dave Loggins (third from left) embraces 1988 ASCAP Writer of the Year Don Schlitz for receiving that award. Pictured (L to R): ASCAP's Managing Director Gloria Messinger; ASCAP President Morton Gould; Loggins; Schlitz; and ASCAP Southern Executive Director Connie Bradley. Photo by Don Putnam.



This year's BMI Songwriter of the Year award was shared in a unique four-way tie between Holly Dunn, Roger Murrah, Paul Overstreet and Dan Seals, with each receiving three awards. The Songwriter of the Year award is presented each year to the writer(s) who receive the most song awards based on broadcast performances during each annual logging period. Gathered for a glowing post-awards photo were (L to R): BMI Vice President Roger Sovine; Murrah; Overstreet; Seals; Dunn; and Frances Preston, BMI's President and CEO. Photo by Don Putnam.



(L to R): ASCAP Publisher of the Year, Warner/Chappell Music Group. Dale Bobo; Pat Higdon; Jody Gerson; Les Bider; Tim Wipperman; Todd Cerney (received the Song of the Year award for being the writer of "I'll Still Be Loving You"); Jay Morgenstern; and Johnny Wright. Pictured in lower left front is the Writer of the Year, Don Schlitz. Photo by Don Putnam.



SESAC writer K.T. Oslin was named the Writer of the Year at SESAC's annual awards ceremony. Earlier in the week the Country Music Association named her the Female Vocalist of the Year and honored her with the Song of the Year award for her song "80's Ladies". Pictured with Oslin is "Nashville Now" host Ralph Emery. Photo by Libby Leverett-Crew.

# CASH BOX COUNTRY ALBUMS

NOVEMBER 5, 1988

Title, Artist, Label, Number, Distributor

All albums available on CD unless otherwise indicated

(NCD) - No CD  
(G) - Gold (RIAA Certified)  
(P) - Platinum (RIAA Certified)

		L	W
		O	C
1	<b>BUENAS NOCHES FROM A LONELY ROOM</b> DWIGHT YOAKAM (Worner Bros./Reprise 25749-1)	2	11
2	<b>OLD 8 x 10 (P)</b> RANDY TRAVIS (Warner Bros. 25738-1)	1	14
3	<b>LOVING PROOF</b> RICKY VAN SHELTON (Columbia FC 44221)	4	5
4	<b>GREATEST HITS</b> THE JUDDS (RCA/Curb 8318-1)	3	10
5	<b>THIS WOMAN</b> K.T. OSLIN (RCA 8369-1)	5	7
6	<b>WILD STREAK (G)</b> HANK WILLIAMS, JR. (Warner Bros./Curb 25725-1)	7	17
7	<b>BIG DREAMS IN A SMALL TOWN</b> RESTLESS HEART (RCA 8317-1)	6	10
8	<b>REBA</b> REBA MCGENTIRE (MCA 42134)	9	25
9	<b>101 2</b> HIGHWAY 101 (Warner Bros. 25742-1)	8	10
10	<b>STRONG ENOUGH TO BEND</b> TANYA TUCKER (Capitol C1-48865)	10	10
11	<b>MONONGAHELA</b> THE OAK RIDGE BOYS (MCA 42205)	13	7
12	<b>DIAMONDS AND DIRT</b> RODNEY CROWELL (Columbia FC 44076)	11	27
13	<b>IF YOU AIN'T LOVIN' (G) (YOU AIN'T LIVIN')</b> GEORGE STRAIT (MCA 42114)	14	34
14	<b>KING'S RECORD SHOP</b> ROSANNE CASH (Columbia FC 40777)	16	67
15	<b>RAGE ON</b> DAN SEALS (Capitol 46976-1)	12	14
16	<b>THE ROYAL TREATMENT</b> BILLY JOE ROYAL (Atlantic America 90658-1)	17	49
17	<b>WILD EYED DREAM (G)</b> RICKY VAN SHELTON (Columbia FC 40602)	18	84
18	<b>SHADOWLAND</b> K.D. LANG (Sire 1-25724)	15	24
19	<b>CHISELED IN STONE</b> VERN GOSDIN (Columbia FC 40982)	20	39
20	<b>ALWAYS AND FOREVER (P/3)</b> RANDY TRAVIS (Warner Bros. 25568-1)	19	76
21	<b>ONE TIME, ONE NIGHT</b> SWEETHEARTS OF THE RODEO (Columbia FC 40614)	23	24
22	<b>HOMESICK HEROES</b> THE CHARLIE DANIELS BAND (Epic FE 44324)	34	
23	<b>ALABAMA LIVE (G)</b> ALABAMA (RCA 6825-1)	22	20
24	<b>ACROSS THE RIO GRANDE</b> HOLLY DUNN (MTM DI-71070)	21	15

		L	W
		O	C
25	<b>WHAT A WONDERFUL WORLD</b> WILLIE NELSON (Columbia FC 44331)	30	4
26	<b>COME AS YOU WERE</b> T. GRAHAM BROWN (Capitol CI-48621)	25	6
27	<b>ZUMA</b> SOUTHERN PACIFIC (Warner Bros. 35609-1)	27	17
28	<b>UNTASTED HONEY</b> KATHY MATTEA (Mercury 832 793-1)	29	52
29	<b>RUNNING</b> THE DESERT ROSE BAND (MCA/Curb 42169)	28	6
30	<b>DON'T CLOSE YOUR EYES</b> Keith Whitley (RCA 6494-1)	24	19
31	<b>WORKIN' BAND</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 25722-1)	26	9
32	<b>ALL KEYED UP</b> BECKY HOBBS (MTM DI-71067)	32	20
33	<b>80'S LADIES (G)</b> K.T. OSLIN (RCA 5924-1)	33	68
34	<b>GREATEST HITS, VOLUME TWO</b> LEE GREENWOOD (MCA 42219)	37	2
35	<b>I SHOULD BE WITH YOU</b> STEVE WARINER (MCA 42130)	31	30
36	<b>SINCERELY</b> THE FORESTER SISTERS (Warner Bros. 25746-1)	39	13
37	<b>HONKY TONK ANGEL</b> PATTY LOVELESS (MCA 42223)	43	2
38	<b>FULL CIRCLE</b> WAYLON JENNINGS (MCA 42222)	41	2
39	<b>WESTERN STANDARD TIME</b> ASLEEP AT THE WHEEL (Epic FE 44213)	36	7
40	<b>PONTIAC</b> LYLE LOVETT (MCA/Curb 42028)	38	40
41	<b>COMIN' HOME TO STAY</b> RICKY SKAGGS (Epic FE 40623)	35	31
42	<b>THE COAST OF COLORADO</b> SKIP EWING (MCA 42128)	40	8
43	<b>GREATEST HITS, VOL. 2 (P)</b> GEORGE STRAIT (MCA 42035)	45	58
44	<b>10</b> JOHN ANDERSON (MCA 42218)	44	2
45	<b>AS I AM</b> DEBUT ANNE MURRAY (Capitol C1-48764)		
46	<b>THE GIFT</b> THE McCARTERS (Warner Bros. 25737-1)	42	16
47	<b>BORN TO BOOGIE (P)</b> HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	47	67
48	<b>VIEW FROM THE HOUSE</b> KIM CARNES (MCA 42200)	46	9
49	<b>STORMS OF LIFE (P/2)</b> RANDY TRAVIS (Warner Bros. 25436-1)	50	125
50	<b>CHILL FACTOR</b> MERLE HAGGARD (Epic FE 40986)	48	46



Special for Spector!...In a jubilant moment of pride and congratulations, Frances Preston presented BMI's 20th Robert J. Burton Award to the legendary Phil Spector for his song "To Know Him Is To Love Him". This marks the second Country Award Spector has won for the song, as well as a past Pop Award and a Million-Air Award. Its latest rendition rose to hit status as recorded by the Trio, (Dolly Parton, Emmylou Harris and Linda Ronstadt), who won the CMA award for Vocal Event of the Year. The Robert J. Burton Award honors the BMI song which received the most broadcast performances during each annual logging period. Photo by Don Putnam.



# ALBUM RELEASES

## ALBUM REVIEW

**SAWYER BROWN** – *Wide Open* – Capitol/Curb (C1-90417) – Producer: R. Chancey

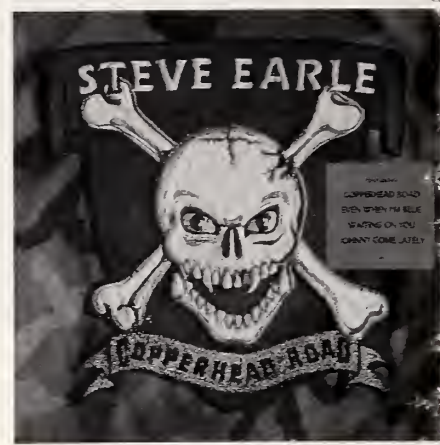
The 'pretty boys' of country have released a solid LP project with engaging songs and energetic melodies. Six of the 10 cuts are written by group members, (four of those by lead singer Mark Miller), demonstrating their talents lie in several areas. "My Baby's Gone" is the first single release and is still moving on the Top 100 at #32 (bullet). Most song themes center around love, not only the romantic kind, but also that between families and that between friends. Prime cuts include: "Old Pair Of Shoes", "It Wasn't His Child" (written by Skip Ewing), "Falling Apart At The Heart" and "What Am I Going To Tell My Heart".



## ALBUM REVIEW

**STEVE EARLE** – *Copperhead Road* – UNI (UNI-7) – Producers: S. Earle-T. Brown

Don't let the skull and crossbones scare you – this album definitely has country roots. Although Earle might border on rock 'n' roll occasionally, it's always in that raw, good taste inherent in his style. He is perhaps one of the first artists to help bring younger folks into the country listening realm, and this album should garner even more support. Side One details the lives of blue collar characters, while Side Two explores the sentimental moments of love. Whether his music is country or rock is neither here nor there. What is important is that Earle tells the tales of a common man with the words of a seasoned poet. Hottest cuts: "Nothing But A Child", "You Belong To Me", "The Devil's Right Hand" and "Copperhead Road".



# SINGLE RELEASES

## OUT OF THE BOX

**DWIGHT YOAKAM** – *I Sang Dixie* (3:50) – Reprise (7-27715) – Coal Dust West/BMI – D. Yoakam – Producer: P. Anderson

This woeful tale of a bum dying in the streets of L.A., with a friend by his side giving homage to his Southern roots, shows Yoakam's adept ability to address current social issues while at the same time staying true to his country roots. Under the guiding hand of producer Pete Anderson, who has been helpful in building Yoakam's distinct style, whispers of "Dixie" are masterfully interwoven into the tune's fabric. Alternating fiddle and



pedal steel leads are instrumental to the song's authenticity and make this release a must for traditional country formats.

## INDIE SPOTLIGHT

**TRIK ALLEY** – *Love At First Sight* (4:04) – Nu-Kountry (NM-3015) – SwanSound/BMI – R. Milner – Producers: E. Swann-Trik Alley-M. Bailey

The indecision of love at first sight, (and whether to act on it or wait and see if it passes), is the theme of this ballad by the Spartanburg, N.C.-based Trik Alley. Written by Rusty Milner of the Marshall Tucker Band, the tune sports clean production and even-keeled instrumentation. The five-member band seems to have a head-start on most country Indie bands in that they have a definitive style highlighted by talented vocals and



adroit pickers. Should find airplay especially at stations with a younger listening audience. All in all, Trik Alley is a delightful treat!

## FEATURE PICKS

**DAVID LYNN JONES** – *Tonight In America* (3:39) – Mercury (872 054-7) – Mighty Nice-Hat Band/BMI – D.L. Jones-J. Everett – Producers: R. Albright-M. Ronson-D.L. Jones

A patriotic due to those who have given their lives while serving this country is the theme of Jones' newest release. Through the eyes of the character 'Frankie' we feel the proud and sad emotions of a person who has lost a loved one to war.

**GENE WATSON** – *Don't Waste It On The Blues* (3:06) – Warner Bros. (7-27692) – Wrensong-Miller's Daughter-Love This Town/ASCAP – S. Ramos-J. Vandiver – Producers: P. Worley-E. Seay-G. Brown

Watson offers good advice to those who are tempted to take a self-pity trip after a heart's been broken. With the management of Lib Hatcher, he has found a choice song, showcasing his fine vocals, as his debut single release for Warner Bros.

**CEE CEE CHAPMAN & SANTE FE** – *Gone But Not Forgotten* (3:20) – Curb (CRB-10518) – Bobby Fischer-Serenity Manor-Chiswald-Hopi Sound/ASCAP – R. Fischer-C. Black-A. Roberts – Producers: A. Roberts-C. Black-B. Fischer

Cee Cee and friends provided a welcome surprise to our review panel this week. Her rough-edged vocals relate the story of a child resulting from an affair with a man who has a wandering soul. Curb Record's newest artists should look for hot radio activity soon.

## INDIE FEATURE PICKS

**MARK GRAY AND BOBBI LACE** – *It's Gonna Be Love* (2:25) – 615 (88-S-1016) – Artist Gold/ASCAP – B. Berry – Producers: M. Gray-R. Bradford

On their second collaborative effort, Gray and Lace release a light love song with true vocal harmonies. After a recent auto accident, Lace is ready to hit the charts again, and this duet has the goods to do it.

**DUSTY MARTIN** – *You And Saturday Morning* (3:00) – Sound Track (ST-1105) – Harmony Street/ASCAP – B. Pickard-P. Howard – Producers: W. Edmondson-D. Martin

Nightclub happy hours are over for Dusty as she finds that life with another provides its own fun times – namely Saturday mornings together. Spunky vocals and imaginative production make this tune a must for radio airplay.

**JEFF GOLDEN** – *This Old World Ain't The Same* (3:02) – MGA (MGA 57-3027-5) – Go-Betta-Country Trax/ASCAP – J. Golden – Producer: M. Borchetta

A traditional ballad, highlighted by paced production and heart-felt vocals, in which Golden finds it hard to put his mind at ease after a love affair has ended.

**NORTHERN EXPRESS** – *A Little Bit Of Rebel In Me* (2:06) – Music Row Talent (MRT-301) – Sandrose/ASCAP – H. Waring III – Producer: H. Waring, III

Maybe these Yankees do have a little Rebel in them. Their harmonies are infectious and their pickin' is quite up to par. Our review panel says 'Hop on board' the Northern Express for a ride you won't forget!

## PROGRAMMERS' PICK

**HOLLY DUNN** – *(It's Always Gonna Be) Someday* – MTM (B-72116)

Holly Dunn has the highest charting debut single this week (#60, bullet) with her second release from *Across The Rio Grande*. The MTM artist proves again that her popularity with radio jocks is unflinching with this winsome tune. Stations voting for Dunn include: WJLM, KWOC, KIIX, WTMX, WPGA, WTIK, WOZI and WKDY.

## DARK HORSE CONSENSUS

**DICKEY LEE** – *You've Got Her Eyes-Evergreen* (EV 1076)

Dickey Lee grabs the Dark Horse Consensus this week .MDBO/.MDNM/with a song about marital separation and the children involved. Chosen as an Indie Feature Pick several weeks ago, the song is picking up radio airplay quickly. Some of the stations behind Lee's success are as follows: KPOW, KZNN, WADV, WIXK, WHPY, KXAL, WMUF and WRIX.



## NASHVILLE NOTE-ABLES



Presenting the annual NARAS/Brenda Lee Merit Scholarship to Belmont music student, Christy Whitten, are (L to R): Merlin Littlefield, NARAS President; Whitten; Brenda Lee; and Nancy Shapiro, NARAS Executive Director. The scholarship is awarded annually to an outstanding music or music business major at Belmont College and honors Brenda Lee's lifetime contribution to music. Photo by Beth Ewinn.



The Nashville Songwriter Association International (NSAI) inducted Hoagy Carmichael ("Georgia On My Mind") and Troy Seals ("Seven Spanish Angels") into their Hall of Fame during ceremonies held recently at the Vanderbilt Plaza Hotel in Nashville. Pictured (L to R): Hall of Fame member PeeWee King (award presenter); Roy Horton; and ASCAP's Connie Bradley (accepting on behalf of Carmichael's family). Photo by Don Putnam.



Indiana Jones, a Japanese tourist, a World War I flying ace, and an Arab sheik visited the Nashville airport recently...and caused quite a stir. Actually, Phil Balsley, Jimmy Fortune, Harold Reid and Don Reid (The Statler Brothers) were the costumed characters on location to tape a music video supporting their latest Mercury single "Let's Get Started If We're Gonna Break My Heart". Produced by Billy Galvin for Jim Owens Entertainment, the clip was released in late October and depicts the fantasies of each Statler as they wait for a delayed flight.

## RECORDS TO WATCH

- THE O'KANES** - *Rocky Road* - Columbia (38-08099) (J. O'Hara-K. Kane)  
(Producers: K. Kane-J. O'Hara)
- LIONEL CARTWRIGHT** - *You're Gonna Make Her Mine* - MCA (53444) (L. Cartwright) (Producers: T. Brown-S. Smith)
- JEFF CHANCE** - *Let It Burn* - Curb (CRB-10516) (T. Haselden-T. Menzies)  
(Producer: H. Shedd)
- LORIE ANN** - *Say The Part About I Love You* - Sing Me (SM-45-37AA) (E. Raven) (Producer: J. Zimmerman)
- LORI YATES** - *Scene Of The Crime* - Columbia (38-08055) (D. Schlitz, L. Yates, S. Buckingham) (Producer: S. Buckingham)
- DAVE DURHAM AND THE BULL DURHAM BAND** - *In My Car* - Pearl (P-0001) (D. Durham) (Producer: C. Tilton)
- BOBBY G. RICE** - *Fire In The Hole* - Door Knob (DK88-312) (J. Kays)  
(Producer: G. Kennedy)

"I Am Country Music"  
Coming Your Way!

This is not meant to be a commercial article featuring a company name and product. Rather, it is meant to inform and congratulate. You see, American Eagle Entertainment is bowing a new television series, "I Am Country Music", which consists of one-hour country music episodes featuring internationally known artists.

Perhaps, that is not a new or novel idea. However, this may be: "The concept of the series is to personify country music" (taken from a press release). The series is intended to reflect the face of country music through a montage of its recording artists. That will include country music legends, popular artists of today, as well as up-and-coming stars of tomorrow! Featured in each one-hour segment will be 'live', on-location performances, candid interviews, and behind the scenes insights.

In fact, the pilot for the series features country superstar, Randy Travis, live at the Grand Ole Opry House, with a special appearance by Roy Acuff, and an interview with Travis and Acuff.

On tap for follow-up segments will be performances and interviews by/with The Oak Ridge Boys, Billy Joe Royal, Tanya Tucker, Holly Dunn, Kathy Mattea, T. Graham Brown, Waylon Jennings, Steve Wariner, Ricky Van Shelton, Eddy Raven and many others. The pilot episode was taped last August with Grand Ole Opry star Del Reeves hosting. In other words, American Eagle Entertainment is set to run with a syndicated TV series featuring what they describe as "the most star-studded line up of recording artists ever." More names are constantly being added to the list.

Among the Opry stars who stopped by to congratulate the featured performers on the first episode were: Jimmy C. Newman, Charlie Walker, Jean



(L to R): Roy Acuff, Tiny Tim and Del Reeves are all part of the show. Photo by Hubert Powers.

Sheppard, Connie Smith and Stonewall Jackson. Also making a surprise appearance was world famous Tiny Tim, who interrupted his busy touring schedule to support the efforts of Ricci Mareno, chief executive officer of American Eagle Entertainment, and "I Am Country Music".

If, indeed, the show accomplishes the goals announced, it could certainly be a leader in giving the country music fans of the world glimpses into the relaxed personalities of their favorite country stars...legends, today's stars and tomorrow's stars all inclusive. This, plus the performing segments, should make for some very popular response from viewers. We certainly hope the "candid" interviews and behind the scenes "insights" are just that. Rehearsed segments have become old hat and boring. We need the spontaneity and insightful glimpses promised!

Producers and record label reps should submit up-and-coming artists' bios, photos, and video/audio tapes to: Carl Adkins, talent coordinator, American Eagle Entertainment, 1931 Twenty First Avenue South, Nashville, TN 37212.

Joe Henderson



RISING STARS

JERRY DILLON:

Last summer, Jerry Dillon came to Nashville to cut an album project with some of the best studio musicians in town. Jerry had The Jordanares, Johnny Gimble, Pig Robbins and many others backing his vocals on the session. He had Boomer Castleman and Tommy Allsup (former bass man for Buddy Holly) co-producing the album.

From the album, Jerry Dillon released "Everything's Comin' Home But Me" as the first single on Arco Records. That record did very, very well for this country singer from Moses Lake, Washington. In fact, it went to number one on several radio playlists in different areas of the country and attracted a lot of well-deserved attention to the talent of Jerry Dillon. It hasn't been an easy road for him.

"I began playing one of my dad's old banjos at age six. At eight, I won a talent show playing a tenor guitar because my hands were so small. I was about 14 when we moved from Colorado to the Northwest. I soon formed my own rock 'n' roll band (Jerry D. and The Journeymen), and we were booked better than a year in advance in the nightspots throughout the Northwest. I'm going back up there in November.



"I'll be touring there through the winter. I like to hunt and that's a good place to be."

It was Bob Hinkle (Marty Robbins' West Coast manager) who encouraged Jerry to come to Nashville. He was very impressed with Dillon's performing and writing abilities. Jerry has a large catalog of excellent original songs.

"I'm not only looking to sign a major label recording contract...I want to sign a writing contract with a good publishing company, too." From the sound of Jerry's new single, "Long Way To Heaven", I would say he has an excellent chance of accomplishing his goals in country music.

Joe Henderson

INDIE LP REVIEW

**BUDDY EMMONS AND RAY PENNINGTON** - *Swing & Other Things* - Step One (SOR-0039) - Producer: B. Emmons-R. Pennington

"We're Steel Swingin' " is the boys' motto for this double LP set from Step One Records. And swing they do! There's a little bit of everything on these albums: from jazz, to blues, to bluegrass to country, it's all here. Emmons and Pennington, backed by the able Swing Shift Band, help bring back music as it was - with real people playing real instruments, (and having a darn good time at it too!). Listen for the single "(Turn Me Loose And) Let Me Swing" which debuts on the Top 100 this week at #78 (bullet). Other highlights include "Texas With The X Removed", "Same

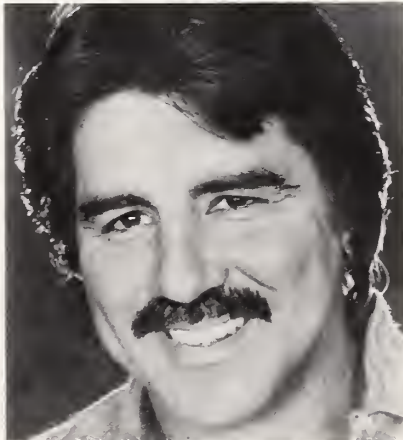
SWING & OTHER THINGS



Ole Me", "Take The A Train" and "The Good Ole Days Are Right Now".

COUNTRY INDIES CHART

		Last Week	Total Weeks		Last Week	Total Weeks
1	<b>Not A Night Goes By</b> Tim Malchak (Alpine)	1	6	26	<b>Go Out And Vote</b> Debbie Randle (NCP)	30
2	<b>One More Night</b> The Shoppe (CCR)	4	6	27	<b>I Wish It Would Rain</b> Tracy Wilson (GBS)	31
3	<b>I Won't Be Seeing Her No More</b> Touch Of Country (OL)	5	3	28	<b>Love's Talkin'</b> Kevin Pearce (Evergreen)	6
4	<b>Moonlight In Mexico</b> C'W Ferrari (Southern Sounds)	7	5	29	<b>Indiana Highway</b> Stagger Lee (ASA/Jolson)	8
5	<b>Love's Slippin' Up On Me</b> Lynne Tyndall (Evergreen)	12	4	30	<b>Magic Man</b> Margo Smith (Playback)	10
6	<b>She Loves Her Truck</b> To The Max (Track)	9	5	31	<b>I'd Throw It All Away</b> Darell Holt (Anoka)	17
7	<b>That's Why You Haven't Seen Me</b> Dennis Payne (True)	11	5	32	<b>Touch Of Your Love</b> Harlan Helgeson (Round Robin)	37
8	<b>Rising Cost Of Loving You</b> The Western Union Band (Shawn-Del)	2	8	33	<b>Brand New Whiskey</b> Gary Stewart (Hightone)	44
9	<b>Not Enough Country Left</b> Gary Newman (Wedge)	13	7	34	<b>Don't Send Me Roses</b> Sarah (Hub)	45
10	<b>I've Got No Right (To Feel So Wrong)</b> Johnny Travis (Tip)	15	3	35	<b>I Wonder Who's Loving My Memory</b> Bo Smith (Bitter Creek)	42
11	<b>(Turn Me Loose And) Let Me Swing</b> The Swing Shift Band (Step One)	DEBUT		36	<b>This Song Is Just For You</b> Billy Western (Empire)	43
12	<b>Word For Word</b> Patsy Sledc (Showtime)	14	3	37	<b>Falling In Love Right And Left</b> Bear Creek Band (Bear Creek)	21
13	<b>Along The Navajo Trail</b> Justine McCoy (American West)	18	4	38	<b>Freight Train</b> Ginny Peters (Gallery II)	49
14	<b>The Gal From San Antone</b> Mickey Jones (Stop Hunger)	16	3	39	<b>One Dance Love Affair</b> Jon Washington (Door Knob)	22
15	<b>Lady To Lover</b> Jamie Lee Hart (Silver Star)	20	2	40	<b>It's The Music</b> Ronn Craddock (Door Knob)	23
16	<b>Daylight</b> Kenny Dale (Axbar)	DEBUT		41	<b>When You've Got Everything</b> Lenny Valens (Round Robin)	DEBUT
17	<b>Take A Letter Maria</b> Roger Marshall (Master)	19	3	42	<b>To Be Loved</b> Jeremiah (Chariot)	DEBUT
18	<b>Candy Kisses</b> Charley Hager (L'il Bill)	24	4	43	<b>'57</b> Brian Sklar (Uptown)	34
19	<b>You've Got Her Eyes</b> Dickey Lee (Evergreen)	32	2	44	<b>My Tear Drops To You</b> Tricia May and Calico (Special Occasions)	47
20	<b>I'm Goin' Nowhere</b> Charlie Mitchell (Soundwaves)	25	4	45	<b>Let The Sandman Wait</b> Betty Kean (Music City, USA)	DEBUT
21	<b>Are You Teasin' Me</b> Vernon Sandusky (GBS)	DEBUT		46	<b>Too Many Irons In The Fire</b> Robin Lynn (20th Century)	46
22	<b>But I Lie</b> Richie Balin (Door Knob)	26	6	47	<b>Shut Up And Drink Your Beer</b> Ellen Lee Miller (Golden Trumpet)	27
23	<b>Baby I've Got To Hand It To You</b> Leroy Steele (Orbit)	38	2	48	<b>High Rollin' Woman</b> Ronny C. Collins (Delux)	50
24	<b>What Can I Say</b> Bonnie Guitar (Playback)	36	2	49	<b>Too Far Apart</b> Roger Gore (A.M.I.)	28
25	<b>There's A Telephone Ringing (In An Empty House)</b> Southern Reign (Step One)	3	7	50	<b>Playing With Matches</b> Tim LeBeau (Rose Hill)	29



CREDITS

"Midnight Train To Georgia"...Gladys Knight  
 "A Lady Like You"...Glen Campbell  
 "Where Do I Put Her Memory"...Charley Pride  
 "You're The Best Thing That Ever Happened To Me"...Ray Price/Gladys Knight

RAPPIN' WITH THE WRITERS:  
 JIM WEATHERLY:

Originally from Pontotoc, Mississippi, Jim Weatherly has reached the heights as a songwriter in both Los Angeles and Nashville. Jim still owns a home in L.A. and, recently, purchased a condo in Nashville because he still works at his craft in both locations.

"I've had my own publishing company for several years, but I've come to the realization that one needs a Nashville publisher to make it here. I'm very passionate about my music, and I'm thoroughly enjoying co-writing with some great songwriters, whom I admire and respect.

"I'm as confused as anyone else about the direction country music is taking today. There are so many outlets...thank God, country radio plays T. Graham Brown as well as Ricky Van Shelton and George Jones. It gives the writers a chance to write varied types of songs to fit into the country music classifications. It keeps it exciting! You can write hard country, or pop country or blues country...someone will accept any style of country, today.

"I think 'hot' writers happen because of the media. I went through that in L.A. I think I'm writing better, today, than I did when I was having my biggest songs. A writer gets his/her 'tum', every now and then. Certain styles of songs fall into favor at certain times.

"Writing takes a lot of hard work and perseverance...and, then, a lot of luck! Sometimes, the ultimate happens...I write something that is both meaningful to me and commercial at the same time!"

The "ultimate" has happened often for Jim Weatherly. He has been, and remains, a favorite songwriter for both pop and country artists. The list of stars who have recorded his songs proves that: Gladys Knight, Andy Williams, Earl Thomas Conley, Ray Price, The Marshall Tucker Band, Tim Malchak, Lynn Anderson, Dean Martin, Jim Nabors, Vicki Carr, Charley Pride, Bob Luman, Glen Campbell...and many more!

Joe Henderson





## Indie Groove

**CHEAP THRILLS**—Remember those old "loss leader" compilation albums that Warner Bros. used to advertise on the inner sleeves of their releases, the ones that often had two LPs and dozen of varied artists for a ridiculously low price? I'm happy to announce that that kind of sneaky hook tactic has not disappeared. Two of our favorite indies have just released compilations that are both a nice value and a nice introduction to their stable of artists. From Frontier comes *Diamonds at a Discount*, a real gem at only \$1.99. Presented by the Tower Records chain and their in-store *Pulse* magazine, it features prime cuts from such sterling acts as **Thin White Rope**, **Circle Jerks**, **American Music Club** and **E.I.E.I.O.** The highlight is "I'm An Artiste On Frontier" by **The Young Fresh Fellows**, which recounts a star-studded record-release party at the late-lamented Playboy Bar in Los Angeles, a rock 'n' roll shindig which I honest-to-God attended ... The other swell sampler is *Human Music* from our friends at Homestead records. It is a double album featuring indispensable material from **Big Dipper**, **the Chills**, **the Embarrassment**, **Salem 66**, **Verlaines**, **Happy Flowers**, **Volcano Suns** and many other college-radio heavyweights. Great, great stuff.



Dog Gone Records of Athens, Ga., the pet project of R.E.M. manager Jefferson Holt, has just released its first two records, *No Time*, by **the Squalls** (pictured above) and *Clockwork* by **Seven Simons**. *The Squalls* came to national prominence with their peppy performance in the Athens, Ga.—*Inside Out* documentary, which is now available on videocassette.

**MISSING LINK DISCOVERED!**—Link Records, the New York indie that carefully nurses its small stable of acts until they are ready to jump to the major labels, has new releases from **Full Fathom Five**, the Iowa City guitar heroes, and **Birdhouse**, Britain's answer to Iggy Pop. Link is also the home of the under-appreciated **O Positive**, whose first two EPs are being repackaged on a single CD, and was the residence of the God-

fathers and **Winter Hours** before those two bands went for the big time.

**A MESSAGE IN THE MUSIC**—A few months ago, RJD Music of Las Vegas released one of the most entertaining records of the year, *Somewhere Elvis Is Smiling* by **Gabriel**. Recently I've received some additional RJD product and found it just as interesting. RJD is owned by Robert J. DiMaggio, a lesser-known member of a famous family and a talented individual in his own right. DiMaggio has written and produced "I'll Love You Till The End of Time," a pop ballad by a pair Vegas performers named **Jerome Lopez** and **Diane Ellis**. The combination of their two perfectly-groomed voices is reminiscent of Diana Ross and Lionel Richie on "Endless Love" and makes for a seamless adult/contemporary tune. But it's another RJD album that has really captured my imagination. A couple years ago DiMaggio produced a record called *A Special Tribute to America* and now he is including it with every mail order of his other products (including the uncanny *Elvis* album.). The three lounge-ballads on this unabashedly open-hearted record are "Our Missing Children," "So Please Give With Me" and "Peace on Earth." Proceeds from the record go to support a missing-children's organization, a hospice in Las Vegas and the Veterans Fund of America. Hipsters like you and me might choke at this kind of selflessness, thinking these sentiments and this music are extremely corny; but there's a nation of people out there that instinctively responds to the kind of altruism that Robert DiMaggio promotes with his time and money. He has sent copies of the album to Mr. and Mrs. Reagan, Sen. Paul Laxalt of Nevada and the Secretary of the United Nations—none of whom, I'm sure, believes a record requires irony to make its point. God bless you, Bob.



Robert J. DiMaggio's special tribute to America, on RJD Records of Las Vegas, Nev.

Keep the Faith  
Joe Williams

## CASH BOX INDIE JAZZ ALBUMS

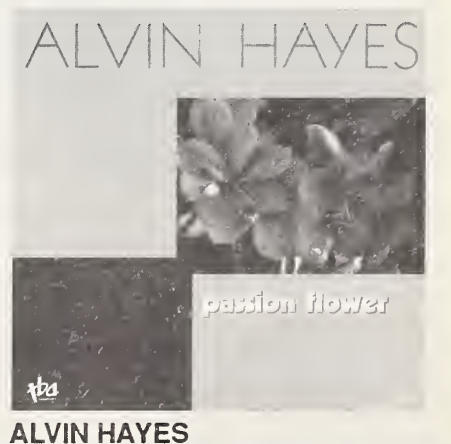
1	<b>LIVING IN PARADISE</b> FATTBURGER (Intima 73334)	8 7	CARLOS REYES (TBA 240)	21	<b>DANCING IN THE DARK</b> SONNY ROLLINS (Milestone M-9155)	17 21
2	<b>FACETS</b> DOC SEVERINSEN (Amherst AMH 3319)	1 11	22	<b>BASIE AND FRIENDS</b> COUNT BASIE (Pablo 25218-0925)	24 11	
3	<b>THE POWER OF SUGGESTION</b> RICHARD ELLIOT (Intima 73321)	2 21	23	<b>THE TRAVELER</b> BRANDON FIELDS (Nova 8811)	27 3	
4	<b>RAY CHARLES AND BETTY CARTER</b> (Dunhill 039)	3 9	24	<b>BOLIVAR</b> JOHN BOLIVAR (Optimism 3204)	30 3	
5	<b>THAT A PLENTY</b> AL HIRT (Projazz/Intersound 659)	5 9	25	<b>THE FURTHER ADVENTURES OF FLIM &amp; THE BB'S</b> (DMP 462)	33 3	
6	<b>GENIUS + SOUL = JAZZ</b> RAY CHARLES (Dunhill 038)	4 9	26	<b>PASSION FLOWER</b> ALVIN HAYES (TBA 238)	DEBUT	
7	<b>RIVER'S GONNA RISE</b> PATRICK O'HEARN (Private Music 2029)	7 9	27	<b>FLYING HOME</b> TERRY GIBBS DREAM BAND (Contemporary C-7654)	19 17	
8	<b>STATE OF THE ART</b> BOB FLORENCE (USA Music Group 589)	12 7	28	<b>CHAMELEON DAYS</b> YANNI (Private Music 2043)	DEBUT	
9	<b>THE CARMEN MCCAIE - BETTY CARTER DUETS</b> (Great American Music Hall/ Fantasy GAMH 2706)	6 9	29	<b>LIVE JAZZ</b> NANCY KELLY (Amherst 3317)	20 21	
10	<b>OPTICAL RACE</b> TANGERINE DREAM (Private Music 2042)	16 5	30	<b>NEVERLAND</b> SUZANNE CIANI (Private Music 2036)	DEBUT	
11	<b>SALSA MEETS JAZZ</b> TITO PUENTE AND HIS LATIN ENSEMBLE (Concord Picante CJP-354)	18 7	31	<b>HAVE A GOOD TIME</b> RUTH BROWN (Fantasy 9661)	35 3	
12	<b>5TH GEAR</b> ROB MULLINS (Nova 8810)	9 15	32	<b>MOSCOW NIGHT</b> DAVE BRUBECK (Concord CJ 353)	26 15	
13	<b>JUMP START</b> RICK STRAUSS (Projazz/Intersound 667)	13 7	33	<b>YOU'RE GONNA HEAR FROM ME</b> BILL EVANS TRIO (Milestone 9164)	DEBUT	
14	<b>KILIMANJARO</b> THE RIPPINGTONS (Passport Jazz PJ 88042)	10 21	34	<b>DEEP BREAKFAST</b> RAY LYNCH (Music West MW-102)	DEBUT	
15	<b>NO LONGER ONE</b> TOM BROWN (Malaco Jazz MJ 1500)	11 21	35	<b>7TH AVENUE</b> JONATHAN BUTLER (Projazz 675)	DEBUT	
16	<b>BLUES FOR FRED</b> JOE PASS (Pablo 2310-931)	23 5	36	<b>THE TIDES OF TIME</b> ROLAND VAZQUEZ (Saundwings SW 2106)	21 19	
17	<b>SKYWALKERS</b> GEORGE SHAW & JETSTREAM (TBA 234)	14 13	37	<b>LAGUNA SUNDAY</b> JIM DEVLIN (Nova 8809)	22 13	
18	<b>ONLY TRUST YOUR HEART</b> TOOTS THIELMANS (Concord CJ-355)	25 5	38	<b>WHEN WE'RE ALONE</b> FRANK POTENZA (TBA 235)	29 21	
19	<b>SEARCHING THE HEART</b> TIM HEINTZ (TBA 236)	15 21	39	<b>LIVE AT BIRDLAND WEST</b> CARMEN MCCAIE (Concord CJ-342)	31 21	
20	<b>THE BEAUTY OF IT ALL</b>	28 3	40	<b>BASES LOADED</b> BRIAN BROMBERG (Intima 73325)	32 19	

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

FANTASY	7
Milestone	(2)
Contemporary	(1)
GAMH	(1)
Pablo	(2)
TBA	5
CONCORD	4
Picante	(1)
PRIVATE MUSIC	4
INTIMA	3
NOVA	3
PROJAZZ/INTERSOUND	3
AMHERST	2
DUNHILL	2
OPTIMISM	1
DMP	1
MALACO	1
MUSIC WEST	1
PASSPORT	1

SOUNDWINGS	1
USA MUSIC	1

**THIS WEEK'S #1 ALBUM:**  
**LIVING IN PARADISE** Fattburger  
**THIS WEEK'S #1 DEBUT:**  
**PASSION FLOWER**





Halloween hi-jinx draw fire

# Christian Comedian Makes Fun of The Devil

By Joe Williams

"I don't believe [Halloween] is a holiday Christians or anybody else should celebrate," says entertainer Mike Warnke, "because it's the biggest witchcraft holiday of the year. I suggest a harvest party; if children want to dress up, they should dress as biblical characters." These might seem like harsh words, aimed as they are at an American institution, but Mike Warnke is more than just a casual observer. He is a former Satanist and heroin addict who has dedicated his life to serving Christ—through comedy.

Christain comedians are hardly a surplus commodity, which helps explain the title of Warnke's new Dayspring album *One in a Million*. It is Warnke's 12th album in as many years. He is also the author of several books, including *The Satan Seller*, which to date has sold over three million copies.

*The Satan Seller* is the story of Warnke's amazing life. In college, his lifelong interest in the occult led him to a Satanic cult, of which he became a high priest with 1,500 followers. After some of his followers tried to murder him with an overdose of heroin, he woke up naked and alone on the streets of San Francisco, tormented by a conscience that he long assumed was dead. He then joined the Navy, where he served as a medic in Vietnam. When he was released from the service, he started preaching full-time against the evils of Satanism. As he says in his press material, if his wit doesn't win the audience's attention, his true stories of Satanic gore undoubtedly will. He claims that as a high priest he would chop off the little finger's of his fol-

lowers, and then eat them in rituals. (He is often asked about the taste of human flesh. "Finger-lickin' good," he replies.)

Today Warnke travels 40 weeks a year making personal appearances and joking up a storm for Jesus. He and his wife, Rose, head a staff of 20 at Mike Warnke Ministries, an evangelistic organization in Burgin, KY. The Ministry answers over 60,000 phone calls per month on their 24-hour counseling hotline.

Warnke has appeared on such shows as *20/20*, *the Oprah Winfrey Show*, *Larry King Live* and *the 700 Club*, denouncing the wiles of Satan. He claims that Satanism is a growing force in America, with over a half million followers. The hotbeds of Satanism, he says, are San Francisco and Milwaukee, Wisc.

While Satan may be a powerful presence in the modern world, he seems to be little match for the razor wit and fiery conviction of Mike Warnke. When he's through dismantling Halloween, perhaps he can do something about this heavy metal thing.



The many moods of Mike Wanke, who says that kids should dress as biblical characters for Halloween.



**GROSE RECEIPTS**—Since running a review last week of the new album by Tom Grose and the Varsity (pictured above, with Grose taking it easy), we've discovered just how popular these cats really are. In their hometown of Atlanta, they were named "Best Local Artist" by Atlanta magazine and were the winners of three Atlanta Music Awards. A privately released EP, "I'll Be Alright," sold an impressive 10,000 copies. They even perform the Atlanta Hawks' fight song, written by Grose, on the basketball team's highlight video. Nationally, the band was a semi-finalist on Starsearch, and a Grose tune called "Everybody Needs a Dream" won the \$100,000 grand prize on television's You Write the Songs competition. Their new jazz/rock/R&B album, *She Wants Your Money*, is on NEO Records. Hey gang, three cheers for the Varsity.

# Holland Brothers Ink With Fanatsy Distributors

Edward and Brian Holland, the songwriting brothers who mined a mountain of Motown gold with their partner Lamont Dozier, have signed a worldwide distribution deal with Fantasy, Inc. for their new HDH and Music Merchant record labels. The first single under the new agreement ("I've Got) Female Trouble" by the Boyz From Detroit, has just been released on Music Merchant.

"It's thrill for me to be working with the Hollands again," said Fantasy executive vice president Phil Jones. Jones' tenure at Motown during that label's heyday put him in close contact with the celebrated songwriter/producer team. "They are consummate pros in every aspect of the business and they share our commitment to independent distribution."

In addition to the Boyz From Detroit, the dynamic young trio from the Hollands' hometown, the HDH/Music Merchant roster also includes Liquid Heat, the duo of Leslie Cole and Linda Holland (Brian's

daughter), vocalist Cassandra, and the young Northern California group Teamwork.

Holland-Dozier-Holland was one of the most prolific and successful songwriting teams in history. Of their 200 compositions, 130 have scored on the charts, recorded by the likes of Marvin Gaye, Rod Stewart, the Beatles, the Supremes and Phil Collins. They've enjoyed over 70 Top Ten hits, 20 of which were Number One (including "Please Mr. Postman"—twice, "Stop in the Name of Love" and "You Keep Me Hanging On."). In the late '60s the trio left Motown to form their own labels, first Invictus records, and then Hot Wax. In the early '70s they struck a production deal with Motown, writing and producing for Diana Ross and the Jacksons. As the '80s approached, Brian and Edward Holland entered into a co-publishing agreement with Jobete Music, licensing both old and new songs for films, commercials and television.

## BIG DIPPER—Craps—Homestead

Anyone familiar with last year's *Heavens* LP or Big Dipper's impressive family tree (the Embarrassment, Dumpruck, Volcano Suns) should be excited about this new platter; those who haven't been initiated into the cult of the Dipper will have to get past a cursory description of the band as "guitar-oriented," which is about as meaningless and unavoidable a term as there is in the rock-critic lexicon. Big Dipper guitarists Bill Goffrier and Gary Waleik represent the two poles of guitar possibility—lyrical chime and bloodthirsty clamor—often creating within the same song a remarkable tension between the friendly and the ferocious elements. They never veer too far into hardcore nihilism or noise for it's own sake, but clearly this is a band that values distortion-with-a-purpose as much as it values the classic pop hook. This dichotomy was most evident on "All Going Out Together" and "She's Fetching," two melt-in-your-mouth masterpieces from the *Heavens* LP. Other cuts took a dip into into giddy twang ("Man O' War"), guitar atmospherics ("Lunar Module.") and bone-rattling post-punk ("Younger Bums," a clever trashing of Cat Stevens' "Longer Boats.").

On the new album, the two poles have moved slightly closer toward the center; there's nothing as immediately gratifying as "All Going Out Together" or as jarring as "Younger Bums." The single is "Meet The Witch," a ditty with the spirit of a celtic reel, a peppy sing-song quality that is shared by the tunes "The Bells of Love" and "Hey! Mr. Lincoln." A song called "Bonnie" comes close to

Beatlesque lyricism, and a guitar solo in the middle of the tune is worthy of George Harrison '65. On the rave-up side there's "Ron Klaus Wrecked His House" and "A Song to Be Beautiful," which has a kind of tribal quality in the gang vocals and thudding arrangements that recalls "Younger Bums." In the harsher songs, the effect is cooled by melodies that flow at about half the pace of the rhythm section and guitar riffing; the drummer and bassist might be wailing away, but Goffrier or Waleik is singing in a measured cadence. And all over the record are wondrous two- and three-part vocal harmonies, which makes the tougher tunes palatable and the poppier tunes soar.

Lyricaly they are just as cockeyed and ironic as before. In "Hey! Mr. Lincoln," the band offers a drink to the bearded, skinny president, who immediately breaks into a sad song. "Ron Klaus Wrecked His House" is the story of something that seemed like a good idea at the time. In "Bonnie," a girl merely describes her big backyard full of herbs. "Meet The Witch" may or may not be about losing the fear of death. All of it has an eccentric intelligence, a sideways perspective that turns cliches inside out and gives them a renewed power. What Big Dipper does lyrically is the same thing that they do musically—deconstruct the obvious, add layers of information beneath the surface, shake well and serve with a twist. On any number of levels, they are arguably the best band in America.

Joe Williams



ON JAZZ



**BENNETT'S TURF**—Tony Bennett recently joined the American Jazz Orchestra for a couple of numbers. Here he chats with Roberta Swann (c), director of the Great Hall at Cooper Union, the AJO's home, and AJO trombonist Jack Jeffers.

**A**IN'T GOT NO CHRIS CRAFT TO CRUISE — George Wein, the lord high master of the jazz festival (and a master at sniffing out corporate sponsors), has pulled a new festival out of his hat: The Benson & Hedges Blues Festival. It's a three-city deal, and after stops in Atlanta and St. Louis, an impressive blues extravaganza rolls into New York City this week (Nov. 1-6). Impressive not only for its big concert line-up, but for its slate of seminars, workshops, and the like — in most cases, free. The big stuff takes place on the weekend: B.B. King, John Lee Hooker, John Mayall and Li'l Ed and the Blues Imperials (Fri.), Etta James, Albert King, Albert Collins, The Benson & Hedges Blues Legends (Jimmy Rogers, Hubert Sumlin, Pinetop Perkins, Charlie Musselwhite, Sam Lay, Bob Stroger), John Hammond (Sat., both at the Beacon Theatre), and Koko Taylor, Little Milton and Tyrone Davis (Sun., Apollo Theatre). And the festival is also embracing a handful of good Lone Star gigs: Teo Layasmeyer/Bobby Radcliff/Robert Ross/The Holmes Bros. (Tues.), Delbert McLinton/Roomful of Blues (Wed.), and the fantastic Irma Thomas with Katie Webster (Thurs.) and Young Neal and the Vipers (Fri.). But the stuff that will make this festival a festival is the following, all of it free: A "blues recital and conversation with Johnny Copeland" (Wed., 1:30 p.m., Lincoln Center Library), James "Son" Thomas/Walter Linger (Wed., 7 & 9 p.m., Schomburg Center for Research in Black Culture), a "blues recital and conversation with Sammy Price" (Thurs., 1:30 p.m., Lincoln Center), Robert Jr. Lockwood (Thurs., 7 & 9 p.m., Studio Museum in Harlem, 144 W. 125th St.), and two extraordinary all-day affairs on Saturday and Sunday at the Mark Goodson Theatre at 2 Columbus Circle under the tag "The Legacy of the Blues." Saturday will begin with music historian Alan Lomax, who will talk, play, and show his film *The Land Where the Blues Began* (1 p.m.), and will include guitar workshops with John Hammond and John Campbell (2:30 p.m.), and Hubert Sumlin and Jimmy Rogers (3:30

p.m.). Sunday will start with a 90 minute program of blues films from the collection of the late David Chertok, hosted by Michael Chertok (1:00 p.m.), include a conversation with veteran tunesmith Doc Pomus (2:45 p.m.), go into a harmonica workshop with Charlie Musselwhite (3:30 p.m.) and a piano workshop with Pinetop Perkins and Teo Layasmeyer (4:00 p.m.). And, as if all that wasn't enough, the Beacon will display a set of Marc Norberg's blues photos. Wein says he hopes to make this an annual event. New York, which is traditionally starved for the blues (notwithstanding the efforts of clubs like the Lone Star and Tramps), should be shouting for joy.

**WHILE WE'RE OFF JAZZ** — Fans of MPB (Brazilian popular music) have been feasting over the past couple of years, and it doesn't seem to show any signs of letting up. By a lovely coincidence two of the grand divas of "Tropacalia" are making rare New York appearances within 10 days of each other. Maria Bethania, the sultry-voiced sister of Caetano Velos, is making her long-awaited U.S. debut at Town Hall this Thursday and Friday (Nov. 3 & 4), a presentation of the Brazilian American Cultural Center, and Gal Costa, the highly-charged superstar whose dynamic show sold out Carnegie Hall a couple of years back, rolls into Avery Fisher Hall November 14 in a benefit for the Brazilian Cultural Foundation, with Portuguese saxophonist Rao Kyao opening. MPB continues to inch forward in America. Bravo.

**BOPPING AROUND** — Doesn't Billy Taylor have enough to do? We guess not. Arabesque Records, the classical line, has given the good doctor his own label: Taylor-Made Records, which will showcase his own pianistics, of course, along with other artists from what Taylor calls "some areas of jazz that are not adequately represented on record"...There's still time for college bands to enter the 9th annual Southern Comfort/NAJE "All That Jazz" Collegiate Competition, but they'll need to hurry, so call them at (800) 232-6522 for the last minute lowdown...Mousey Alexander, the veteran swing drummer, died Oct. 9 in Florida at the age of 66...Courtney Pine is about to embark on a quick American tour that will find him in Durham, NC (11/4), Decatur, GA (11/5), Washington, D.C. (11/7), Baltimore (11/8), Philadelphia (11/9), Chicago (11/12), Ann Arbor (11/13), Half Moon Bay, CA (11/20), and Santa Cruz (11/21); what, no New York???...Stan Getz not only makes a solid contribution to Huey Lewis & The News's "Small World" single (Getz is also a Bay Area resident), but he's prominently featured on the band's video, which puts the veteran tenorman front and center, where he belongs.

Lee Jeske

CASH BOX JAZZ ALBUMS

1	<b>SIMPLE PLEASURES</b> BOBBY MCFERRIN (EMI-Manhattan E1-48059)	1 30	22	<b>LOOK WHAT I GOT</b> BETTY CARTER (Verve/PolyGram 835 661)	22 14
2	<b>SILHOUETTE</b> KENNY G (Arista AL-8457)	5 3	23	<b>VIRGIN BEAUTY</b> ORNETTE COLEMAN AND PRIME TIME (Portrait/CBS 44301)	23 15
3	<b>DON'T TRY THIS</b> <b>AT HOME</b> MICHAEL BRECKER (MCA Impulse! 42229)	3 7	24	<b>LIVING IN PARADISE</b> FAITBURGER (Intima 7 73334)	33 2
4	<b>FLYING HOME</b> STANLEY JORDAN (EMI-Manhattan 48682)	4 5	25	<b>TEARS OF JOY</b> TUCK & PATTI (Windham Hill WH 0111)	25 20
5	<b>TIME AND TIDE</b> BASIA (Epic BFE 40767/E.P.A.)	2 32	26	<b>CROSS CURRENTS</b> ELIANE ELIAS (Blue Note 48785)	26 13
6	<b>CLOSE-UP</b> DAVID SANBORN (Reprise 9 25715)	6 17	27	<b>FACETS</b> DOC SEVERINSEN (Amherst AMH 3319)	24 13
7	<b>BIRD</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia FC 44299)	12 7	28	<b>FORBIDDEN COLORS</b> TANIA MARIA (Capitol 90966)	28 4
8	<b>TALKIN' BOUT YOU</b> DIANE SCHUAR (GRP 9567)	11 8	29	<b>TIMES LIKE THESE</b> GARY BURTON (GRP 9569)	29 4
9	<b>IF THIS BASS COULD</b> <b>ONLY TALK</b> STANLEY CLARKE (Portrait/CBS 40923)	9 18	30	<b>FLASHPOINT</b> TOM SCOTT (GRP 9571)	DEBUT
10	<b>THE REAL ME</b> PATTI AUSTIN (Qwest/Warner Bros. 25696)	7 12	31	<b>LIVE AT THE BLUE NOTE</b> DAVE VALENTIN (GRP GR 9568)	35 2
11	<b>FESTIVAL</b> LEE RITENOUR (GRP 9570)	17 3	32	<b>ELLA IN ROME-</b> <b>THE BIRTHDAY CONCERT</b> ELLA FITZGERALD (Verve/PolyGram 835 454-1)	30 23
12	<b>IVORY COAST</b> BOB JAMES (Warner Bros. 25757)	10 11	33	<b>A TOUCH OF LIGHT</b> MARK EGAN (GRP GR 9572)	36 2
13	<b>THEN AND NOW</b> GROVER WASHINGTON, JR. (Columbia OC 44256)	16 14	34	<b>ANGEL STREET</b> TONY WILLIAMS (Blue Note 48494)	DEBUT
14	<b>STREET DREAMS</b> LYLE MAYS (Geffen GHS 24204)	18 5	35	<b>THE WYNTON MARSALIS</b> <b>QUARTET LIVE</b> <b>AT BLUES ALLEY</b> (Columbia FC 40675)	27 18
15	<b>rites of summer</b> SPYRO GYRA (MCA 6235)	8 24	36	<b>EYE OF THE BEHOLDER</b> CHICK COREA ELEKTRIC BAND (GRP GR 1053)	31 23
16	<b>twice the love</b> GEORGE BENSON (Warner Bros. 25705)	21 3	37	<b>REFLECTIONS</b> GEORGE HOWARD (MCA 42145)	32 25
17	<b>JUDIO VISUALSCAPES</b> AUDI DEJONNETTE'S SPECIAL EDITION (MCA Impulse! 8029)	15 9	38	<b>BORDERTOWN</b> BENNY WALLACE (Blue Note 48014)	34 17
18	<b>BLUES FOR COLTRANE</b> A TRIBUTE TO JOHN COLTRANE (MCA Impulse! 42122)	20 6	39	<b>THE SPICE OF LIFE TOO</b> KAZUMI WATANABE (Gramavision 18-8810)	38 6
19	<b>DAY BY DAY</b> NAJEE (EMI-Manhattan E1-90096)	13 16	40	<b>FIAT FIAGA</b> STEVE SMITH AND VITAL INFORMATION (Columbia 44334)	40 8
20	<b>POLITICS</b> YELLOWJACKETS (MCA 6236)	14 19			
21	<b>RANDOM ABSTRACT</b> BRANFORD MARSALIS (Columbia OC 44055)	19 16			

JAZZ FEATURE PICKS

**REUNION** — Mel Torme and the Marty Paich Dek-Tette — Concord Jazz CJ 360 — Producers: Mel Torme, Marty Paich

This was always a match made in cool jazz/crooning heaven: Paich's lovely, understated charts and Torme's gloriously rich vocal instrument.

**A REAL SWINGER** — Flip Phillips — Concord Jazz CJ 358 — Producer: Carl E. Jefferson

Who's to argue: Phillips is one of the last of the hard-driving Swing Era tenor giants and this horn-plus-five man rhythm date shows him at full tilt.

**FAREWELL GIL EVANS** — Gil Evans and the Monday Night Orchestra — Pro Jazz 680 — Producers: Shigeyuki Kawashimi, Horst Liepolt

Another volume of the late arranger's wild and wacky band's live Sweet Basil recordings; these are the last, from December, '86, and they're full of life.

**PACIFIC RIM** — Chi — Pro Jazz 677 — Producers: Tom Chase, Steve Rucker

Chi is guitarist Tom Chase and keyboardist Steve Rucker and they're smooth, sassy and melodic fusioners.

**A CLOSER WALK** — Alliance Hall Dixieland Band — Pro Jazz 666 — Producer: Steve Vining

New Orleans trad minus the corn, thanks to such fine players as trumpeter Wallace Davenport and clarinetist Orange Kellin.

**DREAMS OF LOVE** — Tony Dagradi — Rounder 2071 — Producer: Scott Bilington

Big-toned New Orleans saxist huffs, puffs, and purrs like a tabby in front of the Crescent City's finest: Torkanowsky, Masakowski, Singleton and Vidacovich.

**LAST IN ASIA** — Alan Michael — Passport Jazz PJ 88041 — Producers: Wayne Cohen, David Charles

Minimalist sounds, oddball eclectic rhythms and a hearty sense of humor gives this fusion sax man a welcome fresh approach.

**THE TRAVELER** — Brandon Fields — Nova 8811 — Producers: Brandon Fields, Gina Kronstadt, Bill Meyers

Lush, ambitious fusion date from a saxist who pens big cinematic opuses.

**TOO MUCH FUN!** — Scotty Wright — TuSco SW 4605 — Producer: Scotty Wright

Rubbery-voiced Bay Area vocalist has ebullient jazz/pop approach, best heard on the few standards here.





**GOOD BALANCE AT THE ROXY**—I.R.S. artists the Balancing Act recently showcased at L.A.'s Roxy before reps from I.R.S. Records, its distributor MCA Records, fans and media. The band was joined on stage by former Gang of 4 guitarist Andy Gill, who produced the Act's just-released LP *Curtains*. All the excitement was captured in this shot with (from left): performer Milo Binder (who opened the show); I.R.S.' Barbara Bolan and Paul Farberman; bandmembers Willie Aron and Robert Blackmon; I.R.S. president Jay Boberg; bandmembers Jeff Davis and Steve Wagner; Gill; I.R.S.' Stacey Banet; band manager Gary Calamar; I.R.S.' Lavonne Murlowski, Keith Altomare and Cary Baker.



**ARISTA CAPTURES K-9 POSSE**—Arista Records recently signed its first rap act, K-9 Posse. Pictured (l-r) are Wardell Mahone, Arista president Clive Davis, and Vernon Lynch.

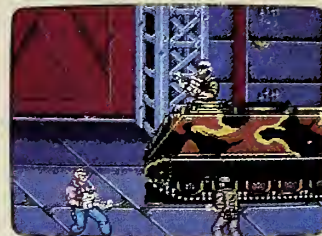
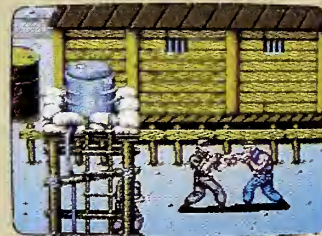


**AIRBORNE DOUBLE CASH BOX AWARD WINNER**—Airborne Records, a publicly owned company, was chosen "Best New Record Company" as well as receiving a "Special Achievement Award" for "being the only record label successfully formed through the offering of stocks on the penny market" in the October 15th issue. Pictured are (from left) Airborne recording artist Mickey Newbury, Cash Box president and publisher George Albert, Cash Box executive VP Harry Losk, Airborne artist Mickey Gilley and Joe Henderson, director of Cash Box operations in Nashville.



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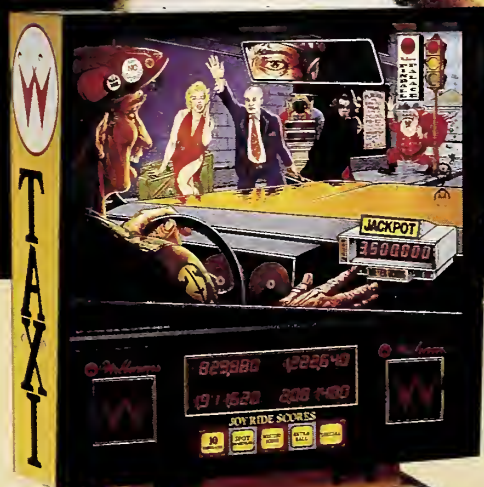
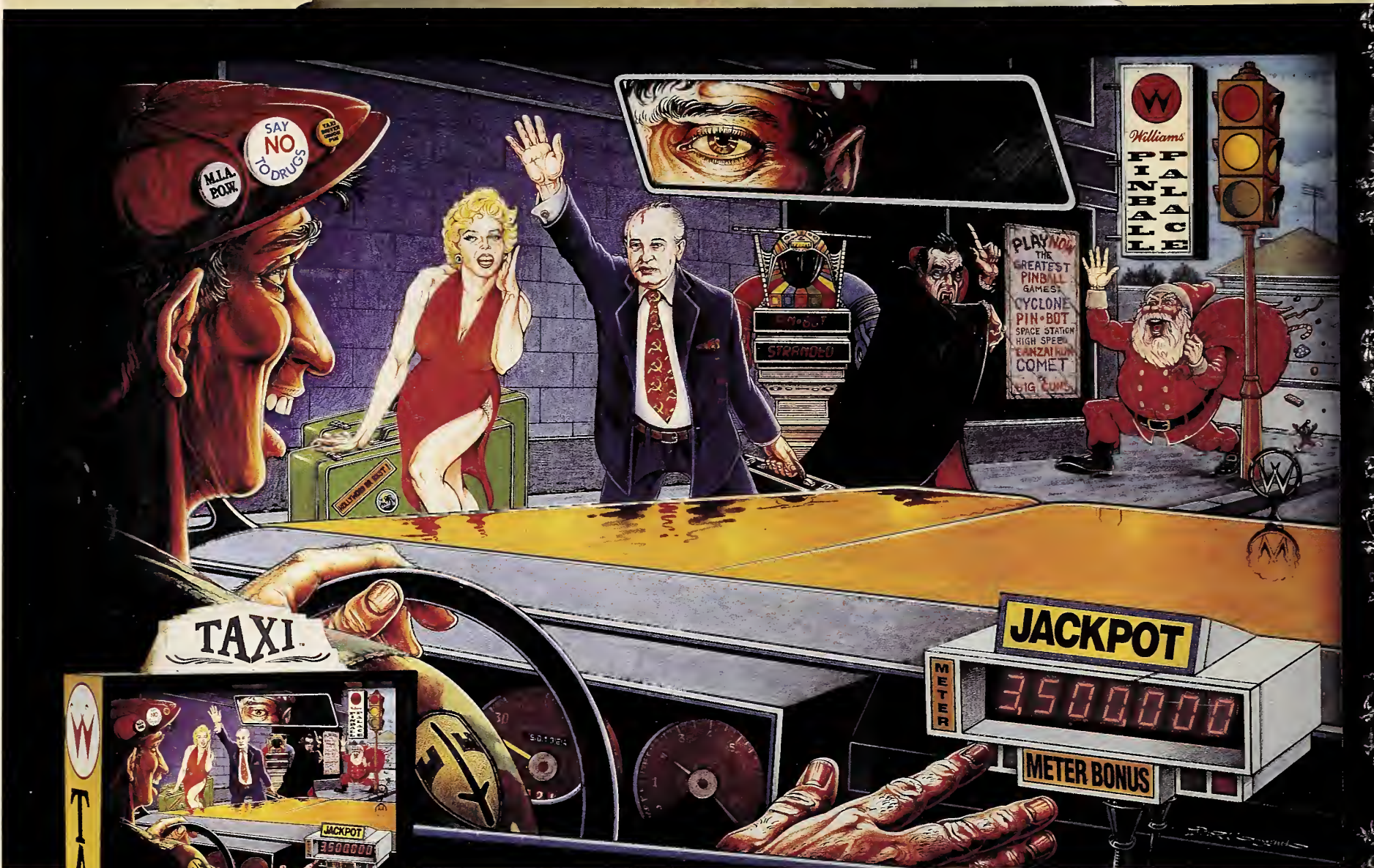
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