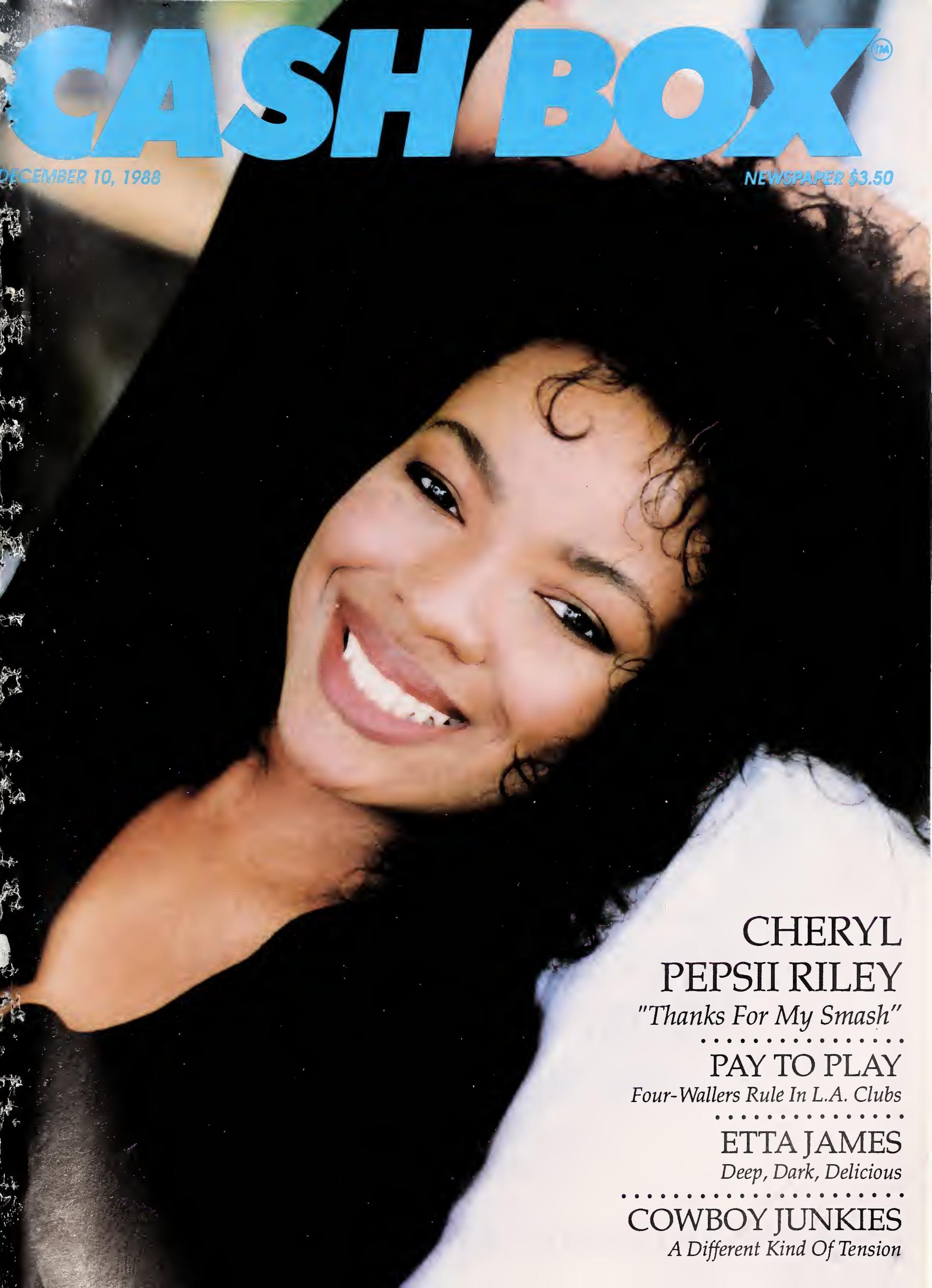


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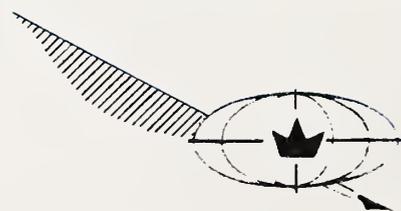
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PEPSII RILEY  
*"Thanks For My Smash"*  
.....  
PAY TO PLAY  
*Four-Wallers Rule In L.A. Clubs*  
.....  
ETTA JAMES  
*Deep, Dark, Delicious*  
.....  
COWBOY JUNKIES  
*A Different Kind Of Tension*

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THE INTERNATIONAL MUSIC/COIN MACHINE/HOME ENTERTAINMENT WEEKLY

VOLUME LII - NUMBER 24, December 10, 1988

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re: re-

**D**riving in to the office this morning, I found myself behind a baby blue Toyota sporty truck with a faux blonde at the wheel. Nothing unusual about that, not in Southern California, anyway. What did strike me as unusual was the pair of bumper stickers that had been affixed to the Toyota's back window. On the left was an endorsement for moderne-rocker KROQ; on the right was a decal for metalloid-rocker KNAC. What we have here is a sign of the times, representing a trendoid *detente* between left-of-center and right-of-center pop forms. I'd be willing to bet the condo that I was driving behind a fan of *Jane's Addiction*, among other genre-benders. Actually, make that *format-benders*; the fact is, during this decade, stylistic distinctions have become subordinate to radio programming distinctions in the music biz. And whenever a *Guns N' Roses* or a *Tracy Chapman* comes along to overturn prevailing music biz assumptions, it's good for the biz—and more importantly, it's good for the music.

All of which is a preamble to something we've been keeping to ourselves up to now. But it's time to let the cat out of the bag. Many of you have noticed some subtle changes in *Cash Box* of late; these changes are far from arbitrary. In recent weeks, the editorial/charts/production staff has been tuning the engine of this venerable music trade, not as an end in itself but in preparation for a broadbased—and much-needed—revamp/redesign/revitalization...all those "re-" words. You say you've heard this stuff before? True enough. We're not asking you to believe us. All we're asking is that you watch this space.

What has been missing from music trade coverage in recent years is an examination of the music itself—or more specifically, a focus on the point of impact between the music and the biz. We're primarily concerned not with what is patently obvious in the marketplace but rather with what is bubbling under—the trends and the artists that will be shaping tomorrow's music and tomorrow's business. This is the sort of info you're not getting elsewhere, and we're determined to fill that void.

New York editor Lee Jeske's cover story on *Cheryl Pepsii Riley's* crossover hit "Thanks for My Child" is a prototype for the sort of coverage that will be an integral part of the new *Cash Box* approach. In the piece, Jeske not only talks to the artist herself, but also to the Columbia Records staffers who are orchestrating the impending breakthrough. The story is capped by the sort of *denouement* that journalists dream about, as art, commerce, and life coalesce into a symbiotic unit.

We ask your patience while we're retooling; there have been glitches along the way, some of them readily apparent. But when we get the whole package together in mid-January, all those "re-" words we've been tossing around will have served their purpose, and it'll be business (make that *music business*) as usual.

Bud Scoppa

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### TOP POP DEBUTS

#### SINGLES

80

**RONI**  
Bobby Brown - MCA

#### ALBUMS

56

**DELICATE SOUND OF THUNDER**  
Pink Floyd - Columbia

#1

#### POP SINGLE

##### LOOK AWAY

Chicago  
Reprise

#1

#### POP ALBUM

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

#1

#### B/C SINGLE

##### DIAL MY HEART

The Boys  
Motown

#1

#### B/C ALBUM

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

### WINNER'S CIRCLE

**BORN TO BE MY BABY**  
Bon Jovi  
Mercury/PolyGram

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

#1

#### COUNTRY SINGLE

##### I KNOW HOW HE FEELS

Reba McEntire  
MCA

#1

#### COUNTRY ALBUM

##### LOVING PROOF

Ricky Van Shelton  
Columbia

#1

#### JAZZ ALBUM

##### SILHOUETTE

Kenny G  
Arista

#1

#### 12" SINGLE

##### THE WAY YOU LOVE ME

Karyn White  
Warner Bros.

#1

#### RAP ALBUM

##### IT TAKES TWO

Rob Base & D.J. E-Z Rock  
Profile

Cover photo by Bruno Juminer

# 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	LOOK AWAY (Reprise 7-27766)	Chicago	4	12	49	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	58	6
2	(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD (Epic 34 08034) MEDLEY (FREE BABY)	Will To Power	1	14	50	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	63	3
3	I DON'T WANT YOUR LOVE (Capitol P-B-44237)	DuranDuran	6	9	51	HIPPY HIPPI SHAKE (From "Cocktail") (Elektra 7-69366)	Georgia Satellites	52	7
4	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	7	11	52	IT'S MONEY THAT MATTERS (Reprise/Warner Bros. 7-27709)	Randy Newman	55	6
5	EVERY ROSE HAS ITS THORN (Enigma/Capitol P-B-44203)	Polson	11	7	53	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	66	4
6	HOW CAN I FALL (A&M AM-1224)	Breathe	2	14	54	GROOVY KIND OF LOVE (Atlantic 7-89017)	Phil Collins	46	15
7	WALK ON WATER (Columbia 38-08060)	Eddie Money	8	11	55	ANOTHER LOVER (A&M AM-1226)	Giant Steps	38	17
8	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	9	15	56	A WORD IN SPANISH (MCA MCA-53408)	Elton John	39	12
9	MY PREROGATIVE (MCA 53383)	Bobby Brown	13	6	57	EDGE OF A BROKEN HEART (EMI-Manhattan 50141)	Vixen	49	13
10	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses	12	8	58	NOBODY'S PERFECT (Atlantic 7-88990)	Mike + The Mechanics	59	5
11	TWO HEARTS (Atlantic 7-88980)	Phil Collins	17	4	59	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644)	Fleetwood Mac	65	3
12	IN YOUR ROOM (Columbia 38-08090)	Bangles	15	9	60	PEEK-A-BOO (Geffen 7-27760)	Siouxsie and the Banshees	64	7
13	DESIRE (Island 7-99250)	U2	3	11	61	BEST OF TIMES (Full Moon/Warner Bros. 7-27712)	Peter Cetera	53	6
14	BAD MEDICINE (Mercury/PolyGram 870 657-7)	Bon Jovi	5	12	62	AMERICAN DREAM (Atlantic 7-89003)	Crosby, Stills, Nash & Young	68	5
15	THE PROMISE (Virgin 7-99328)	When In Rome	16	14	63	KISS (Polydor/PolyGram 871 038-7)	Art Of Noise (Featuring Tom Jones)	74	3
16	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	18	11	64	NEVER TEAR US APART (Atlantic 7-89038)	INXS	50	18
17	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	20	6	65	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	69	4
18	KISSING A FOOL (Columbia 38-08050)	George Michael	10	10	66	CROSS MY HEART (WTG 31-08036)	Eighth Wonder	78	3
19	EARLY IN THE MORNING (EMI PB-50157)	Robert Palmer	22	8	67	GIRLS AIN'T NOTHING BUT TROUBLE (Jive/RCA 1147-7)	DJ Jazzy Jeff & The Fresh Prince	54	7
20	SILHOUETTE (Arista AS1-9751)	Kenny G	27	8	68	STRAIGHT UP (Virgin 99256)	Paula Abdul	79	2
21	DOMINO DANCING (EMI-Manhattan B-50161)	Pet Shop Boys	21	10	69	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	DEBUT	
22	WILD, WILD WEST (Atlantic 7-89048)	The Escape Club	14	16	70	ROCK 'N ROLL STRATEGY (A&M AM-1246)	38 Special	57	7
23	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	31	8	71	MY SONG (EMI B-50172)	Glass Tiger	77	3
24	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	34	5	72	LOVE, TRUTH & HONESTY (Polydor/PolyGram 886 362-7)	Bananarama	72	5
25	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/Al Green	32	6	73	NEW DAY FOR YOU (Epic 34-08112)	Basia	75	4
26	ARMAGEDDON IT (Mercury/PolyGram 870692-7)	Def Leppard	35	4	74	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	84	2
27	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	Ivan Neville	28	11	75	WILD THING (Delicious Vinyl DV 102)	Tone - Loc	85	2
28	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)	Was (Not Was)	29	10	76	SHAKE FOR THE SHEIK (Atlantic 7-88983)	Escape Club	86	2
29	GHOST TOWN (Epic 34-08097)	Cheap Trick	37	6	77	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	87	2
30	YEAH, YEAH, YEAH (Atlantic 7-88999)	Judson Spence	30	9	78	ANY LOVE (Epic 34-08047)	Luther Vandross	61	10
31	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Mercury/PolyGram 876 646-7)	Cinderella	19	16	79	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	90	2
32	LITTLE LIAR (Blackheart/CBS Z54-08095)	Joan Jett and the Blackhearts	36	7	80	RONI (MCA-53463)	Bobby Brown	DEBUT	
33	TILL I LOVED YOU (Columbia 38-08062)	Barbra Streisand & Don Johnson	26	8	81	THE LOVER IN ME (MCA 53416)	Sheena Easton	81	7
34	HOLDING ON (Virgin 7-99261)	Steve Winwood	41	3	82	WHAT'S ON YOUR MIND (PURE ENERGY) (Tommy Boy 7-27826)	Information Society	67	21
35	ALL THIS TIME (MCA 53371)	Tiffany	40	6	83	RED RED WINE (A&M 2600)	UB40	70	18
36	SMALL WORLD (Chrysalis VS4 41622)	Huey Lewis & The News	23	10	84	CHAINS OF LOVE (Sire/Reprise 7-27844)	Erasure	71	19
37	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	51	3	85	IS IT LOVE (Ruthless/Atlantic 7-99257)	J.J.Fad	DEBUT	
38	THANK YOU FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsii Riley	43	7	86	DON'T BE CRUEL (MCA MCA-53327)	Bobby Brown	73	19
39	HANDLE WITH CARE (Wilbury/Warner Bros. 7-27732)	Traveling Wilburys	42	8	87	DIAL MY HEART (Motown Mot-53301)	The Boys	DEBUT	
40	WILD WORLD (Virgin 7-99269)	Maxi Priest	44	7	88	IF WE NEVER MEET AGAIN (Columbia 38-08505)	Tommy Conwell	DEBUT	
41	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	45	8	89	I'M GONNA MISS YOU (Columbia 38-08091)	Kenny Loggins	76	15
42	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	48	5	90	DANCING UNDER A LATIN MOON (I.R.S. IRS-53436)	Candi	80	9
43	THE LOCO-MOTION (Geffen 7-27752)	Kylie Minogue	24	16	91	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (Virgin 7-99290)	Steve Winwood	62	17
44	KOKOMO (Elektra 7-69385)	The Beach Boys	25	14	92	SOME COME RUNNING (Island 7 91024-1)	Jim Capaldi	91	4
45	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	60	4	93	KILLING ME SOFTLY (Warner Bros. 7-27772)	AL B. Sure!	83	4
46	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	33	14	94	FOREVER YOUNG (Atlantic 7-89013)	Alphaville	88	5
47	SYMPTOMS OF TRUE LOVE (Capitol 44140)	Tracie Spencer	47	10	95	DIDN'T KNOW IT WAS LOVE (Scotti Bros./E.P.A. 4-08067)	Survivor	89	9
48	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7)	Samantha Fox	56	6	96	PUT THIS LOVE TO THE TEST (Atlantic 7-89027)	Jon Astley	92	8
					97	DOWNTOWN LIFE (Arista AS1-9753)	Daryl Hall John Oates	93	11
					98	FOREVER YOUNG (Warner Bros. 7-27796)	Rod Stewart	94	19
					99	BOY I'VE BEEN TOLD (Cutting/PolyGram 870 514-7)	Sa-Fire	95	8
					100	IF YOU FEEL IT (Vendetta/A&M VV 7213)	Deniece Lopez	96	5

## Palmese Upped At MCA

UNIVERSAL CITY—Al Teller, president of MCA Records, has announced the promotion of Richard Palmese to the newly created position of executive vice president/general manager of the label. In his new capacity, Palmese will oversee the day-to-day operation of MCA as well as continuing to direct the label's marketing and promotion sectors.

Said Teller: "Richard is one of the truly outstanding executives in the music industry. In his new role, Richard will make an even greater contribution to the future growth of MCA Records."

According to Irving Azoff, chairman of the MCA Music Entertainment Group, "MCA Records' success over the past five years is a testament to Richard's expertise in marketing and promotion. Richard's one of the few guys in the record industry that's a true *mensch*."

Palmese, who describes Azoff as "a trusted friend and associate" and Teller as "a new one," came to MCA from Arista Records in 1983.

## Bon Jovi Scores Hat Trick In Gold & Platinum Face-Off

NEW YORK—The RIAA offered a spoonful of sugar to Bon Jovi's bad medicine last month, as *New Jersey* entered the gold and platinum rolls at triple platinum, double platinum, platinum and gold in one fell swoop. But the biggest numbers tallied were for Def Leppard's *Hysteria*, which notched its eight millionth sale last month. *Aerosmith's Greatest Hits* scored a multiplatinum plaque for 4 million, Poison's *Open Up And Say...Ahh* racked up a wall ornament for 3 million, and multiplatinum plaques for 2 million sales were minted for Keith Sweat's *Make It Last Forever*, the soundtrack to *Cocktail*, *Introducing the Lovelline* According to Terence Trent D'Arby, Steve Winwood's *Roll With It* and Cinderella's *Long Cold Winter*.

Kenny G's *Silhouette* was the only album to debut simultaneously at gold and platinum. Also hitting the platinum jackpot were Hall & Oates' *Ooh Yeah!*, Midnight Oil's *Diesel and Dust*, Kool Moe Dee's *How Ya Like Me Now*, Taylor Däne's *Tell It To My Heart*, Robert Palmer's *Heavy Nova* and Mannheim Steamroller's *Christmas*.

Also going gold in November were EPMD's *Strictly Business*, Basia's *Time and Tide*, Europe's *Out of this World*, Guy, New Kids on the Block's *Hangin' Tough*, Breathe's *All That Jazz*, Ice-T's *Power*, The 2 Live Crew's *Move Somethin'*, Megadeth's *Peace Sells But Who's Buying*, Rob Base and D.J. E-Z Rock's *It Takes Two*, Chip Davis & Mannheim Steamroller's *A Fresh Aire Christmas*, and four Conway Twitty catalogue titles: *Number Ones*, *Greatest Hits*, and, with Loretta Lynn, *We Only Make Believe*, and *The Very Best Of...*

Music videos honored last month were Aerosmith's *3X5* (gold), and Raffi's *A Young Children's Concert* (multiplatinum).

## TICKERTAPE

NEW YORK—A Nov. 30 pow-wow took place in London between representatives of leading Japanese and European consumer electronics companies and reps of the IFPI, including the RIAA; nothing was resolved, but both sides "expressed pleasure" that the meeting took place.... Pepsi and Philips Int'l will co-sponsor the 1989 World Music Video Awards (based on a worldwide poll of music fans), to be aired internationally on April 14, 1989. Fox Broadcasting will broadcast the show in the U.S.... NARAS and Gostelradio, the Soviet Union's official radio and television committee, are preparing a joint television project to "showcase the musical contributions of both countries."... Jule Styne was awarded this year's ASCAP/Richard Rodgers Award for veteran musical theatre composers and lyricists at a ceremony at ASCAP's N.Y. offices Nov. 29.... ASCAP is holding a free Music Business Seminar Tues. (Dec. 13) at the Miami Airport Hilton at 7 p.m.; call (305) 920-1991 for details.... Michael Jackson's *Moonwalker*, a 94-minute movie that has been playing in Japanese movie theatres, is going to be released by CBS Music Video Enterprise on Jan. 10.... Westwood One has extended *The Lost Lennon Tapes* series through 1989.... On Nov. 16, the RIAA and the L.A. County Sheriff's Regional Surveillance and Apprehension Team conducted a raid at the Self Storage facility in Walnut, Calif., netting 46,000 alleged counterfeit cassettes and 275,000 alleged counterfeit labels.... Cissy Houston will receive the Special Achievement Award in Parenting from Parents Anonymous of New Jersey, at a Dec. 16 benefit dinner at Atlantic City's Trump Plaza.... According to MTV's recent tracking study, 55% of viewers aged 12-34 polled in Aug. and Sept. called their overall opinion of music videos "excellent" or "very good."... New on the bookshelves: *Irving Berlin and Ragtime America* by Ian Whitcomb (\$18.95, Limelight Editions).



Snider

Shaw

Hill Froehlig

Wardell

- Melissa Snider, assistant to Chrysalis Records president Mike Bone, will assume additional duties as international manager. Snider began her Chrysalis career one year ago following positions at Elektra, PolyGram and Arista.
- MCA Records' Bobby Shaw has been promoted to VP of dance music. Shaw has been with MCA for nearly five years as director of dance music and local New York pop promotion. Shaw will remain based in New York.
- Celia Hill Froehlig has been appointed VP of professional activities for EMI Music Publishing in Nashville. Prior to joining EMI, Froehlig had served as professional manager at Warner/Chappell Music Publishing and as creative director at Chappell/Intersong Music.
- Don Wardell has been promoted to national director of catalog music for RCA Records. In his new position, based in L.A., Wardell will continue his responsibilities with RCA's reissue program. He joined RCA in 1979 as a product manager, and in 1982, won a Grammy Award for the Best Historical Album of the year, *The Tommy Dorsey-Frank Sinatra Sessions*.
- Mat MacHaffie joins Capitol Records as East Coast manager of alternative marketing. He reports to director Cathy Lincoln. MacHaffie was previously with Arista Records in Boston in alternative and pop promotion.
- Tom Carabba has been appointed product manager with Jive Records for the RCA label. Carabba was director of promotion and marketing for Kee Management since he'd helped found the firm in 1981.
- Elizabeth Brooks has been named international product manager for PolyGram Records. Before joining PolyGram, Brooks was director of national alternative album promotion for Relativity Records.
- Denis E. Kellman has been appointed VP of legal & business affairs for the Bertelsmann Music Group (BMG). Kellman has been with BMG for over five years, spending the last four years in RCA's London office.

## Talent On Stage



Lisa Johnson

## The Primitives

ROXY THEATRE, HOLLYWOOD—Blondie it wasn't. On the L.A. leg of their first American tour, England's Primitives failed to deliver on the promise of their kinda cool debut LP, *Lovely*; actually, they failed to deliver at all. Not only was the band frequently out of tune and out of time, but frontgirl Tracey Tracey displayed all the charisma of a budgie—cute-and-chirpy was all she could muster. That was surprising, considering the charm and spunk that characterize her work on record. Gone, too, were the guitar and backing-vocal shadings of the album; instead bandleader/guitarist Paul Court led his charges through a sub-garage-band performance that offered little more than speedy, undifferentiated clang. While that approach seemed to delight the 20-or-so slamdancers at the front of the stage, there was plenty of audible grumbling among the rest of the crowd. The Prims put the last nail in their own coffin by wimping out on "Crash," one of 1988's most bracing singles. My colleague Joe Williams describes the style of rock & roll purveyed by the Primitives and their ilk as "neo-'60s pop with an annoyance factor." At the Roxy, the pop was absent, but the annoyance factor was hard to miss. A mega-disappointment.

Bud Scoppa

## In L.A. Today, You've Gotta Pay To Play



Lisa Johnson

*Len Fagan and Al Phillips of the Coconut Teaszer, one L.A. club that spurns the presale-ticket approach. "The worst part about pay-to-play is the music that will never be heard," Fagan says.*

By Chuck Philips

LOS ANGELES—Musicians call it "pay to play." Promoters call it "ticket presale." Call it what you like, performing rock & roll in Los Angeles is becoming an extremely high-risk, capital-intensive business venture. Bands are paying promoters as much as \$30 a minute for the opportunity to play in front of a live audience.

"The presale-ticket policy used to be a real clean concept," Jungle Booking owner Jason Lord said. "The bands made money and the promoters made money. But in the last five years, a lot of greed has occurred on the scene that is very, very ugly."

Current concert promotional policies dominating the club circuit in Southern California require unknown bands to sell specific ticket quotas before they can set foot on stage. Presale-ticket minimums in 1988 vary from contract to contract, but most bands are expected to sell between 100 and 125 tickets per concert. Ticket prices range from \$3 to \$12, depending on the date and headline structure of the show. Each band contracts to pay a specific total dollar figure, which is due prior to soundcheck on the evening that they

are scheduled to perform.

Artists subject to presale-ticket contracts are paid no salary for their sets, nor do they receive any percentage of the door or the bar. Not only that, the vast majority are expected to pay for their own concert promotion in the form of magazine advertisements, fliers and posters. Some promoters even charge unknown acts rental fees for the use of the risers they perform their set on.

"It's a lot of money to eat," said Carl Petersen, drummer of the rock band For Keeps. "You can understand it up to a point. Promoters want to guarantee that their club won't be empty, but it would be nice if they could build something into the system to accommodate bands like us—unknown bands who are trying to develop a following."

Presale-ticket policies have drastically altered the concept of what it means to be a working musician in Los Angeles. Not only do musicians have to become adept at composing, playing and performing, they are also expected to develop an expertise in self-promotion. Presale-ticket promoters encourage bands to spend hours developing customer mailing

lists and canvassing popular hangouts with tickets, posters and business cards.

"Last night we were out on the [Sunset] Strip and I think there were more bands out there distributing fliers than there were people walking around," Petersen said.

Presale-ticket policies have also redefined the responsibilities of promoters and club owners. Gone is the Bill Graham promotion-style of *the risk-taking entrepreneur willing to put up his own money for rent and advertising, committed to producing attractive, high-quality projects he believes in.*

"We have a whole new generation of promoters now that I call the Hollywood weasel-type promoter," Lord said. "And I do include myself in that category. No one could legitimately call any of us promoters, because we are not—not even myself. We are producers. All we really do is provide financing up-front for what the musicians eventually reimburse us for."

Gone, too, is the heyday of the credible nightspot. Renowned venues like the Whisky a Go Go, the Roxy and Gazzarri's have abandoned the in-house booking practices that made them famous in favor of a new format known as "four-walling." Club owners now rent out their establishments for a flat rate to outside promoters. The rental fee guarantees the club owner whatever monies are generated from the bar.

"One of the bad things about pay-to-play is that the Whisky and the Roxy are no longer the prestige rooms they once were," Coconut Teaser booker Len Fagan said. "It used to be that once a band played the Whisky or the Roxy, everyone knew they had arrived. Nowadays you can't trust a club's name. If you want to get my mother to play the Whisky or the Roxy, the promoters would take my money and let her get up there and do whatever she wants to do."

According to Fagan, it was never the intention of club owners to turn their ventures into permanent pay-to-play establishments. He blames the advent of MTV and the resulting disappearance of acts from the local club scene into the national stadium circuit. Pay-to-play, in Fagan's view, was a last-ditch attempt by clubs to keep their doors open.

Nyoka Burks, who promotes presale-ticket concerts at the Waters Club in San Pedro, agrees: "The music business has changed. Clubs cannot afford to stay afloat without pay-to-play anymore. It's next to impossible."

Bobby Dean, manager of Hollywood's Troubadour (a non-pay-to-play establishment) maintains that the Los Angeles club scene in 1988 has become an entirely different animal than it used to be. In the early '80s, according to Dean, Angelenos packed the clubs nearly every night of the week. "Now if I take four hot bands—I mean solid bands that should draw—and put them all together on a good night,

we'll be out there with telescopes looking for customers."

Promoters such as Alibi Productions and Whoa Nelly Productions point to poor club attendance as the primary factor in the emergence of today's presale-ticket policies. "I am certainly not in favor of preselling tickets; I've tried other methods," Whoa Nelly owner Nelly Alloun stated. "I wish to God the clubs here were like the clubs in New York, which are flourishing and constantly evolving. But for some reason, nightlife in L.A. has just kind of deteriorated."

Putting on live shows in L.A. is an expensive undertaking. Club rentals and overhead costs—payroll, lighting, sound, security, et al.—are escalating. The logistics of filling large venues and delivering technically proficient concerts can be trying. Alloun, who has been booking presale shows in Southern California since 1983, takes offense at being labeled a pay-to-play promoter.

"The name 'pay to play' really irritates me," she said. "We do not encourage bands to play our shows who are going to have to shell out money straight out of their own pockets—that's what I would call pay-to-play. We only encourage bands to engage in preselling tickets who are going to be successful at it and make money at it. For bands who

***Gone is the Bill Graham promotion-style of old—the risk-taking entrepreneur willing to put up his own money for rent and advertising, fully committed to producing attractive, high-quality shows he believes in.***

can't cut it, I suggest they try clubs that do not require presale."

The number of non-pay-to-play establishments in Southern California is dwindling. Holdouts in Los Angeles include Madame Wong's, FM Station, Club Lingerie, the Troubadour and the Coconut Teaser. The Teaser, located in West Hollywood, consists of three separate rooms—one to showcase live rock bands, one for disco dancing and a third small room featuring acoustic acts. Owner Al Phillips and in-house booker Fagan use income from the disco room to book, develop and pay unknown acts they deem as having potential.

"Our philosophy at the Teaser from day one was to try and do what the Whisky did years ago," Fagan said. "We're in it for the long run. We want to establish a reputation for quality at our club. Al and I hire only good bands at the Teaser, and we pay them. People who come here know they're not going to see some band who bought their way on stage."

According to Fagan, the Teaser is one of the few remaining clubs offering residencies to unknown bands. Typically, a resident band is given a weekly time slot, allowing the opportunity to fine-tune material and develop a following in the process.

"If we think a band has talent, we

expose them to the public—because we believe that if the public likes them, they'll return to the club to see them," Fagan said. "That's how you build a following—not by preselling 100 tickets to your friends once a month."

According to Fagan, the Teaser's residency concept has frequently paid off: Geffen's Rock City Angels and Epic's Burning Tree are among those bands who developed followings as resident acts. "If there was one thing I could say to club owners, it would be that providing acts with residencies really works," Fagan insisted. "Not only is it gratifying to contribute to the development of an artist, the payback also comes in terms of dollars. Bands never forget who believed in them, no matter how big they get. Their sense of loyalty brings them back home to where they started out."

The Troubadour is another L.A. club trying to keep its doors open without resorting to a presale-ticket policy. "I don't believe in pay-to-play," said assistant manager and booking agent Gina Barsamian. "I get reports about it from bands we book here. My opinion is that the bands are doing all the work and the promoters are making all the money. I see a lot of bands having to break up over this policy. It's not fair."

Those bands that aren't breaking

up are having trouble surviving. Allegations of unscrupulous promotion tactics abound. Promoters have been accused of confiscating equipment (to "collateralize their debts") from bands who could not live up to their assigned ticket quotas, and concert bills are frequently wildly inconsistent, to the detriment of bands and audiences alike.

"Many of the new promoters seem to have no new long-term goals," Lord stated. "For them, promotion is just a short-term fuck. It's like, 'Make me happy now—quick, fill my pocketbook'—and that's all."

Why, then, do so many bands put up with pay-to-play? Los Angeles is generally considered to be the biggest and most vital hard-rock/heavy-metal market in the United States, and it draws talent from all over the nation. These eager bands hope to become the next Guns N' Roses (a former pay-to-play act, by the way) or Metallica, i.e., the next big thing to capture the attention of A&R talent scouts, and they'll do anything to make that happen. Most musicians are willing to go along with L.A.'s now-pervasive presale-ticket policies, but they're quite vocal about the negative effects of pay to play.

"Greed is ruining the live club circuit," said Donna Cardellino, manager of the rock band Angora.

"It's so sad. We're from Philadelphia, and like us, so many bands move out here with high hopes—and I don't think they realize what they're in for. They end up really being taken advantage of."

According to Cardellino, Angora has had to pay as much as \$1500 to play certain L.A.-area venues. That figure includes the cost of fliers, advertising, stage rentals and, of course, ticket presales.

"We've encountered problems with pay-to-play many times," Cardellino said. "Almost all the promoters out here see dollar signs, and the bands with excellent potential that just could not hang in there financially."

Nevertheless, some bands seem to adapt. Mark D'laRosa, who plays bass in the hard rock group Jade, claims his band has managed to develop enough of a following to presell the 125-ticket minimum expected of them. Jade has yet to make any money from playing venues like the Whisky, the Roxy and the Waters Club, but the band has finally reached the point where they aren't losing money, either.

"Pay-to-play kind of sucks, but I guess it depends on how you look at it," D'laRosa said. "The promoters have to make their money to pay for the hall and their own promotional stuff. In the beginning, it's money out of your own pocket. But eventually, if you build up a following and are able to sell all of your tickets, it's OK with me."

Lord cautions bands to shop and compare the presale-ticket prices various concert promoters have to offer. According to Lord, profit margins can vary significantly from company to company—as much as 70% in some instances.

"Nothing really separates operations like ours from other promoters, except for the fact that we pay for advertising and that our presale-ticket prices are cheaper," Lord said. "We want to see bands make it. We're in it for the long run."

Like it or not, it looks like presale-ticket promotion is the wave of the future, as the pay-to-play philosophy starts to spread across the country. Burks said that clubs in New York and New Mexico have recently begun to experiment with the presale format.

The overall cost of presale-ticket promotion may eventually prove to be much greater than the financial burden imposed on the performers it directly affects. It's Fagan's feeling that the entire music industry is likely to pay for the fallout.

"The absolute worst part about pay-to-play is the music that will never get the chance to be heard," Fagan asserted. "If the Doors were starting out today, I guarantee you they could not afford to play. God knows how many great bands the world will be deprived from hearing because the musicians were too poor to afford to pay to play. Not only will the bands lose out, so will the music industry as a whole."



JOHNNY CASH

**CAN'T BUY ME LOVE; BUT MUSIC WILL DO**—We went record shopping for the first time in ages last weekend, dug up a couple of gems in the process, and opted to write about them this week...

First off, I finally obtained a copy of *Til Things Are Brighter...: A Tribute To Johnny Cash* (Red Rhino/Fundamental Music) at Tower's Sunset location the other night. The album features timeless Cash compositions as interpreted by such performers as Michelle Shocked ("One Piece At A Time"), Mary Mary of Gaye Bykers On Acid ("Boy Named Sue"), the Voice Of The Beehive's Tracey and Melissa ("Five Feet High And Risin'"), Peter Shelley ("Straight 'A's In Love"), Mark Almond ("Man In Black"), the Mekons ("Folsom Prison Blues"), and Steve Mack of That Petrol Emotion ("Rosanna's Going Wild"). All proceeds from the record go to the Terrence Higgins Trust to benefit AIDS research. A must.



k.d. lang

When shopping in Aron's on Melrose I stumbled across a new import three-track 12" from k.d. lang on Sire. On the platter, lang (lower case, please) is joined by a capella maestros Take 6 for an incredible reworking of the old Ruby & The Romantics chestnut "Our Day Will Come." There are two outstanding live tracks on the B-side: "Three Cigarettes In An Ashtray" and "Johnny Get Angry." "Three Cigarettes..." the Patsy Cline-immortalized country standard, was originally recorded by lang on her acclaimed Dave Edmunds-produced Sire debut, *Angel With A Lariat*. "Johnny

Get Angry," a theatrical ode to complacent relationships, has been a staple of lang's live shows for a while now. For the time being the disc is available only as an import. Don't hesitate shelling out the dough—this one is worth it.

*The Seldom Scene 15th Anniversary Celebration, Live At The Kennedy Center* (Sugar Hill) is the title of the latest release from the kingpins of bluegrass. Recorded live on November 10, 1986, during the band's 15th anniversary celebration, this two-record set is a brilliant sampling of the masterful work of John Duffey, Mike Auldridge, Lou Reid, Ben Eldridge and Tom Gray, known collectively as the Seldom Scene.



THE SELDOM SCENE

On the album, the band is joined by such artists as Linda Ronstadt, Emmylou Harris, Ricky Skaggs, Sharon White, John Starling, Johnathan Edwards, Charlie Waller, Tony Rice, Paul Craft, Alan O'Bryant, Robbie Magruder, Stuart Duncan, Bobby Hicks and Peter Bonta. Guest highlights include Ronstadt and Harris duetting on "The Sweetest Gift" (a song they recorded on Ronstadt's 1975 outing *Prisoner In Disguise*), Harris' reading of the Flying Burrito Brothers' "Wheels," and Ronstadt and Skaggs fine harmonies on "Drifting To Far From The Shore." Pick up the compact disc of *...Live At The Kennedy Center*—it's worth the couple of extra bucks.

**IT'S HERE...**—My many thanks to a great humanitarian, Enigma's Tim Cartwright, er, I mean Tom Cording—T.C. traveled out of his way late one night this past week to make sure that *Cash Box* was the first to have a copy of the anticipated new Don Dixon live compact disc. The title is *Chi-Town Budget Show* (Restless, CD only), and we here at *Coast To Coast* have been waiting for it for some time now. It's a ten-track sampling of Dixon's finest, recorded live at Chicago's Park West on March 28, 1988. Quick, go buy one.

**SHOWS OF THE WEEK**—Awards go to: David Lindley for his fine, fine performance at the Palace; Concrete Blonde for a rousing set at the Whiskey; and 20-year old country vocalist Kelly Willis, the opening act at the recent Wagoneers Palomino gig—unsigned, extremely talented, and very, very beautiful.

**HIGH BIAS**—...Don Dixon, Marti Jones and Peter Holsapple at McCabe's Guitar Shop on December 9!

**Tom De Savia**  
(Honk If You're From) Los Angeles



**THE GREAT UNKNOWNNS, TAKE ONE**—A couple weeks ago, I mentioned that the focus of this space was going to change. The East Coast half of this page is going to be less of an industry this-and-that column and more of a regular feature on lesser-known bands from this side of the US of A.

The first of these "great unknownns" is *Shot Black & White*, a band I've mentioned a couple times here before. The five members of this Manhattan-based band—vocalist Tome Edwards, guitarists Michael Schwartz and Joshua Simon, drummer Joe Mattis and bassist Winston Roye—come from rather disparate backgrounds, but they share a similar philosophy. To paraphrase an old adage, that philosophy is "grab 'em by the feet, and their hearts and minds will follow."

In a decade marked by political upheaval and grim, professional ambition, it seems that having a good time is not high on anyone's priority list; getting ahead and chasing the almighty buck seem to have taken precedence over singing in the rain and dancing in the streets. So be it. But it is possible to be serious and have fun at the same time, and that's where a band like this one comes in. Whether in a nightclub or on their new LP, *Understand*, Shot B/W's brand of infectious, upbeat, reggae/ska/rock makes it impossible to sit still. And once the music has caught your attention, the lyrics, which address subjects ranging from racism to disarmament, start to sink into your consciousness.

And that, according to Simon, is the whole idea. "Sometimes we take a somewhat politically or socially direct message out to places where people don't really want to hear that. They're out to have a good time, they don't want to be preached to. We have to do something to make people more receptive. [At a recent gig] I watched a roomful of people singing 'Time for Freedom' at the top of their lungs, and they probably hadn't even heard of us two hours before. We got through, and if we left them singing that, I'm very satisfied."

Edwards says he sees music as a good means of communicating a ra-

tional message: "I ham it up a little. You have to try and reach people, by being theatrical or whatever. Especially if it's 3 a.m. and half the people out there don't even know where they are. It has to be like 'hello, wake up, we're here and this is what we have to say.'"

The message in the music comes from experience, Schwartz says. "We wrote a song called 'Harrassment' that was literally about being harrassed in a park in Newport, Rhode Island. We were waiting between sets, and we were multicolored, dressed differently. A lot of [the music] comes from my whole life, moving into neighborhoods where I was the only Jew, having pennies thrown at me, and getting my ass kicked. I know all the Jew jokes. And if I go through that harrassment being white, being black must be that much worse, because you can't hide it. No one is going to know my name, at least for awhile."

Shot B/W play New York, New Jersey and other points on the East Coast fairly regularly, and if you can, get out to see them. If not, *Understand* is widely available on CD, and will soon be available on vinyl as an import via a deal with Britain's Ska Records. For more information, contact Conflict Records, 417 W. 120th St., #3D, NY NY 10027.

**PICK OF THE WEEK**—The Full Time Men are back! I have been sitting patiently by the mailbox for the past couple of weeks waiting for this one. It was worth the long, lonely trek down the driveway, and the daily disappointment as the mailman silently shook his head. I LOVE this. The 1985 Full Time Men EP died a violent death due to overplaying in my household (my roommate threw it out the window). But this one is safe, at least for awhile. *Your Face My Fist* is basically a big old garage party thrown by The Flesh-tones, and the guests are people like Jeff Connolly of The Lyres, Peter Buck from REM, The Smithereens Pat DiNizio, Dave Faulkner of the Hoodoo Gurus, and Stiv Bators.

Happy Hannukah.

Karen Woods

New York



**CAN ANYONE THINK OF A CAPTION FOR THIS PHOTO??**— Paul Stanley of Kiss takes time out at a recent MK cocktail party for DJ Rick Dees to chat with DIR Broadcasting president Bob Meyerowitz and Kiss Company creative director Dana Goldstein.



**VIXEN ON THE PROWL**—EMI's Vixen will hit the solo trail this month before joining the Scorpions. We all remember Vixen's first single "Edge of a Broken Heart" (taken from their self-titled debut album) was co-written and produced by label mate Richard Marx. Getting Vixen-ized after a gig at Boston's Club Narcissus are (from left) Vixen's Janet Gardner, WBCN PD Carter Allen, Roxy Petrucci of Vixen, WBCN's Shred, Vixen's Share Pedersen and EMI's Boston promo manager Michael Patt.



**CONWELL'S NEW RUMBLERS**—If he ever decides to get rid of the Young ones, that is. Tommy Conwell met backstage at New York's Bottom Line with some of his friends from CBS Records to celebrate four well-received shows. Pictured (from left) are Walter Yentikoff, CBS president and CEO; Conwell; Young Rumbler Paul Slivka; Tommy Mottola, president CBS Records Division and Rumlbers manager Steve Mountain.



**STOP THE VIOLENCE**—is the message of the upcoming single called "Self Destruction" by a group of rappers known collectively as the Stop The Violence Movement. Pictured during a recording session at Power Play Studios in New York are (from left) Ms. Melodie, KRS-One, D-Nice, M.C. Lyte and Kool Moe Dee. Also participating in the project are Chuck D. and Flavor-Flav of Public Enemy, Stetsasonic, Heavy D. and Just-Ice.



**WE'RE HAVING SOME FUN NOW**—Samantha Fox has received a gold record her self-titled Jive album. Her new record, I Wanna Have Some Fun, is her third. Pictured at the presentation are (from left) RCA VP Butch Waugh, Jive VP Barry Weiss, RCA president Bob Buziak, Fox and manager Pat Fox, RCA executive VP/GM Rick Dobbis and RCA sales VP Dave Wheeler.



**CSNY'S NEW BACK UP SINGERS?**—No, but it's an idea...Graham Nash recently hosted a press reception for the Bulgarian State Radio and Television Choir in New York, the first stop on their two-week sold-out American tour.



DURAN DURAN

**JERSEY GIRL**—Duran Duran have embarked on their first British tour in two years, and I was flown to Jersey for the opening night. Jersey is one of the Channel Islands, close to the French coast. Sometimes it's so foggy you can't get newspapers because the planes can't land. This way, some thought, if the gig went badly no one would know about it. Jersey can be very isolated. But it was a magnificent show with spectacular '70s-style lighting, backing singers performing a silhouetted strip behind a screen, polished funky new songs and hauntingly arranged new songs by Nick Rhodes. The outstanding "Do You Believe in Shame" matched up to the nostalgic glory of "Wild Boys," "Save a Prayer" and "Hungry Like the Wolf."

Afterward, Nick Rhodes spoke exclusively to *Cash Box*: "We are always more nervous about playing in England because we are less accepted. No matter what we do, we are always going to have dreadful stories made up about us. In America it is so much easier than here. I respect the American charts more. The English charts are just full of samey stuff by Stock, Aitken, Waterman."

He talked about the new album *Big Thing*, highlighting a couple of the songs. "Do You Believe in Shame" was written about Andy Warhol and a friend of Simon's, who both met untimely deaths. I don't like to get morose, but death is a subject I have been forced to look at more closely because so many of my close friends have recently died. Alex Sadkin, one of our first producers, had a car crash last year. If he had lived he would have been a vegetable. This song shows there is heart back in Duran, that we are not just a dance band. This song really moves me. I stayed up very late into the morning working out the arrangements to add that haunting quality, and I think it works."

"Welcome to the Edge" may

sound like it is also about death, but it isn't. It's about a concrete beach in Chicago. Duran has not lost its appreciation of the absurd.

"Nine years on," Rhodes admits, "I am still obsessed with Duran. I live it and breathe it. I have never known anything else. I have been in bands since I was 16 [Rhodes is 26]. Now that there are three of us, we are much closer than ever—much less arguments. With five of us we were always being pulled in different directions. I respect Roger Taylor's decision to quit the music business and be a farmer. He'd quite simply had enough. I can't see myself ever going the same way, though."

**SEGUE**—Making a comeback, and much to everyone's surprise, the *Sputniks* got together with the ubiquitous Stock, Aitken, Waterman, and after an absence of two years have had a hit single with the appropriately titled "Success." They have been fairly omnipresent at record company parties of late. Tony James and Neal X have been armed with a bottle of vodka in one arm, and their celebrity-nabber Pro Video 8 camera in the other. Their aim was to immortalize 100 stars of the junket circuit and have them mouthing the word "success."

Celebrities featured include such luminaries as Kylie Minogue, Rick Astley, Simon Climie, Gary Glitter and Bros.

**JERSEY GIRL**—Look out for Gail Anne Dorsey's *Where Is Your Love* (WEA). Hard rock is not the usual territory for the intelligent female singer/songwriter. But it is one that is covered quite admirably by Dorsey, a New Jersey exile. The video shows the many faces of Miss Dorsey confronting consumer greed. She appears as a member of the paramilitary, a power dresser, a *Dynasty* clone and—most impressive—as a Stepford wife, complete with glazed look, pushing the supermarket trolley.

Chrissy Iley  
London

# Beneath The Veneer

*Rock & Roll is misunderstood as an art form. Beneath the veneer of hedonistic self-indulgence lies a compassionate creative community, one whose members are determined to make a difference with both their music and their lives. The underlying message of rock & roll is what this occasional column will address.*

"Power lies within all of us," explains Sting, who recently participated in the Amnesty International Tour. During an SRO concert in Brazil, Sting spoke out against the destruction of the Amazon rain forest, despite the fact that he could have been arrested for it. (As it turns out, he was not). "What I try to say in a small way is that we ourselves have to be our own bosses.

"Take New York City, for example. About 10 years ago, when I first came to New York, it was very violent. You couldn't go into the subway, you avoided walking in the streets and you'd never go into Central Park. It reached the stage where it was really dangerous. Then, the city as a whole realized what had happened and began policing itself. People realized the solution was within, and not somewhere out there."



CHERIE CURRIE

Somewhere "out there" is where former Runaways lead singer and solo artist Cherie Currie was looking for an answer to the deep pain, loneliness and emptiness she felt inside. She turned to alcohol and freebasing cocaine, which, she says, "was a way of shutting off my feelings. I didn't have to look at what I was doing to myself; I didn't have to face the reality that one day everyone has to grow up and face responsibilities. I had my moment of clarity when I was staring at my reflection in the mirror one day, and I realized what was looking back at me looked like a 98-pound concentration-camp victim. I was gray, my face was hollow

and it was like I was looking back at someone who was dead."

After almost four years of sobriety, Currie feels as if she has now paid her dues; she says she has a renewed appreciation for music and for life in general. "This new record I'm making [look for the label announcement in a future issue] will reflect that. It feels great to be thriving in reality rather than wanting to run from it. I truly appreciate the opportunity of being given another chance. This time I'm going all the way."

Currie is at work on her autobiography, *From Wasted to Rainbows*, which will be published in the fall of 1989.

"We grew up in a city where racial lines did not cross over to music," says Don Was of Was (Not Was). "Motown was a product of Detroit, not of the black people of Detroit. Detroit in the '60s was a real melting pot for music; I think our music reflects that heritage."

Why are the pseudo-brothers hitting big with "Spy in the House of Love" after so many years of critical success but paltry record sales? "Luck," sighs Don. "I'm sure we've done better records, but we're just lucky to be on Chrysalis at this point in time. At Warner Bros., they had to divide their energy between Prince, Van Halen and George Benson while working the last Was (Not Was) record. Guess who got the short end of the stick?"

The Democrats got the short end of the stick this election, but Don says he and David did all they could to get Dukakis elected. "I never considered George Bush would become president," says Don. "When we realized Dukakis had blown it and really needed help, David and I became Democratic Party precinct leaders. We went door to door and tried to convert people from the Bush/Meese administration. At least Ronald Reagan had leadership ability."

Jellybean Benitez used his leadership ability recently to convert kids from dropping out of his old alma mater, DeWitt Clinton High School in the Bronx. "DeWitt Clinton has had a lot of celebrity graduates—Burt Lancaster, Neil Simon, congressmen, senators, etc. The alumni also stretches far into the music industry. I went back to let people know that even though I dropped out of school, it wasn't something that helped me. I hope it puts an end to kids dropping out of school and giving the excuse, 'Well, Jellybean did it—maybe I'll be lucky too.'"

The master mixer says he is currently searching for a male and female singer for the new record he will soon begin recording. "I want to make dance music with a message," he concludes. "Making people think and move is my ultimate goal."

Kevin J. Koffler  
Hollywood



# Cheryl Pepsii Riley: The Voice Of A New Generation

By Lee Jeske

Every once in a while, a song comes along that strikes a nerve, that makes people listen a little harder and pay a little bit more attention. Every once in a while there's a Belgian truffle hidden in the ear candy of popular music. "Thanks for My Child" has all the qualities of the best ear candy—it's a great ballad with a stick-in-the-brain hook, it's sung to the sky by a dynamic new talent, Cheryl Pepsii Riley, it's written and produced by the Full Force hit machine. But as it makes its way from the top of the B/C singles chart and surges into the pop Top 40, "Thanks for My Child" is leaving behind something else. It has people thinking.

See, the song is, like most ballads, a love song. But the love it's expressing is the love for a child, and the thanks it's giving is to God for bringing the child into its mother's arms. Thing is, daddy's up and split. Mama, as she says in the song, is a "one woman show," but she's going to carry the little bundle "until you can carry yourself on your own."

"It's a reality," says Cheryl Pepsii Riley (her nickname was tagged on her, by the way, because of her bubbly personality), "and it kind of hit home for a lot of people. It's a topic that people weren't really expecting to come out on record."

A few people wish it hadn't.

"When we recorded the song, I couldn't possibly think of any negative reaction we could get, but we've had some people saying, 'This song is

promoting single parenthood.' I don't believe that, because single parenthood is a reality. It's not like it doesn't happen and this song is going to make everybody run out and go, 'Hip, hip, hooray, let's be single parents.' I think it's just something that has not been touched, and instead of ignoring it, this song is giving a positive message. But the majority of responses we've gotten have been positive."

Certainly Ruben Rodriguez, Columbia Records' senior vice president of black music, has a positive response to the song.

"I tell you something, we knew we had a #1 record," says Rodriguez. "At the Jack the Rapper Convention we went on record, as I stated at our presentation, that we had a #1 record. That was the feeling."

"It's a song that relates to peoples' lives, that people can clearly identify with. It's a song that deals with emotions, human emotions."

"We went out there very aggressively. This was not a situation where we didn't know. We knew what we had. I mean, how could you not hear this?"

And what was also heard—beyond this powerful song—was an artist with a whale-sized voice, a voice that the gentlemen of Full Force—the men who wrote "Thanks for My Child"—have set in a solid album called *Me, Myself and I*. "Thanks for My Child" can't obscure the artist who's performing it.

"We did a video out of the box," says Rodriguez

about Columbia's commitment to Cheryl Pepsii Riley, "we did P.O.P. [point-of-purchase] material out of the box, we had visuals on the single, we had visuals on the 12-inch. We rolled the dice because we knew we had a smash. Not only a smash record, but a smash artist, and a smash project that I know we're going to be working for quite some time."

Right. Like around Thanksgiving, when "Thanks for My Child" was a natural—Columbia pumped up special Thanksgiving radio promotions around it. Like Christmas, when "Thanks for My Child" should be running on its strongest pop legs.

Says Eddie Pugh, Columbia's vice president of black music promotion: "One of my field people said to me, just today, 'You know, this song can be revived when Mother's Day comes around, this song can be revived when Father's Day comes around, and we can do great promotions with it again.' This can very well be a standard, because that is something that is, has been, and always will be—single parents."

The video for the song, directed by Forest Whitaker—Charlie Parker on the silver screen in Clint Eastwood's *Bird*—is a straightforward account: a mother, her child, and the back of the father as he high-tails it up the street. VH-1, *Soul Train*, *Music Video Jukebox*, and *Video Rock* are among those who have picked it up.

So who is the voice behind the song, the bubbly Cheryl Pepsii Riley? A Brooklyn native who met Full Force's Bowlegged Lou when they were appearing together in a community play, a singer for a group called Stargaze, and a background voice on Full Force's *Guess Who's Coming To the Crib* and the Weather Girls' self-titled album. One thing she's got, this Cheryl Pepsii Riley, is a powerful set of pipes. When the woman sings, the woman sings.

The next single from *Me, Myself and I* is the title cut, a song about suicide. Right from one strong message song...

"...to another one," laughs Pepsii. "Superhero music."

"I wanted the album to be a positive album," she says, "and everything to be basically a positive message. So everything on there is basically positive, to say, 'OK, it happened and you can get through it.' Talking to people, instead of just talking at them."

"Which is basically the way I am. That's why I really had no problem doing the material, and the nice thing is that the material was written based on me. Full Force, once we started working together, said, 'We're going to write this and we want it to sort of mirror you.' And so this is what they came up with."

"Thanks for My Child" was inspired, she said, by the work she has done over the years with handicapped children. Its message—children need love—is as old as water. And as necessary.

"This song is a motivator," says Ruben Rodriguez. "This song makes you feel great, makes you feel good about yourself, and as we get closer to the holidays, this record is getting stronger and stronger and stronger."

"The album is something that deals with life in general, but women specifically," says Eddie Pugh. "This record's going to go throughout Christmas, where, despite another record coming out, it'll be very much alive at pop radio. That's what happens when you have something and you make a commitment and stick with it and stay there and keep going."

"My mother was a single parent," says Rodriguez. "She raised five of us. Even during rough times she said, 'We will make it.' My mother happens to be, in my own life, my personal hero. A song like this really strengthens you to deal with, and cope with, the realities of life. This song is a motivator."



## Cowboy Junkies' Trinity: One Mike, Two Tracks

By Karen Woods

It's a rare occurrence. Wading through the stacks of new releases and advance cassettes, once in awhile you pull something out and put it on, and it makes you stop what you're doing and listen. And listen. And listen.

A month or so ago, I received an unassuming tape from RCA—yellow, with the song list on the sleeve. Typical advance, pretty boring. The titles, however, caught my eye; "Walking After Midnight," "Sweet Jane," and "I'm So Lonesome I Could Cry." The band was called Cowboy Junkies.

It went directly into the tape player, and that was all it took. *The Trinity Session* starts out with an a cappella folk song called "Mining for Gold," which is breathtaking. For the next half hour or so, you're entranced by airy, ethereal original songs like "Misguided Angel" and "To Love Is to Bury," and singular versions of the covers mentioned above. The recording of this album has something to do with it, I think: *The Trinity Session* is literally what its name says. It was done live-to-tape at the Church of the Holy Trinity in Toronto, one mike to digital two-track. This record isn't just melodic, it's spatial.

This Toronto four-piece, three-fourths of whom are siblings, showed up in New York not long after to do a CMJ-sponsored set at CBGBs and to shoot a video to coincide with RCA's release of the album, which originally came out independently. "We have our own label, Latent Recordings," guitarist Michael Timmins says. "We've put out five records, two by this band; *The Trinity Session* is our second. Then we distribute through independent networks in Canada and in the States. We do everything ourselves—recording, getting them

pressed, getting them to the distributors. We do all the promotion ourselves. It's a lot of legwork."

Vocalist and sister Margo explains how the RCA deal came about: "We released *The Trinity Session* in March, and originally we were looking for more or less a distribution deal, or an independent label, just something to get more records out," she said. "And then it was in June, I guess, when things all of a sudden went crazy. All these majors started to look at us, and came to see the shows. RCA was one of them. They really wooed us, it was a very well-done courtship. They came up to Toronto and said all the right things, then flew us down here to meet everyone; they said all the right things, took us to nice restaurants and everything. We got used to that kind of treatment very quickly," she laughs.

"And besides saying all the right things to us, they said all the right things about our music, which we didn't think we could get out of a major label. They sort of understood that we didn't want it all to happen overnight, and we don't really do mass audience music. They signed a contract that met all of our terms, like we wanted to keep the name, we wanted to re-release our first album as well as *The Trinity Session*, and we wanted to record the next one in the same way that we recorded the last two, if we chose to do so."

The recording of *The Trinity Session* was distinctly unusual. They used only one mike, called a Carlec Ambisonic Microphone, and the record was produced by Peter Moore, who owns the manufacturing company. He also works with the Holy Trinity Symphonic Choir, and it was his suggestion that the band use the same method and the same space as the larger choral group.

"It's a perfect situation to record that way," Michael says, "because music is meant to be played among people, and the recording process these days is so stale. Everyone has the same drum sound, the same guitar sound, and it all sounds the same. The problem is, that's what radio wants; they want *that* sound, so it makes the record company's job a lot harder if they don't have that media sound. To get them to agree that we could record the way we wanted to record was a big factor. But I think they realize that they don't quite know what we're all about, so they don't want to touch too much."

This recording process could start a trend, in terms of both time and expenses, because as Margo explains, it took only one day from start to finish. "It took about 14 hours, actually, and seven of that was setting the equipment up, trying to find the right place in the room and the right sound. What you do is set up your microphone, then strategically place everyone around it until you get the exact sound you want. From then on it's really easy—you just play."

"The thing too about the recording is that when we approach our music, we look at it spatially as well," Michael adds, "so we had to find someone who understood that and could translate it. I think that's why you can listen to the album a lot, because it's not all right there, you know, it surrounds you, its way in the back, and up in the front, and you can pick a lot out at different times. And that's why it's weird for radio, because there is a lot of silence."

*The Trinity Session* has done well on college radio in Canada, but as yet has not hit the American college/alternative charts with much force, partially because it was only available as an import, and partially, as Michael says, because "it's a lot more organized down here. In Canada, it's still very open and free-form—I think like college radio originally was here."

Cowboy Junkies originally started out as Michael and bassist Alan Anton. "They had both been in other in the early '80s, which broke up eventually," Margo says. "Then they moved back to Toronto, and in the interim, when they were looking for something else to do, they were jamming in the garage and my youngest brother Pete started playing drums with them. Eventually they asked me if I wanted to do some vocals, which I did, and it just started to grow that way, and it got to the point where we decided to take it out to the clubs. It's easier to just ask your family to play with you, I guess."

Both attribute a large part of the band's success to the burgeoning music community in Toronto. "The music scene is really healthy there," Michael asserts. "I think you're going to start hearing more and more bands from Toronto. For the last five years, it's been really good, although there hasn't been that much interest from the majors, but I think they're starting to realize that you can't get all of your music from England and the States; there's music happening in other parts of the world. There's an enormous scene in Toronto, hundreds of bands, and a lot of places to play."

"It's also really healthy because of the number of people who do like to go out to clubs and hear music," Margo says. "There's an audience for every band, and the city's not so large that it's difficult to get to the clubs." Unlike other major music cities, like New York and Los Angeles, it's inexpensive to go see live music in Toronto. "Here [in New York] you wouldn't really experiment. You might really like the name of a band in Toronto, and you'd go see them. In New York, you really have to know that you're going to like what you see before you go."

"For new bands it's even easier," Michael points out, "because the cover is \$2 or \$3. So you can experiment a lot; it's a really healthy place musically, which is great. And that's why we're there."

# Etta James:



## File Under Pumpnickel

By Lee Jeske

NEW YORK—"The Whitney Houstons and Anita Bakers and Luther Vandrosses," says Etta James, "as far as I'm concerned, they're white bread. And I'm pumpnickel."

She's hit the nail on the bread, er, head. Etta James—one of the first reigning soul queens, a woman whose gritty, knee-to-the-kidneys delivery sent such items as "Tell Mama," "All I Could Do Was Cry," "Don't Cry Baby" and "Stop the Wedding" into the Top 40 in the early '60s—is grainy, stick-to-the-ribs pumpnickel. And in an age when processed white bread is selling by the truckload, Island has just released James' *Seven Year Itch*, a Barry Beckett-produced loaf that brings soul back to soul music.

"I'm real pleased about it," says Etta James. "Back in the old days, when you cut an album, you didn't know you were cutting an album. You'd just cut a bunch of songs and then you'd find out that you got one song in there with strings, one song with a rhythm section. And I never have been able to listen to all my stuff, just listen to everything through, and not be kind of embarrassed. But I'm proud of it and I can listen to it. I like it a lot."

Etta James' career comes in several sections. In the '50s, after she was discovered by Johnny Otis, she recorded a number of singles for Modern Records, but her profile didn't really shift into high gear until she signed on with Chess/Argo/Cadet in 1961. For the next 15 years—as soul music as-

cended, descended, ascended, descended—Etta churned out albums for Chess, gathering a few solid hits along the way. After ending the association in 1976, Etta recorded once for Warner Bros. (*Deep in the Night*, 1978) and once for MCA (the Allen Toussaint-produced *Changes*, 1981). Thus, according to the thinking of Island head Chris Blackwell, it's been seven years since her last major label deal. Hence, *Seven Year Itch*.

"I didn't even know it," says Etta. "I didn't even pay attention, because I've been doing all kinds of little bootleg record deals and getting the money."

She doesn't, of course, mean bootleg records. She means the couple of albums she did with Eddie "Cleanhead" Vinson (one of them garnering her a Grammy nomination), her work on several soundtracks, her appearance in *Hail, Hail Rock & Roll*, things like that. Don't talk about "the Return of Etta James," folks, because the lady hasn't been anywhere. She's been playing at blues festivals and jazz festivals and in clubs and on soundtracks and, record deal or no record deal, she hasn't been doing much other than what she's been doing for the past 35 years—slicing off thick hunks of that pumpnickel. After a good long ride in the music business, she seems to have no delusions.

"I'm 50 years old. If I had to live my life over again, would I do the same things over again? I probably would. Yeah, I would. There are some things I wouldn't do, just because I know what I know now, but I think the majority of my life, I would do it all over again, just 'cause it got me to where I am now. If I hadn't have had no lows, I wouldn't even know how to appreciate just normals, or highs; I wouldn't know how to appreciate or deal with that at all.

"Now I'm not freaked out—my head is on pretty good. I'm not excited, I'm not in a bubble, I'm not going to throw the ball out of the ballpark. And I'm not real desperate. Like some people are really hung up—I've got to have a hit record, I've got to be a star. I mean, I did all those things, and it's going to be wonderful to rattle some cages and to have a record out there, because it'll just mean that my money will get bigger. But, you know, I've been working all the time, it ain't like I've been in a cave somewhere.

"You know a lot of people—a lot of black people, black deejays, black people, period—don't even know I'm still alive. And I've been working all along. I've been right around working, it's just that the kind of people that used to buy my records and things don't buy them anymore. I have another kind of audience and they know what I've been doing. I've been working. I haven't been really starving or none of that."

In fact, Etta James just finished work on another soundtrack—Robert Wise's upcoming *Rooftops*—a Dave Stewart-penned song called "Avenue D" that, she says, "is going to be a monster."

Call her rock, call her blues, call her soul, call her jazz, call her anything you want—Etta James, somehow, seems to fit in. At the same time, ironically, she has been the victim of her unclassifiability—"because there is no place for me."

"Jerry Wexler said once that I was neither fish nor fowl. And that's funny, because I went, 'Neither fish nor fowl—wow, that must be heavy.' But now I understand what he meant; he meant that I don't have any particular category. You can't just say I'm this or that, a blues singer or what, because I sing all kinds of music. All I can say is just that I'm an artist, and I would say that I'm a well-rounded artist. But, you know, it's a funny thing—the well-rounded artist, it takes forever for them to get a break."

And, sometimes, it takes seven years for them to get back on a major record label. But the *real* artists, the artists who can take a song and wrench the living guts out of it, are going to be there in full force when anybody thinks to look over in their direction. Pumpnickel, indeed.

# ALBUM RELEASES

## OUT OF THE BOX

### THE LILAC TIME

*The Lilac Time* - Mercury (836 744-1) - Producers: the Lilac Time, Bob Lamb

One of the most engaging records of the year, the Lilac Time's debut effort combines the harmonic sweetness of Simon & Garfunkel (the terrific "Return to Yesterday"), the airy other-worldliness of Donovan ("Rockland") and the Celtic influences of such bands as Hothouse Flowers, the Waterboys and Dexy's Midnight Runners ("You've Got to Love."). Led by Martin Duffy, they have an easygoing hookiness and lyrics that address the human condition with sympathy and intelligence.



THE LILAC TIME

## OUT OF THE BOX

### VARIOUS ARTISTS

*Classic Rock 1966-1988* Atlantic (7 81908-1) - Various producers

Ordinarily these sorts of compilations pass unnoticed, but just dig this line-up: "Stairway to Heaven," "Layla," "In-A-Gadda-Da-Vida," "Tonight, Tonight, Tonight" and so much more, gathered onto four albums to celebrate Atlantic Records' 40th anniversary. From Buffalo Springfield to E.L.P. to Alice Cooper to Peter Dinklage to the Rolling Stones, Atlantic has given hard rock a good name that no number of metal numbskulls can take away.



## FEATURE PICKS

**CANDI** - *Candi* - I.R.S. (42260) - Producer: David Shaw

I.R.S.' first foray into dance-pop features a pixie-ish Italian girl with a single name. "Candy" is the lead singer of "Candi," but the name might just as well be Madonna (which in this case is a compliment.). "Dancing Under a Spanish Moon" is "La Isla Bonita" revisited.

**VARIOUS ARTISTS** - *21 Jump Street Original Soundtrack* - I.R.S. (6270) - Various producers

This companion to the Fox TV series features such cool alternative-type acts as the Alarm, the dBs, Hunters and Collectors, Ranking Roger and Timbuk 3, as well as series regular Holly Robinson singing the title track.

**MYLEKA** - *Myleka* - MCA (42251) - Various producers

A 17-year-old New York high-school student, Myleka has a nice voice that is buried here under the usual techno-beat embellishments.

**VARIOUS ARTISTS** - *The Golden Age of Black Music, 1960-1970* - Atlantic (7 81911-1) - Various producers

Another of Atlantic's fine 40th anniversary compilations, this one is noteworthy for seven Aretha songs, as well as "Dock of the Bay" and "Rainy Night in Georgia." Solid proof that Atlantic has been a pioneer in urban music for decades.

**THE FIRST PRIORITY MUSIC FAMILY** - *Basement Flavor* - First Priority (7 91046-1) - Various producers

Here's a nice collection of very young and mostly positive rappers from the First Priority label, including Audio Two, Positive K, Alliance, Soul Shock, Michie Mee and M.C. Lyte.

**THE OYSTER BAND** - *Wide Blue Yonder* - Polydor (837 387-1) - Producer: Clive Gregson

Produced by one of Richard Thompson's sidekicks, this Irish band bears a resemblance to the master, with simple, sometimes politicized folk ditties delivered in a Celtic style, albeit bereft of Thompson's guitar sorcery.

# SINGLE RELEASES

## OUT OF THE BOX

### RATT

Way Cool Jr. (4:25) - Atlantic (7-88985) - Ratt Music-Time Coast Music-Rightsong Music-Small Hope Music Ltd./BMI - DeMartini-Pearcy-Hill - Producer: B. Hill

Taking a page from the book that Van Halen wrote, Ratt have fashioned a blues-tinged rocker that is constrained in its metal-ferocity by some nice chord movement. From the Atlantic LP *Reach For The Sky*, this tune features well-placed horn and harmonica licks that add to the beefy atmospherics. Ratt's vocal style leans on growl, and here it works to perfection against a well conceived tune. Should rule on AOR.



## OUT OF THE BOX

### U2

Angel Of Harlem (3:42) - Island (7-99254) - U2 adm. Chappell & Co./ASCAP - Bono-U2 - Producer: Jimmy Iovine

Bono chooses his words with a fine brushstroke here, painting a picture of desperate intensity. Musically, U2 uses the Memphis Horns to good effect. This is not their most inspiring cut, but there is a familiarity of sound that should bode well for radio play. Produced by Jimmy Iovine and remixed by Shelly Yakus, it should cut-through across the board.



## FEATURE PICKS

**PRESTON SMITH** - Oh, I Love You So (2:44) - Arista (AS1-9783) - Prestoons Music-KCM Music/ASCAP-BMG - P. Smith - Producer: P. Smith

This tune demonstrates Smith's deft synthesis of rock, reggae and the blues. It's a hooky, joyful piece of music, capable of being a fresh kind of hit.

**RICK ASTLEY** - She Wants To Dance With Me (3:19) - RCA (8838-7-RAA) - All Boys USA Music/BMI - R. Astley - Producer: Astley-Harding-Curnow

From the album *Hold Me In Your Arms*, Astley again covers familiar territory and delivers a sure-fire chart-buster.

**DREAMS SO REAL** - Bearing Witness (4:25) - Arista (AS1-9784) - CRGI Music & Cabbage Flake Music/BMI - B. Marler - Producer: B. Drescher

Lead vocalist Barry Marler and company combine the best of R.E.M. and Smithereens in an original rock tune that rings true. A strong entry on AOR.

**BOOGIE DOWN PRODUCTIONS** - Jack Of Spades (4:15) - Jive (1168-7-JAB) - Zomba Enterprises/ASCAP - L. Parker - Producer: Boogie Down Productions

A tough-hitting rap about about the dangers of the street. Powerfully cut.

**SEQUAL** - Tell Him I Called (4:14) - Capitol (P-B-44260) - All Boys USA Music Inc. (Canada)/CAPAC - Stock-Aitken-Waterman - Producer: Stock-Aitken-Waterman

An unusually interesting feel for writers/producers S.A.W. results in a listenable and commercially viable vehicle.

**HOLLY ROBINSON** - 21 Jump Street (2:30) - I.R.S. (IRS-53468) - Stephen Cannell Music/BMI - L. Sternberg - Producer: P. Bernstein

From the *21 Jump Street Original Soundtrack*, this is fairly bubblegum sounding title cut from a good album including Timbuk 3 and Reckless Sleeper.

**HOUSE OF LORDS** - I Wanna Be Loved (3:25) - RCA (8805-7-RAA) - Gregg Guffria Music/ASCAP Airffuig Music/BMI - M. Meyer-S. Johnstad - Producer: A. Johns-G. Guffria

Solid, "cheeseburger-rock"—very few mysteries, but predictably tasty. Sounds like an AOR smash.



**WCKX CELEBRATES 4TH ANNIVERSARY**—A capacity crowd gathered for WCKX'S (POWER 106.3) 4th annual awards banquet. Pictured (from left) during the celebration are station president and GM Jack Harris with Warner Bros.' Charm Warren presenting WCKX PD Rick Stevens a platinum record for Al B. Sure's album In Effect Mode.



**SPOON SIGNS WITH FUTURE**—WGCI'S singing DJ, Marco Spoon signed a recording contract with Future Records. Initial response to his single "All My Love" has been great. Pictured at the signing are Marco Spoon, sitting, while standing (from left) are mixer Hudson Beauduy, Future promo VP Gus Redmond, and Future VP Leo Graham Jr.



**ORPHEUS' GOT Z'LOOKE**—At a recent reception for the launch of Orpheus Records are (from left) Orpheus VP Walter Lee, Wayne of Z'Looke, KMYX PD/Morning DJ Doug Gilmore, Z'Looke's Mikel Cee, Art Z and Eric Jerome, and EMI's Virgil Thompson.



**THAT RHYTHM, THOSE BLUES**—Ruth Brown (left) and Charles Brown (right) are two of the pioneer performers who introduced R&B music in the mid-'40s and early-'50s. "That Rhythm, Those Blues," produced by George Nierenberg will premier Tuesday, December 6th as part of The American Experience series on PBS (check local listings for exact time). The film is a lively portrait of the origins of the R&B business, with interviews of the men and women who were there to make it happen. (Photo: Bert Andrews)

# RELENTLESSNESS

## BY ALL MEANS



SOMETIMES THAT'S  
WHAT IT'S ALL ABOUT.  
WE ARE RELENTLESS ABOUT

**BY ALL MEANS  
"I'M THE ONE WHO  
LOVES YOU"**

JTR 17\* BB 17 CB 17\* R&R 23\*  
UN 22\* R&B 24\* GAVIN 17\*

ON THE FOLLOWING STATIONS

WXYV, WILD, WAMO, WDJY, WHUR, WKND, WNHC, OC104, WVEE, K104, KRNB, WYLD, WOWI, WJIZ, WFXA, KQXL, WXOK, WATV, WENN, WPAL, Z93, WJTT, WWDW, WFXE, WZFX, KDLZ, WQMG, Z104, WQFX, WPDQ, KIIZ, KFXZ, Z16, Z99, U102, KIPR, KWTD, WJYL, WLOU, WJJS, WALT, KCHX, WBLX, KYEA, HOT 105, WQIM, WQQK, WIKS, WORL, WQOK, WSCI, WBLZ, WZAK, KMJM, WCKX, WVKO, WGPR, WKWM, WTLC, KPRW, WVOI, WTLZ, KJLH, KACE, KDIA, KMYX, KFOX, WNJR, WDKX, WCDX, WKIE, WPLZ, WRAP, WAAA, WDKS, WMGL, WGOK, WHRK, WDIA, WEBB, WIBB, WEAS, WFXE, WANM, WEDR, WRBD, WTMP, WRXB, WLOU, KCOH, WDAO, WDZZ, WDAS, WUSL, WWKX, WJMI, KMAP, XHRM, KDKO, WZAZ, WJMO, KROZ, KPRS, WMYK/PWR 94, WZAK, WPLZ, WOIC, WEBB.



# CASH BOX TOP BLACK CONTEMPORARY SINGLES

			L	W		L	W		
			W	C		W	C		
1	DIAL MY HEART (Motown Mot-53301)	The Boys	5	12	50	THIS TIME (Arista AS1-9772)	Kiara	51	4
2	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	2	11	51	MARY HAD A LITTLE JAM (Blip Blop/Slam 45-002)	Blast Zone	41	8
3	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	4	10	52	DREAMIN' (PolyGram 871-078)	Vanessa Williams	63	3
4	EVERYTHING I MISS AT HOME (Tabu/CBS Z54-08052)	Cherrelle	7	10	53	SO GOOD (Reprise 7-276664)	Al Jarreau	69	4
5	OASIS (Atlantic 7-88996)	Roberta Flack	8	8	54	MY PEROGATIVE (MCA MCA-53383)	Bobby Brown	42	16
6	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsi" Riley	1	13	55	TURN MY BACK ON YOU (Epic 34-08503)	Sade	68	3
7	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	11	10	56	SILHOUTTE (Arista AS1-9751)	Kenny G	58	7
8	SWEET, SWEET LOVE (A&M 1247)	Vesta	14	11	57	I'M YOUR PUSHER (Sire/Warner Bros. 7-27768)	ICE - T	43	8
9	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	17	5	58	ROUND AND ROUND (MCA MCA-53422)	GUY	46	12
10	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	9	11	59	LOVE IS THE POWER (Elektra 7-69358)	Teddy Pendergrass	77	3
11	MR. BACHELOR (MCA MCA-53420)	Loose Ends	13	10	60	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	73	2
12	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	15	9	61	THE WAY YOU LOVE ME (Warner Bros 7-27773)	Karyn White	55	17
13	I'M MISSED (Columbia 38-08018)	Surface	6	11	62	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	DEBUT	
14	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	3	12	63	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	65	4
15	HIM OR ME (Motown MOT-1944)	Today	22	9	64	SO HARD TO LET GO (EMI P-B-50160)	Najee	56	6
16	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	23	7	65	TALKIN' ALL THAT JAZZ (Tommy Boy 918)	Stetsasonic	57	6
17	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	24	9	66	I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745)	Prince	59	9
18	PULL OVER (Atlantic 7-88987)	Lever	28	5	67	HEAVEN (Capitol 44261)	Bebe & Cece Winans	74	3
19	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	10	14	68	I LIKE IT LIKE THAT (WTG 31-08025)	Michael Rodgers	78	2
20	ANY LOVE (Epic 34-08047)	Luther Vandross	16	13	69	PUMP IT UP (Capitol 44266)	M.C. Hammer	72	4
21	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	18	15	70	R-U-LONELY (Tri-World 45-2002)	Jocelyn Brown	82	21
22	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	5	19	71	POSSE ON BROADWAY (Nastymix 76974)	Sir Mix-a-Lot	76	4
23	MY HEART (Atlantic 7-89023)	Troop	21	13	72	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	60	14
24	MY EYES DON'T CRY (Motown MOT-1946)	Stevie Wonder	12	12	73	NIGHT OF THE LIVING BASEHEADS (Def Jam/Columbia 38-08072)	Public Enemy	71	4
25	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	33	5	74	IN DEBT TO YOU (Wing 887-842-7/PolyGram)	Channel 2	80	3
26	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	36	6	75	MIDNIGHT DREAM (Verve/Forecast 837 034)	Robert Irving III	79	4
27	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	31	7	76	GET HERE (A&M 1233)	Brenda Russell	75	11
28	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	50	3	77	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio	85	21
29	KISSING A FOOL (Columbia 38-08050)	George Michael	29	8	78	BRAND NEW FUNK (Jive 1147/RCA)	D. J. Jazzy Jeff	89	21
30	RONI (MCA 53463)	Bobby Brown	48	3	79	TWICE THE LOVE (Warner Bros. 7-27658)	Geroge Benson	88	21
31	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	39	6	80	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	DEBUT	
32	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N' Pepa	32	7	81	LOVE EDUCATION (Atlanta Artists 872050-7)	Ca\$hflow	DEBUT	
33	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	40	6	82	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	DEBUT	
34	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	44	6	83	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	DEBUT	
35	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	24	14	84	GIVIN' UP ON LOVE (Crush/K-Tel A-663-6)	Lenny Williams	61	10
36	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	47	6	85	LOVE AND KISSES (Capitol 44265)	Melba Moore	DEBUT	
37	KISSES DON'T LIE (EMI B-50164)	Eve/In King	49	4	86	ONE THING LED TO ANOTHER (Columbia 38-08510)	Johnny Kemp	DEBUT	
38	BREAK 4 LOVE (Columbia 38-08073)	Raze	38	7	87	DON'T WORRY, BE HAPPY (EMI-Manhattan P-B-50146)	Bobby McFerrin	62	14
39	BABY DOLL (PolyGram 871 108-7)	Tony! Toni! Toné!	54	4	88	THIS IS AS GOOD AS IT GETS (Columbia 38-08507)	Deniece Williams	DEBUT	
40	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	25	14	89	ALL OR NOTHING (Polydor/PolyGram 871 064-7)	René Moore	64	7
41	CALL THE LAW (Polydor/PolyGram 887 681-7)	The Reddings	26	13	90	SLEEPLESS WEEKEND (MCA 53305)	Howard Huntsberry	90	17
42	TURN ON (THE BEAT BOX) (Columbia 38-8107)	Earth, Wind & Fire	45	5	91	WONDERFUL (Reprise/Warner Bros. 7-27828)	Rick James	66	9
43	SAY YOU WILL (Elektra 7-69373)	Starpoint	27	8	92	(HE'S GOT) THE LOOK (Wing/PolyGram 887 781-7)	Vanessa Williams	67	16
44	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	30	15	93	STRICTLY BUSINESS (Fresh/Sleeping Bag 80123)	EPMD	70	13
45	YOU'RE NOT MY KIND OF GIRL (MCA 53405)	New Edition	34	14	94	DO WAH DIDDY (Luke Skywalker 106)	2 Live Crew	81	6
46	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	53	4	95	L.O.V.E. (Cooltempo/Chrysalis 43292)	Tyka Nelson	83	8
47	SOMEONE'S IN LOVE (RCA 8711-7-R)	Five Star	35	8	96	RESPECT (Select 62318)	The Real Roxanne	93	5
48	MY GIRLY (MCA MCA-53337)	Ready For The World	37	15	97	TOSS IT UP (Bentley/Bustin 7-7500)	Split Image	96	5
49	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	52	6	98	RISING TO THE TOP (EMI-Manhattan P-B-50159)	Pieces of a Dream	84	9
					99	YOU'RE GONNA GET ROCKED (RCA 8689-7-R)	Latoya Jackson	86	8
					100	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	87	11

# CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated

			L	W		L	W	
(NCD) - No CD								
(G) - Gold (RIAA Certified)			W	C		W	C	
(P) - Platinum (RIAA Certified)								
1	<b>GIVING YOU THE BEST THAT I GOT</b>	2	6		41	<b>WHO?</b>	41	31
	Anita Baker (Elektra 60827)					Tony! Toni! Tone! (Wing/PolyGram 422 835 549-1)		
2	<b>ANY LOVE</b>	1	8		42	<b>STRONGER THAN PRIDE (P)</b>	35	28
	Luther Vandross (Epic 44308)					Sade (Epic OE 44210)		
3	<b>DON'T BE CRUEL (P)</b>	3	21		43	<b>TROOP</b>	42	22
	Bobby Brown (MCA 42185)					(Atlantic 81851)		
4	<b>IT TAKES TWO</b>	4	10		44	<b>OASIS</b>	45	3
	Rob Base & DJ Easy Rock (Profile 1267)					Roberta Flack (Atlantic 81916)		
5	<b>KARYN WHITE</b>	7	11		45	<b>TO CHANGE AND/OR MAKE A DIFFERENCE</b>	44	11
	Karyn White (Warner Bros. 25637)					Kiara (Arista 8533)		
6	<b>POWER</b>	6	10		46	<b>THE RIGHT STUFF</b>	37	24
	Ice-T (Sire 25765)					Vanessa Williams (Wing/PolyGram 835 694-1)		
7	<b>DON'T LET LOVE SLIP AWAY</b>	5	18		47	<b>IN FULL GEAR</b>	49	20
	Freddie Jackson (Capitol 48987) (G)					Stetsasonic (Tommy Boy 1017)		
8	<b>ME, MYSELF &amp; I</b>	8	9		48	<b>VESTA 4 U</b>	54	4
	Cheryl "Pepsi" Riley (Columbia FC 44409)					Vesta (A&M 5223)		
9	<b>HEART BREAK (P)</b>	9	21		49	<b>SUPERSONIC-THE ALBUM (G)</b>	51	20
	New Edition (MCA 42207)					J. J. Fadd (Ruthless 90959)		
10	<b>MACHISMO</b>	11	6		50	<b>LET THE HUSTLERS PLAY</b>	52	5
	Cameo (Atlanta Artist 886 002)					Steady B (Jive/RCA 1122)		
11	<b>IN EFFECT MODE (P)</b>	10	30		51	<b>INTUITION</b>	64	2
	A.I. B. Sure (Warner Bros. 25662-1)					Angela Bofill (Capitol 48335)		
12	<b>SILHOUETTE</b>	12	7		52	<b>SWEET OBSESSION</b>	48	4
	Kenny G (Arista 8457)					Sweet Obsession (Epic 44419)		
13	<b>GUY</b>	14	21		53	<b>ME AND JOE</b>	63	2
	Guy (MCA 42176)					Rodney O & Joe (Egyptian Empire 00777)		
14	<b>MIDNIGHT STAR</b>	15	7		54	<b>HE'S THE DJ, I'M THE RAPPER</b>	47	33
	Solar/Capitol 72564					DJ Jazzy Jeff & The Fresh Prince (Jive/RCA 10911-1-J)		
15	<b>JUST COOLIN'</b>	17	3		55	<b>FOLLOW THE LEADER (G)</b>	50	17
	Levert (Atlantic 81926)					Eric B. & Rakim (UNI UNI-3)		
16	<b>MESSAGE FROM THE BOYS</b>	20	6		56	<b>AS GOOD AS IT GETS</b>	55	5
	The Boys (Matawn 6260)					Deniece Williams (Columbia 44322)		
17	<b>A SALT WITH A DEADLY PEPA</b>	13	17		57	<b>THE LOVER IN ME</b>	69	2
	Salt-N-Pepa (Next Plateau PL 1011)					Sheena Easton (MCA 42249)		
18	<b>MAKE IT LAST (P)</b>	16	46		58	<b>CHARACTERS (P)</b>	53	9
	Keith Sweat (Elektra 60763)					Stevie Wonder (Matawn 6248)		
19	<b>RUFF &amp; READY</b>	18	9		59	<b>HANGIN TOUGH</b>	56	4
	RTW (MCA 42198)					New Kids On The Block (Columbia 40985)		
20	<b>IT TAKES A NATION</b>	19	21		60	<b>A WOMAN'S POINT OF VIEW</b>	57	21
	Public Enemy (Def Jam BFW 44303)					Shirley Murdock (Elektra 60791)		
21	<b>SWASS</b>	22	14		61	<b>DAY BY DAY</b>	58	21
	Sir Mix-A-Lot (Nasty Mix 70123)					Najee (EMI-Monhilton 90069)		
22	<b>2 HYPE</b>	32	3		62	<b>IN CONTROL</b>	59	13
	Kid 'N Play (Select 21628)					Jahny Taylor (Maloca 7446)		
23	<b>LONG LIVE THE KANE</b>	21	21		63	<b>RESPECT</b>	67	2
	Big Daddy Kane (Cold Chillin'/Warner Bros 25731)					Anquette (Luke Skywalker 103)		
24	<b>MORE THAN FRIENDS</b>	25	6		64	<b>LOVE WILL STOP CALLING</b>	65	4
	Janathan Butler (Jive 1136)					Dorian Harwood (Emeric 1001)		
25	<b>LET'S GET IT STARTED</b>	30	5		65	<b>GRAB IT</b>	61	8
	M.C. Hammer (Capitol 90924)					L'Trimm (Atlantic 81925)		
26	<b>EAZY DUZ IT</b>	33	3		66	<b>TODAY</b>	DEBUT	
	Easy-E (Priority 57100)					Today (Matawn 6261)		
27	<b>STRICTLY BUSINESS</b>	24	26		67	<b>FOREVER YOUR GIRL</b>	62	19
	E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)					Paulo Abdul (Virgin 90943)		
28	<b>IN CONTROL VOLUME 1</b>	27	11		68	<b>INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY</b>	60	57
	Marley Marl (Cold Chillin' 25783)					(Columbia BFC 40964)		
29	<b>MOVE SOMETHIN'</b>	29	30		69	<b>BERMUDA NIGHTS</b>	DEBUT	
	2 Live Crew (Luke Skywalker XR101)					Gerald Albright (Atlantic 81919)		
30	<b>SIMPLE PLEASURES (P)</b>	23	15		70	<b>THE POSSE</b>	66	20
	Bobby McFerrin (EMI-Manhattan 48059)					N.W.A. (Mocato 1057)		
31	<b>2ND WAVE</b>	31	5		71	<b>COMING CORRECT IN '88</b>	71	19
	Surface (Columbia 44284)					MC Shy D (Luke Skywalker)		
32	<b>AFFAIR</b>	46	3		72	<b>WITH LOVE</b>	68	10
	Cherelle (Tobu 44148)					Howard Huntsberry (MCA 42217)		
33	<b>CONSCIOUS PARTY</b>	38	7		73	<b>TELL IT TO MY HEART (G)</b>	70	16
	Ziggy Marley (Virgin 90878)					Taylor Dayne (Arista 8529)		
34	<b>JOY (G)</b>	34	30		74	<b>TRACY CHAPMAN (P2)</b>	72	23
	Teddy Pendergrass (Elektra 60775)					Tracy Chapman (Elektra 60774)		
35	<b>TWICE THE LOVE</b>	28	11		75	<b>FAITH (P/5)</b>	73	52
	George Benson (Warner Bros. 25705)					George Michael (Columbia OC 40867)		
36	<b>ONE LOVE-ONE DREAM</b>	26	16					
	Jeffrey Osborne (A&M SP 5205)							
37	<b>THE REAL CHUCKEEBOO</b>	36	21					
	Loose Ends (MCA 42196)							
38	<b>GIRLS I GOT 'EM LOCKED</b>	43	5					
	Super Lover Cee (Elektra 60807)							
39	<b>BORN TO BE WILD</b>	39	5					
	M.C. Shan (Cold Chillin'/Warner Bros. 25797)							
40	<b>BY ALL MEANS</b>	40	19					
	Island/Atlantic 90898							

# CASH BOX TOP RAP ALBUMS

1	<b>IT TAKES TWO</b>	Rob Base & D.J. E-Z Rock (Profile 1267)	1	7	
2	<b>POWER</b>	(Sire 25765)	Ice-T	2	8
3	<b>A SALT WITH A DEADLY PEPA</b>	(Next Plateau PL 1011)	Salt-N-Pepa	4	17
4	<b>IT TAKES A NATION OF MILLIONS TO HOLD US BACK</b>	(Def Jam/CBS FC 44303)	Public Enemy	5	20
5	<b>LONG LIVE THE KANE</b>	(Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	3	20
6	<b>SWASS</b>	(Nasty Mix 70123)	Sir Mix-a-Lot	7	9
7	<b>IN CONTROL, VOLUME 1</b>	(Cold Chillin'/Warner Bros. 25783)	Marley Marl	8	5
8	<b>STRICTLY BUSINESS</b>	(Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	6	24
9	<b>EAZY DUZ IT</b>	(Priority 57100)	Easy-E	DEBUT	
10	<b>LET'S GET IT STARTED</b>	(Capitol 90924)	M.C. Hammer	9	3

# CASH BOX TOP RAP SINGLES

1	<b>I'M YOUR PUSHER</b>	(Sire/Warner 0-21026)	Ice-T	1	13
2	<b>GET UP EVERYBODY (GET UP)</b>	(Next Plateau 50083)	Salt-N-Pepa	2	6
3	<b>TALKIN' ALL THAT JAZZ</b>	(Tommy Boy 918)	Stetsasonic	3	6
4	<b>POSSE ON BROADWAY</b>	(Nasty Mix IGU 76974)	Sir Mix-a-Lot	4	8
5	<b>DO WAH DIDDY</b>	(Luke Skywalker 106)	2 Live Crew	5	6
6	<b>ON THE SMOOTH TIP</b>	(Profile 7230)	Sweet Tee	8	2
7	<b>COOLIN' IN CALI</b>	(Geffen 7-27695)	The 7A3	9	2
8	<b>WILD THING/LOC'ED AFTER DARK</b>	(Delicious Vinyl DV 102)	TONE-LOC	11	3
9	<b>NIGHT OF THE LIVING BASEHEADS</b>	(Def Jam/Columbia 38-08072)	Public Enemy	6	4
10	<b>CUT THAT ZERO</b>	(Reality/Danya/Fantasy 3107)	Doug E. Fresh & The Get Fresh Crew	7	4
11	<b>IT TAKES TWO</b>	(Profile PRO 5186)	Rob Base & DJ E-Z Rock	10	19
12	<b>STRICTLY BUSINESS</b>	(Fresh/Sleeping Bag FRE-80123)	E.P.M.D.	12	17
13	<b>I'M NOT GOING OUT LIKE THAT</b>	(Profile 5224)	Run-D.M.C.	13	9
14	<b>WAY OUT</b>	(Ruthless/Atlantic 7-99285)	J.J. Fadd	14	7
15	<b>NIGHTMARE ON MY STREET</b>	(Jive/RCA 1124-7)	D.J. Jazzy Jeff	15	20

# CASH BOX TOP 12" DANCE SINGLES

1	<b>THE WAY YOU LOVE ME</b>	Karyn White (Warner Bros. 0-21025)	1	7
2	<b>DON'T ROCK THE BOAT</b>	Midnight Star (Solar/Capitol V-71166)	2	7
3	<b>BREAK 4 LOVE</b>	Raze (Columbia 44 07890)	3	10
4	<b>SPY IN THE HOUSE OF LOVE</b>	WAS (NOT WAS) (Chrysalis 4 V9 43262)	5	8
5	<b>JUST WANNA DANCE/WEEKEND</b>	The Todd Perry Project (Fresh/Sleeping Bag FRE-80125)	8	4
6	<b>TUMBLIN' DOWN</b>	Ziggy Marley & The Melody Makers (Virgin 0-96603)	6	6
7	<b>I WANNA KNOW</b>	Ale (Vendetta VE-7003)	7	8
8	<b>MY PREROGATIVE</b>	Bobby Brown (MCA 23888)	4	10
9	<b>OUT OF TIME</b>	Noel (4TH & Broadway/Island 469)	10	7
10	<b>I WANNA HAVE SOME FUN</b>	Samantha Fox (Jive/RCA 1155-1)	19	3
11	<b>I DON'T WANT TO BE YOUR LOVE</b>	Duranduran (Capitol V-15417)	12	5
12	<b>YOU MAKE ME WORK</b>	Cameo (Atlantic Artists/PolyGram 870 587-1)	14	4
13	<b>THE ONLY WAY IS UP</b>	Yazz and The Plastic Population (Elektra 0-66732)	15	3
14	<b>IF YOU FEEL IT</b>	Denise Lopez (Vendetta VE-7013)	22	2
15	<b>WILD WILD WEST</b>	The Escape Club (Atlantic 0-86544)	9	7
16	<b>THE GREAT COMMANDMENT</b>	Camouflage (Atlantic 0-86530)	16	4
17	<b>DOMINO DANCING</b>	Pet Shop Boys (EMI V-56116)	17	5
18	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b>	Paula Abdul (Virgin 96614)	11	7
19	<b>THE LOVER IN ME</b>	DEBUT		
20	<b>MY GIRLY</b>	Ready For The World (MCA 23865)	13	5
21	<b>TALKIN' ALL THAT JAZZ</b>	Stetsasonic (Tommy Boy TB 918)	23	2
22	<b>POSSE ON BROADWAY</b>	Sir Mix-a-Lot (Nastymix IGU 76974)	27	2
23	<b>THANKS FOR MY CHILD</b>	Cheryl "Pepsi" Riley (Columbia 44 07871)	25	2
24	<b>BIG FUN</b>	Innervision (Virgin 0-96670)	20	10
25	<b>SO MANY WAYS (DO IT PROPERLY PART II)</b>	The Brat Pack (Vendetta VE-7008)	18	5
26	<b>DOCTORIN' THE TARDIS</b>	The Time Lords (TVT 4020)	28	2
27	<b>GET UP EVERYBODY</b>	DEBUT		
28	<b>YOU'RE NOT MY KIND OF GIRL</b>	Next Plateau NP50083	24	6
29	<b>DIAL MY HEART</b>	DEBUT		
30	<b>THE LOCO-MOTION</b>	Kylie Minogue (Geffen 0-21043)	21	10

# 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		L	W		
		W	C		W	C		W	C		
<b>1</b>	<b>GIVING YOU THE BEST THAT I GOT</b> ANITA BAKER (Elektra 60827)WEA 8.98	1	6	<b>34</b>	<b>LABOUR OF LOVE (P)</b> UB40 (A&M 4980)RCA 8.98	27	14	<b>68</b>	<b>DON'T LET LOVE SLIP AWAY (G)</b> FREDDIE JACKSON (Capitol C1-48987)CAP 8.98	68	18
<b>2</b>	<b>RATTLE AND HUM</b> U2 (Island 91003)WEA 14.98	2	7	<b>35</b>	<b>TIME AND TIDE</b> BASIA (Epic BFE 40767)CBS	34	26	<b>69</b>	<b>STRONGER THAN PRIDE (P)</b> SADE (Epic OE 44210)CBS	47	28
<b>3</b>	<b>APPETITE FOR DESTRUCTION (P/5)</b> GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	3	67	<b>36</b>	<b>OUT OF ORDER (G)</b> ROD STEWART (Warner Bros. 25684)WEA 9.98	32	28	<b>70</b>	<b>HOLD AN OLD FRIEND'S HAND</b> TIFFANY (MCA 6267)MCA 8.98		DEBUT
<b>4</b>	<b>COCKTAIL (P)</b> Original Motion Picture Soundtrack (Elektra 60806)WEA 9.98	4	16	<b>37</b>	<b>AMERICAN DREAM</b> CROSBY, STILLS, NASH & YOUNG (Atlantic 7 81888)WEA 9.98	59	2	<b>71</b>	<b>BUSTER</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81905)WEA 9.98	69	10
<b>5</b>	<b>DON'T BE CRUEL (P)</b> BOBBY BROWN (MCA 42185)MCA 8.98	5	22	<b>38</b>	<b>EVERYTHING</b> THE BANGLES (Columbia OC 44056)CBS	39	6	<b>72</b>	<b>BLOW MY FUSE</b> KIX (Atlantic 7 81877-1)WEA 8.98	74	10
<b>6</b>	<b>NEW JERSEY</b> BON JOVI (Mercury 836 345-1)POL	6	10	<b>39</b>	<b>WINGER</b> (Atlantic 81867)WEA 8.98	43	10	<b>73</b>	<b>LET IT ROLL</b> LITTLE FEAT (Warner Bros. 25750)WEA 9.98	58	17
<b>7</b>	<b>VOLUME ONE</b> TRAVELING WILBURYS (Wilbury/Warner Bros. 25796)WEA 9.98	9	5	<b>40</b>	<b>IMAGINE: JOHN LENNON</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Capitol C1-90803)CAP 8.98	36	8	<b>74</b>	<b>RUFF 'N' READY</b> READY FOR THE WORLD (MCA 42198)MCA 8.98	57	10
<b>8</b>	<b>SILHOUETTE</b> KENNY G (Arista AL-8457)RCA 9.98	8	8	<b>41</b>	<b>MACHISMO</b> CAMEO (Atlanta Artists/PolyGram 836 002-1)POL 8.98	41	6	<b>75</b>	<b>PEEPSHOW</b> SIOUXSIE & THE BANSHEES (Geffen GHS 24205)WEA 8.98	76	12
<b>9</b>	<b>HYSTERIA (P/7)</b> DEF LEPPARD (Mercury 830 675-1)POL 9.98	10	69	<b>42</b>	<b>INTROSPECTIVE</b> PET SHOP BOYS (EMI-Manhattan E1-90868)CAP 8.98	44	6	<b>76</b>	<b>IN MY TRIBE (G)</b> 10,000 MANIACS (Elektra 60738)WEA 8.98	70	45
<b>10</b>	<b>TILL I LOVED YOU</b> BARBRA STREISAND (Columbia OC 40880)CBS	11	5	<b>43</b>	<b>ALL THAT JAZZ</b> BREATHE (Virgin/A&M SP 5163)RCA 8.98	46	27	<b>77</b>	<b>SMALL WORLD (P)</b> HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	67	18
<b>11</b>	<b>ANY LOVE</b> LUTHER VANDROSS (Epic OE 44308)CBS	7	8	<b>44</b>	<b>EPONYMOUS</b> R.E.M. (I.R.S. 6262)MCA 8.98	38	8	<b>78</b>	<b>KYLIE</b> KYLIE MINOGUE (Geffen GHS 24195)WEA 8.98	80	19
<b>12</b>	<b>GREEN</b> R.E.M. (Warner Bros. 25795)WEA 9.98	15	3	<b>45</b>	<b>MAKE IT LAST FOREVER (P)</b> KEITH SWEAT (Elektra 60763)WEA 8.98	45	52	<b>79</b>	<b>SHORT SHARP SHOCKED</b> MICHELE SHOCKED (Mercury 834 924 1)POL	78	11
<b>13</b>	<b>FAITH (P/6)</b> GEORGE MICHAEL (Columbia OC 40867)CBS	12	55	<b>46</b>	<b>BEAST FROM THE EAST</b> DOKKEN (Elektra 60823)WEA	66	2	<b>80</b>	<b>JUST COOLIN'</b> LEVERT (Atlantic 81926)WEA 9.98	88	4
<b>14</b>	<b>OPEN UP AND SAY...AHH! (P/2)</b> POISON (Enigma C1-48493)CAP 8.98	16	30	<b>47</b>	<b>NOTHING TO LOSE</b> EDDIE MONEY (Columbia OC 44302)CBS	48	8	<b>81</b>	<b>WHEN IN ROME</b> (Virgin 90994)WEA 8.98	85	11
<b>15</b>	<b>TRACY CHAPMAN (P/2)</b> (Elektra 60774)WEA 8.98	14	34	<b>48</b>	<b>UP YOUR ALLEY (G)</b> JOAN JETT (Blackheart FZ 44146)CBS	40	29	<b>82</b>	<b>MOVE SOMETHIN'</b> 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	84	30
<b>16</b>	<b>LONG COLD WINTER (P)</b> CINDERELLA (Mercury 834 612-1)POL	13	21	<b>49</b>	<b>KARYN WHITE</b> (Warner Bros. 25637)WEA 8.98	53	11	<b>83</b>	<b>UB40</b> UB40 (A&M SP5213)RCA 8.98	73	17
<b>17</b>	<b>...AND JUSTICE FOR ALL (P)</b> METALLICA (Elektra 60812)WEA 9.98	17	12	<b>50</b>	<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	35	35	<b>84</b>	<b>DIESEL AND DUST (G)</b> MIDNIGHT OIL (Columbia BFC 40967)CBS	81	44
<b>18</b>	<b>HEART BREAK (P)</b> NEW EDITION (MCA 42207)MCA 8.98	18	23	<b>51</b>	<b>DANGEROUS AGE</b> BAD COMPANY (Atlantic 7 81884-1)WEA 9.98	51	14	<b>85</b>	<b>STAY AWAKE</b> VARIOUS ARTISTS (A&M SP 3918)RCA 8.98	90	6
<b>19</b>	<b>OUB12 (P/2)</b> VAN HALEN (Warner Bros.25732)WEA 9.98	21	26	<b>52</b>	<b>HEAVY NOVA (G)</b> ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	49	22	<b>86</b>	<b>IT TAKES A NATION OF (G)</b> <b>MILLIONS TO HOLD US BACK</b> PUBLIC ENEMY (Def Jam FC 44303)CBS	83	21
<b>20</b>	<b>KICK (P/3)</b> INXS (Atlantic 81796-1)WEA 9.98	20	57	<b>53</b>	<b>LAP OF LUXURY (P)</b> CHEAP TRICK (Epic OE 40922)CBS	50	32	<b>87</b>	<b>VIXEN</b> (EMI 46991)CAP 9.98	89	9
<b>21</b>	<b>NO REST FOR THE WICKED</b> OZZY OSBOURNE (CBS OZ 44245)CBS	19	8	<b>54</b>	<b>SMASHES, THRASHES &amp; HITS</b> KISS (Mercury 836 427-1)POL	75	2	<b>88</b>	<b>BAD (P/6)</b> MICHAEL JACKSON (Epic OE 40600)CBS	93	64
<b>22</b>	<b>TALK IS CHEAP</b> KEITH RICHARDS (Virgin 90973)WEA 9.98	22	8	<b>55</b>	<b>BRITNY FOX</b> (Columbia BFC 44140)CBS	56	18	<b>89</b>	<b>EAZY-DUZ-IT</b> EAZY-E (Priority/Ruthless 4XL57100)CAP 8.98	106	4
<b>23</b>	<b>IT TAKES TWO</b> ROB BASE & D.J. E-Z ROCK (Profile PRO-1267)IND 8.98	24	11	<b>56</b>	<b>DELICATE SOUND OF THUNDER</b> PINK FLOYD (Columbia PC2 44484)CBS		DEBUT	<b>90</b>	<b>HAVE YOU SEEN ME LATELY?</b> SAM KINISON (Warner Bros. 25748)WEA 9.98	123	3
<b>24</b>	<b>BIG THING</b> DURANDURAN (Capitol C1-90958)CAP 8.98	25	6	<b>57</b>	<b>DREAMING #11</b> JOE SATRIANI (Relativity 88561-8265)IND 6.98	60	3	<b>91</b>	<b>A FRESH AIRE CHRISTMAS</b> MANNHEIM STEAMROLLER (American Gramophone AG 1988)IND 9.98	107	3
<b>25</b>	<b>SIMPLE PLEASURES (P)</b> BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	23	35	<b>58</b>	<b>HANGIN' TOUGH</b> NEW KIDS ON THE BLOCK (Columbia FC 40985)CBS	52	15	<b>92</b>	<b>AFFAIR</b> CHERRELLE (Tabu/Epic OZ 44148)CBS	99	4
<b>26</b>	<b>POWER</b> ICE-T (Sire 25765)WEA 8.98	26	11	<b>59</b>	<b>19 (G)</b> CHICAGO (Reprise 25714)WEA 9.98	62	22	<b>93</b>	<b>SOUL SEARCHING</b> GLENN FREY (MCA 6239)MCA 8.98	72	14
<b>27</b>	<b>REACH FOR THE SKY</b> RAIT (Atlantic 81929-1)WEA 9.98	37	4	<b>60</b>	<b>MONEY FOR NOTHING</b> DIRE STRAITS (Warner Bros. 25794)WEA 9.98	61	5	<b>94</b>	<b>SUPERSONIC-THE ALBUM (G)</b> J. J. FADD (Atca/Antonic 90959)WEA 8.98	77	20
<b>28</b>	<b>WILD, WILD WEST</b> THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	31	13	<b>61</b>	<b>GREATEST HITS</b> JOURNEY (Columbia OC 44493)CBS	82	2	<b>95</b>	<b>WILL TO POWER</b> (Epic FE 40940)CBS	104	15
<b>29</b>	<b>ROLL WITH IT (P)</b> STEVE WINWOOD (Virgin 90946)WEA 9.98	29	23	<b>62</b>	<b>MIDNIGHT STAR</b> (Salar 72564)CAP 8.98	63	8	<b>96</b>	<b>ROCK &amp; ROLL STRATEGY</b> THIRTY-EIGHT SPECIAL (A&M SP 5218)RCA 8.98	97	7
<b>30</b>	<b>TELL IT TO MY HEART (G)</b> TAYLOR DAYNE (Arista AL 8529)RCA 8.98	30	47	<b>63</b>	<b>LAND OF DREAMS</b> RANDY NEWMAN (Reprise 25773)WEA 8.98	64	9	<b>97</b>	<b>GREATEST HITS</b> FLEETWOOD MAC (Warner Bros. 25801)WEA 9.98		DEBUT
<b>31</b>	<b>IN EFFECT MODE (P)</b> AL B. SUREI (Uptown/Warner Bros. 25662)WEA 8.98	28	31	<b>64</b>	<b>GUY</b> GUY (MCA 42176)MCA 8.98	54	18	<b>98</b>	<b>LIVING YEARS</b> MIKE & THE MECHANICS (Atlantic 81923-1)WEA 9.98	102	4
<b>32</b>	<b>SHOOTING RUBBERBANDS AT THE STARS</b> EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	42	10	<b>65</b>	<b>A SALT WITH A DEADLY PEPA</b> SALT-N-PEPA (Next Plateau PL 1011)IND 8.98	55	18	<b>99</b>	<b>EVERYTHING'S DIFFERENT NOW</b> TIL TUESDAY (Epic OE 44041)CBS	100	4
<b>33</b>	<b>INFORMATION SOCIETY</b> (Tammy Boy TBLP 25691)WEA 8.98	33	19	<b>66</b>	<b>DIRTY DANCING (P/9)</b> ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	65	63	<b>100</b>	<b>STATE OF EUPHORIA</b> ANTHRAX (Megafarce/Island 91004)WEA 8.98	79	10
				<b>67</b>	<b>SWASS</b> SIR MIX-A-LOT (NASTY MIX 70123)IND 8.98	71	11				

# CASH BOX TOP ALBUMS/101 to 200

Rank	Artist	Album	Label	Chart	Weeks on Chart
101	COPPERHEAD ROAD	STEVE EARLE (Uni Uni-7)MCA 8.98	109	6	
102	VIVID	LIVING COLOR (Epic BFE 44099)CBS	108	4	
103	NOTHING'S SHOCKING	JANE'S ADDICTION (Warner Bros. 25727)WEA 8.98	87	14	
104	2ND WAVE	SURFACE (Columbia FC 44284)CBS	96	6	
105	LOVING PROOF	RICKY VAN SHELTON (Columbia FC 44221)CBS	95	9	
106	BLUE BELL KNOLL	COCTEAU TWINS (Capitol C1-90892)CAP 9.98	92	9	
107	MESSAGES FROM THE BOYS	THE BOYS (Matlowm MOT-6260)MCA 8.98	117	7	
108	DON'T BE AFRAID OF THE DARK (G)	THE ROBERT CRAY BAND (HighOne/Mercury 834 923-1)POL 8.98	86	16	
109	NEGOTIATIONS AND LOVE SONGS 1971-1986	PAUL SIMON (Warner Bros. 25789)WEA 8.98	91	6	
110	LA PISTOLA Y EL CORAZON	LOS LOBOS (Slash/Warner Bros. 25790)WEA 9.98	98	7	
111	SEE THE LIGHT	THE JEFF HEALEY BAND (Arista AL 8553)RCA 8.98	120	6	
112	2 HYPE	KID 'N PLAY (Select SEL 21628)IND 8.98	121	3	
113	REEL LIFE	BOY MEETS GIRL (RCA 8414-1-R)RCA 8.98	127	5	
114	I WANNA HAVE SOME FUN	SAMANTHA FOX (RCA 1150-1-J)RCA 9.98	118	4	
115	THE LOVER IN ME	SHEENA EASTON (MCA MCA42249)MCA 8.98	128	3	
116	MELISSA ETHERIDGE	(Island 90875)WEA 8.98	110	12	
117	ME, MYSELF AND I	CHERYL "PEPSII" RILEY (Columbia 44409)CBS	119	7	
118	CONSCIOUS PARTY (P)	ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	113	34	
119	HEART'S HORIZON	AL JARREAU (Reprise 25778)WEA 9.98	134	2	
120	QR	QUIET RIOT (Pasha/Epic OZ 40981)CBS	124	4	
121	OUT OF THIS WORLD	EUROPE (Epic OE 44185)CBS	105	16	
122	FISHERMAN'S BLUES	THE WATERBOYS (Chrysalis 41589)CBS	137	2	
123	WHAT UP, DOG?	WAS (NOT WAS) (Chrysalis 41664)CBS	133	5	
124	THE JOSHUA TREE (P/5)	U2 (Island/Atlantic 90581)WEA 9.98	126	89	
125	BULLETBOYS	(Warner Bros. 25782)WEA 8.98	131	5	
126	RAPTURE (P/4)	ANITA BAKER (Elektra 9-60444)WEA 8.98	129	140	
127	LIFE'S TOO GOOD	THE SUGARCUBES (Elektra 60801)WEA 8.98	125	26	
128	THIS WOMAN	K.T. OSLIN (RCA 8369-1)RCA 8.98	111	11	
129	INTRODUCING THE HARDLINE (P)	ACCORDING TO TERENCE TRENT D'ARBY (Columbia BFC 40964)CBS	114	60	
130	WHENEVER YOU NEED (P)	SOMEbody RICK ASTLEY (RCA 8222-1)RCA 8.98	122	46	
131	REG STRIKES BACK (G)	ELTON JOHN (MCA 6240)MCA 9.98	112	23	
132	GRAB IT!	L'TRIMM (Atlantic 81925)WEA 8.98	116	7	
133	RADIO ONE	THE JIMI HENDRIX EXPERIENCE (Rykadisc RCD 20078)IND 13.98			
134	STRICTLY BUSINESS	E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)IND 8.98			
135	BOINGO ALIVE	OINGO BOINGO (MCA 2-8030)MCA 10.98			
136	THE INNOCENTS	ERASURE (Sire/Warner Bros. 25730)WEA 8.98			
137	FOREVER YOUR GIRL	PAULA ABDUL (Virgin 90943)WEA 8.98			
138	CK	CHAKA KHAN (Warner Bros. 25707)WEA 9.98			
139	OASIS	ROBERTA FLACK (Atlantic 81916)WEA 9.98			
140	MORE THAN FRIENDS	JONATHAN BUTLER (Jive 1136-1-J)RCA 8.98			
141	UNION	TONI CHILDs (A&M SP 5175)RCA 8.98			
142	LET IT LOOSE (P/2)	GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS			
143	1988 SUMMER OLYMPICS ALBUM	ONE MOMENT IN TIME (G) VARIOUS ARTISTS (Arista AL-8551)RCA 8.98			
144	NOW AND ZEN (P)	ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA 9.98			
145	LET'S GET IT STARTED	M.C. HAMMER (Capitol C1-90924)CAP 8.98			
146	OLD 8X10 (P)	RANDY TRAVIS (Warner Bros 25738)WEA 8.98			
147	BORN TO BE WILD	M.C. SHAN (Cold Chillin'/Warner Bros. 25797)WEA 8.98			
148	PEOPLE	HOTHOUSE FLOWERS (London/PolyGram 828 101-1)POL			
149	DECEMBER	GEORGE WINSTON (Windham Hill WH1025)RCA 9.98			
150	LONG LIVE THE KANE	BIG DADDY KANE (Cold Chillin' 25731)WEA 8.98			
151	NOEL	(4th & B'Way 4009)IND 8.98			
152	CLOSE-UP	DAVID SANBORN (Reprise 9-25715)WEA 9.98			
153	KEEPER OF THE SEVEN KEYS PART II	HELLOWEEN (RCA 8529-1-R)RCA 8.98			
154	STARING AT THE SUN	LEVEL 42 (Polydar 837 247)POL			
155	THE LAND OF RAPE AND HONEY	MINISTRY (Sire 25799)WEA 8.98			
156	FOLLOW THE LEADER (G)	ERIC B. & RAKIM (UNI UNI 3)MCA 8.98			
157	OVER THE EDGE	HURRICANE (Enigma 73320)CAP 8.98			
158	DAYDREAM NATION	SONIC YOUTH (Enigma/Blast First 75403)CAP 12.98			
159	A WINTER SOLSTICE II	VARIOUS ARTISTS (Windham Hill WH1077)RCA 9.98			
160	RUMBLE	TOMMY CONWELL AND THE YOUNG RUMBLERS (Columbia FC 44186)CBS			
161	THE BEST OF THE ART OF NOISE	THE ART OF NOISE (Polydar/PolyGram 837 367-1)POL			
162	IN THE SPIRIT OF THINGS	KANSAS (MCA 6254)MCA 8.98			
163	GEMS	AEROSMITH (Columbia FC 44487)CBS			
164	A PLACE LIKE THIS	ROBBIE NEVIL (EMI E1-48359)CAP 9.98			
165	FEEL THE SHAKE	JETBOY (MCA 42235)MCA 9.98			
166	MY GIFT TO YOU	ALEXANDER O'NEAL (Tabu OZ 45016)CBS			
167	ME & JOE	RODNEY-O JOE COOLEY (Egyptian Empire DMSR-0077)IND			
168	ONE LOVE - ONE DREAM	JEFFREY OSBORNE (A&M SP 5205)RCA 8.98			
169	SURFING WITH THE ALIEN	JOE SATRIANI (Relativity/Impartant 8193)IND 8.98			
170	GREATEST HITS (G)	THE JUDDs (Curb/RCA 8318-1-R)RCA 9.98			
171	GREATEST HITS COLLECTION	BANANARAMA (London/PolyGram 828 127-1)POL			
172	THE REAL CHUCKEBOO	LOOSE ENDS (MCA 42196)MCA 8.98			
173	PHANTOM OF THE OPERA (G)	ORIGINAL LONDON CAST (Polydar 831273-1)POL			
174	PRIDE (P)	WHITE LION (Atlantic 81768)WEA 8.98			
175	RICHARD MARX (P/2)	(Manhattan ST 53049)CAP 8.98			
176	IN CONTROL, VOLUME 1	MARLEY MARL (Cold Chillin'/Warner Bros. 25783)WEA 8.98			
177	SCROOGED	ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3921)RCA 9.98			
178	AMNESIA	RICHARD THOMPSON (Capitol C1-48845)CAP 8.98			
179	OUT OF THE BLUE (P/2)	DEBBIE GIBSON (Atlantic ATL 81780)WEA 8.98			
180	TODAY	(Matown MOT-6261)MCA 8.98			
181	PARTY YOUR BODY	STEVIE B. (LMR 5500)WEA 8.98			
182	BUENAS NOCHES FROM A LONELY ROOM	DWIGHT YOAKAM (Reprise 25749)WEA 8.98			
183	IN GOD WE TRUST (G)	STRYPYER (Enigma D1-73317)CAP 8.98			
184	TRYPYER THE LOVE	GEORGE BENSON (Warner Bros. 25705)WEA 9.98			
185	ACT A FOOL	KING TEE (Capitol C1-90544)CAP 8.98			
186	LEGEND	BOB MARLEY AND THE WAILERS (Island 90169)WEA 8.98			
187	...NOTHING LIKE THE SUN (P)	STING (A&M SP 6402)RCA 10.98			
188	WILD STREAK (G)	HANK WILLIAMS JR. (Curb/Warner Bros 9 25725-1)WEA 8.98			
189	BIRD	ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 44299)CBS			
190	SAVAGE AMUSEMENT (P)	SCORPIONS (Mercury 832 963-1)POL 8.98			
191	MORE DIRTY DANCING (P/3)	ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA 9.98			
192	TROOP	TROOP (Atlantic 81851)WEA 8.98			
193	MUSIC FOR THE MASSES	DEPECHE MODE (Sire 25614-1)WEA 8.98			
194	TRUTH AND SOUL	FISHBONE (Columbia FC 40891)CBS			
195	WIDE AWAKE IN DREAMLAND (G)	PAT BENATAR (Chrysalis OV 41628)CBS			
196	ALWAYS & FOREVER (P/3)	RANDY TRAVIS (Warner Bros. 25568-1)WEA 8.98			
197	SLOW TURNING	JOHN HIATT (A&M SP 5206)RCA 8.98			
198	ONE MORE STORY	PETER CETERA (Warner Bros. 25704)WEA 9.98			
199	ONLY LIFE	THE FEELIES (A&M SP 5214)RCA 8.98			
200	SOUTH OF HEAVEN	SLAYER (Def Jam/Geffen GHS 24203)WEA 8.98			

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

1988 Olympics	143	Cherrelle	53	Fox, Samantha	114	Kiss	151	Sonic Youth	158	White Lion	174
2 Live Crew	82	Chicago	59	Frey, Glenn	93	Kix	72	Stay Awake	85	Will To Power	95
10,000 Maniacs	76	Childs, Toni	141	Gibson, Debbie	179	L'Trimm	132	Stevie B.	181	Williams, Hank Jr.	188
38 Special	96	Cinderella	16	Guns and Roses	3	Level 42	178	Stewart, Rod	36	Winger	39
Abdul, Paula	137	Cocteau Twins	106	Guay	64	Levert	80	Sting	187	Winston, George	149
Aerosmith	173	Conwell, Tommy	160	Huey Lewis & The News	77	Little Feat	73	Streissand, Barbra	10	Winter Solstice II	159
Anthrax	100	Crosby, Robert	108	Hurricane	169	Living Colour	102	Stryper	183	Winwood, Steve	29
Art of Noise	161	Crowley, 5N&Y	37	Ice-T	26	Loose Ends	172	Sugarcubes	127	Yoakam, Dwight	182
Astley, Rick	130	D'Arby, Terence Trent	129	Info Society	33	Los Lobos	110	Surel, Al B.	31	Soundtracks:	
Bad Company	51	Def Leppard	9	INXS	20	M.C. Hammer	145	Surface	104	Bird	189
Baker, Anita	1,126	Depeche Mode	193	Jackson, Freddie	68	Mannheim Steamroller	91	Sweat, Keith	45	Buster	71
Bananarama	171	Dire Straits	60	Jackson, Michael	88	Marl, Marley	176	Taylor Dayne	30	Cocktail	4
Bangles	38	DJ Jazzy Jeff	50	Jane's Addiction	103	Marley, Bob	186	Thompson, Richard	178	Dirty Dancing	66
Base, Rob	23	Dokken	46	Jarreau	119	Marley, Ziggy	118	Tiffany	70	Imagine	40
Basia	35	Duran Duran	24	Jayboy	165	Marx, Richard	175	Til Tuesday	99	More Dirty Dancing	191
Benatar, Pat	195	E.P.M.D.	134	Jett, Joan	48	McFerrin, Bobby	25	Today	80	Phantom of the Opera	173
Benson, George	184	Earle, Steve	101	John, Elton	131	Metallica	17	Traveling Wilburys	7	Scrooged	177
Big Daddy Kane	175	Easton, Sheena	115	Journey	61	Metallica	17	Travis, Randy	146,196		
Boy Jovi	6	Eazy-E	89	The Judds	170	Minoguy, Kylie	78	Troop	192		
Boy Meets Girl	113	Erasure	136	Kansas	162	Misoguy, Eddy	47	Trower, Robin	84		
Boys, The	107	Eric B And Rakim	172	Kenny G	8	Miami Sound Machine	142	UB40	34,83		
Breathe	43	Escape Club	28	Khan, Chaka	138	Michael, George	13	U2	2,124		
Brickell, Edie	32	Etheridge, Melissa	116	King 'N Play	112	Midnight Oil	84	Van Halen	19		
Brown, Fox	55	Europe	121	Kinross, Sam	90	Midnight Star	62	Van Shelton, Ricky	105		
Britny Fox	5	J.J. Fadd	199			Mike & The Mechanics	98	Vandross, Luther	11		
Brown, Bobby	5	The Feelies	194			Ministry	155	Vixen	109		
Bulletboys	125	Fishbone	194			Money, Eddie	47	Was (Not Was)	87		
Butler, Jonathan	140	Fleet, Roberta	139			Nevil, Robbie	164	Waterboys	122		
Camero	41	Flect, Wanda	97			New Edition	18	When In Rome	81		
Catera, Peter	198	Fleetwood Mac	97			New Kids	58	White, Karyn	49		
Chapman, Tracy	15					Newman, Randy	63				

# CASH BOX COUNTRY SINGLES

DECEMBER 10, 1988

			Last Week	Total Weeks			Last Week	Total Weeks
1	A TENDER LIE (RCA 8714-7)	Restless Heart	3	12	53	RAININ' IN MY HEART (RCA 8726-7)	62	3
2	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)	George Strait	2	13	54	I'D DO IT ALL OVER AGAIN (Step One SOR 393)	59	4
3	WHEN YOU SAY NOTHING AT ALL (RCA 8637-7)	Keith Whitley	6	13	55	BEFORE YOU CHEAT ON ME ONCE (YOU BETTER THINK TWICE) (Atlantic America 7-99264)	Robin Lee	66
4	I KNOW HOW HE FEELS (MCA 53402)	Reba McEntire	1	14	56	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	64
5	LOVE HELPS THOSE (MTM B-72113)	Paul Overstreet	7	11	57	IT'S GONNA BE LOVE (615 88-S-1016)	Mark Gray and Bobbi Lace	61
6	WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7)	Eddie Rabbitt	9	10	58	HIGHWAY ROBBERY (Capitol B-44271)	Tanya Tucker	68
7	HOLD ME (RCA 8725-7)	K.T. Oslin	11	8	59	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	DEBUT
8	I WISH THAT I COULD FALL IN LOVE TODAY (Capitol B-44220)	Barbara Mandrell	5	16	60	I FEEL FINE (Columbia 38-08504)	Sweethearts of the Rodeo	69
9	MAMA KNOWS (Columbia 38-08042)	Shenandoah	12	11	61	GONE BUT NOT FORGOTTEN (Curb CRB 10518)	Cee Cee Chapman and Sante Fe	72
10	LONG SHOT (RCA 8631-7)	Baillie And The Boys	13	11	62	I WISH I WAS STILL IN YOU DREAMS (MCA 53456)	Conway Twitty	73
11	THE BLUE SIDE OF TOWN (MCA 53418)	Patty Loveless	14	10	63	RUNAWAY TRAIN (Columbia 38-07988)	Rosanne Cash	42
12	CHANGE OF HEART (RCA/Curb 8715-7)	The Judds	15	8	64	NOT A NIGHT GOES BY (Alpine APS-009)	Tim Malchak	43
13	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)	Rodney Crowell	17	8	65	WHERE WAS I (16th Avenue B-70420)	Charley Pride	44
14	I'LL LEAVE THIS WORLD LOVING YOU (Columbia 38-08022)	Ricky Van Shelton	4	14	66	PAINT THE TOWN AND HANG THE MOON TONIGHT J.C. Crowley (RCA 8747-7)	J.C. Crowley	71
15	ALL THE REASONS WHY (Warner Bros. 7-27735)	Highway 101	19	7	67	TONIGHT IN AMERICA (Mercury 872 054-7)	David Lynn Jones	70
16	MY BABY'S GONE (Capitol/Curb B-44218)	Sawyer Brown	18	11	68	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	DEBUT
17	HOLD ON (A LITTLE LONGER) (MCA 53419)	Steve Wariner	20	8	69	THAT'S THAT (RCA 8650-7)	Michael Johnson	46
18	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)	The Statler Brothers	24	8	70	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	DEBUT
19	I GIVE YOU MUSIC (Warner Bros. 7-27721)	The McCarters	22	9	71	IT'S YOU AGAIN (Epic 34-08020)	Exile	47
20	SPANISH EYES (Columbia 38-08066)	Willie Nelson (with Julio Iglesias)	21	10	72	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	DEBUT
21	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)	Hank Williams, Jr.	25	5	73	I'M IN LOVE AND HE'S IN DALLAS (Capitol/Curb B-44269)	Marie Osmond	DEBUT
22	I'VE BEEN LOOKIN' (Warner Bros. 7-27750)	Nitty Gritty Dirt Band	8	15	74	NATURAL THING (Lynn Music LM-8-13)	Rick Arnold	76
23	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	27	6	75	SAY THE PART ABOUT I LOVE YOU (Sing Me SM-37)	Lorie Ann	79
24	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	Randy Travis	33	4	76	EVERYTIME I GET TO DREAMIN' (Curb CRB 10579)	Josh Logan	DEBUT
25	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	31	6	77	MY BABY LEFT ME (Sowndwaves SW-4814)	Cerrito	82
26	OLD KIND OF LOVE (Epic 34-08063)	Ricky Skaggs	28	9	78	MY HEART PLAYED OUT (A.M.I. 1953)	Rich Chaney	80
27	RIGAMAROLE (MTM B-72115)	Schuyler, Knobloch and Bickhardt	30	7	79	LITTLE RED HEART (Roadrunner 4639)	Day Johnston	84
28	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	32	5	80	YOU STILL DO (Columbia 38-08119)	T.G. Sheppard	85
29	CHISELED IN STONE (Columbia 38-08003)	Vern Gosdin	10	15	81	THE LOVE OF MY LIFE (Cypress CYP-8525)	Dawn Schuff	86
30	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	37	5	82	MEN WITH BROKEN HEARTS (Killer K-114)	Charley Hager	87
31	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	35	7	83	FIRE IN THE HOLE (Door Knob DK88-312)	Bobby G. Rice	83
32	SINCERELY (Warner Bros. 7027686)	The Forester Sisters	38	5	84	I CAN'T SAY NO (D & T 003)	Teresa Kennedy	89
33	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	Dan Seals	39	4	85	HOLD YOUR FIRE (Wolf Dog WDI 21-4)	Ross Lewis	90
34	DESPERATELY (Capitol B-44216)	Don Williams	16	17	86	SLOW PASSIN' TIME (Capitol B-44272)	Anne Murray	DEBUT
35	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	41	5	87	CRY BABY, BABY CRY (OL OLR-45-128)	Marcy Carr	DEBUT
36	THAT OLD WHEEL (Mercury 870 688-7)	Johny Cash (with Hank Williams, Jr.)	36	9	88	HOT ROD LINCOLN (Epic 34-08081)	Asleep At The Wheel	52
37	BORDERLINE (Epic 34-08082)	The Shooters	40	8	89	DOWN IN THE ORANGE GROVE (MCA 53441)	John Anderson	57
38	SONG OF THE SOUTH (RCA 8744-7)	Alabama	45	3	90	SUMMER WIND (MCA/Curb 53354)	The Desert Rose Band	60
39	REBELS WITHOUT A CLUE (MCA/Curb 53399)	The Bellamy Brothers	23	15	91	I'M GOIN' HOME (New Dixie ND 0988-1)	Dave Dudley	DEBUT
40	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	49	3	92	WHERE WAS I (Happy Man HM-818)	Ray Pack	DEBUT
41	YOU BABE (Epic 34-08111)	Merle Haggard	48	4	93	MIDNIGHT LOVERS EXPRESS (Step One SOR 386)	Reno Brothers	65
42	BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Epic 34-08002)	Charlie Daniels Band	26	17	94	PILGRIMS ON THE WAY (MATTHEW'S S OXG/Warner Bros. 7-27810)	Michael Martin Murphey	67
43	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	55	4	95	HOT DOG (Capitol B-44248)	Buck Owens	74
44	NEW SHADE OF BLUE (Warner Bros. 7-27790)	Southern Pacific	29	18	96	WHAT DO YOU WANT FROM ME THIS TIME (RCA 8633-7)	Foster & Lloyd	75
45	LOVE IS ON THE LINE (16th Avenue B-70423)	Canyon	53	4	97	MR. JUNK MAN (Jamie Jean U-23085)	Mike Goodwin	DEBUT
46	ROCKY ROAD (Columbia 38-08099)	The O'Kanes	51	5	98	I AIN'T GONNA TAKE THIS LAYIN' DOWN (Door Knob DK88-311)	Debbie Rich	77
47	WHEN KAREN COMES AROUND (Capitol B-44249)	Mason Dixon	50	6	99	BLUE TO THE BONE (Columbia 38-07985)	Sweethearts Of The Rodeo	78
48	LIGHT YEARS (MCA 42210)	Glen Campbell	34	10	100	YOU MIGHT WANT TO USE ME AGAIN (Capitol B-44245)	Johny Rodriguez	81
49	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	63	2				
50	(TURN ME LOOSE AND) LET ME SWING (Step One SOR 392)	The Swing Shift Band	54	6				
51	LOVE WILL WASH IT AWAY (16th Avenue B-70422)	Randy VanWarmer	56	5				
52	MAKING LOVE TO DIXIE (Tra-Star TSR 1222)	Heartland	58	5				



## ALBUM RELEASES

## ALBUM REVIEW

**THE STATLER BROTHERS** – *The Statler Brothers Greatest Hits* – Mercury (422 834 626-1) – Producer: J. Kennedy

Now signed to Mercury/PolyGram for a whopping 18 years, the Statlers have released many classic songs over the last decade which are now etched in the minds of country listeners. This compilation boasts the best of these, giving old fans a special collection while at the same time, allowing for a thorough introduction to country newcomers. The winsome quartet spans all genres here – from gospel, to true blue country, to barber shop harmonies. Favorite hits might include "I'll Be The One", "Count On



LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART  
HOW PRETTY HOW  
MORE THAN A NAME ON A WALL  
Me", "The Best I Know How" and "Guilty".

## ALBUM REVIEW

**BUCK OWENS** – *Hot Dog!* – Capitol (C1-91132) – Producer: J. Shaw

Bakersfield-sound innovator Buck Owens is making his comeback with Capitol Records. His twangy, rangy country style is becoming the sound of choice for radio listeners and this album delivers his musical message well. There's another great duet with Dwight Yoakam ("Under Your Spell Again"), a few remakes ("Memphis" and "Summertime Blues"), as well as several self-penned tunes ("Sweethearts In Heaven", "Hot Dog" and "Second Fiddle").



## SINGLE RELEASES

## OUT OF THE BOX

**SWEETHEARTS OF THE RODEO** – *I Feel Fine* (2:36) – Columbia (38-08504) – Blackwood-ATV Music Group/BMI – J. Lennon-P. McCartney – Producer: S. Buckingham

The Sweethearts take a fun Beatles tune and countrify it with their blood-bound harmonies and a heavier influence on the guitar. One can just imagine the two as giddy teens when this song was first released, singing in hairbrushes together while the Fab Four are on the turntable. Spunky, energetic revival from the Columbia Records duo.



## INDIE SPOTLIGHT

**NAT STUCKEY** – *Pop A Top* (2:38) Music Row Talent (MRT-302) – Tree/BMI – N. Stuckey – Producer: B. McCracken

This tribute to Nat Stuckey, who died of cancer in August of this year, is being released by the talent agency which he and his wife, Ann, owned. His strong vocals here belie a sensitive message of a love that's been lost. With a touch of western swing, Stuckey sings about finding a way to drown his sorrows. An wonderful performance by an exceptional artist who will be truly missed.



## FEATURE PICKS

**SOUTHERN PACIFIC** – *Honey I Dare You* (2:48) – Warner Bros. (7-27691-A) – Midget's Fist-Bob-A-Lew/ASCAP; Maypop-Long Tooth/BMI – Cook/Jenkins/Gibson/Karp/McFee – Producers: Southern Pacific-J.E. Norman

An upbeat, rockabilly swangin' tune headed by lead singer and co-writer David Jenkins where a honky tonk challenge is issued to the girl in question. Southern Pacific combines catchy hooks and country licks to make an irresistible ditty.

**LYLE LOVETT** – *I Married Her Just Because She Looks Like You* (3:13) MCA (53471) – Michael H. Goldsen-Lyle Lovett/ASCAP – L. Lovett – Producers: T. Brown-B. Williams-L. Lovett

Lovett returns to the traditional country sound (rich with pedal steel and fiddle) while at the same time, leaving his carefully constructed lyrical innuendo in tact. It seems his ex-girlfriend's looks were the only thing he cared to remember of an otherwise painful relationship.

**EDDY RAVEN** – *'Til You Cry* (3:52) – RCA (8798-7-R) – Chappell & Co.-EEG Music/ASCAP – R. Giles-S. Bogard – Producer: B. Beckett

A smokey mirage of classic Spanish guitar, dreamy background vocalists and synthesizers becomes the backdrop for Raven's latest release. A catchy rhythm ties it all together as Raven talks of holding back the pain until solitude sparks the tears.

## PROGRAMMERS' PICK

**EDDY RAVEN** – *'Til You Cry* – RCA (8798-7-R)

Raven's new single not only nabbed the attention of our review panel this week (see "Feature Picks") it also garnered a good bit of attention from programmers as well. Stations putting a bid on Raven include: KWRM, WPGA, KSGM, WOZI, KPQX, WQSI, KVOX and WLSA.

## INDIE FEATURE PICKS

**ANDY & THE BROWN SISTERS** – *This Old Feeling* – Killer (K-115-A) Little Bill/BMI – T. Dee-T. Hamilton – Producer: T. Dee

This traditional tune sports engaging female harmonies from these talented girls. Well-produced and co-written by Tommy Dee, it should see heavy radio action soon.

**ERNIE WELCH** – *Ramblin' Man* (3:03) – Duck Tape (DT-020) – Unichappell-Forrest-Richard Betts/BMI – F. Betts – Producer: J. Sandlin

This is a song that brings back good memories to most of those who hear it and that's when you know a song has the goods to be a successful remake. Welch stays fairly true to the Allman Brothers' version while adding some hot banjo licks of his own.

**RON ROBERTS** – *I Fell In Love Up To My Heart* (2:48) – Rose King (NR 17702-1) – Warner/Tamerlane/BMI – C. Lester – Producer: B. Angello

Roberts' ballad about taking a romantic plunge is highlighted by lingering pedal steel and sparkling production.

## DARK HORSE CONSENSUS

**MARCY CARR** – *Cry Baby, Baby Cry* – OL (OLR-45-128A)

Marcy follows "Lookin' Out My Back Door", her last successful single, with a nifty number destined to debut high on the charts. OL Records' young protege has grown into a more mature sound. Stations on the bandwagon for Carr include: KDJW, WKHT, KBAM, KINO, WCCN, WHPY, KWOC and KFRD.



Harold Shedd, newly-named creative VP, PolyGram Nashville, and Paul Lucks, VP and general manager, PolyGram Nashville, drop by a Statler Brothers recording session to share congratulations on the group's resigning with Mercury/PolyGram. The hit-making quartet, which signed with PolyGram in 1970, is the only group in country music history to have been with one label for as long as 18 years. Pictured (L to R) are: Phil Balsley, Don Reid, Jimmy Fortune, Harold Shedd, Harold Reid and Paul Lucks. Photo by Alan Mayor.



The Oak Ridge Boys recently joined "Goofy" at Walt Disney World's EPCOT Center for the taping of a holiday television special, "Celebrate The Miracles", a production of the Children's Miracle Network. The one-hour syndicated show features Oak Ridge Boys Duane Allen, Joe Bonsall, Richard Sterben and Steve Sanders (shown left to right).



**OUR SINCERE  
THANKS TO  
COUNTRY RADIO,  
CASH BOX  
AND  
OUR FRIENDS  
FOR THEIR  
CONTINUED  
SUPPORT!**

**TOUCH OF COUNTRY  
2 GREAT YEARS!  
5 FANTASTIC SINGLES**

(Last One, Top 50)



**RECORDS, INC. Santa Fe Springs, CA 90670**

**COUNTRY HOT CUTS**

1. **RICKY VAN SHELTON** - "Hole In My Pocket" - *Loving Proof* (Columbia)
2. **CHARLIE DANIELS BAND** - "Uneasy Rider '88" - *Homesick Heroes* (Epic)
3. **WAYLON JENNINGS** - "You Put The Soul In The Song" - *Full Circle* (MCA)
4. **RANDY TRAVIS** - "Written In Stone" - *Old 8 x 10* (Warner Bros.)
5. **RICKY VAN SHELTON** - "From A Jack To A King" - *Loving Proof* (Columbia)
6. **HIGHWAY 101** - "Settin' Me Up" - *101 2* (Warner Bros.)
7. **NITTY GRITTY DIRT BAND** - "Johnny O" - *Workin' Band* (Warner Bros.)
8. **DWIGHT YOAKAM** - "I Got You" - *Buenas Noches From A Lonely Room* (Warner Bros./Reprise)
9. **RESTLESS HEART** - "Say What's In Your Heart" - *Big Dreams In A Small Town* (RCA)
10. **RESTLESS HEART** - "Jenny Come Back" - *Big Dreams In A Small Town* (RCA)

**NASHVILLE NOTE-ABLES**

**'60s Songwriters  
Reunited After 15 Years**



(L to R): Jerry Gillespie, Ricci Mareno and Chris Gantry

Three popular songwriters of the '60s have reunited after 15 years. That will, no doubt, find favor with many who followed their careers from the mid-sixties, as well as a new generation of fans.

Two of the veterans, Chris Gantry and Jerry Gillespie, have each signed exclusive writer's contracts with American Eagle Music Group. The deal was the innovation of the third writer, Ricci Mareno, who is presently C.E.O. of the firm. The result should be a very contemporary country entry by three songwriting super-talents.

Ricci and Chris met in 1967, when they were staff writers for Combine Music. Gantry's greatest success, "Dreams Of The Everyday Housewife", recorded by Wayne Newton, then, later by Glen Campbell in 1968, became an international hit single. He won the prestigious BMI Award for more than two million performances, and the Nashville Songwriter's Award in '68, for the song. However, Gantry relocated to Key West to pursue a career in playwriting, subsequently winning the Tennessee Williams Playwrite Contest in 1978. Upon his return to Nashville, he met American Eagles' newly signed song plugger, Barrett King, who was instrumental in Chris' signing.

Gillespie was originally discovered in Nashville by Mareno. He signed Jerry as a staff writer way back in 1969. Under the tutelage of Mareno, the two wrote Tommy Overstreet's #1 song, "Gwen (Congratulations)," barely a year later. From there, Gillespie went on to write such hits as "Heaven's Just A

Sin Away" for The Kendalls; "Somebody's Knockin'" for Terri Gibbs; "Pictures" for The Judds and K.T. Oslin, and many more.

Ricci Mareno is best known as the writer of songs for such artists as Frankie Avalon, Jimmy Dean, Fabian, Bill Haley, Waylon Jennings, Tom Jones, Frankie Lane and more. Ricci has introduced a number of new talents to the business, including Charlie Black, Bobby Fischer and Tommy Rocco. In addition, he fashioned the phenomenal success of Tommy Overstreet in the '70s.

He has received over 100 music awards for writing, publishing and producing including SESAC's Writer of the Year Award in 1974. Mareno explained how songwriting was the catalyst for getting the trio together..."I feel strongly about the exceptional talents of both Gantry and Gillespie. Obviously, they feel this is a good place to be, and we'll do our best to establish this publishing company. Our potential is unlimited because Gantry and Gillespie have barely scratched the surface of their potential."

So, after 15 years, Mareno, Gantry and Gillespie have reunited with American Eagle Music Group. Songwriting material from the trio is already available, proving that major acts may be recording their songs shortly. With these three tremendous talents forming the "team", it is difficult to believe anything to the contrary.

Joe Henderson

RISING STARS

TO THE MAX

Track Records has a "hot" new act in the persons of the group To The Max. Their latest single, "She Loves Her Truck", has not only done very well for the boys, on the charts...it has secured an endorsement contract from Dodge Trucks! That, my friends, is a big leg up.



The talented group is composed of Tony Dee (lead vocalist and keyboards); his brother, Gary Dee (pedal steel and rhythm guitar); Ken Wynn (lead guitar); Kevin Redding (drums); and Anthony Valentine (bass). Of course, they all sing harmony with the exception of Redding.

Thanks to their producer, Buzz Cason, both Gary Dee and Ken Wynn came by the *Cash Box* office to talk about the well-deserved recognition the group has achieved lately.

Gary commented about the beginning. "We started the band in our hometown of Moultrie, Georgia. Ken joined us when we moved to Macon and began playing regularly at the Whiskey River club there. It was in Macon that we also found Kevin Redding.

"We began traveling to Nashville, when we could afford it, to record with Buzz Cason. This went on for five years. We released our first

single in January of '86. Another came out, in February of '87, and showed significant chart action. All the time, though, we are working a lot of road gigs in the Southeast."

All of the group members also write songs. "However," Gary emphasized... "We aren't trying to compete with these writers in Nashville. There are some incredible writers here."

The two agreed that holding the band together and making a living have been the toughest part of the business during the "dues paying" time. But, now, their single is doing very well...They have a video doing well...and an album in the making. To The Max...remember that name. Rising Stars? You bet!

Joe Henderson

INDIE LP REVIEW

**BOBBY ROSS - The Voice Of America - Constellation (VOA-1) - Producer: Unlisted**

In an effort to expose the plight many Vietnam veterans are facing today, Bobby Ross has compiled an LP of songs detailing the lives of such men and women. Ten selections, most written or co-written by George Jeffrey, take listeners through the gamut of emotions felt during that time. "The Home Of Billy D." parodies the bounties of the U.S. and the maltreatment most Vietnam vets faced upon returning home. "Saigon State Of Mind" finds a man struggling to piece together a normal livelihood while memories of wartime horrors haunt him.



Other choice material includes "Too Close To The Line", "The Voice Of America" and "Finally Welcomed Home".

COUNTRY INDIES CHART

1	<i>(Tum Me Loose And) Let Me Swing</i> The Swing Shift Band (Step One)	1	6	28	<i>Why Can't I Drive You From My Mind</i> Marilyn Orffieb (Door Knob)	42	3
2	<i>Making Love To Dixie</i> Heartland (Tra-Star)	2	5	29	<i>One More Night</i> The Shoppe (CCR)	19	11
3	<i>I'd Do It All Over Again</i> Ray Price (Step One)	3	4	30	<i>The Fix</i> April (Yellow Jacket)	38	2
4	<i>It's Gonna Be Love</i> Mark Gray & Bobbi Lace (615)	5	4	31	<i>My Heart Won't Let You Go</i> Jodi LaVern (L'il Bill)	35	3
5	<i>Natural Thing</i> Rick Arnold (Lynn Music)	7	4	32	<i>You've Got Her Eyes</i> Dickey Lee (Evergreen)	20	7
6	<i>Say The Part About I Love You</i> Lorie Ann (Sing Me)	9	3	33	<i>Heart Dance</i> Da-Kota (Nu-Kountry)	45	2
7	<i>My Baby Left Me</i> Cerrito (Soundwaves)	11	3	34	<i>My Tear Drops To You</i> Tricia May and Calico (Special Occasions)	21	7
8	<i>My Heart Played Out</i> Rich Chaney (AMI)	10	4	35	<i>Why Don't You Spend The Night</i> Al Shade & Jean Romaine (Gallery II)	DEBUT	
9	<i>Little Red Heart</i> Day Johnston (GBS)	13	5	36	<i>I Won't Be Seeing Her No More</i> Touch Of Country (OL)	22	8
10	<i>The Love Of My Life</i> Down Schutt (Cypress)	14	4	37	<i>Starting All Over Again</i> Razzy Bailey (SOA)	DEBUT	
11	<i>Men With Broken Hearts</i> Charley Hager (Killer)	15	2	38	<i>All I Have Left</i> Roy Vance (Best Little)	30	3
12	<i>Fire In The Hole</i> Bobby G. Rice (Door Knob)	12	4	39	<i>Wisdom Of A Fool</i> Billie Jo Spears (GBS)	34	5
13	<i>I Can't Say No</i> Teresa Kennedy (D & T)	16	2	40	<i>Moonlight In Mexico</i> CW Ferrari (Southern Sounds)	24	10
14	<i>Hold Your Fire</i> Ross Lewis (Wolf Dog)	17	2	41	<i>If I Were You I'd Fall In Love With Me</i> Hank Thompson (Step One)	DEBUT	
15	<i>Not A Night Goes By</i> Tim Malchak (Alpine)	4	11	42	<i>I've Got No Right (To Feel So Wrong)</i> Johnny Travis (Tip)	27	8
16	<i>Cry Baby, Baby Cry</i> Marcy Carr (OL)	DEBUT		43	<i>This Song Is Just For You</i> Billy Western (Empire)	37	7
17	<i>I'm Goin' Home</i> Dave Dudley (New Dixie)	23	3	44	<i>An Empty Glass</i> Gary Stewart (Hightone)	DEBUT	
18	<i>Where Was I</i> Ray Pack (Happy Man)	25	3	45	<i>Daylight</i> Kenny Dale (Axbar)	32	6
19	<i>Midnight Lovers Express</i> Reno Brothers (Step One)	6	5	46	<i>The Telephone Call</i> Charlie Albertson (First Colony)	40	3
20	<i>Mr. Junk Man</i> Mike Goodwin (Jamie Jean)	26	3	47	<i>Love At First Sight</i> Trix Alley (Nu-Kountry)	47	2
21	<i>I Ain't Gonna Take This Layin' Down</i> Debbie Rich (Door Knob)	8	5	48	<i>Almost Jack Daniels Drowned</i> Ernie Bivens 3rd (GBS)	43	5
22	<i>I'm Positive I Love You</i> Roger Rone (LDR)	28	2	49	<i>Are You Teasin' Me</i> Vernon Sandusky (GBS)	36	6
23	<i>Me, Myself And I</i> Debbie Dukes (GBS)	33	2	50	<i>Love's Slippin' Up On Me</i> Lynne Tyndall (Evergreen)	39	9
24	<i>Lovin' You</i> Bob and Marcy (Home Town)	29	3				
25	<i>You'll Be The First To Know</i> Lee J. Stevens (Regal)	18	5				
26	<i>If I Were You</i> Sandy Garwood (Bitter Creek)	31	2				
27	<i>Round Trip Ticket</i> Jumpin' Boots (Playback)	DEBUT					

RAPPIN' WITH THE WRITERS:

BOBBY G. RICE:

Bobby G. Rice is still a popular recording artist on the Door Knob record label, owned by Gene Kennedy who also produces Rice. Bobby originally came to Nashville in 1971 as an artist on the Royal American label. He had four consecutive chart records under his belt at that time.

But, let's regress to 1967 when Bobby had a recording session scheduled in Nashville. He was still living in his hometown of Boscobel, Wisconsin. He had previously recorded some "oldies", but a friend (Johnny Howard) called and suggested they write some original songs for his next session. The two got together with Charlie Fields and wrote some original material for Bobby to cut.

"We were a little worried about the acceptance of our original material", says Bobby, "but, we cut everything we wrote!" Well, it turns out that they had no worries when they released "You Lay So Easy On My Mind". It only went to #1 for Bobby! The songwriting career was now in high gear, too.

Bobby and Charlie continued to write together up until the early '80s. Bobby continued to record hits, and other prominent country stars were cutting their songs. To mention a few: Conway Twitty, Loretta Lynn, Roy Orbison, Kenny Price and Johnny Carver. They also had cuts by Pat Boone and Andy Williams in the pop field.

As far as his mental preparation for songwriting goes, Bobby relates, "I try to keep the current trends in mind when I'm writing. However, I search for something which comes from the heart.

"Usually, I build a melody around lyrics, but not always. I enjoy co-writing because it becomes more committal for me. It's easy to put a song aside when you're writing by yourself. But, when I am co-writing, I feel a real obligation, to my partner, as far as working very hard to get the best product possible."

Joe Henderson



CREDITS

"You Lay So Easy On My Mind"...(Self), Conway Twitty/Loretta Lynn

"There Ain't No Way, Babe"...Johnny Carver

"You've Taken Over My Heart"...(Self)

"The Whole World's Makin' Love Again Tonight"...(Self)

ON JAZZ



MR. ROBERTS—Marcus Roberts (l) polishes off his debut solo effort, due in Jan. from RCA/Novus, with (l-r) producer Delfeayo Marsalis and sidemen (!!) Charlie Rouse, Elvin Jones and Wynton Marsalis.

MCA JAZZ, POST BLOOD-BATH—"I know that he's a simpatico," says MCA Jazz chief Ricky Schultz about MCA Records president Al Teller. In other words, although MCA cut the heart out of its little jazz division in the recent Black Friday bloodbath—axing four of the seven-person staff—it didn't cut off its head. Schultz, an assistant, and a promotion person remain, and, says Schultz, "I have a very aggressive release schedule planned for 1989; probably as many, or more, than '88, certainly more reissues."

So MCA Jazz lives. Some of the things Schultz has planned for '89: new Impulse releases (including the debut of Kenny Kirkland), three batches of Impulse reissues (the first, due in February, an avant-garde spread, with a possible blues-based set later), the first reissues from the Decca catalogue (Orrin Keepnews is doing the mining, Sonic Solutions is doing the digital-cleaning, Louis, Duke, Tatum, and Basie are some of the names in the first set, due in spring), two more batches of CDs licensed from Holland's Timeless label (more on that later), albums from some new MCA jazz signings (including Steve Morse, Justo Almario and Keiku Matsui), and, hopefully, the release of the complete 1961 John Coltrane Village Vanguard sessions (perhaps a four-CD set there) and, perhaps, some previously-unheard latter-date Trane.

Bottom line: MCA Jazz, for now, lives.

MILES NEWS—One thing about Miles Davis, he's never uninteresting. Rumors about his health have been flying around for the past year or two—"He'll never perform again" was one thing I was told, by several people, after he played New York in August and then abruptly cancelled some South American dates. But that was nonsense—ol' Miles was up and touring in October. On November 14, Miles collapsed while on stage in Madrid, in the midst of a European tour; he was suffering from an irregular heartbeat, according to Reuters. He nixed the rest of the tour and came

home. Now Miles is set to make his first appearances in a jazz club in I don't know how long (15 years, maybe?), opening a new New York spot called Indigo Blues (on 46th Street's Restaurant Row) for six shows beginning December 16. Unpredictability remains Miles Davis' best suit.

And while we're on the subject: This week Columbia releases a hefty 35-track boxed set called *Miles Davis: The Columbia Years 1955-85*, sort of a Miles Davis *Biograph* (more on that later), and Miles is also on the *Scrooge* soundtrack (and, briefly, in the movie) playing "We Three Kings of Orient" with David Sanborn, Paul Shaffer and Larry Carlton, and on the new Cameo and Chaka Khan albums. And Columbia is finally promising to release its long-shelved last Miles album, a big orchestra project written by Danish trumpeter Palle Mikkelborg and recorded in Europe before Miles' flight to Warner Bros.

BOPPING AROUND—Bradley Cunningham, the owner of Bradley's, New York's leading piano bar, died November 23rd of lung cancer at the age of 63. Bradley's is more than just a jazz joint, it's a cozy, warm home for jazz fans and musicians, a one-of-a-kind spot in a day when such relaxed little niches have disappeared from the Earth...The new Bireli Lagrene album has two extra tracks on the CD, making the LP tally in at 38 minutes and the CD at 41-and-a-half minutes. Would somebody explain this to me?...Ted Rosenthal won the \$10,000 first prize in the second annual Thelonious Monk International Jazz Piano Competition at the Smithsonian Institution; the judges were (gasp!) Tommy Flanagan, Roland Hanna, Barry Harris and Roger Kellaway...Leo Records has put two more items from its catalogue on CD: *Amina Claudine Myers Salutes Bessie Smith* and (with two extra tracks) *Reggie Workman's Synthesis*...According to a recent *Warner Bros. Metro Notes*, in a survey conducted by Music Research Consultants, the question "What type of music do you usually buy for yourself" was answered "jazz" by 22% of the respondents...Jerry Gonzalez's excellent American Clave album, *Ya Yo Me Cure*, has just been issued on Pangaea; it's one of the best latin-jazz albums I know...Brandon Fields and Nova Records are donating a portion of the proceeds of Fields' *The Traveler* to the Tourette Syndrome Assoc...Willis Conover, the legendary Voice of America jazz host (a man whose contributions to jazz are inestimable), tells me he's not getting enough new product to play on his much-listened-to radio shows. This is unheard of. Willis Conover's address is Box 9122, Rosslyn Sta., Arlington, VA 22209 (or c/o Music USA, Room G-501-B, Voice of America, 330 Independence Av., SW Washington DC 20547).

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

	L	W		L	W
	W	O		W	O
		C			C
1		8	22	25	4
SILHOUETTE			BIRD - THE ORIGINAL		
KENNY G (Arista AL-8457)			RECORDINGS OF		
2	2	35	CHARLIE PARKER		
SIMPLE PLEASURES			CHARLIE PARKER		
BOBBY MCFERRIN			(Verve/PolyGram 837 832)		
(EMI-Manhattan E1-48059)			23	21	21
3	3	12	DAY BY DAY		
DON'T TRY THIS			NAJEE (EMI-Manhattan E1-90096)		
AT HOME			24	27	18
MICHAEL BRECKER			CROSS CURRENTS		
(MCA Impulse! 42229)			ELIANE ELIAS (Blue Note 48785)		
4	4	12	25	24	19
BIRD			LOOK WHAT I GOT		
ORIGINAL MOTION			BETTY CARTER		
PICTURE SOUNDTRACK			(Verve/PolyGram 835 661)		
(Columbia FC 44299)			26	26	5
5	5	13	MORE THAN FRIENDS		
TALKIN' BOUT YOU			JONATHAN BUTLER		
DIANE SCHUUR (GRP 9567)			(Jive/RCA 1136-1)		
6	7	8	27	28	4
FESTIVAL			MICHEL CAMILO		
LEE RITENOUR (GRP 9570)			(Portrait/CBS 44482)		
7	6	10	28	30	3
FLYING HOME			BILLY'S BEST HITS		
STANLEY JORDAN			BILLY COBHAM		
(EMI-Manhattan 48682)			(GRP GR 9575)		
8	8	10	29	29	4
STREET DREAMS			NEON NIGHTS		
LYLE MAYS			JIM HORN		
(Geffen GHS 24204)			(Warner Bros. 25728)		
9	9	37	30	32	3
TIME AND TIDE			STATE OF THE ART		
BASIA (Epic BFE 40767/E.P.A.)			BOB FLORENCE		
10	12	6	(USA MUSIC GROUP 589)		
FLASHPOINT			31	34	2
TOM SCOTT (GRP 9571)			DARK INTERVALS		
11	13	7	KEITH JARRETT		
LIVING IN PARADISE			(ECM 1379)		
FATBURGER (Intima 7 73334)			32	35	2
12	11	19	BLUE SKIES		
THEN AND NOW			CASSANDRA WILSON		
GROVER WASHINGTON JR.			(JMT/Poly Gram 834 419)		
(Columbia OC 44256)			33	33	3
13	10	22	PARADISO		
CLOSE-UP			SKYWALK		
DAVID SANBORN			(Zebra/MCA 42204)		
(Reprise 9 25715)			34	DEBUT	
14	15	16	A GRP CHRISTMAS		
IVORY COAST			COLLECTION		
BOB JAMES (Warner Bros. 25757)			VARIOUS ARTISTS		
15	16	23	(GRP GR 9574)		
IF THIS BASS COULD			35	DEBUT	
ONLY TALK			MANGO TANGO		
STANLEY CLARKE			TOM GRANT		
(Portrait/CBS 40923)			(Gala 13-9013)		
16	14	8	36	36	7
TWICE THE LOVE			A TOUCH OF LIGHT		
GEORGE BENSON			MARK EGAN (GRP GR 9572)		
(Warner Bros. 25705)			37	20	17
17	17	14	THE REAL ME		
AUDIO VISUALSCAPES			PATTI AUSTIN		
JACK DEJOHNETTE'S			(Qwest/Warner Bros. 25696)		
SPECIAL EDITION			38	37	20
(MCA Impulse! 8029)			VIRGIN BEAUTY		
18	19	5	ORNETTE COLEMAN		
PICK HITS LIVE			AND PRIME TIME		
THE JOHN SCOFIELD BAND			(Portrait/CBS 44301)		
(Gramavision 18 8805-1)			39	39	7
19	18	11	LIVE AT THE BLUE NOTE		
BLUES FOR COLTRANE			DAVE VALENTIN		
A TRIBUTE TO JOHN COLTRANE			(GRP GR 9568)		
(MCA Impulse! 42122)			40	31	29
20	22	25	BITES OF SUMMER		
TEARS OF JOY			SPYRO GYRA (MCA 6235)		
TUCK & PATTI (Windham Hill WH0111)					
21	23	6			
ANGEL STREET					
TONY WILLIAMS					
(Blue Note 48494)					

JAZZ FEATURE PICKS

EVOLUTION - Phil Woods Little Big Band - Concord Jazz CJ-361 - Producer: Bill Goodwin

Three extra horns and solid, close-to-the-vest arranging enlarge Woods' longtime Quintet while maintaining its gritty, bebop intimacy.

SOCA ME NICE - Mongo Santamaria - Concord Jazz Picante CJP-362 Producer: Allen Farnham

Afro-Cuban standby and enlarged group in another seamless Latin-jazz blend.

MOOD SWINGS - Carla White - Milestone M-9159 - Producers: Bob Porter, Carla White

Steady-going vocalist with good taste in tunes in a warm, welcome effort.

FOREIGN AFFAIRS - Bireli Lagrene - Blue Note 90967 - Producer: Steve Khan

Ex-Django clone continues search for his own fusion voice. A comfortable, if not fully formed, mix of liquid acoustic virtuosity and edgy jazz-rock.

AS WE BOP - Caldwell Plus - MCA Masters 6251 - Producers: Alan Gass, Victor and Cedric Caldwell

Brother team—multi-instrumentalists Victor and Cedric Caldwell—in a surprisingly hard-edged, pulsating fusion effort from this new age line.

MIDPOINT - Quest - Storyville SLP 4121 - Producers: Quest

Dave Liebman, Richie Beirach, Ron McClure and Billy Hart in a live album bristling with a welcome Coltrane-soaked free-spirited intensity.

SALAAM BOMBAY! - Original Motion Picture Soundtrack - L. Subramanian - DRG SBL 12595 - Producers: Hugh Fordin, Mitch Epstein

L. Subramanian's score for Mira Nair's delightful film is an evocative raga-jazz fusion, one of the most successful blends of Indian music and jazz yet.

FAREWELL KEYSTONE - Bobby Hutcherson - Theresa TR 124 - Producer: Bobby Hutcherson

Second fine Hutcherson album in a few months finds the vibist live at San Francisco's Keystone Korner in '82, heading a sextet of hard-bop heavyweights.

ANGEL HEART: Original Motion Picture Soundtrack - Antilles New Directions 7 91035 - Producer: Trevor Jones

Eccentric soundtrack features bits of eerie dialogue, several good vocals, and lots of Trevor Jones' moody music played by Courtney Pine's moody tenor sax.



# THE INDEPENDENT WAY



## Indie Groove

### SAVORY SOUNDS

Delicious Vinyl, the young rap label that was started by club deejays **Matt Dike** and **Mike Ross**, seems to have come into its own. The single "Wild Thing" by Delicious rapper **Tone Loc**, is now the most requested song on Los Angeles alternative rock station KROQ. It is also the #1 selling 12" at Tower Records in L.A. This bodes well for both the future of L.A. rap and for the penetration of rap into the white market. Delicious also scored a recent hit with "I Let 'Em Know" a def boast from Young MC. While they ready new LP releases from Tone Loc and Young MC, Dike and Ross are running the Enter the Dragon club, which features hip hop 'til the wee hours at its semi-secret Silver Lake location. Dike is also co-producing the new album by the **Beastie Boys**, who must be pretty convinced that L.A. rap is for real.



TONE LOC

**BIG-TOP BOOGIE**—People often ask me "Where has all the good calliope music gone?" Finally I have an answer. Taggart Enterprises of Rockford, Ill., has kept the fire burning for years now, with seven albums of circus calliope music, polkas, show tunes, patriotic marches and sacred songs. Their latest release is *Hawaii—Night and Day*, sweet sounds of the islands as performed on harp, marimba and steel guitar. The Taggart catalog is available for libraries, theme parks, mail order and direct customers. It's a pleasant reminder that the world of music is much broader than rock & roll, rhythm & blues and bubblegum pop. Thanks to enthusiasts like **Barbara Taggart**, the delightful sounds of yesteryear live on, a tip of the hat to our shared cultural heritage. If you still have an innocent, fun-loving boné in your body, you can contact the company at 323 Logan St., Rockford, Ill., 61103. The phone # is (815) 964-2789.

### KID-TESTED, MOTHER-APPROVED

Alcazar Records, a nice 'il label in Vermont, has been awarded a 1988 Parent's Choice Gold Seal Award for their recently released family album, *The Orchestra*. The award is presented annually by *Parent's Choice* magazine, a non-profit guide to children's media, in recognition of material that stimulates imagination and helps children grow emotionally, mentally, socially or physically. *The Orchestra* is a children's introduction to classical music, narrated by the inimitable **Peter Ustinov**, and is available in both English and French. The award was shared by Mark Rubin Productions.

### WHERE WAS THIS STUFF THREE WEEKS AGO, WHEN IT COULD HAVE DONE US SOME GOOD?

A big bundle from our comrades at Flying Fish Records has brought with it a welcome whiff of liberalism. Maybe liberal is too soft a word, since the highlight of this package is *Rebel Voices*, subtitled *Songs of the Industrial Workers of the World*. It's a salute in song and spirit to the I.W.W., otherwise known as the Wobblies, the radical union movement that swept the planet in the early part of this century before its leader, Joe Hill, was murdered by federal agents. In songs such as "Hallelujah I'm a Bum" and "Ain't Done Nothing If You Ain't Been Called a Red," the record reveals just how witty and wise the union movement can be without sacrificing an ounce of its commitment. Also new from Flying Fish is the new album from **Sweet Honey In the Rock**, *Live at Carnegie Hall*. Sweet Honey is a six-woman *cappella* ensemble who have fanned the flames of social consciousness for fifteen years now. And completing the triad of lefty lore is *Nicaraguan Folk Music From Masaya*, one of the rare albums to pass through our trade embargo against the Sandinista government. This is class-conscious marimba music from the city that is called "the cradle of Nicaraguan folklore." Flying Fish's Blind Pig affiliate has new albums from blues guitar master **Otis Rush** and boogie-woogie piano pioneer **Pinetop Perkins** (amazingly, it's his first solo album.).

Keep the Faith

Joe Williams

## Reviews

### MAROON - *The Funky Record* - Arb Recordings

*The Village Voice* called this "the best white rap since the Beastie Boys," which ordinarily wouldn't be saying much, but in this case, *The Funky Record* is a witty, provocative, thoroughly-ill-in' platter that gives rap a much-needed dimension in white-boyness. Maroon is two squirrely dudes from Ann Arbor, Mich. (Will E.P. and MK Chilly Dog, a.k.a. William Pflaum and Martin Kierszenbaum), who can switch effortlessly from the loose-jointed and wacky to the hard-hitting and political. Their style is epitomized by "the Baddest and the Hippest," a nerdy, nasal, double-time boasting tune that works not only in spite of its whiteness but *because* of it. ("I'm the hippest and the baddest/ The baddest and the hippest/ I'm hipper than the goblins and the ghoulies and the witches.") Elsewhere on the record they deliver some keen sociological insights, particularly in "Red White & Blue," a devastating indictment of American policy in Central America that traces the root of all evil to the cabal of banana growers and CIA-renegades that Mr. Reagan has sanctioned to do his Southern Hemisphere dirty work. (Pflaum and Kierzenbaum used to host a bilingual radio show in Ann Arbor that spotlighted Latin culture and music, so they know a little something about the subject.) Musically they are fairly straightforward. Rather than samples they rely on simple scratch techniques, Casio-style keyboards and percussion, and what seem to be real, live guitars, over which they scatter their goofy wordplay like spitballs in an 8th-grade cafeteria. It's a credibly produced, fun-loving record that belongs in any serious rap fan's collection, one whose deeper virtues become apparent with repeated listens.

Joe Williams

### BRAVE COMBO - *Humansville - Rounder* (9019)

Before there was They Might Be Giants, before there was Rotondi and Ben Vaughn and Das Furlines, before there was John Cougar Mellencamp and an army of mainstream rockers incorporating the accordion into their heartland sincerity, there was Brave Combo. This spunky outfit from Denton, Tex., was flaunting their uncoolness long before it was cool, performing polkas, cha-chas, foxtrots and just plain muzak for anyone who would listen with an open ear. They did *Prairie Home Companion*. They did the

Macy's Thanksgiving Day Parade. They did hip punk-rock hideaways from coast to coast. In the process they converted a lot of people to their demented notion of "world music." Brave Combo's Carl Finch is not only a talented, genre-hopping instrumentalist, he is a bona-fide music historian. He was David Byrne's accordion consultant for *True Stories*, and he might well be our leading figure in the preservation and performance of musical styles that used to be considered too specialized or ethnic for rock audiences. On this latest platter, the Combo serves us portions of salsa, rumba, ska, mariachi huapango, twist and schottische music (they are always scrupulous about identifying each genre in the liner notes), with the material about evenly divided between south-of-the-border and Eastern European accents. Not only is it multi-instrumental, it is multi-lingual. From "Besame Mucho" to "Tubular Jugs" (a witty rethinking of the theme from *The Exorcist*), it's a non-stop, globe-trotting, good-timing whirl.

J.W.

### THE SAINTS - *Prodigal Son* -TVT Records

This is the 11th LP for these Australians, and the first since they attained stateside radio success with *All Saints Day* and the single "Just Like Fire Would." They've come a long way from their punk roots, but as always they are fueled by Chris Bailey's melodic sense and lyrical invention. Their sound these days is strum-happy, a crafty amalgam of acoustic and electric guitars within a deceptively simple and hummable structure, the epitome of what we've come to know as the Australian sound. (There is even a cover of the Easybeats' "Music Goes Round, My Head," a fitting tribute to the band that first popularized that sound.) There is a balance here between mid-tempo pop tunes and ballads which some long-time fans may see as an repudiation of the band's once-trademark anger; but nobb stays a punk forever (except perhaps for the Ramones, and even they have used the occasional horn section.). If nothing else, this is radio-ready. Lyrically Bailey seems to be in a mournful, looking-backwards mode; just consider these song titles: "Ghost Ships," "Fire and Brimstone," "Massacre," "Sold Out," "Grain of Sand." Fortunately Bailey's perception is keen and original, never overbearing or self-obsessed. The Saints may well be the salvation for those of us who grew up punk and are now trying to address adulthood in some meaningful and honorable way.

J.W.

# Christmas Releases: A Big Bag O' Cheer

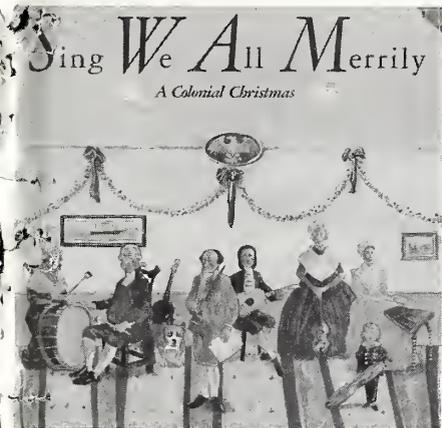
When it comes to the true meaning of Christmas, the folks who run the music business aren't exactly stupid. They know that Christmas means big, fat record sales, as apple-cheeked youths and their destitute parents gather around the CD player to imagine they live in a world of kindness and joy. And we'll be damned if some of the uplifting platters that herald this sacred

spirituals that our forebears would have sung as they sipped their holiday grog. Also distributed by Flying Fish is *Kentucky Christmas Old and New*, an album of backwoods carols by the Jean Ritchie Family and Friends on the Greenhay label.

Celebrating a somewhat different tradition are *Phil Coulter's Christmas*

*the California Raisins* (Priority Records), which is really quite good. For laughs of a different sort, try *A Christmas Album For the Whole Family* (now there's a marketing concept!), a collection of "gently-humorous" yuletide songs by Frank DiSilvestro. One listen to "Blitzen & The Caribou Fell In Love" could change your life in ways you might not appreciate.

those talented Minneapolis cats from the Prince/Time family tree, and he's aided here by producers Jimmy Jam and Terry Lewis. Half the material is original (like the slyly funky "Sleigh Ride"), and half is a masterful rethinking of old standards (like a jazzy "Winter Wonderland" and a "Chestnuts Roasting ... " that's as good as Nat King Cole's). This may be the best album of the whole batch.



season don't succeed in convincing us that, yes Virginia, it really is a wonderful life. Here at the North Pole offices of *Cash Box* we've been getting Christmas records by the reindeer-load. They range from genuinely touching evocations of old-timey Christmas cheer to novelty chlock to New Age fluff to anthropomorphic fruits and vegetables singing Motown holiday favorites to the occasional record which mentions that Christmas was originally about the birth of a Jewish revolutionary in Palestine a couple milleniums ago. Here's a sampling:

Who could object to Christmas albums performed by cherubic children's choirs? We've got a ton of 'em. A nice example is *New Christmas Songs For Everyone* on the Accent label. It's quite a trick to write a whole album of new yuletide songs. This sweet record features such heart-tuggers as "Slim-O The Eskimo" and "Merry Christmas Grandpa." A similar record is *Christmas at Maywood* from Ace Co. Music. It features some smiling youngsters from a school somewhere out in the desert singing about "A Good Old Fashioned Christmas" (presumably with snow) and "Santa's Xmas Sleigh" [sic].

In the same yuletide ballpark are the records that celebrate the Christmas traditions of rural America, albums like *Sing We All Merrily—A Colonial Christmas* on the roots-conscious Flying Fish label. Here, dulcimer artist Linda Russell and her friends recreate the sound and spirit of an American colonial Christmas, complete with the old carols and

(Harmac Records) from the popular Irish pianist, and *Christams Spirituals* (Alcazar), an evocation of black Christianity by the fine folk singer Odetta.

The latest wrinkle in holiday releases is the new-age Christmas album. Examples are *The Narada Christmas Collection*, a bouquet of uplifting instrumental renditions of Christmas favorites by various artists on the burgeoning Narada label. A spin-off is *The Gift: Acoustic Offerings For the Holiday Season* by Eric Tingstad and Nancy Rumbel. *Mannheim Steamroller: A Fresh Aire Christmas* (American Gramophone) should prove immensely popular. This orchestra, led by composer Chip Davis, first came to world attention on Mason Williams' "Classical Gas." Their 1987 Christmas album was a phenomenon.

A welcome relief from the solemnity of the season is *Mistletoe Jam* by the Christmas Jug Band (Globe/Relix Records), Dan Hicks' seasonal combo who offer us such wonderful kazoo-and-washboard favorites as "Santa Claus Wants Some Lovin'," "Rudolph the Bald-Headed Reindeer" and "Somebody Stole My Santa Claus Suit." With it's swingin' blues-jazz arrangements, it's nearly as good as the sublime *Leon Redbone Christmas Album*.

Also trying to be funny is *The Quackers Christmas Special* (Step One Records), holiday tunes delivered in one of those quacking Donald Duck voices that you either love or hate. Another singing non-human album is *Christmas With*

If you really want to think about Christmas from a religious point of view (and you really should, you know), we recommend an album titled simply *Christmas*, on the Sparrow label. It features such Christian radio stalwarts as Bebe & Cece Winans, Deniece Williams and Steven Chapman.

Having much the same effect is the beautiful Christmas record from Alexander O'Neal on the Tabu label, *My Gift To You*. O'Neal is one of

Finally, just today we got a single from Margo Sylvia and the Tune Weavers, on the Classic Artists label. The Tune Weavers are the group that had a big hit with "Happy, Happy Birthday Baby" many years ago. This one is called—aw shucks,, you guessed it—"Merry, Merry Christmas Baby." The flip side is "What Are You Doing New Year's Eve?" which is a good question that we'll have to answer in a subsequent issue.

Joe Williams

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150,000,000 Record Seller — Over 500 Versions

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Chet Atkins, Fred Warning, Burt Kaempfert, Living Voices, Lawrence Welk  
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AROUND THE ROUTE

In last week's column we gave you an estimated attendance figure for AMOA Expo '88, since the association was still counting as went to press. We can now give you the totals we received from AMOA headquarters, and they are a good deal higher than we estimated. Total attendance was 7702, as opposed to 7054 last year. To break it down, operator attendance was at 2470, which is slightly under the '87 total; distributor and supplier attendance at 1367 reflected a measurable increase; likewise, international attendance was at 470, reflecting an increase over last year's figure of 229; non-member attendance at 870 was also up over last year. So, in addition to a record number of exhibitors, AMOA Expo '88 also drew a larger attendance than many of us realized ... As *Cash Box* went to press, the **Jukebox Promotion Committee** was scheduled to meet in the New York Hilton. A number of record people were invited. The Committee recently added four new members to the roster: **RCA's Tony Montgomery**, **Ted Howell of Mobile Record Service**, and operators **John Newberry of Virginia** and **Richard Scherer of California** ... Attention Cub fans: **Chicago Cubs** baseball fans from across America will be gathering at the Hyatt Regency Chicago, February 3-5, 1989, to attend the fourth annual **Cubs Convention**. The weekend event, which drew 3500 fans from 38 states last year, will feature a full agenda of activities, including appearances by members of the Chicago Cubs, an auction of Cubs memorabilia, chalk talks with team coaches, and photo and autograph booths. Honorary chairman this year will be noted

Cubs sportscaster **Harry Caray**. For further specifics, call the Hyatt Regency at (312) 565-1234 ... Received a call from **Bill Stone of Stone Amusement** (Tullahoma, Tenn.), chairman of the Expo '88 exhibit committee. Bill is among those who strongly favors the selection of Las Vegas for next year's AMOA convention (*Cash Box*, 12/3/88). As he told us, when the association's board was polled, there were five areas under consideration, and Las Vegas came out on top by a two-to-one margin. "I feel we'll see a strong operator attendance at the '89 show," said Bill. "And while we share concern about the various 'diversions' this popular city has to offer, I'm confident that operators will put in their time on the exhibit floor before going out to do the town." ... With respect to the many post-convention distrib showings that began taking place in the weeks following Expo, the first reports we've heard came from tradesters who attended the **C.A. Robinson & Co.** events in Los Angeles and San Francisco which, as usual, drew big numbers in the neighborhood of 800 to 1000, or more! The San Francisco showing received no cooperation whatsoever from the weatherman, but as we all know, it takes more than adverse weather conditions to keep people away from a Robinson function. **Williams'** marketing chief **Roger Sharpe** happily notes that the factory is backed-ordered on their newly debuted **Taxi** pingame, with demand far exceeding supply. **Narc**, the new Williams' video that was introduced at Expo, proved to be a "big hit of the show," Roger added, with the trade recognizing it as a "breakthrough game."

Camille Compasio

Big Turnout At NAMA Convention

CHICAGO—Near-record participation by exhibitors and total registration of 6,495 made the recently held National Automatic Merchandising Association national convention in New Orleans one of the most successful in recent years, according to NAMA's director of sales Jack Rielley.

"Our exhibitors were very positive about the convention site and especially about the results they were able to obtain, since many customers came to buy as well as to look," said Rielley.

Charles Kuralt, CBS anchorman and reporter, was the keynote speaker and the various convention meetings covered office coffee service, snack marketing, developments in vending machine design and prospects for a new one dollar coin.

The show took place October 20-24, at the Rivergate Exhibition Hall in New Orleans. Most of the program sessions are available on cassette tapes and may be obtained through Nationwide Recording Service, 15016 W. 106th Street, Lenexa, Kansas 66215, (913) 492-7910.

The 1989 NAMA Western Convention Exhibit will be held April 7-9, at Brooks Hall in San Francisco. Next year's national convention has been scheduled for October 12-15, in Chicago's McCormick Place.

At the New Orleans meeting, **John R. Farquharson**, president of ARASERVE (a division of ARA Services), was elected chairman of the board of NAMA, succeeding **William K. Walsh**, president of Continental Vending Inc. Other officers for the 1989 term are: **Harold I. Blotner** as senior vice chairman, **J. Stephen Stoltz** as vice chairman and **R. David Clayton** as treasurer.



New NAMA officers (from right to left) are **John Farquharson** (ARA Services Inc., Philadelphia), chairman; **Harold I. Blotner** (Dane County Vending Co., Madison, Wisc.) senior vice chairman; and **R. David Clayton** (Automatic Food Service Inc., Nashville), treasurer. At left is **James A. Rost**, NAMA president and chief executive. Not shown is **J. Stephen Stoltz** (Polyvend Inc., Conway, Ariz.), who is vice chairman. NAMA is the national association of the vending and foodservice management industry.

Additional SNAPS! From AMOA Expo '88



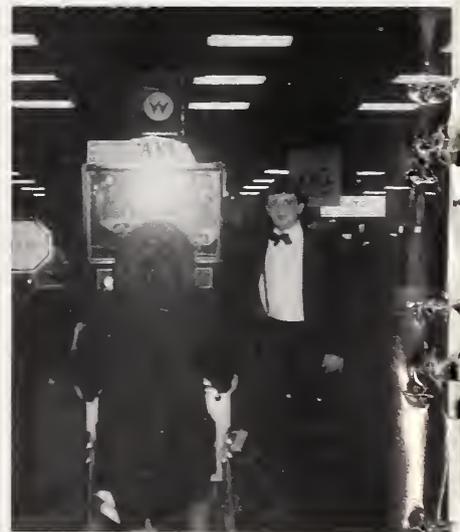
**Wico's gimmick** this year was a voluptuous shoeshine girl who was kept mighty busy, need we say. The gent on the chair is **Carousel's Paul Berko** with **Wico's Mike Rudowicz** observing.



**Jukebox historian Charley Hummel**, the most interviewed personality at the show, demonstrates the 1895 **Nickel-In-The-Slot Edison phono**, as it played **Chubby Checker's "The Twist"** on a cylinder!



**John Ross**, who has been blind since birth, participated in Expo under the auspices of **Arachnid Inc** to demonstrate the **English Mark Darts Polo** model 4700, which is designed for the visually handicapped.



**Williams' designer Python Anghelo**, one half of the team that created the exciting and well received **Taxi pingame** is pictured at it. And as you can see, ladies like to play it too!

## MCA Joins Rowe CD Promotion

CHICAGO—Rowe International announced that MCA Records has joined the list of major record companies who are participating with Rowe in its launch promotion for the LaserStar dedicated CD jukebox.

For a limited time, operators in the United States who purchase a Rowe LaserStar jukebox will receive a free promotion pack provided by Rowe and the participating labels (*Cash Box*, 10/15/88). This starter kit contains dozens of CDs by some of the hottest recording artists in the country, along with a complete set of title strips for each.

The MCA artists who will now be a part of the promotion pack include Elton John, Glenn Frey, Belinda Carlisle, Bobby Brown, Pebbles, The Jets and New Edition. All will be represented by their latest full-length MCA CDs.

"We are truly pleased to have MCA Records join us for this unique and exciting joint promotion," stated Joel Friedman, Rowe International's vice president of music. "The tremendous marketing and promotional opportunities represented by the LaserStar's revolutionary design have been fully embraced by the recording industry, and we're glad to be able to work side by side with them for our mutual benefit."



Smiling for the CB photog on opening day are Expo regulars (from left) Ira, Leah, Adrea and Sandy Bettelman of C.A. Robinson & Co.



Ninja Garden was a big attraction in the Temco exhibit and technician Jim Santa Cruz, appropriately garbed, dramatized the theme with the assistance of lovely Debbie Lemons.



Steve Kordek with a bevy of "waitresses" and a lineup of Bally Truck Stop pingames that were a popular attraction at the show.



Batson's John Margold with model Mary Cottrell at the Mating Game, which comes in two versions: arcade size and a smaller cabaret size.



The Jukebox Promotion Committee's merchandise booth, being set up here by JPC chairman Jim Hayes and Smith Bucklin's Gerri Salvatore, racked up a lot of sales at Expo!



Devastators, one of the pieces showcased in the Konami exhibit, is pictured in the company of Konami's Frank Bundra and Mary Hermansen.



C.A. ROBINSON SHOW—C.A. Robinson and Company held its 15th annual trade show and luncheon at their Los Angeles showroom. On display was a wide variety of video games, jukeboxes and specialty coin items. Pictured near the Songbird, a jukebox in a '57 T-Bird tail section, is (l-r) Keith Albert, VP Cash Box; Ira Bettelman, President of C.A. Robinson; and Bob Long, VP Cash Box.



Prominent Chicago operator Don Hesh of A.H. Entertainers with RCA's Tony Montgomery.



Two noted coinbiz personalities: Bally's Jim Patla, whose list of creations is endless; and Andy Duca, who, years back, put service schools on the map and is now in semi-retirement.

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