Frank Zappa
Still Freaking Out

A Fire Fight
In The A&R Wars
Industry Heavies Lock Horns
With A Horde Of Have-Nots

Escape Club
Unknowns Break Out
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Intro

Everybody Wants To Rule The World

The loudest voices in this issue belong to a pair of muckrakers, one of them widely venerated, the other widely denigrated. Outspoken artist Frank Zappa (who is interviewed by associate editor and longtime fan Julius Robinson in this issue’s cover story) and industry outsider Thomas White (whose incendiary Billboard commentary inspired a recent debate about the state of A&R—see news feature on Page 4) represent the external and internal conscience of the music business, respectively. Because of the very nature of its “product,” the entertainment industry ought to be open to unblinking self-analysis. But this is simply not the case. Each member of “the big six” record companies is as stubborn and secretive as any other large corporation. The lonely whistle-blower at a defense contractor may have more impact on our lives, but money is, after all, money. When bottom-line decisions are being made which involve millions of dollars and people’s entire creative lives, yes, it’s time to question things like A&R decision-making on an industry-wide level. Ironically, the greatest popular music moves people to Challenge those assumptions they had previously accepted as unshakeable; if White and Zappa wish to tear apart the procedures we’ve come to consider business as usual, it is incumbent upon us in the music industry to listen carefully. After all, keeping our ears open to the truth is our business.

TURN ON, TUNE IN, PAY OUT: Another noteworthy fact of life in the biz can be read between the lines of assistant editor Lisa Johnson’s profile of the Escape Club. What was it that caused “Wild, Wild West,” the first Atlantic single from the formerly obscure English quartet, to climb all the way to the top of the charts? The answer can be expressed in three letters: MTV. But everybody knows that music video is no longer the vital medium it was in the early and mid-’80s—right? And wasn’t it obvious at this year’s MTV Awards that hardly anybody cared who won? All that may be true, but when a cleverly made record is paired with an equally effective video, MTV can make it happen, and happen big. The cable music channel has become an essential part of the industry’s marketing machinery, and when labels use the video medium creatively, they reap the benefits.

“This is gonna sound weird,” admits Jeff Ayeroff, co-chairman of Virgin Records, “but I have a feeling that MTV is more powerful than ever. They had a very big part in breaking Tracy Chapman, Ziggy Marley, Guns N’ Roses. Everybody is sitting back and saying MTV isn’t doing anything, MTV is playing a very critical part in the development of new aesthetics—making things acceptable. If they decide that reggae is OK or heavy metal is OK, it becomes OK. It becomes vernacular. It’ll get translated to the agencies, and you’ll start seeing reggae and heavy metal stuff in commercials.” The fact is, we’re already seeing reggae and metal in commercials—because in a very real sense, music videos are nothing other than commercials themselves. The novelty of MTV wore off long ago; the reason people no longer think about music video is that it has been so thoroughly assimilated into our culture. For better or worse, whether we watch it or not, we’re living in an MTV world.

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Top Pop Debuts

Singles

Holding On
Steve Winwood - Virgin

Green
R.E.M. - Warner Bros.

#1 Pop Single
Bad Medicine
Bon Jovi
Mercury/PhiloGram

#1 B/C Single
Thanks For My Child
Cheryl "Pepsii" Riley
Columbia

#1 B/C Album
Any Love
Luther Vandross
Epic

Winner’s Circle

Two Hearts
Phil Collins
Atlantic

#1 Country Single
I’ll Leave This World
Ricky Van Shelton
Columbia

#1 Country Album
Lovin’ Proof
Ricky Van Shelton
Columbia

#1 Jazz Album
Silhouette
Kenny G
Arista

#1 12” Single
Break 4 Love
Razors
Columbia

#1 Rap Album
POWER
Ice-T
Sire
During the calm before the storm, "A&R Wars" panelists put up a brave front with some of the event's organizers. Pictured (from left) are Al Bell, NARAS L.A. chapter president Stix Hooper, Al Teller, NARAS chairman of the board Al Schlesinger, NARAS president Mike Green, Ron Oberman, ASCAP West Coast regional director Todd Brabec and J.J. Jackson.

N. HOLLYWOOD—Passion and frustration were the operative terms as a panel of industry spokesmen locked horns with a highly vocal crowd of 700 in what was prophetically billed as the "A&R Wars." The debate, subtitled "Is A&R Holding the Record Industry Back?" was co-sponsored by ASCAP and the Los Angeles chapter of NARAS. It's believed to be the best-attended event in the chapter's history.

The debate (actually, that's too mild a word to describe what went down in the packed ballroom of the Beverly Garland Hotel) was inspired by music/industry critic Thomas White's vitriolic condemnation of major label A&R policies, which Billboard published on its Commentary page earlier this year. In his editorial, White questioned the competence of most A&R reps, bemoaning their lack of judgment and pointing out that only 15% of those acts signed by major label A&R departments result in profits for their respective record companies. The commentary went on to generate heated discussions throughout the industry, transforming its previously unknown author into a music biz celebrity.

Smelling a hot topic, NARAS official Pete Luboff assembled an industry panel that included two major label presidents—Al Teller of MCA and Lenny Waronker of Warner Bros. A&R executives Ron Oberman of Columbia and Tom Zutaut of Geffen, A&M promotion chief Charlie Minor and legendary Stax Records head Al Bell, now a consultant to the Gordy Company. The organizers gave the panel a clever spin by inviting White to participate as devil's advocate, topping off the lineup with moderator J.J. Jackson, program director of KMPC-FM. When Waronker and Zutaut were unable to participate, WB A&R VP Benny Medina and PolyGram senior VP/GM, West Coast, Jeff Sydney were brought in as replacements. As so often happens in all-star competitions, the two subs wound up as MVPs, with Medina contributing the enthusiasm while Sydney scored the bulk of the verbal points. Designated hitter Bell delivered one mighty blast as well.

After the typically hyperbolic introductions (Did Oberman actually sign the Bangles? Did Minor actually break UB-40?), the dynamic of the debate took shape, with Jackson paraphrasing the prepared questions, one or more of the participants responding, the pugnacious White attempting to refute the responses and members of the audience yelling out their own opinions. Skeptics in the crowd cheered White's initial attacks on the status quo, but they cooled when he failed to come up with substantive alternatives. Here's a sample exchange following Jackson's question, "What are the criteria for choosing an A&R person?"

White: "So does everybody in Tower Records, Jeff. That doesn't make them a good A&R executive."

Jackson: "Thomas, I think at the heart of your article is the suggestion that there is a set of objective criteria for selecting people to make these very, very subjective decisions.... I personally have never met an A&R person who doesn't love music."

White: "And I'd like a job!" Jackson departed from the script as well, arguing points with the crowd and one point plugging his station's programming approach. (Ironically, when Jackson was pitching KMPC-FM's "full spectrum rock & roll" approach, one of the artists he mentioned was Prince, whose name has yet to appear on the station's playlist.)

Issues & Answers

A&R Wars: Industry Heavies Battle Industry Critics

By Bud Scoppa

Cash Box November 26, 1988
A band manager in the audience lambasted Oberman for allegedly limiting him to submissions from members of what the manager described as the "old boy network." Recognizing his inquisitor, Oberman pointed out that he'd personally flown to Minneapolis to see the band in question. But if Oberman hadn't gotten an endorsement from Iron Maiden's Rob Halford, the manager insisted, Oberman would never have gone to see the band. Amazing.

By far the most tenacious audience member was Natasha, a young black woman who described herself as "a dead end player" ("And I am no slouch," she assured the panelists), then complained that the A&R people she'd met with were uniformly rude and disrespectful of her talents, and that most didn't know how to do an A&R job.

Medina may have been a last-minute replacement, but he came fully prepared. On the question of criteria for an A&R rep, the young Turk from WB stated: "First and foremost, it should be the seven-24-365 clause. They had done 24 hours a day, 365 days a year. If they can do that they're almost there. They need the passion to do this thing, the passion to sit there and to deal with the situations, the circumstances and the people that they may have some vision about sometimes. So the person is open to listening to anything and anybody, as much as may be a taxing and really difficult challenge. Their ears [should be] somewhat in tune with what's going on now, and maybe, maybe, they have some vision about something. I'm not to be coming down the road, or they have the instinct to try something that hasn't been proven."

We thank Medina for his comments, as such as the one quoted above swung an audience support to his side. Audience members were as taken with Medina's views on A&R people not only to exercise their passions but rather to exercise their own careers.

From a pure debating standpoint, Sydney was particularly persuasive. Attacks on the key aspect of White's critique, the PolyGram exec stated: "This is like success rate, so-called, it is one of the fundamental premises of Thomas' argument. I respect Thomas' intellect, interest and passions; we've passed quite a number of meals debating some of these issues. I would submit that the 15% is an accurate number, nothing to do with the quality or lack of quality of A&R. In any hits-oriented business, whether you're talking about motion pictures, Broadway plays, records, books, computer software, no matter how skillful the people are, [there is] a very small percentage [of successes]. Because the public decides by a chemical process which are going to be the hits, and it is always going to be a small portion of the total offerings, no matter what the quality of the total offerings [may be]. In a competitive industry, a competitive society, and an artistically active creative field, that will be the case. That figure is absolutely irrelevant to the merits of A&R."

The evening's most eloquent remarks came from Bell, a self-described rebel and the elder statesman of the panel. Criticalizing White's lack of in-depth understanding of the record industry, Bell offered his own view of the big picture.

"We must understand," Bell began, "that the real value of how product is treated in this business from company to company, we still are dealing with art in our industry. It is art, it is realized and appreciated as art, whether or not individually we accept the art form that is being pushed as a priority at that particular moment by a specific record company. We must further understand that our industry is divided into two separate and distinct segments. One segment is made up of our mass-merchandising/manufacturing/distribution entities, those classically referred to as the 'big six.' The other side is made up of the independent distributors that function with independent wholesalers; they are companies that are owned by music buffs and entrepreneurs and people that want to have their kind of music—whether they make money or not is immaterial. It is from that side of the industry that our new trends generally emerge, most recently rap. It is where soul music and jazz came from; it is where our industry was born.

"Unlike many other industries," Bell continued, "we have great more product than we have outlets. As long as the business exists, we are going to have to satisfy frustrated artists; you have to have a small industry anywhere that has people merchandising art. So what we hear is fascinating.... As Benny Medina told you earlier, if you want to make it, you've gotta pound. This is a tough business. It's tough and it's gonna continue to be tough.... Find your niche among these big six companies. If you can't find it there, if you have great, unique art, then find a way to make it happen yourself, [even] if you have to press some phonograph records and duplicate some tapes. If you believe in it, then get out there and do something about it. That's how all of these companies started in the first place, and that is how you can get your artistry recognized.

At the end of the evening, scores of audience members brandsishing demo tapes rushed the stage. The beleaguered panelists left the ballroom with their pockets full of cassette, assuring those who'd pressed submissions into their hands, "I'll get back to you on this."
Intuition: Consolidating World Music

By Lee Jeske

NEW YORK—Vera Brandes, who founded the Capitol-distributed Intuition Records in Germany in 1987, says that “Intuition is a world-music label that covers various aspects of world music—either pop, jazz, new age or world music in its original form.”

And how does Brandes define the much-maligned term “world music”? “Anything ethnic that’s appealing outside of its home ground.”

It’s a very precise definition, yet Intuition—despite its new-agey name—has put out a rather broad selection of albums in its new pact with Capitol. First came Mariano, an Eastern-tinged, new-ageish jazz album from the veteran multi-instrumentalist Hermeto Pascoal; The Surgeon of the Night Sky Restores Dead Things by the Power of Sound, a contemporary electronic composer/trumpeter Jon Hassell; and Only If You Don’t Want It, You Can’t Do It, by the terrific Brazilian jazz multi-instrumentalist Hermeto Pascoal. Recently released were Milton Nascimento’s long-lost 1973 Milagro dos Peixes and John Lurie’s soundtrack music for Down by Law and Variety. Upcoming are albums by a new version of the acoustic jazz-fusion group Steps Ahead (still led by vibist Mike Mainieri), a group of Brazilian street drummers, and salsa star Eddie Palmieri in an album produced by Kip Hanahan.

Quite a varied list, though not much of it seems to fit the “world music” tag. And interestingly, Intuition’s first five releases in Germany were different—including some German new age groups that aren’t being distributed yet in the U.S.

Vera Brandes, who blithely seems to record music that catches her own ear, doesn’t seem to mind the various mixed messages that Intuition sends out, the confusion that may arise from people thinking it’s a new age label and then running into Hermeto Pascoal’s raucous new Brazilian jazz-fusion album.

“Intuition is the ability to think without using words,” she says, “to simply understand without including an intellectual process. I know the connotation is new-agey, but there is a big audience out there that has been surprisingly open to certain musical genres and styles that people thought five years ago were totally unmarketable. And that new age audience might consider the music other than how they would if this had some other name.”

One of the advantages that Intuition has is the ability to dip into EMI catalogs throughout the world (it’s distributed under the EMI logo in Europe, Capitol here). “They have treasure boxes full of stuff around the world, it’s amazing. The minute we have established ourselves here, we’re going to travel around the world. You know, some of these great records aren’t even in-print in their countries anymore—you really have to go there and look at the archives and speak to people who have been there for a long time. With Milton’s record, it was totally by accident that we found it.”

Vera Brandes says she “anticipated 10 years ago that world music would come around through the alleys that were beginning to be established by the new age marketing stuff.” Now she perceives that audience going further.

“We’re looking at artists with the idea of building bridges for that audience that’s been listening to new age music since, like, ’85 or ’86, to where they’re going now. I hope they’re going to more complex music.”

Dickinson to V.P. A&R, MCA

LOS ANGELES—Al Teller, President of MCA Records, has announced the appointment of Bruce Dickinson to the position of vice president, A&R, East Coast, for MCA Records. Dickinson will report directly to Teller.

Dickinson was formerly director of A&R at EMI Records, and spent seven years as senior director of A&R, East Coast, for Chrysalis Records. He previously was marketing director at Columbia Records.

During his career, Dickinson worked with the development of Men At Work, Midnight Oil, Bobby McFerrin, Lions & Ghosts, The Colourfield, Bob Dylan and Psychedelic Furs, among others.

HEAVY METAL—EMI artist Robert Palmer’s current release, Heavy Nova, recently went platinum, in the midst of a sold-out support tour. Pictured here at the award presentation are Palmer and Safi Lucita, EMI president and CEO.

BIRTH, SCHOOL, WORK, DEAL—CBS Music Publishing has signed British recording act the Godfathers, who just completed a second U.S. tour in support of their Epic Records debut, Birth, School, Work, Death. Pictured at the signing are (from left) Kris Dollimore of the Godfathers; CMP creative director Marcy Drexler; Godfather Chris Coyne, manager Roland Hyams, bandmembers Mike Gibson and George Mazur, CMP’s Marisa Sabougni, CMP exec VP Harvey Shapiro, lead singer Peter Coyne and Pat de Vries of CMP.

NOT ANOTHER PICTURE OF JON BON JOVI!!!—And this time he’s with the “I rated afternoon jock in America,” “Magi?” Matt Alan of Z-100—where the hell is that? Who cares, Jon’s a babe and Bon Jovi released a new single (see reviews). It’s a rocker.

SOMETHING TO BRAGG ABOUT—College Media Journal directors Robert Haber (left) and Joanne Abbot Green caught up with Elektra artist Billy Bragg during this year’s CMJ Convention at New York’s Vista Hotel.
Larry Carlton & Friends to Play Benefit Concert—On Friday, December 9, Larry Carlton will be joined by an all-star musical line-up in a concert benefiting victims of violent crimes. The concert, to be held at the Universal Amphitheater, will feature appearances by the likes of Lyle Lovett, Joni Mitchell, Take 6, Michael McDonald, Michael Franks, Stanley Jordan, David Foster and Christopher Cross, among others.

Helping Innocent People (HIP) is an organization set up by Larry Carlton following the much-publicized attack on the artist outside his Hollywood Hills home. "We hear it on the news but we don't relate it to our lives. We don't realize that the violence could happen to us," stated Carlton. "The money we raise from HIP will be ready and waiting for victims of violent crime who don't have the funds they need for treatment."

In addition to the December 9 concert, HIP hopes to grow as an organization whose purpose is to supplement victim assistance offices throughout the L.A. area. HIP's ultimate goal is to provide the ongoing funds necessary to establish L.A.'s first Emergency Support Program.


Until next week...

Tom De Savia
Los Angeles

Acher-Ed Experience—Cher and Boogie Down Productions' KRS-One attended the recent "Housing Now" demonstration on Capitol Hill, held on Nov. 7 to call attention to the plight of the nation's homeless. 377 people were arrested during the demonstration, including disc jockey Casey Kasem.

Put Your Money Where Your Ears Are—That's what WNEW-FM asked listeners to do this past weekend, during Hungerthon '88. The 24-hour radiothon was held at the United Nations building in midtown, and at the South Street Seaport. WNEW began broadcasting at 11 a.m. Saturday, live from the U.N. visitor's lobby, and listeners were encouraged to come by and hear any or all of the performances held there. I hung around to see Marti Jones and Marshall Crenshaw; other artists who donated their time included Steve Forbert, Rick Derringer, Hot Tuna and Al Stewart. In the afternoon, the broadcast went national, with performances by Randy Newman and The Fabulous Thunderbirds on this coast, and Jackson Browne and Crosby, Stills, Nash and Young on the West. Saturday's New York music festivities ended with a Southside Johnny and The Jukes Set at the Seaport. Sunday's programming included sets by The Roches, Tom and Steve Chapin, and Tom Paxton.

WNEW's Hungerthon is in its third consecutive year, and raises money for the U.S. Committee for UNICEF and World Hunger Year. The latter program was started in 1975 by Bill Ayers and the late Harry Chapin, and the radiothon ran up through Chapin's death in 1981. It was revived by WNEW in 1985, and the focus of the program is to educate the public on the problem of world hunger and to raise money for the organizations combating it.

Wriggle and Squirm—I figured that's what I'd be doing when I finally got around to seeing Rattle and Hum last week. Yet, not so: I really enjoyed it. It's a little conceived in places—Larry Mullen's Graceland wanderings I could have done without—but as a whole it was a concert film-lover's concert film. And there were two segments of the film where I actually appreciated Bono's legendary historicisms. One was the day of the Enniskillen bombing in Northern Ireland, and U2's reaction to the tragedy that killed a number of innocent people was to deliver a version of "Sunday Bloody Sunday" that will never be matched in terms of emotion. The anger, impotence, grief, and frustration of an entire country were all evoked in one three-word phrase: "fuck the revolution." Even on screen, it was palpable: I had the kind of goosebumps usually reserved for the national anthem. The second was the segue from "The Star Spangled Banner" Hendrix-style into "Bullet the Blue Sky." Sometimes politics and music do mix, if the feelings behind it are true.

Other highlights of Rattle and Hum are the taping of "I Still Haven't Found What I'm Looking For," with a Harlem gospel choir called The New Voices of Freedom, and B.B. King's guest appearance on "When Love Comes to Town." These are heavy lyrics," he tells Bono. "You're awful young to be writing such heavy lyrics."

Better Curious than Lost.
Karen Woods
New York
Frank Zappa

A Mind For The Body Politic

By Julius Robinson

There's a common belief that young revolutionaries grow up to be old conservatives. Frank Zappa has become a little of both. He is a multitalented artist whose free-thinking ways and political activism are as controversial today as when he made his first Mothers of Invention album Frank Out Over 20 years ago. But America has returned to a '50s-style conservatism with Ronald Reagan, and now George Bush, and Zappa has also changed with the times. Without a doubt, Frank Zappa has matured. Gone are the days of posing nude on toilet seats or protesting in the streets. (Not that he wouldn't try these things again if necessary.) He's a solid family man who registers voters at his concerts and appears before the U.S. Congress to fight rock lyric ratings — the first step towards censorship, he believes. He continues to be a preeminent music innovator, rock poet and self-contained music-business man. The graying 47-year-old Zappa has the softer edge of a reasonable gentleman. But make no mistake, he is a gadfly who can be derisively cutting and humorously cynical about the injustices he sees in the world, vividly evidenced in a stream of brilliantly orchestrated records (see discography).

Zappa's latest offering is Broadway The Hardway on his own Barking Pumpkin label, featuring new material from his recently completed worldwide tour. Per usual, Zappa's work owes more to Spike Jones than to Elvis, the Beatles or the Stones; it's a freewheeling hodgepodge of social criticisms and musical eclecticism. There are political satires of Pat Robertson ("When The Lie's So Big"), Jim and Tammy Bakker ("Jesus Thinks You're A Jerk"), even a jab at Jesse Jackson ("Rhymin' Man"). There's the hilarious "Elvis Has Just Left The Building," and a biting attack on Wall Street feminists called "Baritone Women." And, as with all his records, Zappa's sidemen are stellar musicians, including Chad Wackerman on drums and Bobby Martin on keyboards. Zappa needs virtuosos to handle the sometimes inhuman arrangements he conjures in his studio. (Over the years people like George Duke, Adrian Belew, Aynsley Dunbar, Terry Bozio, Peter Wolf and Chester Thompson have played by his side.)

I'm visiting Frank Zappa in his Laurel Canyon Swiss-style home where he has lived and worked since 1968. A nocturnal soul, Zappa likes to work in his home studio during the wee hours of the morning in order to avoid the phone and other interruptions. This morning his schedule is reversed, and he's just getting up instead of winding down to go to bed, in order to do more mixing on live tracks to be released early next year. I wait in a dark lounge on a funky old couch, surrounded by shelves of 24 track tapes. The room is next to his more brightly lit state-of-the-art studio, but we choose the more dungeon-like atmosphere for...
Zappa’s home-grown industry involves three companies; Barking Pumpkin Records, his mail-order business Barfko-Swill (“Purveyors of Official Zappa Goods”) and Honker Home Video. He reportedly grosses in excess of $1 million annually on Barfko-Swill paraphernalia alone. His theory is that the more he controls, the more money he makes—and that the PMRC will be censored. Zappa points his finger at the ceiling, as if threatening the gods. “As the major record companies get stronger and stronger, and get a stranglehold on the retail end, the artists are in a more difficult position. The record company can force you to keep your mouth shut. This came into full bloom in 1985 after the Senate PMRC hearings.” (Parent’s Music Resource Center, an organization pushing for lyric ratings, sponsored by Tipper Gore, Tennessee Senator Albert Gore’s wife.) Record companies, for whatever perverse reason, applied more pressure upon the artists to keep their lyrics within a sort of mongolid framework. Just songs about boys and girls.”

Bitterly, Zappa recounts an incident of censorship, blowing smoke in the face of the misguided decision-maker taunting his vision: “Somebody once said, ‘Don’t stock Zappa, don’t play Zappa,'” he intones like a prosecuting attorney. “It happened in L.A. in 1985 when I put out the Mothers of Prevention album. He album used excerpts from the PMRC hearings in the songs. The guy who runs KROQ sent out memos to all the DJs saying, ‘Under no circumstances play the new Zappa record.’ Before it had even come out! They didn’t even know what it was on it.”

Zappa pauses, always his own devil’s advocate. “On the other hand, if you take the libertarian point of view, the guy owns the store. He can do what he wants.”

If his lyrics are as biting as 20 years ago, his musical techniques have evolved with the computer era. Zappa hasn’t used studio musicians since 1981. Working primarily on a Synclavier in his lavish home studio, Zappa uses the powers of digital sound-sampling to fashion his music. He reaches his apex of communication and musicianship; indeed he is anything but the “jukebox” he accuses most major rock acts of becoming. Due to popular demand, he is releasing a double set, You Can’t Do That on Stage Anymore, Vol. I & II on Ryco CD, (as well as on Barking Pumpkin three-record set and cassette). Volume II is his immediate contribution to the classics, “Stinkfoot,” “Don’t You Ever Wash That Thing?” and “Montana Whipping Floss.” And yes, Vol. I contains the infamous “Don’t Eat the Yellow Snow” (where the huskies go), performed in London.

The collections are accompanied by dryly funny liner notes written by Zappa himself. An example in the song “Zomby Woof” recorded at an outdoor venue in Milan, Italy, he writes: “When the show began and the lights came up, the entire band was swarmed by mosquitoes. We spent the rest of the evening swatting them off and trying to dodge the discarded disposable syringes tossed on stage by the unfortunate users in the front row.”

Additionally, Zappa has digitally re-EQ’d and remastered 22 of his early albums, from Freak Out to Zoot Aures, encompassing most of the work of the Mothers of Invention before their breakup. Other new product includes Frank Zappa: Guitar, a collection of his favorite solos. Also on tap are new video releases on his Honker Home Video label including The True Story Of 200 Motels, and Uncle Meat.

Comments Zappa, “We’ve cleaned up the old stuff; eventually we’d like to do all the albums this way. There’s no reason you should have to pay $100 for a hard-to-get Zappa release.”

A major thorn in Zappa’s side has been the proliferation of illegal bootlegs of his work, mostly stemming from the voracious hunger of his cult following for obscure material. “All the bootlegs of my stuff, against which I get no assistance from law enforcement or the musician’s union, qualify as one my pet peeves.”

On this subject, Zappa quotes from his autobiography, The Real Frank Zappa Book (to be published by Simon & Shuster in May). “I have a part of the 20th century to believe things that are obviously not true,” says Zappa, “The Big Lie. The desire to engage in a terminal level of wishful thinking. It’s an education problem.”

“Americans have never studied their arithmetic carefully,” continues Zappa, blowing little zeroes of smoke. “If they did they would realize that the amount of debt is frightening. On Wall Street there have been all these leveraged buyouts” during the Reagan era. They buy a company for a dollar in cash and a billion in debt, then they cut up the pieces and sell it off, with enormous profit to the stockholders. But it screws up the industrial base of the country. There’s no new production. A lot of people lose their jobs.”

When I ask Zappa why the new record dwells so much on the evils of religious fundamentalism, his eyes narrowing with disdain. “Unless you happen to be the kind of person who enjoys being told when to kneel down, these people should be feared. There are some who believe that certain beliefs should be forced on them through legislation. That’s bad. And as far as I can tell through the constitution, it’s against the law.”

“Reagan was put in power partially by men of God, who turned out to be men of commerce.”
Frank Zappa: A Discography

Freak Out (1966)
Absolutely Free (1967)
We're Only in It for the Money (1967)
Lumpy Gravy (1967)
Cruising With Ruben & the Jets (1968)
Mothermania (1969)
Uncle Meat (1969)
Hot Rats (1969)
Burnt Weeny Sandwich (1970)
Weasles Ripped My Flesh (1970)
Chunga's Revenge (1970)
Fillmore East June 1971
200 Motels (1971)
Just Another Band From L.A. (1972)
WakaJawaka (1972)
The Grand Wazoo (1972)
Overnite Sensation (1972)
Apostrophe (*) (1974)
Roxy & Elsewhere (1974)
One Size Fits All (1975)
Bongo Fury (1975)
Zoot Allures (1976)
Zappa in New York (1978)
Studio Tan (1978)
Sleep Dirt (1979)
Sheik Yerbouti (1979)
Orchestral Favorites (1979)
Joe’s Garage, Act I (1979)
Joe’s Garage, Act II & III (1979)
Tinseltown Rebellion (1981)
 Shut Up 'N Play Yer Guitar (1981)
Shut Up 'N Play Yer Guitar Some More (1981)
Son of Shut Up 'N Play Yer Guitar (1981)
You Are What You Is (1981)
Try Me (1981)
You Can’t Do That on Stage Anymore (1981)
You Can’t Do That on Stage Anymore, Vol. 2 (1982)
You Can’t Do That on Stage Anymore, Vol. 3 (1983)
The Product (1983)
The Hammer (1983)
escape Club Does It With Mirrors

By Lisa Johnson

JULY 1988, Atlantic Records releases a catchy June by an unknown English band called the Escape Club. MTV begins airing the band's "Wild, Wild West" video, which is at once magnificent and grotesque. Excited by the video and by the "tune itself (which isn't half bad, either), radio stations from college to CHR begin adding it to their playlists. The song takes off. By October, "Wild, Wild West" has cracked the top 20, and in November it hits #1 nationwide, topping every chart known to mankind (or the music industry—same thing).

No one was more surprised by the skyrocketing success of "Wild, Wild West" than the bandmembers—vocalist Trevor Steel, guitarist Johnny Holliday, bassist Johnny Christo and drummer Milan Zueravica. "We never expected it to happen," Holliday admits. "We hoped that maybe we'd get in the top 40. We never thought we'd go to #1."

The ascendance of "Wild, Wild West" can be directly attributed to the support of MTV, which was "virtually playing the video from day one, before we even had radio play," Holliday points out. The concept was perfect: a new young band with a fresh sound that's not sappy or metal. Much of its striking quality is due to the bizarre visuals—the clip features a distorted manipulation of the human body—all arms and legs ("in feral positions") and no head. What's most surprising is that, in an era dominated by computer graphics, the trick was anything but a high-tech special effect.

"I think the video worked so well because it's not video effects," explains Holliday, "For instance, when [Steel] takes the stocking from the girl. Obviously, if that was an effect, it would have been impossible to do." In fact, the illusion was done with mirrors—literally.

Until now, the Escape Club’s career has been plagued by disappointment. The band’s debut LP, White Fields, was released by EMI three years ago; it went nowhere. "We like to say it wasn’t released, it escaped," Holliday muses. "Then basically we made this album, and EMI weren’t very enthusiastic about it. In fact, the American part of EMI said they didn’t want to release it because they didn’t think it had any singles on it. We decided it was time for drastic action. So we got very heavyweight management in, and they got us out of the EMI deal and signed to Atlantic." The helpful heavyweights are Tony Smith and Paddy Spinks of U.S. Management, who also handle Genesis.

As bassist Johnnie Christo tells it, the band had no choice but to escape from the EMI deal: "EMI had stifled the first one, and we thought they’d probably do that with the second one as well. We didn’t see a way out of that situation. Getting involved with Chris Kimsey the producer gave us a way out. He was a godsend for us." Kimsey has worked with the Rolling Stones and the Psychedelic Furs, among others.

With the sudden breakthrough and a #1 debut single from a band that had previously gone nowhere, it’s hardly surprising that the Escape Club are concerned about being one-hit-wonders. "Afraid? Of course we are!" Holliday confesses. "And going to #1 can almost make that more of a liability. Originally we thought the first record might get to #50, and it would build so that by the third record we’d get in the top 40. To go from absolutely nothing straight to #1... We’ve had a lot of shit, really, banging down doors, and a lot of rejection. And to suddenly be accepted is quite incredible.

"It’s brilliant going to #1," Holliday continues, "but it’s frightening, because whatever that happens, if you don’t go to #1 the next time, you look like you’ve failed."

Do they sense failure with "Shake for the Sheik" (properly pronounced "shake"). their follow-up single, released this week? Or do they expect the same unabashed chart-topping success of "Wild, Wild West?" "We’re realists. We’d like it to chart; obviously," confides Holliday, "but we don’t expect it to go to #1. That would be amazing. We think it will get to #53...and a half." Okay, wise guy.

"We just can’t take ourselves seriously," says Christo, who can’t wait to get his platinum album so he can hang it on his bathroom wall. "And going to #1 is just the biggest joke of all, ’cause we’ve had five years of, like, nothing."

What about the allegation that "Wild, Wild West" is a blatant ripoff of Elvis Costello’s "Pump It Up"? "The criticism we’ve had mostly has been Bob Dylan’s Subterranean Homesick Blues," says Christo. "Well, I don’t agree," says Holliday, somewhat defensively. "I think possibly the verses might make it similar, but the chorus isn’t at all."

Christo theorizes that "anybody who’s gonna write a song with that sort of meter or vocal approach is—" getting cut off by Holliday, who insists: "We never consciously ripped that off. It may have similarities to Pump It Up, but the chorus of Wild, Wild West is nothing like Pump It Up. I think Wild, Wild West is more like a rap song, really."

Rap song, schnap song, the Escape Club are #1 with their debut single. And no matter what else it sounds like, "Wild Wild West" is selling oodles, and it’s gonna be a hell of a long time before that catchy little ditty stops going through our heads.
WHAT WAS UP TO—Chrysalis act Was (Not Was) recently played St. Andrews Hall in their hometown of Detroit. Pictured backstage are (l-r) Sir Harry Bowens, Gary Young, WLUM Radio; Chantay Taylor, Nat’l R&B Promotion, Chrysalis, and Paul Brown, WVOS Radio. Was (Not Was) will be embarking on a national club tour soon, in support of their current release, What Up, Dog?

DID SOMEONE SAY LUNCH!—The Los Angeles chapter of the National Academy of Recording Arts & Sciences’ 2nd annual membership awards luncheon will be held December 7th at the Hollywood Roosevelt Hotel. Kenny Loggins and Smokey Robinson will be honored over crab puff’s for their close involvement and distinguished service to NARAS. From left are luncheon committee co-chairmen Howard Portugis and Brooks Arthur, Robinson, Loggins, and chapter president Stan Hooper.

TOUCHY, TOUCHY, FEELIE, FEELIE—The Feelies, whose A&M debut Only Life has been in the #1 CMJ position for three straight weeks, met with some label bigwigs after a gig at the Roxy on the Sunset Strip in L.A. From left are A&M president Gil Friesen, Feelies Bill Million and Stanley Demeski, A&M VP Bill Gilbert, special projects director Karen Glander, general manager/VP Bob Reitman, promo VP Al Cafaro, Feelies Brenda Sauter and Glenn Mercer, A&M’s Rob Gold, Feelie Dave Weckerman and A&M’s JB Brenner.

ROCK STAR RATT RACE—Rock star Bobby Boltzer of the heavy metal group Ratt (center) took first place in the Dodge International Star Challenge (DISC) championship celebrity auto race at Del Mar Fairgrounds. 2nd place went to Ted Nugent (left), followed by Tommy Lee of Motley Crue (right). DISC is part of a national public awareness campaign called "Don’t Drive and Drink!"

USC WON 35-3, THE BEACH BOYS ARE #1...LIFE IS GRAND—Especially when you’re USC’s Heisman candidate Rodney Peete (second from left) who was one of the 75,000 people who enjoyed a post-game concert by the Beach Boys at the L.A. Coliseum. It’s been 22 years since the Beach Boys were #1, and the crowd was screaming “Kokomo! mo, mo!” Caught in the spirit of the it all are Beach boys (from left) Al Jardine, Peete, Mike Love, Brian Wilson, Bruce Johnston and John Stamos of ABC’s Full House, who served as drummer at the gig.

CASH BOX
November 26, 1985

SNAPS!
Hinton Battle Tours Russia

Renowned dancer Hinton Battle is wowing Russian audiences as he stars in Duke Ellington's Sophisticated Ladies, which is currently touring the Soviet Union. The musical is the first American/Soviet production of a Broadway play to go to the U.S.S.R. It is scheduled to visit the cities of Moscow, Leningrad and Tbilisi.

Battle is widely recognized for his outstanding stage performances on Broadway. His first role was as the Scarecrow in The Wiz, he went on to receive Tony Awards for an earlier production of Sophisticated Ladies and The Tap Dance Kid, for which he also received a NAACP Image Award.

Other musical productions for which he has been commended are Dancin', Dreamgirls and Ain't Misbehavin'. Battle has also just completed a three-month tour of Japan, headlining a musical titled American Variety Bang.

Following in the footsteps of Ben Vereen and Gregory Hines, Battle has moved beyond a Broadway-based career, making smooth transitions into choreography, singing and acting. He has choreographed music videos for artists like Starpoint and John Austin, hosted New York's TV dance show It's Dance, and made an album on Quincy Jones' QWest Records.

RELENTLESSNESS

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

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

BB 26* CB 27* R&R 25* UN 23 R&B 33* GAVIN 21*

ON THE FOLLOWING STATIONS
WXYV, WILD, WAMO, WDJY, WSHUR, WKNL, WLNHC, OW104, WVEE, K104, KRNK, WYLD, WOWJ, WJIZ, WFXA, KQXL, WXOK, WATN, WENN, WPAL, Z93, WJTT, WWDM, WFXE, WZFX, KDLZ, WQMG, Z104, WQFX, WPXQ, KZ10Z, Z16, Z99, K102, KPRP, KWTD WYIY, WLOU, WJJJ, WALT, KCHX, WBLX, KYEA, HOT 105, WQIM, WQOK, WIKS, WQOR, WQOK, WQCI, WBLZ, WZAK, KMIJ, WCKX, WVKO, WQPR, WQWM, WTLX, KPRW, WVOI, WTLZ, KJLH, LEA, KDIA, KMYX, KFOX, WYJR, WDKX, WCDX, WKEIE, WPLZ, WRAP, WAAA, WDKS, WMGL, WQOK, WKHK, WDIA, WEBB, WIBB, WIES, WFXE, WAMU, WDR, WRBD, WTM, WRTX, WLOU, KCHX, WDAO, WDDZ, WAAS, WUKX, WJMI, KMAP, XHRM, KDKO, WJAZ, WJMO, KROZ.
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<th>Rank</th>
<th>Title</th>
<th>Artist</th>
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<td>THANKS FOR MY CHILD</td>
<td>Cheryl &quot;Pepsii&quot; Riley</td>
<td>1986</td>
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<td>2</td>
<td>GIVING YOU THE BEST THAT I GOT</td>
<td>Anita Baker</td>
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<td>3</td>
<td>HEY LOVER</td>
<td>Freddie Jackson</td>
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<td>RESCUE ME</td>
<td>Al B. Sure</td>
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<td>GONNA GET OVER YOU</td>
<td>Sweet Obsession</td>
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<td>YOU MAKE ME WORK</td>
<td>Cameo</td>
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<td>MY EYES DON'T CRY</td>
<td>Wonder Steve</td>
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<td>8</td>
<td>ANY LOVE</td>
<td>Luther Vandross</td>
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<td>DON'T ROCK THE BOAT</td>
<td>Ella</td>
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<td>DIAL MY HEART</td>
<td>The Boys</td>
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<td>THERE'S ONE BORN EVERY MINUTE</td>
<td>Jonathan Butler</td>
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<td>EVERYTHING I MISS AT HOME</td>
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<td>OASIS</td>
<td>Roberta Flack</td>
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<td>TUMBLIN' DOWN</td>
<td>Ziggy Marley</td>
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<td>MY HEART</td>
<td>Troop</td>
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<td>MR. BACHELOR</td>
<td>Loose Ends</td>
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<td>(IT'S JUST) THE WAY THAT YOU SAY</td>
<td>Paula Abdul</td>
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<td>DANCE LITTLE SISTER</td>
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<td>'M I THE ONE WHO LOVES YOU</td>
<td>By All Means</td>
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<td>SMOOTH CRIMINAL</td>
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<td>MY GIRLY</td>
<td>For Real World</td>
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<td>THE WAY YOU LOVE ME</td>
<td>Karyn White</td>
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<td>I'M YOUR PUSHER</td>
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<td>Five Star</td>
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<td>I WISH U HEAVEN</td>
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<td>HEAVEN ON EARTH</td>
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<td>GET UP EVERYBODY</td>
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<td>CAN'T GO BACK ON A PROMISE</td>
<td>Jeffrey Osborne</td>
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<td>ROUND AND ROUND</td>
<td>G-U-Y</td>
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<td>GIVIN' UP ON LOVE</td>
<td>Lenny Williams</td>
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<td>IF EVER A LOVE THERE WAS</td>
<td>Four Tops &amp; Aretha Franklin</td>
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<td>DON'T WORRY, BE HAPPY</td>
<td>Bobby McFerrin</td>
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<td>DON'T STOP YOUR LOVE</td>
<td>Keith Sweat</td>
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<td>49</td>
<td>ALL OR NOTHING</td>
<td>René Moore</td>
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**CASH BOX TOP BLACK CONTEMPORARY SINGLES**
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated.

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

1 ANY LOVE - L
2 GIVING YOU THE BEST THAT I GOT - L
3 DON'T BE CRUEL - L
4 CAN'T AFFORD TO LOSE - J
5 HEART BREAKER - L
6 IT TAKES TWO - L
7 ROB - L
8 SALT-N-PEPA - L
9 NEW JERSEY - L
10 GET ME - L
11 SVASS - L
12 IN E.P.M.D. - L
13 BORN TO BE WILD - L
14 CHARACTERS - L
15 IN CONTROL - L
16 A WOMAN'S POINT OF VIEW - L
17 THE HUSTLERS PLAY - L
18 INTRODUCING (THE) HARDINE - L
19 AS GOOD AS IT GETS - L
20 WITNESS - L
21 HANGN TOUGH - L
22 AFFAIR - L
23 SWEET OBSESSION - L
24 EASY DIZZY - L
25 GRAB IT - L
26 FOREVER YOUR GIRL - L
27 VESTA 4 - L
28 THE POSSE - L
29 LOVE WILL STOP CALLING - L
30 TRACY CHAPMAN - L
31 TELL IT TO MY HEART - L
32 TRIP - L
33 LET'S GET IT STARTED - L
34 THE REAL CHUKEEBOO - L
35 BLIND WAVE - L
36 THE RIGHT STUFF - L
37 TROOP - L
38 CONSCIOUS PARTY - L
39 WANT TO CHAGE AND/OR MAKE A DIFFERENCE - L

CASH BOX TOP RAP ALBUMS

1 POWER - Ice-T
2 IT TAKES TWO - Rob Base & DJ E-Z Rock
3 TAKE IT TO THE MAX - Big Daddy Kane
4 A SALT WITH A DEADLY PEPA - Salt-N-Pepa
5 IT TAKES A NATION OF LOVERS TO HOLD US BACK - Public Enemy
6 STRICTLY BUSINESS - E.P.M.D.
7 SWASS - Sir Mix-A-Lot
8 IN CONTROL, VOLUME I - Big Daddy Kane
9 HE'S THE DJ, I'M THE RAPPER - M.C. Hammer
10 LET'S GET IT STARTED - M.C. Hammer

CASH BOX TOP RAP SINGLES

1 I'M YOUR PUSHER - Salt-N-Pepa
2 GET UP EVERYBODY (GET UP) - SALT-N-PEP'A
3 TALKIN' ALL THAT JAZZ - Salt-N-Pepa
4 DO WAH DIDDY DIDDY (Lucky Skywalker) - Diddy
5 POSSE ON BROADWAY - Sir Mix-A-Lot
6 NIGHT OF THE LIVING BASEHEADS - Public Enemy
7 I'M NOT GOING "COOL" MY TALE - Run-D.M.C.
8 CUT THAT ZERO - Doug E. Fresh & The Get Fresh Crew
9 STRICTLY BUSINESS - Salt-N-Pepa
10 IT TAKES TWO - Rob Base & DJ E-Z Rock
11 WAY OUT - Salt-N-Pepa
12 WILD THING/LO'ED AFTER DARK - Tone Loc
13 NIGHTMARE ON MY STREET - Jazzy Jeff
14 THE CLASSICAL TWO IS BACK - The Classical Two
15 I'M NOT GOING "COOL" MY TALE - Run-D.M.C.

CASH BOX TOP "12" DANCE SINGLES

1 BREAK 4 LOVE - Baze
2 MY PREROGATIVE - Bobby Brown
3 THE WAY YOU LOVE ME - Whitney Houston
4 DON'T ROCK THE BOAT - Genesis
5 I WANT TO BE STARTED - All-4-One
6 SPY IN THE HOUSE OF LOVE - Cerrone
7 TUMBLIN' DOWN - Zapp
8 BIG FUN - Gary Wright
9 WILD WEST - The Escape Club
10 OUT OF TIME - B.O.G.
11 IT'S JUST THE WAY THAT YOU LOVE ME - Boney M.
12 THE LOCO-MOTION - Kylie Minogue
13 MY GIRLY - Janet Jackson
14 JUST WANNA DANCE/ WEEKEND - The Todd Perry Project
15 I DON'T WANT TO BE YOUR LOVER - M.C. Hammer
16 SO MANY WAYS (DO IT PROPERLY PART II) - Ice-T
17 THE GREAT COMMANDER 2922 - Camouflage
18 YOU'RE NOT MY KIND OF GIRL - New Edition
19 DOMINO DANCING - J.C. 
20 YOU MAKE ME WORK - Whitney Houston
21 THE ONLY WAY IS UP - Deuce
22 BREAK 4 LOVE - Baze
23 THE WAY YOU LOVE ME - Whitney Houston
24 DON'T ROCK THE BOAT - Genesis
25 I WANT TO BE STARTED - All-4-One
26 SPY IN THE HOUSE OF LOVE - Cerrone
27 TUMBLIN' DOWN - Zapp
28 BIG FUN - Gary Wright
29 WILD WEST - The Escape Club
30 OUT OF TIME - B.O.G.
31 IT'S JUST THE WAY THAT YOU LOVE ME - Boney M.
32 THE LOCO-MOTION - Kylie Minogue
33 MY GIRLY - Janet Jackson
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35 I DON'T WANT TO BE YOUR LOVER - M.C. Hammer
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38 YOU'RE NOT MY KIND OF GIRL - New Edition
39 DOMINO DANCING - J.C. 
40 YOU MAKE ME WORK - Whitney Houston
41 THE ONLY WAY IS UP - Deuce
42 BREAK 4 LOVE - Baze
43 THE WAY YOU LOVE ME - Whitney Houston
44 DON'T ROCK THE BOAT - Genesis
45 I WANT TO BE STARTED - All-4-One
46 SPY IN THE HOUSE OF LOVE - Cerrone
47 TUMBLIN' DOWN - Zapp
48 BIG FUN - Gary Wright
49 WILD WEST - The Escape Club
50 OUT OF TIME - B.O.G.
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<td>MAKE IT LAST FOREVER</td>
<td>KCIRH SWEAT (WB/La/7373/WEA 9.98</td>
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<td>EDDIE MONEY</td>
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<td>REACH FOR THE SKY</td>
<td>RATT (Atlantic) 81797/WEA 9.98</td>
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<td>STATE OF EUPHORIA</td>
<td>ARNAB</td>
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<td>BRITNY FOX</td>
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<td>SMALL WORLD</td>
<td>IAN YEO (Chrysalis)</td>
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<td>BUSTER</td>
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**THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

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<td>SOURCES ARE THE BANSHES</td>
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<td>BLOW MY FUSE</td>
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<td>DON'T BE AFRAID OF THE DARK</td>
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<td>NOTHING'S SHOCKING</td>
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<td>WHEN IN ROME</td>
<td>(Virgin) 9094/WEA 9.98</td>
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<td>90</td>
<td>THE LAND OF RAPE AND HONEY</td>
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Fisherman's Blues – Chrysalis (FV 41589) – Producers: Mike Scott, John Dunford
The folk music revival seems even more hearty in Ireland than it is in the U.S., with bands like In Tua Nua and Hothouse Flowers returning to Celtic instrumentation and song structure. Here the Waterboys pull out the pipes and the penny whistles in support of a folksy, slightly dissonant but ultimately poetic music. Singer Mike Scott is more Dylanesque than ever in his biting lyrics and vocal delivery. The title track is hypnotic, a would-be hit.

COWBOY JUNKIES
The Trinity Session – RCA (8568-1-R) – Producer: Peter Moore
These Canadians sound remarkably like their name would suggest. Their country, blues and folk stylings are delivered at a lazy, nodding pace that gives the material both a probably and an eerie patina. Their gentle version of “Sweet Jane” is reportedly Lou Reed’s favorite; Margo Timmins’ voice, here and elsewhere on the record (“Walking After Midnight”), is a fine, sweet instrument. Recorded live in an empty church.

SHEENA EASTON – No Deposit, No Return – MCA (42249) – Various producers
The chameleon-like Scottish pixie is back in a dance mode this time ’round, with such hip producers as Jellybean Benitez, L.A. & Babyface, and Prince.
EIGHTH WONDER – Fearless – WTG/CBS (EP 44390) – Various producers
From CBS’ new WTG subsidiary comes England’s Patsy Kensit and Eighth Wonder, cotton-candy electro-funk for teen listeners. “Cross My Heart” should fly.

COMMODORES – Rock Solid – Polydor (835 369-1) – Various producers
The reconstituted Commodores are back in hit-making form with an album that moves effortlessly from soulful dance tracks to soulful ballads.

NICK HEYWARD – I Love You Avenue – Reprise (9 25758-1) – Producers; Nick Heytard, Graham Sacher
The former singer of Haircut 100 unveils a sweet, danceable middling pop record. The single is “You’re My World,” though we prefer “Lie With You.”

BILL NELSON’S ORCHESTRA ARCANA – Optimism – Enigma (7 73344-1) – Producer: Bill Nelson
Best known for his stint with Be-Bop Deluxe, guitarist Bill Nelson brings a quiescent, almost-ambient sound on his recent instrumental solo LP. Here he uses “found” vocals to temper his experimental synth-guitar tone poems.

THE 7A3 – Coolin’ In Cali – Geffen (GHS 24209) – Various producers
A mix of East and West Coast elements, this expertly crafted album bears the stamp of producers Hank Shocklee of Public Enemy and Daddy-O Of S-1000. A rapid-fire chill-o-rama.

MANOWAR – Kings of Metal – Atlantic (7 81930-1) – Producer: Manowar.
The folks at The Guinness Book call them the world’s loudest band. Manowar is inclined toward warriors-and-kings imagery and ironclad metal sonics.

DOKKEN – Beast From the East – Elektra (9 60823-1) – Producers: Dokken, Angelo Arcuri
A double live album from a popular metal band, recorded on a tour in Japan. Rock me, dudes.

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BON JOVI
Bon Jovi pays his respects to the Boss, on a blistering rock and roll track. From the Bon Jovi album New Jersey, the similarities are close enough to predict a few Springsteen fans might like this cut. In any event, B.J.’s legion will come calling again.

THE ESCAPE CLUB
Shake For The Sheik (3:40) – Atlantic (7-88983) – EMI Music Pub. Ltd./ASCAP – The Escape Club Producer: C. Kimsey
The Escape Club and INXS share a remarkable similarity—they both know how to keep things sonically separated, to throw ear-candy in your direction while allowing for breathing room. Here they maintain the momentum established with their #1 hit “Wild, Wild West” with another oddity, full of lyrical pictures and rhythmic mayhem. Should prosper on pop, across the board.

Rarely do you hear pop songwriting at this level of sophistication, and hoaky at the same time. A smash on all formats.

This is one of the best cuts on Kylie’s LP, a well written and delivered medium-tempo pop tune. Should flirt with the top of the charts.

A slow and evocative delivery from White results in a lot of appeal. A fine tune from hit producers L.A. and Babyface.

A western lilt to this easy-flowing tune sits well and should result in positive reaction on CHR, AC.

Tyler’s voice has been missed on the airways, a sweetness that really sells a song. AOR, CHR.

Heavy-handed vocal performance and a silly song make for a thoroughly disappointing record.
United States. With 23,000 fans attending in 1988, Fan Fair stands as the largest annual event held in Nashville. The resulting press and television coverage and exposure to music industry professionals are of inestimable value to international talents performing during the event.

Artists residing outside the United States who have had a country album commercially released within the past 24 months may apply by sending (1) press kit (biography and photographs), (2) copy of country recording released and (3) name, address, telephone or tele number of artist, manager and record label name to International Show Selection Committee, Country Music Association, P.O. Box 22299, Nashville, TN 37202 U.S.A. Deadline for receiving entries is CMA is December 30, 1988.

Airborne Signs Lee Smith To Recording Contract...Lee Smith, a convenience store executive from Decatur, Alabama, has signed a five-year recording contract with Airborne Records in Nashville. Smith combined Christmas music with a letter grieving his mother's death, and came up with the most requested Christmas song on many radio stations in his area.

"A Letter To Mama" has promoted Smith into one of the fastest recording contracts Nashville has seen in a long while. He was on a 30-day leave of absence from his job to promote the tape, when he received a call from Airborne, the label which has such stars as Mickey Gilley, Mickey Newbury, The Sanders and The Wright Brothers on their roster.

AMOA (Jukebox) Awards Honor Three Country Stars...It happened in the big city of Chicago, but country singers were prominently recognized at the AMOA Awards banquet held at the Marriott on November 4. The awards are based upon records which produced the most revenue on the association's jukeboxes from August of '87 to August of '88. This year's award for the Best Country Record went to Rosanne Cash for "Tennessee Flat Top Box" on Columbia Records.

Two other country recording artists were honored in the Rising Stars category. K.T. Oslin was honored with the female award, and Ricky Van Shelton took home the counterpart male award. Congratulations to all three. The awards were well-earned.

CASH BOX COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
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<tbody>
<tr>
<td>23</td>
<td>ALWAYS AND FOREVER (Epic) 25 79</td>
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<td>24</td>
<td>SHADOWLAND</td>
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<td>ONE TIME, ONE NIGHT</td>
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<td>27</td>
<td>THE STALLERS</td>
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<td>28</td>
<td>RUNNING</td>
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<td>29</td>
<td>GREATEST HITS, VOLUME TWO</td>
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<td>1</td>
<td>LOVING PROOF</td>
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<td>2</td>
<td>OLD 8 X 10 (EP)</td>
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<td>3</td>
<td>THIS WOMAN</td>
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<td>4</td>
<td>BUENAS NOCHES FROM A LONELY ROOM</td>
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<td>5</td>
<td>GREATEST HITS (G)</td>
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<td>6</td>
<td>WILD STREAK</td>
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<td>7</td>
<td>BIG DREAMS IN A SMALL TOWN</td>
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<td>8</td>
<td>REBA</td>
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<td>9</td>
<td>IF YOU AIN'T LOVIN' (G)</td>
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<td>DIAMONDS AND DIRT</td>
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<td>KING'S RECORD SHOP</td>
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<td>MONOVAHLEA</td>
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<td>WHAT A WONDERFUL WORLD</td>
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<td>THE ROYAL TREATMENT</td>
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<td>21</td>
<td>CHISELED IN STONE</td>
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<td>22</td>
<td>WILD EYED DREAM (G)</td>
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Cash Box November 26, 1988

Reba Guests On Live...Reba McEntire recently guested on "Lil' Dick Clark Presents," performing "Sunday Kind Of Love," from her current Reba album. The vocalist is also scheduled to appear on Clark's upcoming "Rockin' New Year's Eve," which airs December 31. McEntire's current single, "I Know How He Feels," is now in the Top 5 of the Cash Box Top 100.

Assaulted by a fellow driver’s "angel eyes" Tucker takes off in hot pursuit, only to be pulled over by an uncompromising cop. However, her upbeat look on love at first sight finds her defenseless against the forces of the law. Backed by horns and some groovy organ licks, Tucker’s seductive vocals should lure plenty of listeners in. With her fast single reaching the #1 spot on the Top 100 and her LP Strong Enough To Bend a mainstay in the Top 20 for the past few months, it seems that Tucker has found her niche with the country listening audiences.

INDIE FEATURE PICKS


Imaginative production by Bill Green sparks this release for Mata. It seems that the pictures he has of a past love continually remind him of what he’s lost.


The love of Dawn’s life has inspired her to live her life to its fullest. The giddy, warm feeling of finding affection is translated well here.


Not yet over a past affair, Donna warns Tommy not to push her into a relationship, fearing the rebound syndrome. Her voice is a bit over-dramatic at times, but her message gets across.


A vignette tune in which an old letter puts new light on a romance that ended many years back. The long lost words of a frustrated woman help a broken-hearted man understand why she left without saying goodbye.

RANDY TRAVIS-Deeper Than The Holler-Warner Bros. (7-27689)

Surprise, Surprise, Surprise...will wonders never cease! There was no "hit or miss" attitude where this release was concerned. CMA’s Male Vocalist of the Year won the race hands down this week. Stations on the Travis bandwagon include: KROW, KRLC, WCTY, WJLM, KKKK, WMUS, KFRD and WDLW.
Barbara Mandrell Performs At L.A.'s Greek Theatre...Capitol recording artist Barbara Mandrell recently performed at the Greek Theatre in Los Angeles. Mandrell is currently on tour in support of her new album I'll Be Your Jukebox tonight. Her new single, "I Wish I Could Fall In Love Today", is in the top 10 on the Cash Box Top 100 chart. Pictured backstage at the Greek Theatre in L.A. are (L to R): George Collier, Director of West Coast Operations, Nashville Division, Barbara Mandrell; David Berman, President, Capitol Records.

"PM" Signs with BMI...BMI's Thomas Cain recently signed the members of the group "PM" to writers agreements. This coincides with release of their debut Warner Bros. album PM with the first single "Piece of Paradise" currently climbing the charts. Their video will be released on VH-1 in the upcoming weeks. The St. Louis trio performs music in the adult/contemporary vein, producing intelligent, interesting and accessible pop music. The group enjoyed a toast at BMI's Nashville office with (L to R): Thomas Cain; Rich Dreyer, PM's manager; brothers Jim and Peter Mayer of PM; attorney Craig Hayes; BMI VP Roger Sovine; PM percussionist Roger Guth; and D.C. Royalty of the late firm Zumwalt, Almon & Hayes. Photo by Alan Mayor.

COUNTRY HOT CUTS

1. RICKY VAN SHELTON - "Hole In My Pocket" - Living Proof (Columbia)
2. WAYLON JENNINGS - "You Put The Soul In The Song" - Full Circle (MCA)
3. CHARLIE DANIELS BAND - "Uneasy Rider '86" - Homesick Heroes (MCA)
4. DWIGHT YOAKAM - "What I Don't Know" - Buenos Noches From A Lonely Town (RCA)
5. HIGHWAY 101 - "Setting Me Up" - 101 2 (Warner Bros.)
6. RICKY VAN SHELTON - "The Picture" - Living Proof (Columbia)
7. THE BELLAMY BROTHERS - "The Andy Griffith Show" - Reboots Without A Clue (MCA/Curb)
8. K.T. OSLIN - "Hey Baby" - This Woman (RCA)
9. RANDY TRAVIS - "Written In Stone" - Old 8 x 10 (Warner Bros.)
10. SAWYER BROWN - "Wide Open" - Wide Open (Capitol/Curb)

NASHVILLE NOTE-ABLES

Al and Essie Morris: "Mr. And Mrs. Country Soul"

Today, they are known as "Mr. and Mrs. Country Soul", but Al and Essie Morris were formerly known as "The Texas Cotton Pickers." They originated their down-home country sound deep in the heart of Texas, while they co-edited a small newspaper there. Today, their home is in Pinetop, Ariz.

As children, their country environmental influence was so deeply rooted in the cotton fields that they both refused to accept the fact that their professional careers were headed in the right direction. You see, Essie is a native "hillbilly" of western North Carolina, and Al cut his teeth on cornbread and butter milk in central Texas...down on the Brazos bottom.

For the past few years, Al and Essie have been performing together as a country duo on both small and large entertainment occasions. Their exceptional music has put thousands of feet on dance floors across America. Now, they look forward to adding a special musical flavor to listening ears around the world.

It is here I shall stop with the "press release" type information. And it is here I shall relate my own feelings toward this talented and dedicated couple. For example, Essie is an ex-teacher with a Master's degree in physics, and has taught at Livingstone and Catawba Colleges in North Carolina. Al majored in electrical engineering and music at Prairie View. In addition, he is a professional photographer and journalist. However, their first love is country music performed with a strong soul flavor.

"Our goal," says Essie, "is to get more black people interested in country music. There is a cultural gap out there which really shouldn't exist at all."

Al added, "We want the black people to realize that country music has it's roots in soul, gospel, blues, etc. We feel there is a huge group of potential fans which hasn't been touched yet. We are doing our level best to reach them with what we call "country soul." We play anywhere and anytime we can—sometimes, as many as six shows a day!"

Al and Essie are both proud of a statement recorded on one of the comment cards they pass out during their shows. They look for audience reactions to their performances. One card was returned to them with the following comment: "You two are doing more to bridge the gap between the races than any act Congress could pass!"

Al and Essie Morris play to a variety of audiences. They will schedule a performance for elementary school children as quickly as a country club or a honky tonk or a college campus. Their country repertoire promotes enjoyment from all age groups and all ethnic backgrounds.

Al and Essie Morris believe in country music and their goals. They have the determination, personalities and talent to reach their goals. Perhaps, most of all, their goal of reaching that large, potential audience is most admirable. Country music needs the appeal that Al and Essie are striving so hard to obtain. They are doing the job out of their own pockets, and that is a tough way to go. However, one needs only to listen to their excitement, witness their smiles and share their enthusiasm to realize that somehow, some way, Al and Essie Morris will succeed!

I want Al and Essie to know that I will be there when they do achieve their goals for all the world to see. If I can't be there in person I will certainly be there in spirit. I'm proud that I can, in some small way, contribute to their cause.

Joe Henderson

Cash Box November 26, 1988
DARNELL MILLER
I first heard Darnell Miller perform while I was listening to Jamboree USA on WWVA radio in Wheeling, W. Va. Immediately, I became a fan of this smooth singer with the pure country delivery.

Darnell has been a member of the Jamboree USA for over 20 years. He has entertained millions, traveled all over this great country on personal appearance tours, and secured a following of fans throughout the nation. In fact, Darnell Miller is one name well recognized whenever and wherever country music fans gather.

You might ask why I have chosen to feature Darnell in the Rising Stars column. Well, friends, because Darnell Miller has just revived his recording career with a new single release, "Breakdown Hideaway", on Playback Records. In fact, the single has recently edged its way into the Top 100 chart. But, what's more important than the results of this first release on Playback is the fact that Darnell has returned to the studio and is working on a new album, which contains some great new country songs! Oh, yes, Darnell Miller has had that "star" category in his pocket for some time. However, he has now reached in that pocket to show the world that this star is rising again.

Darnell still lives in Bland, Va., where he was born and raised. His love for country music began at the age of nine, when he first started playing his daddy's guitar. He had recorded hit songs throughout his life going back to the old Challenge Records label.

Thanks to Jack Gale and Jim Pierce, who are co-producing Darnell's sessions, we have the opportunity to see more of Darnell since he comes here to record. This interview was my first chance to meet the man whom I have admired for so long. He is cordial in a "good ole boy" fashion, and he seems very excited about the opportunity to record again.

I, for one, am anxiously awaiting his future releases. I predict a brand new career for this talented Virginian. Watch and listen for one of country's finest...Darnell Miller!

Joe Henderson

INDIE LP REVIEW

BIG AL DOWNING – Thank You – Vine St. (VSR-005LP) – Producer: N. Wilburn

A combination of good production, talented musicians, great vocals and inspiring, self-penned material earns a big "thumbs up" for Downing's album Thank You. His voice, which carries the richness of Ray Charles', sings of being a fool who caught in the spell of a woman's touch in "Touch Me", and weaves a tragic tale in "Mr. Jones." His versatility spreads to other cuts off of the album, from the light humor of "How You Gonna Do It" to the romantic "How Beautiful You Are (To Me)".

COUNTRY INDIES CHART

RAPPIN' WITH THE WRITERS:

GLENN (GATOR) RAY:
It's a strange sounding transition when Glenn Ray speaks of moving to Nashville (to be a songwriter) from the Florida Everglades (where he was a game warden). But then, Glenn Ray is a most interesting individual, and the move has paid off for him.

Glenn originally came here as a steel guitar player, too, in 1964. "I got a couple of songs recorded, and I thought there was nothing to it (songwriting). Well, it wasn't long before I found I was wrong. I got discouraged and moved back to Florida." But, the Lakeland, Florida native grew restless in the Everglades and returned to Nashville in 1971. He went to work playing steel for Tom T. Hall and writing for Conention Music, owned by Ted Harris. Later, he opened his own Gator Music Publishing and continued to play the road with Bobby Bare and, occasionally, for Barbara Fairchild.

"About 1979, I got to thinkin' that I was too dependent on playing steel guitar to become a truly dedicated songwriter. So, I sold my steel and said to myself, 'Now, write your way out of that!'

"I went to work and wrote a few songs which got out: "Hold Me" for Barbara Mandrell; "I Just Came Home To Count The Memories" for John Anderson, and Ed Bruce's "Every Never Loving You." And I also wrote the theme for the Maverick TV series.

"From there, I've been in the same competitive fight that every other writer, here, has been going through. I am trying to write in a 'genderless' manner. That way, either male or female artists can consider the song. If a particular artist is looking for a song, I may try to write a song with them in mind. But, the trouble there is the fact that the song is usually wasted, if they don't record it."

"Gator" Ray hasn't wasted many. For example, in addition to those mentioned above, such country stars as Eddy Arnold, Jimmy Dean, Tennessee Ernie Ford, Pat Boone, Cal Smith, Dave Dudley, Gene Watson and Marie Osmond have all recorded his songs. Not bad for an ex-game warden!

Joe Henderson
KNEW, that in TIME W 19, remarking POLYGRAM—Every Christmas has one: the ultimate jazz boxed set. This year it's the 10-CD Complete Charlie Parker On Verve, a stunning set of every note—every last note—that the great Parker recorded during his legendary 46-54, at times controversial, tenure at Verve.

You may recall that a similar set of LPs—10 platters—was the ultimate jazz boxed set a few years ago, but this box of CDs is different. Verve added the good sense to unloose Phil Schaap, the ultimate Parker authority, and the late name jazz bloodhound, in their vaults, and what Schaap uncovered there was a full two hours of previously unreleased Bird. Some of it is in the form of false starts and incomplete takes, but most of it—like a jazz at the Philharmonic session with Bird and Ella Fitzgerald, like the CD of complete alternate takes to Parker with strings and Parker in various other formats—is wonderful stuff. You can't be too rich, you can't be too thin, you can't roll a cigarette in a buffer and you can get too much Charles Parker. And in the CD of that material...well, you don't much feel like hearing seven takes of "In the Still of the Night" followed by eight stabs at "Old Folks," you can use your remote control and move through as you'd like. Schaap has uncovered gold.

In my review of the original albums, I remarked—and I'll say it again—at how terrific most of this music is, although a lot of it has been critically maligned over the years. The "Bird with Strings" dates are a glorious blend of fire and ice, the numerous JATP sessions bring the excitement of live jazz into your lap as no other live recordings ever have, and all the small band sides bristle with brilliance. And, of course, you get the immortal Bird meets Benny Carter meets Johnny Hodges jam. Bird's Verve material needs to be apologize to jazz...But there are still other praises to sing in this set. The sound—again with Schaap in charge—is extraordinary clean and brisk (much more so than the non-Schaap vinyl), the accompanying booklet talas, an LP-sized booklet—is not only brimming with all the discographical data you'd ever want, but with Schaap's incisive essay on the whos, wheres and what of the sessions in particular and Parker in general, and lots of beautifully-reproduced photos. In the immortal words of Tim McFarver, not too shabby. And it doesn't cost much more than ten, oh, 25 or 30 people to see the Clint Eastwood movie.

Somewhat less extravagant (capable of fitting in stockings, while the Bird box'll have to go under a tree; and, hey, Hanukkah's less than two weeks away), are Verve's three-CD Ella Fitzgerald Sings the Duke Ellington Songbook and two-CD The Astaire Story. The first gathers both of Ella's beautiful '50s "Ellington Songbook" albums, one with the Ellington Orchestra (including Duke's immortal "Portrait of Fitzgerald"), the other with a small band featuring Ben Webster and Stuff Smith. The other has the full three-LPs Fred Astaire did for Verve in '52, backed by Flip Phillips, Charlie Shavers, Oscar Peterson, Barney Kessel, Ray Brown, and Alvin Stoller. Fred Astaire is one of my very favorite singers—he's got a sweet voice, super (naturally) timing, and he swings in the most subtly sublime way—and these albums not only catch that, as he sings (and charmingly introduces) many of his greatest movie hits, but there are actually two tracks of Astaire dancing, his taps a jazz rhythm instrument in themselves. Both sets come complete with lavish (thankfully CD-sized) booklets, brimming with notes and photos. Also from PolyGram is a new ECM series, Works—12 CD-only sets capturing sort of ECM's greatest hits. One of the volumes is Jan Garbarek, Keith Jarrett, Chick Corea, Jack DeJohnette, Ralph Towner, Egberto Gismonti, Gary Burton, Pat Metheny, Terje Rypdal, and Eberhard Weber. MUSE—Musé has recently popped up another small batch of Savoy reissues: First Miles unearths (Phil Schaap again) Miles Davis' obscure first recordings, with singer "Rubberlegs" Williams, combining them with Miles' first date as a leader (with Charlie Parker on tenor, material that has always been reissued under Bird's name); Tommey Flanagan Plays the Music of Rodgers & Hammerstein (which originally came out under trumpeter Wilbur Harden's name); Brownie McGhee's jazzin' Jumpin' the Blues (old 78 sides and previously-unissued material); and R&B belter Varetta Dillard's Mercy Mr. Percy, Vol. 1.

Lee Jeske

JAZZ FEATURE PICKS

DARK INTERVALS—Keith Jarrett—ECM 1379—Producer: Manfred Eicher

After numerous excursions, Jarrett returns to solo piano improvisations. At times free, at times concise, but always very pretty.

ACCELERATION—Hans Koch/Martin Schutz/Marco Kappeli—ECM 1387—Producer: Manfred Eicher

Reed player Koch, bassist Schutz and drummer Kappeli in an adventurously simple set of Koch originals. An exciting new avant-garde unit from Switzerland.

SOLO—Billy Taylor—Taylor-Made 1002—Producer: Ward Botsford

Jazz's main spokesman, broadcaster, educator, etc., in his best role: at the piano. Sterling, dense, mainsteam recital, and Taylor Trio's WHITE NIGHTS and JAZZ IN LENINGRAD, debuts Taylor-run label, an imprint of Arabesque.

A GRP CHRISTMAS COLLECTION—Various—GRP 9574—Producer: Michael Abene

GRP roster: set of easy-going Christmas goodies, including Chick Corea's funky "God Rest Ye Merry Gentlemen" and Special EFX's lovely "Silent Night."

RED HOT AND BLUES—Barney Kessel—Contemporary C-14044—Producer: Eric Miller

Magnum's guitar mainstay in a finger-popping, hard-bop session with Bobby Hutcherson, Kenny Barron, Rufus Reid and Ron Riley—masters all.

RAH—Billy Hart—Gramavision 18-8802—Producer: Jonathan E. Rose

Veteran drummer's ambitious project—filled with excellent tunes and players—falls comfortably between post-bop and fusion.
Indie Groove

Fogerty Judged an Original—John Fogerty, the genius behind Creedence Clearwater Revival, was recently cleared of charges that he plagiarized from his own material. The civil suit was filed against Fogerty by Fantasy Records. Fantasy still controls the rights to the OCR catalog, and the lawsuit charged that a song off Fogerty's 1984 Centerfield album, "The Old Man Down the Road," bears a marked resemblance to the original OCR tune "Run Through the Jungle." In a San Francisco courtroom, Fogerty spent a couple days on the witness stand, guitar in hand, explaining his songwriting method until the suit was eventually dismissed. Isn't it time that Fantasy stop all this? Unlike the man who actually wrote and performed the material, Fantasy continues to profit from the OCR catalog. Fogerty doesn't even perform the material in concert, let alone reap those big royalty checks. We urge the good folks at Fantasy Records to look inside their hearts and give back to John Fogerty the rights to his own work. Surely there are more honorable ways to make money.

Jello Biafra, our generation's answer to Willy Rogers. ... And look, here's another compilation. This one doesn't feature the latest in snarling hardcore and information-overload. This is Top of the Stax, 20 classics from the golden age of the Stax record label, 1962-74. It includes everything from "Green Onions" to "Shittin' On the Dock of the Bay." So, we can blame these "From Shaft' to the original "Knock on Wood' to two contributions from the badasses Stax Singers. Up until now, "legal complications" have prevented a definitive Stax compilation, but the liner notes say that "with the kind cooperation of Atlantarecords," this collection was made possible. We've said it before, and we'll say it again—Ahmet Ertegun is a model of enlightenment among record execs.

CH-CH-CH-CHANGES—SST Records, the SoCal renegades who made virtual household names out of Black Flag, Husker Du, the Minutemen and Meat Puppets, have opened a London office. SST London will coordinate promotion and marketing for all of Europe. Fundamental Records, the very hip cartel and clearinghouse for indie product both domestic and imported, has moved. The new address is 251 Rio Circle, Decatur, GA 30030. Phone # (404) 377-5942.

JDebussy—a recent album by the Lincoln Center Orchestra under the direction of Pierre Boulez. The album contains music by Debussy, Stravinsky, and Berlioz. It features the Lincoln Center Orchestra under the direction of Pierre Boulez. The album contains music by Debussy, Stravinsky, and Berlioz. It features

JOHN FOGERTY—An American treasure deserves better treatment

We can't play the things, but we sure like the looks of them—We just got a nice CD called Jacks and Kings, Volume I & II, by the Nighthawks. It features two albums on one disc by these good-timint blues traditionalists, who have worked extensively with Muddy Waters. In fact, Muddy Waters is a special guest here, along with Pinetop Perkins, Guitar, Jr. and more, it's on the Genes label of Silver Springs, MD.

Buy in quantity, and save—In our recent survey of alternative label compilations I forgot to mention: Cops, Wrong Stereotype, from-whose-else—the good folks at Alternative Tentacles. It features sentimental favorites by such proven hit-meisters as Stuckdog, the BeatNigs, No Means No and the Alice Donut Band, as well as the spoken-word Witticisms of John Foight—An American treasure deserves better treatment.

SONIC YOUTH—Daydream Nation—Blast First

Pussy Galore—Sugarshit Sharp—Caroline

A certain kind of psychedelic-outlaw stance and deliberately ugly guitar sound have hardened into lifestyle among a fringe element in our beloved underground. A lot of these bands are too smart for their dirt-good, so worldly and so jaded that they have lost all faith in the redemptive power of pop. While a pop sense may be buried several miles below the surface of the music, the sheen at the top is a distorted blur, a willing embrace of nihilism and aggression that owes more to late-'60s acid rock than late-'70s punk. Lyrically they pander to our darker instincts, glorifying adolescent rebellion when it manifests itself in criminality, drug abuse, gratuitous sex and senseless violence. They worship the idea of amorality, and references to underworld characters like Charles Manson are not uncommon in their music. It's 1969 sprung back to life, that long-ago collapse of all certainty, recreated with an almost-straight face. TheNew York, N.J.

The Heart of the Blues—We found out about it too late to mention it in the column, but on Sun., Nov. 20, the Southern California Blues Society presented a tribute to blues violinist Papa John Creach to benefit the Big Joe Turner Musician Assistance Fund. The Turner Fund was established after the death of the blues great of the same name to give financial assistance to needy blues musicians. It has already come to the aid of Jimmie "Shakey Jake" Harris, Luke "Long Gone" Miles and Jimmy Witherspoon. (Last year's fundraiser was a concert and tribute to Bo Diddley.) For more information contact Port Barlow of the Southern California Blues Society at (714) 594-5051. Keep the Faith.

Joe Williams

SONIC YOUTH—Daydream Nation—Blast First

Sugarshit Sharp—Caroline

A certain kind of psychedelic-outlaw stance and deliberately ugly guitar sound have hardened into lifestyle among a fringe element in our beloved underground. A lot of these bands are too smart for their dirt-good, so worldly and so jaded that they have lost all faith in the redemptive power of pop. While a pop sense may be buried several miles below the surface of the music, the sheen at the top is a distorted blur, a willing embrace of nihilism and aggression that owes more to late-'60s acid rock than late-'70s punk. Lyrically they pander to our darker instincts, glorifying adolescent rebellion when it manifests itself in criminality, drug abuse, gratuitous sex and senseless violence. They worship the idea of amorality, and references to underworld characters like Charles Manson are not uncommon in their music. It's 1969 sprung back to life, that long-ago collapse of all certainty, recreated with an almost-straight face. The new Youth has jumped from the SST label to Blast First, and although it doesn't represent an all-out leap into the commercial fray, this double album is a much easier pill to swallow than say, their earlier noisefest Confusion Is Sex. Despite the shrill elements, the ever-present feedback and jarring amount of grounding in trash-rock song structure. Their hyperactive, industrial sound is characterized by literal trash-can percussion and muffled, snotty, spit-in-your-face vocals. They're more spirited than Sonic Youth (and consequently less provocative); you might think they were demons sprung to life if you didn't know that band leader Jono Spencer went to Swank Brown University before becoming "angry." One whole side of this EP is a cover of Einstuerzende Neubauten's "Yu Gun." The other side is adolescent rage as run through a meat cutter. Their unholy charm is potent all right, a guilty pleasure for those of us who haven't caved in our rock 'n' roll chips but still have to go to work in the morning. If we have to be reminded that there's another way of looking at the world, it's better to get it like this without the sugar coating, whether we want to swallow it or not.

Joe Williams
THE PANDORAS – Rock Hard
Restless

It’s not an easy thing, being a female rocker. You have to contend with a lot of people who make note of the fact that you’re a woman before they ever notice that you’re a musician (as I’m doing here). You get treated like a prop, leered at on stage, and marketed on the basis of your looks. You need twice as much talent as a man to be taken half as seriously. If you have only the minimum of talent, the same amount as most men, it’s further evidence of female inferiority. Everything you do and say has symbolic implications for the women. You’re expected to confine yourself to love songs.

Given those restraints, a female rocker can soften up and pose sweetly for the camera (like the Go-Go’s), or affect a tough, self-parodying posture and project the image (like the Runaways, and now the Pandoras). The Pandoras are spiritual and stylish heirs to the Runaways/Joan Jett legacy. Their sound and their image is in the classic sleaze-girl/garage-rock mold, all sludge guitars and shout-it-out vocals. It’s not a misogynistic fantasy to say that these young women are selling sex; it’s explicit in every lyric, every pose, every carefully chosen word of fishnet-'n-leather finery. By embracing female stereotypes, they absolve themselves of any responsibility to write interesting songs or play their instruments with any kind of finesse. They are asking us to judge them on their sex appeal alone, and after several years they have pretty well perfected the come-on. It’s a mixed message, however — one part liberated self-presentation, one part parody of sexist posturing — but I’m not sure they know where one part ends and the next begins.

Do they really expect us to believe their songs about women like the Randy “Six Times A Day”? I wonder if the Pandoras are aware of the context in which their songs like “Close Behind” and “I’ll Be Gone” are being played. They come across as the low-brow, sex-obsessed band of the year one, but it’s a lot more complicated than that. The Pandoras are a walk-in-the-park band, and if that’s all they want to be, we should let them. I just hate to think that Chrissie Hynde will go on being the only female rocker who gets by on intelligence and talent instead of calculated postures.

J.W.

LIME SPIDERS – Volatile
Caroline

The Aussies, bless their pointy little hearts, have a real affection for American-style garage rock. Bands like the Hoodoo Gurus, the Huxton Creepers and the Scientists have seized upon little subcategories of an unpretentious ‘60s sound and given us music that is notable for its heartiness, its good humor and its underlying lyricism. For some reason, Australians have a keen hook sense, a cogent guitar technique than their American peers. And they rarely turn into rock star monstrosities after their third or fourth albums. At the core of the Aussie sound is a classic simplicity.

The Lime Spiders represent the raggedy left wing of the Aussie garage sound, out there with fellow trash-rockers the Screaming Tribesmen. Their sound is a little more kinetic than most of their compatriots, a little more rambunctious and a little less heart-tugging. Their subject matter is of a creepy, low-life sort — insanity, revenge, bloodlust and anger, circus freaks, maladjusted teenage scientists with gory little secrets — as befits a singer/songwriter named Mick Blood. But there’s also a chimey, melodic foundation to the music, which surfaces unashamedly in such love-song gems as “The Other Side of You” and “Under My Umbrella.” The Lime Spiders aren’t exactly schizophrenic; it’s more like a pop sensibility and the trash-rock ditties represent two poles of feeling that coexist quite happily in the Australian character. I think they’d be one of the last bands in the world to apologize for their feelings, light or dark; indeed, they’re probably too busy living that they don’t even realize they have feelings.

J.W.

THEY MIGHT BE GIANTS – Lincoln – Bar None/Restless

They’re two regular guys, John L. and John F., regular short-haired joes who just happen to be smarter than the rest us and possessed of a pop sense that Paul McCartney would kill for. Their premise — a two-man band, guitar and accordion/saxophone with elaborate rhythm tapes — could have devolved into art school posturing or precious minimalism, but they just happen to write some of the most absurdly appealing songs of the decade. Apparently they crank them out by the dozen; their Dial-A-Song service has hundreds of tunes that are rotated daily for the entertainment of callers worldwide, and Lincoln, like their self-titled debut album, has more songs on it than any self-serv ing record company should allow. (19!) From first to last it’s a smorgasbord of insidious hooks, affecting our vocal or the most cock-eyed smart-ass lyrics this side of Robyn Hitchcock. No stragghardlove songs here; the closest thing to it is the memorable “I’ve Got a Match.” (“I’ve got a match/Your embrace and my collapse.) The Giants’ world is peopled by cowboys and truckers and forgotten celebrities, girls with funny hats, guys with lopsided self-images. They revel in junk culture and trash it at the smorgasbord of insidious hooks, affecting our nasal vocals and the most cock-eyed smart-ass lyrics this side of Robyn Hitchcock. No stragghardlove songs here; the closest thing to it is the memorable “I’ve Got a Match.” (“I’ve got a match/Your embrace and my collapse.) The Giants’ world is peopled by cowboys and truckers and forgotten celebrities, girls with funny hats, guys with lopsided self-images. They revel in junk culture and trash it at the smorgasbord of insidious hooks, affecting our nasal vocals and the most cock-eyed smart-ass lyrics this side of Robyn Hitchcock. No stragghardlove songs here; the closest thing to it is the memorable “I’ve Got a Match.” (“I’ve got a match/Your embrace and my collapse.) The Giants’ world is peopled by cowboys and truckers and forgotten celebrities, girls with funny hats, guys with lopsided self-images. They revel in junk culture and trash it at the smorgasbord of insidious hooks, affecting our nasal vocals and the most cock-eyed smart-ass lyrics this side of Robyn Hitchcock. No stragghardlove songs here; the closest thing to it is the memorable “I’ve Got a Match.” (“I’ve got a match/Your embrace and my collapse.) The Giants’ world is peopled by cowboys and truckers and forgotten celebrities, girls with funny hats, guys with lopsided self-images. They revel in junk culture and trash it at the smorgasbord of insidious hooks, affecting our nasal vocals and the most cock-eyed smart-ass lyrics this side of Robyn Hitchcock. No stragghardlove songs here; the closest thing to it is the memorable “I’ve Got a Match.” (“I’ve got a match/Your embrace and my collapse.) The Giants’ world is peopled by cowboys and truckers and forgotten celebrities, girls with funny hats, guys with lopsided self-images. They revel in junk culture and trash it at the smorgasbord of insidious hooks, affecting our nasal vocals and the most cock-eyed smart-ass lyrics this side of Robyn Hitchcock. No stragghardlove songs here; the closest thing to it is the memorable “I’ve Got a Match.” (“I’ve got a match/Your embrace and my collapse.)

J.W.

NATIVE CULTURE – These blurry banditos are the Angry Samoans, veteran L.A. “punk rockers” and possessors of one of our favorite band names. Their long-awaited new album on the PVC label is called STP Not LSD, which is good advice for kids everywhere. Cuts include “Staring at the Sun,” “Attack of the Mushroom People” and the cheery “Garbage Pit.”

Cash Box  November 26, 1988
AMOA '88: Music & Mayhem, Or Songs & Sons Of Double Dragon!

By Doc English

Step lively and alphabetically, if you will, for a rapid romp through your show of shows...

Arachnid: Darts, and more darts.

Atari: Cyberball. Nobody can accuse Atari of being unimaginative. Sci-fi football with exploding tight ends and red-dogging robots. Two-player excitement in a cabinet the size of your average Yugo. Arcade reports have been exceptional so far. Final Lap is a two-player stand-up for those of you who didn't want to play Final Lap sitting down.

Bally: Truck Stop pinball. Big rigs and bouncing Betseys take you across country. Bally still lives.

Capcom: Ghosts 'N Ghosts, son of Ghosts 'N Goblins. Dedicated. The hit game spawns a child. Let's hope it follows in its parents' footsteps.

Clearview Enterprises: Street Basketball, a low-priced entry into the roundball rodeo. Offers pig and horse (among other farm animals).

Data East: RoboCop. You saw the movie; now play the video. The bionic cop blasts his way into your heart. Dedicated. Will one blockbustier inspire another? Authentic sounds on Robo's fast draw. First there was Karam; now comes Chelov. Will it be good enough? A single-player, horizontal, rescue-the-world kit. Cobra Command, a single-player horizontal kit. Helicopter warfare. Rival armies blow to bits. Time Mines, the pinball that takes you back to the future. Loaded with sights, sounds and shots. They're number two; they try harder.

Dynamo: Cabinet-maker to the stars! New configurations available. Air Hockey—will there be a rebirth? Exidy; Showdown, animated poker for the Exidy System. Pull up a chair and draw.

FABTEK: Cabal—kaboom—a war game a la Wolf, Devastator, maybe Guerrilla War. A dedicated or two-player horizontal kit with track ball gun sights. Collections are off to a strong start.


Jaleco: A passel of pieces. Legend of Manab, a single-player, horizontal, sword-and-sorcery, save-the-world kit. Hacksaw, a two-player, horizontal, vertical adventure kit. Arm Champs, an arm-wrestling novelty game. Counterforce—or should we say Operation Wolf revisited? P-47, a two-player, horizontal, aerial-warfare theme. This has been a solid kit since late September.

Konami: Hot Chase, a driving game, with the underworld in hot pursuit of you and your high-tech car. Thunder Cross, a two-player, horizontal kit, outer-space battle. Final Round, a two-player horizontal kit focused on boxing in the manner of Punchout.

Kramer: Top-quality pokers and the advent of a new basketball.

Leland: How do you top a winner like Quarterback? With Train Quarterback, that's how! One- to four-player, all-pro potential. Lots of extras like pitchouts, two-point conversions and more plays. By the way, who's this John Elway?

Merit: Darts and more darts. Indeed, one of the leaders.

Nintendo: Want your uni system to come alive? Buy a Nintendo Play Choice 5 (Burma Shave). Plenty of software to come, featuring all the latest popular games—Operation Wolf, Quarterback, Lee Trevino Golf and more of ol Mari.

NSM: In the year of the jukebox, they join the compact disc derby.

Premier: Kick Girl. Deliciously sleazy minxes highlight this Cootie pin. On the come-back trail.

Rock-Ola: Factory introduced the 498 model, plain and CD combo. Rock-Ola is still rocking.

Romstar: Double Dragon II. Dedicated. Can the magic be repeated?

Rowe: Stars are born. LaserStar, ComboStar and RoweStar, Rowe's latest lineup of hybrid, traditional and CD phonographs.

Seeburg: The still-young father of compact disc jukeboxes has spurred up its creation for the anniversary celebration.

Sega: Power Drift, upright, sit-down and interlinked. A dipsey-doo driving game over corduroy roads and obstacles, somewhat reminiscent of Speed Buggy; trying to recapture the success of Outrun.

Sharp Image: New kid on the block, with kits like TurtleShip, a scrolling, two-player, horizontal, save-the-world-from-evil sci-fi; and the well-known shoot-'em-up spy adventure Rough Ranger.

Smart: Basketballas and cranes. Has triumphed with both.

SNK: R.O.W. Dedicated. Breaking out of prison camp with the reigning theme—death by every means known to man and alien, including space ships, airplanes, machine guns, laser grenades, wild dogs, feet and fists. Many bemoaned this emphasis on violence ad nauseam. Others criticized the lack of kits and the presence of dedicated games that should have been kits.

Show Hows: We always like end on a high note; wasn't that Mozart's motto? Some good sports games were displayed. Even though the pinball market may be soft, the pins introduced at Expo were generally well-received. A couple of the driving games showed hit possibilities. Begrudgingly, two or three of the death-dealing videos will succeed. And in the year of the phonograph, the jukebox manufacturers have acquitted themselves well.

Atari's Bhutan Resigns

CHICAGO—Satish Bhutan resigned from his position as vice president of sales at Atari Games Corporation, for personal reasons. Shane Breaks, vice president of international sales, will assume Bhutan's duties for the time being.

"We are sorry to see Satish resign his post," stated Hide Nakajima, president of Atari Games. "We will miss him."

To date, a permanent replacement for Bhutan has not been announced. However, Shane Breaks, along with regional sales manager Jim Newlander and consumer service manager Elaine Shirley, are available to handle all sales inquiries for Atari Games.
Cash Box Tours AMOA Expo '88

This year's AMOA convention saw an increased number of booths, housed in both the East and West halls of the Hyatt Regency in Chicago, plus additional space that was allotted in order to accommodate the overflow and the first-time participants. The show was busy, there was plenty of equipment to see and the exhibitors really went all out to provide those extra little attractions that made it more exciting. (photos:Pam Caposieno)

STROLLING ALONG JUKEBOX ROW—In line with the Year of the Jukebox and its upcoming 100th anniversary, AMOA arranged for all of the jukebox manufacturers to be housed in their own special section of the exhibit floor—Jukebox Row, to be exact. Pictured here are a few of the models that were shown. (photos:Pam Caposieno)

Is it a car? Is it a plane? No...it’s the SongBird phonograph, which is available through NSM/Loewen distributors via an agreement with Carson City Parlour Inc. of Minnesota. Richard Anderson (Mickey Anderson; Erie, PA) was among the many distributors who found it captivating!

In the Rock-Ola exhibit, with the model 498 CD combo unit, are (from left) Rock-Ola’s David Massa, Frank Schultz and operator Paul Youngman of Glen Burnie, Maryland.

The popular Seeburg LaserMusic CD jukebox, which started it all, is pictured with company luminaries Nick Hindman, Tom Siemieniec and Joe Punkus in Seeburg’s Expo exhibit.

"Make my music CD" was the motto at in the Wurlitzer booth. Pictured is the Lasergraph dedicated CD machine (audio and video) with Klaus W. Telgheder, deputy managing director of Wurlitzer headquarters in Germany, and their U.S. rep, Jerry Reines.

Pictured among some of the novelty items featured in the Carousel Industries booth are proxy Steve Gold, chairman Arthur Gold, Paul Berko, Neil Clark, Steve Greene and Fred Simon, proxy Amusement Inc.

Taiko America's Chase H.Q., another hit of the show, is surrounded by staffers (from left) Ben Rochetti, Jim Miskell, Rick Rochetti, Jim Chapman, Natalie Kulig and Larry Stalmah.

Premier's exhibit showcased their latest pin-game Bad Girls, and these two models, Joi Leo and Sherry Timmins, served to further enhance this beautifully designed machine.

LaToya Jackson created a lot of excitement during her autographing session in the Rowe exhibit. Among fans in the background are Tim Hayes, son of Gem Music's Jim Hayes, and Rowe VP Joel Friedman.

Frank Gumma Jr. of American Vending Sales with his lovely wife, Krista, taking a coffee break in the Rowe exhibit.
Discount Fares Available for ACME ’89

CHICAGO—“The hardest part does not have to be getting there,” according to ACME show committee chairman Bill Cravens. When the 1989 American Coin Machine Exposition meets in Reno, show attendees will be able to select from specially discounted air fares available exclusively through American Airlines and Arden Travel.

The choices include 45% off the regular round-trip coach fare or 5% below any promotional fare in the market (non-refundables not included), plus two complimentary cocktails on American Airlines. The discounts are available by calling (800) 433-1790, American’s toll-free number, and asking for Star File #16262.

For those traveling to ACME ’89 who are not the in American Airlines routing area, Continental/Eastern offers 50% off regular round-trip coach fare and 5% off any promotional fare in the market. In this case, call Continental/Eastern’s toll-free number, (800) 468-7022, and ask for EZ #2P38.

Show sponsors Bob Fay and Carol Lally urge ACME attendees to book reservations early in order to take advantage of the best possible fares and flight availability. They point out that extending your stay through Sunday could result in additional savings.

The following travel tips are suggested to assist ACME attendees when they are making airline reservations:

**Book Early:** Flights to Reno fill quickly, so do not delay in making flight arrangements.

**Explore the Options:** Feel free to tell the reservationist that you are looking for the lowest possible fare with the simplest routing to Reno.

**Speak the Same Language:** Be sure you understand the difference between “direct” (which means there will be a stop, but you won’t have to change planes), nonstop (meaning there will be no stops between your point of departure and your final destination) and connecting flight (which means you will have to change planes).

**Additional Savings:** Since you will want to make the most of your time and money, bear in mind that the length of you stay, the days you travel and the connections you’re willing to make can result in additional savings.

**Weather Conditions:** In making connections, be sure to consider weather conditions, since this could result in delay. Your best option would be to make advance inquiries. In some instances, going a little out of your way could expedite your travel time.

**Beware of Restrictions:** Find out which restrictions apply to the various fares you are considering. Advance purchase may be required and a non-refundable ticket may apply to your fare, so plan your itinerary carefully and take into consideration that changes may result in a fare increase or penalty.

**On the Day of Travel:** Check with the airport to be certain your flight is on time or if the flight number has been changed. If you anticipate any delays in arrival, you might want to call the hotel to make certain your room is guaranteed for late arrival.

AMOA’s New Slate Of Officers

CHICAGO—Clyde F. Knupp, president of Amuse-O-Matic Co. of Fort Dodge, Iowa, officially took office as 1988-89 president of the Amusement & Music Operators Association at Expo ’88, the association’s annual exposition and education seminar, which was held November 3-5 in Chicago.

During the past year, Knupp served as AMOA first vice president as well as chairman of AMOA’s Expo planning committee and AMOA’s jukebox promotion committee. The jukebox committee is spearheading nationwide promotion of the jukebox for National Jukebox Month, this November, as well as activities focused on the jukebox’s 100th anniversary in 1989. Knupp, who succeeds outgoing president Walter G. Bohrer, Jr., of Milwaukee’s Hastings Distributing Co., was elected president of the association at a spring 1988 meeting of the AMOA board. His term officially started on November 5.

Other 1988-89 officers are Jack Kerner (Melo-Tone Vending, Somerville, Mass.), first vice president; James Trucano (Collins Music Co., Greenville, S.C.), treasurer; and Eugene Urso (Madison Coin Machine Co., Monona, Wis.), secretary.

Also taking office are three AMOA vice presidents, each elected for a three-year term. They are Phillip S. Benson (Montana Music Rentals, Missoula, Mont.), Tami Norberg-Paulsen (C&E Sales Co., Mankato, Minn.) and Bob Porter (Hope Novelty & Vending, Hope, Ark.).

In addition to the four officers, AMOA has a total of nine vice presidents and 30 directors, plus a Past Presidents’ Council, comprised of the five life immediate past presidents.

### Jukebox 100th Anniversary

AMOA Jukebox, Games & Cig Vending Awards Winners

CHICAGO—Bill Medley & Jennifer WARNES’ “I’ve Had the Time of My Life” received Best Pop Record of the Year honors in the 1987-88 Amusement & Music Operators Association’s Jukebox (JB) Awards. The record is from RCA’s multiplatinum Dirty Dancing soundtrack album. Natalie Cole’s “Pink Cadillac” (EMI-Manhattan) won as Best R&B Record of the Year, with Rosanne Cash’s “Tennessee Flat Top Box” (Columbia) receiving the Best Country Record of the Year JB award.

Additionally, country singer K.T. Oslin won AMOA’s Jukebox Rising Star Award in the female category, Rick Astley and Ricky Van Shelton tied in the male category, and Guns N’ Roses won in the group category.

The annual AMOA JB awards are based on the earnings power of single records on the nation’s jukeboxes; they are voted upon by the operator members of the Amusement & Music Operators Association. The Rising Star awards are voted upon by AMOA’s board of directors.

The national trade association also recognizes the year’s outstanding coin operated games. Winners of the AMOA Games Awards are: Dragon Driller by Taito America for Most Played Video Game—Dedicated, Cyclone by Williams Electronics for Most Played Pinball Game, Shinobi by Sega Enterprises for Most Played Conversion Kit; After Burner by Sega Enterprises for Most Innovative Game and pool tables by Valley for Most Popular Other Game.

Winner of the AMOA Cigarette Vending Machine Promotion Award, for the consecutive fourth year, is R.J.R. Sales Co. of Winston-Salem, N.C., which narrowly beat out Philip Morris Co.

Winners in the jukebox and games categories reflect top revenue producers during the period of August 1987 through August 1988. The awards presentation took place at the annual AMOA banquet, which was among the highlights of the AMOA Expo ’88 trade convention, held at the Hyatt Regency in Chicago, November 3-5.
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Announcing the imminent approach of Cash Box's annual double issue, a fact-filled, in-depth account of the year in music. Includes Year At A Glance charts, poll winners, special features, comprehensive analysis and much more. The issue's acknowledged value as a definitive reference makes it a must read for movers & shakers and music fans alike. All that plus affordable rates make the '88 Year End Edition a great value for your advertising dollar.

Advertising deadline: Dec. 14

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