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1988 YEAR END EDITION EDITION

1988 YEAR END

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In Music

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Intro

Game Plan: Breaking The Beehive

In some ways it's another one of those offbeat success stories. The difference is, this one hasn't actually happened yet. The story so far: Two sisters from Encino (the daughters of one of the Four Preps—howzat for a wrinkle?) move to London, where they put together a band with three male Englishmen. The quintet, Voice of the Beehive, wins a following for its live shows and puts out a momentum-building indie single. Several English companies court the band, with London Records winning out. London releases three successful singles, then comes with the Beehive's debut album, *Let It Bee*.

The plot thickens as London Records in the U.S. likes what it hears in the grooves of *Let It Bee*. The American label's marketing and promotion staffs feel they can launch Voice of the Beehive via college radio and progressive AOR in '88, then cross the band to CHR after the new year. In October, London/PolyGram releases the album in the U.S., focusing initially on the rocker "I Say Nothing." The gambit works, as CMJ and *Gavin* excitedly talk up the cut, the LP, the band. Once the Beehive is widely perceived as a rock group, PolyGram will come with the classic pop record "Don't Call Me Baby," the album's ace in the hole. At the same time—January or February—they'll bring the band over for a club tour, spreading the progressive/alternative base.

PolyGram product manager John Mazzacco and national progressive promotion manager Tim Hyde are charged with the primary responsibility of carrying out the Beehive master plan. They seem to genuinely like the record, which makes it that much easier to work—and that much more exciting when (make that *if*) it happens.

"Right now," Hyde explains, "John and I are working on developing an image and establishing a retail base. At the same time, we're trying to convince Top 40 that the band is for real, that it's not just ear candy."

Says Mazzacco: "What seems to happen with this band is that at first glance it appears that they're B-52-ish or Bangle-ish. But really, what we've got here is a band that can perform, their songs are accessible, they're right on the money pop-wise... The more people hear it, the more they love it. At the same time, we're trying to get the idea across that this isn't a fabricated band; they can do kickass shows as well. The direction we're taking right now is just full charge at college and alternative, and hopefully, we're gonna cross over naturally."

But why put the album out in October, when the competition (which includes a somewhat comparable Bangles album) is so fierce? Why not simply wait until January, when the smoke has cleared? "We had a great response in England for the band," says Mazzacco, "and we wanted to capitalize on the buzz over there. Pardon the pun."

Best-case scenario for Voice of the Beehive? That's easy: a hip cachet paired with an out-of-the-box hit single. Didn't the Police, the Pretenders and the Cars start out this way?

Bud Scoppa

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TOP POP DEBUTS

SINGLES

#9

STRAIGHT UP
Paula Abdul - Virgin

ALBUMS

#59

AMERICAN DREAM
Crosby, Stills, Nash & Young
- Atlantic

#1

POP SINGLE

(A) **BABY I LOVE YOUR WAY** / (B) **FREEBIRD MEDLEY**
(FREE BABY)
Will To Power
Epic

#1

POP ALBUM

GIVING YOU THE BEST THAT I GOT
Anita Baker
Elektra

#1

B/C SINGLE

THANKS FOR MY CHILD
Cheryl "Pepsi" Riley
Columbia

#1

B/C ALBUM

ANY LOVE
Luther Vandross
Epic

WINNER'S CIRCLE

ARMAGGEDON IT
Def Leppard
Mercury/PolyGram

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

#1

COUNTRY SINGLE

I KNOW HOW HE FEELS
Reba McEntire
MCA

#1

COUNTRY ALBUM

LOVING PROOF
Ricky Van Shelton
Columbia

#1

JAZZ ALBUM

SILHOUETTE
Kenny G
Arista

#1

12" SINGLE

THE WAY YOU LOVE ME
Karyn White
Warner Bros.

#1

RAP ALBUM

IT TAKES TWO
Rob Base & D.J. E-Z Rock
Profile

CASH BOX TOP 100 SINGLES

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

		Last Week	Total Weeks		Last Week	Total Weeks
1	(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD (Epic 34 08034) MEDLEY (FREE BABY) Will To Power	6	13	50	NEVER TEAR US APART (Atlantic 7-89038) INXS	37 17
2	HOW CAN I FALL (A&M AM-1224) Breathe	5	13	51	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7) Bon Jovi	66 2
3	DESIRE (Island 7-99250) U2	2	10	52	HIPPY HIPPI SHAKE (From "Cocktail") Georgia Satellites	55 6
4	LOOK AWAY (Reprise 7-27766) Chicago	7	11		(Elektra 7-69366)	
5	BAD MEDICINE (Mercury/PolyGram 870 657-7) Bon Jovi	1	11	53	BEST OF TIMES Peter Cetera	50 5
6	I DON'T WANT YOUR LOVE DuranDuran	8	8		(Full Moon/Warner Bros. 7-27712)	
7	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371) Anita Baker	12	10	54	GIRLS AIN'T NOTHING DJ Jazzy Jeff & The Fresh Prince	56 6
8	WALK ON WATER (Columbia 38-08060) Eddie Money	10	10		BUT TROUBLE (Jive/RCA 1147-7)	
9	WAITING FOR A STAR TO FALL (RCA 8691-7) Boy Meets Girl	11	14	55	IT'S MONEY THAT MATTERS Randy Newman	58 5
10	KISSING A FOOL (Columbia 38-08050) George Michael	4	9		(Reprise/Warner Bros. 7-27709)	
11	EVERY ROSE HAS ITS THORN Poison	16	6	56	I WANNA HAVE SOME SOME FUN Samantha Fox	63 5
	(Enigma/Capitol P-B-44203)				(Jive/RCA 1154-7)	
12	WELCOME TO THE JUNGLE Guns N' Roses	14	7	57	ROCK 'N ROLL STRATEGY 38 Special	57 6
	(Geffen 7-27759)				(A&M AM-1246)	
13	MY PREROGATIVE Bobby Brown	18	5	58	BABY CAN I HOLD YOU Tracy Chapman	62 5
	(MCA 53383)				(Elektra 7-69356)	
14	WILD, WILD WEST (Atlantic 7-89048) The Escape Club	3	15	59	NOBODY'S PERFECT (Atlantic 7-88990) Mike + The Mechanics	65 4
15	IN YOUR ROOM Bangles	20	8	60	WHEN THE CHILDREN CRY (Atlantic 7-89015) White Lion	76 3
	(Columbia 38-08090)			61	ANY LOVE (Epic 34-08047) Luther Vandross	48 9
16	THE PROMISE (Virgin 7-99328) When In Rome	19	13	62	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (Virgin 7-99290)	43 16
17	TWO HEARTS (Atlantic 7-88980) Phil Collins	27	3	 Steve Winwood	
18	FINISH WHAT YA STARTED (Warner Bros. 7-27746) Van Halen	22	10	63	WALKING AWAY (Tommy Boy/Reprise 7-27736) Information Society	78 2
19	DON'T KNOW WHAT YOU GOT Cinderella	17	15	64	PEEK-A-BOO Siouxsie and the Banshees	68 6
	(TILL IT'S GONE) (Mercury/PolyGram 876 646-7)				(Geffen 7-27760)	
20	DON'T RUSH ME Taylor Dayne	29	5	65	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644) Fleetwood Mac	72 2
	(Arista AS1-9722)			66	WHEN I'M WITH YOU (Capitol B-44302) Sheriff	85 3
21	DOMINO DANCING (EMI-Manhattan B-50161) Pet Shop Boys	23	9	67	WHAT'S ON YOUR MIND (PURE ENERGY) Information Society	44 20
22	EARLY IN THE MORNING Robert Palmer	26	7		(Tommy Boy 7-27826)	
	(EMI PB-50157)			68	AMERICAN DREAM (Atlantic 7-89003) Crosby, Stills, Nash & Young	74 4
23	SMALL WORLD (Chrysalis VS4 41622) Huey Lewis & The News	21	9	69	YOU GOT IT (Columbia 38-08092) New Kids On The Block	79 3
24	THE LOCO-MOTION (Geffen 7-27752) Kylie Minogue	9	15	70	RED RED WINE (A&M 2600) UB40	59 17
25	KOKOMO (Elektra 7-69385) The Beach Boys	13	13	71	CHAINS OF LOVE (Sire/Reprise 7-27844) Erasure	60 18
	(From the Cocktail Soundtrack)			72	LOVE, TRUTH & HONESTY (Polydor/PolyGram 886 362-7) Bananarama	75 4
26	TILL I LOVED YOU Barbra Streisand & Don Johnson	28	7	73	DON'T BE CRUEL (MCA MCA-53327) Bobby Brown	61 18
	(Columbia 38-08062)			74	KISS (Polydor/PolyGram 871 038-7) Art Of Noise (Featuring Tom Jones)	87 2
27	SILHOUETTE Kenny G	35	7	75	NEW DAY FOR YOU (Epic 34-08112) Basia	80 3
	(Arista AS1-9751)			76	I'M GONNA MISS YOU (Columbia 38-08091) Kenny Loggins	77 4
28	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1) Ivan Neville	31	10	77	MY SONG (EMI B-50172) Glass Tiger	89 2
29	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266) Was (Not Was)	32	9	78	CROSS MY HEART (WTG 31-08036) Eighth Wonder	90 2
30	YEAH, YEAH, YEAH Judson Spence	34	8	79	STRAIGHT UP (Virgin 99256) Paula Abdul	DEBUT
	(Atlantic 7-88999)			80	DANCING UNDER A LATIN MOON Candi	67 8
31	I REMEMBER HOLDING YOU Boys Club	36	7		(I.R.S. IRS-53436)	
	(MCA MCA-53430)			81	THE LOVER IN ME Sheena Easton	82 6
32	PUT A LITTLE LOVE IN YOUR HEART Annie Lennox/Al Green	39	5		(MCA 53416)	
	(A&M AM-1255)			82	A LITTLE RESPECT (Sire/Reprise 7-27738) Erasure	DEBUT
33	ONE MOMENT IN TIME (Arista AS1-9743) Whitney Houston	15	13	83	KILLING ME SOFTLY (Warner Bros. 7-27772) AL B. Sure!	83 3
34	SMOOTH CRIMINAL (Epic 34-08044) Michael Jackson	40	4	84	WHAT I AM (Geffen 7-27696) Edie Brickell & New Bohemians	DEBUT
35	ARMAGEDDON IT (Mercury/PolyGram 870692-7) Def Leppard	47	3	85	WILD THING (Delicious Vinyl DV 102) Tone - Loc	DEBUT
36	LITTLE LIAR Joan Jett and the Blackhearts	41	6	86	SHAKE FOR THE SHEIK (Atlantic 7-88983) Escape Club	DEBUT
	(Blackheart/CBS ZS4-08095)			87	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729) Rod Stewart	DEBUT
37	GHOST TOWN Cheap Trick	37	5	88	FOREVER YOUNG Alphaville	84 5
	(Epic 34-08097)				(Atlantic 7-89013)	
38	ANOTHER LOVER (A&M AM-1226) Giant Steps	24	16	89	DIDN'T KNOW IT WAS LOVE Survivor	64 8
39	A WORD IN SPANISH (MCA MCA-53408) Elton John	25	11		(Scotti Bros./E.P.A. 4-08067)	
40	ALL THIS TIME Tiffany	46	5	90	IT'S NO SECRET (Geffen 7-27651) Kylie Minogue	DEBUT
	(MCA 53371)			91	SOME COME RUNNING (Island 7 91024-1) Jim Capaldi	88 3
41	HOLDING ON (Virgin 7-99261) Steve Winwood	54	2	92	PUT THIS LOVE TO THE TEST Jon Astley	70 7
42	HANDLE WITH CARE Traveling Wilburys	45	7		(Atlantic 7-89027)	
43	THANK YOU FOR MY CHILD Cheryl "Pepsi" Riley	52	6	93	DOWNTOWN LIFE (Arista AS1-9753) Daryl Hall John Oates	71 10
	(Columbia 38-07996)			94	FOREVER YOUNG (Warner Bros. 7-27796) Rod Stewart	73 18
44	WILD WORLD Maxi Priest	51	6	95	BOY I'VE BEEN TOLD Sa-Fire	69 7
	(Virgin 7-99269)				(Cutting/PolyGram 870 514-7)	
45	THE WAY YOU LOVE ME Karyn White	49	7	96	IF YOU FEEL IT (Vendetta/A&M VV 7213) Deniece Lopez	81 4
	(Warner Bros. 7-27773)			97	YOU MAKE ME WORK (Atlanta Artists/PolyGram 870-587-7) Cameo	86 4
46	GROOVY KIND OF LOVE (Atlantic 7-89017) Phil Collins	30	14	98	DON'T BE CRUEL (Epic 34-07965) Cheap Trick	91 19
	(Atlantic 7-89017)			99	(IT'S JUST) THE WAY THAT YOU LOVE ME Paula Abdul	92 6
47	SYMPTOMS OF TRUE LOVE (Capitol 44140) Tracie Spencer	38	9		(Virgin 7-99282)	
48	BACK ON HOLIDAY (EMI B-50152) Robbie Nevil	53	4	100	TRUE LOVE (MCA MCA-53363) Glen Frey	93 16
49	EDGE OF A BROKEN HEART (EMI-Manhattan 50141) Vixen	33	12			

MCA Records Firings, Reorganization

LOS ANGELES—MCA Record company, under the leadership of recently appointed president Al Teller, has embarked on a series of firings apparently designed to cut corners and centralize the companies marketing and A&R thrusts. The company's New York-based Uni label staff has been let go, with the exception of headman David Simone. Also fired was the entire MCA jazz staff, reportedly 88 persons, with the exception of L.A. head Ricky Schultz. Undisclosed numbers of New York and L.A. A&R and marketing middle and upper management staffers. The L.A.-based Unicity Music Publishing has been dismantled, with its writers apparently going to MCA publishing. Estimates of total dismissals in these areas have ranged from 40-100+ persons. Exact breakdowns were not available at press. Among the prominent personnel released were Unicity publishing founder Kathleen Carey, and Uni Records' Ken Kaiser.

Uni apparently will relocate to Los Angeles after January, with an A&R intensive staff including Simone and London-based Mark Dean, who

signed Soft Sell and Wham! No acts on the label have been dropped.

Additionally, MCA's marketing departments will be consolidated on the west coast. Richard Palmese, MCA executive v.p. marketing and promotion, announced the appointment of Geoff Bywater and Jeffrey Jones as VP's of marketing for their west and east coast offices respectively. Bywater had served as VP of A&R at EMI. Jones is 12 year CBS veteran, most recently serving as director of product marketing. According to MCA sources, the men will "develop and implement marketing plans for all MCA releases including Jazz, Classical, and Uni Records." More appointments are soon to be announced.

Al Teller, MCA Records president, said that "(the new) structure will foster more effective working relationships between the A&R centers of MCA Records and the company's marketing and promotion team. It will result in stronger, more creative artist development strategies and marketing campaigns."



FOOTLOOSE ON BROADWAY—ASCAP members recently dropped by to visit Kenny Loggins during his one-man Broadway show at the Neil Simon Theatre in New York. Pictured are (from left) comedian Craig Shoemaker (who opened for Loggins), ASCAP's Lynn Ann Savinetti, Loggins and ASCAP's Debbie Rose.

U.S., Soviet Songwriters Speak Same Language

By Karen Woods

NEW YORK—Twenty-five American musicians recently returned from a two-week trip to the Soviet Union for a first-ever songwriters summit called Music Speaks Louder Than Words.

The program, sponsored by BMI, the American Field Service, the National Academy of Songwriters and the National Academy of Recording Arts and Sciences, was the brainchild of songwriter/producer Alan Roy Scott, with help from Finnish concert promoter Antero Paivailainen and Los Angeles events coordinator Robyn Whitney. The list of participating songwriters and musicians is a prestigious one, including Gregory Abbott, Michael Bolton, Desmond Child, Emmanuel, Albert Hammond, Holly Knight, Cyndi Lauper, Jerry Leiber and Mike Stoller, Barry Mann, Franke Previte, Brenda Russell, Wendy Waldman and Dianne Warren.

The end result of the conference will be a compilation album, due out on Epic this summer. It will be co-produced by Epic senior vice president Don Grierson, who also went along on the trip. The royalties from the record will be awarded to both American and Soviet writers, and a portion of the proceeds will be donated to AFS, to sponsor an exchange program between American

and Russian students. According to Rick Sanjek, BMI assistant vice president for writer-publisher relations, there is a strong possibility that the record will be released in both English and Russian, and a concert tour is in the works as well. Melodia, the Soviet state record company, will be handling the record on the Moscow side of the project.

Gregory Abbott, one of the musicians who participated in the summit, said the trip was the sort of thing that happens only once in a lifetime. "I got involved initially because it sounded like a good cause," he explained. "The cause being one, to open up the world music scene to the Soviet writers who up until a couple years ago were not able to publicly play rock and roll or whatever style of music they did, and secondly to further another good cause, the exchange program between American and Soviet students." He said he didn't expect the experience to have the kind of impact it had, however. "Barry Mann called me the other day, and he said it was like being in Vietnam, like being in the war together. The way soldiers came back from Vietnam, and there is this bond they share, this unique experience."

The summit itself was held in the Rossiya Hotel in Moscow, a hotel so

large that Abbott said "by the time you walked from your room to the dining room you were hungry." Participants had keyboards, pianos and other instruments at their disposal, and most had had a chance to hear the work of their Russian counterparts before they went over by exchanging tapes. "I selected a writer I really wanted to work with, a guy named Sergei Manoukian," Abbott said. "He was sort of a cross between Ray Charles, Joe Cocker and Jose Feliciano, a real soulful man."

The songwriters had a chance to work with a number of people, via a lottery system, and Abbott said they discovered that the barriers they expected to encounter dissolved quite quickly. "None of us spoke Russian, and they didn't speak any English, so we got into alternative forms of communication, like body language. It's amazing how easily you can communicate with someone through body language. But musically, we understood each other perfectly. We did have interpreters, but they weren't really needed. We needed them more after we finished writing. How do we get to the elevator, stuff like that.

"But the actual writing experience brought home to all of us just how powerful music is in terms of breaking down language barriers, geographical barriers, political bar-

riers, ethnic barriers—music shoots straight to the heart, and we came a way with a lot of friendships among the Russian writers that will continue long after this project is completed."

On a more personal level, Abbott said it brought back to all of the songwriters involved the original reason they are all doing this in the first place. "None of us got involved in this for economic reasons. But it's strange, after you've achieved a certain amount of success, your life becomes different, and you can lose track of that original spark, the motivation that got you into it in the first place. The initial motivation for me is that this is what I have to do, I have to make music. And that's the way the Russians are. That's what they gave back to us.

"I had absolutely no idea what I would come away with. My ideas of the Soviet Union all came from James Bond movies, or *Moscow on the Hudson*. I had no clear idea of who and what the Russian people were. What I found is that Russians or Americans or anyone who can hear can recognize a pretty sound, no matter what language its in. You may not be able to understand the lyrics but you can feel it. On the most basic, uncomplicated level, this is where you can see that there is nothing that separates us except lack of knowledge."



POLITICORAMA—Bananarama recently filmed a television commercial for their greatest hits album with six prominent British politicians. Pictured (from left) are Sir Cyril Smith, SLD Rehdale; Graham Allen, Labour, Nottingham North; Merlyn Rees, MP, Leeds South and Morlay; Jacquie O'Sullivan, Karen Woodward and Sarah Dallin; Lord St. John of Fawsley, former Tory arts minister; Ron Brown, Labour, Edinburgh Leith; and Geoffrey Dickens, Tory, Littleborough and Saddleworth.

TICKERTAPE

NEW YORK—Morton Gould, ASCAP president and a noted composer and conductor, issued the following statement about the passage of the Technical Corrections Act, revising the Tax Reform Act of 1986: "All creators applaud President Reagan for signing this bill, and are grateful to members of Congress who made this legislation possible. It will be of unquestionable assistance to the creative community, and therefore a positive step in furthering American culture. I also wish to congratulate the hundreds of songwriters, authors and other artists who lobbied long and hard to make their voices heard in Washington"...Bill Nemuth and Mark Holdom have created the **Kia-ora Music Group**, a new international touring and artist management company (2170 Broadway, New York, NY 10024; 212-877-6838)...Meng Khon Wong of New York was sentenced to serve 45 days of a three-year suspended sentence and pay a \$25,000 fine for criminal copyright infringement by U.S. District Court Judge Leonard Sand of New York; Wong, who was also ordered to pay \$40,000 in restitution to the RIAA, was indicted in Oct. '87 in Louisiana when a raid of his residence and store turned up 30,000 alleged pirate and counterfeit cassettes, along with duplicating equipment...Dance Theatre Workshop will host the fifth annual meeting of the **National Performance Network**, a convocation of performance producers, at Miami's Sheraton Brickell Point, Dec. 4-8; call (212) 691-6500 for more info...New on the bookshelves: Paperback reprints of *Rock Archives: A Photographic Journey Through the First Two Decades of Rock & Roll* by Michael Ochs (\$17.95, Doubleday), and *The Recording Angel: The Experience of Music from Aristotle to Zappa* by Evan Eisenberg (\$7.95, Penguin).

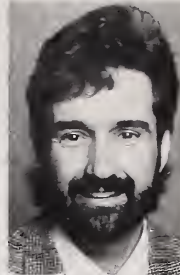


NIGHT TRACKS CELEBRATES FIVE GOLDEN YEARS—EMI recently hosted a dinner for Night Tracks, the TBS video music program, in honor of their five years on the air, and presented staffers with a commemorative plaque of five of the label's gold records, one for each year. Pictured at the dinner are (from left) production manager H. B. Barnun; director Lou Shagaris; producer Tommy Lynch; Rusty Garner, director, national video and dance promotion, EMI; and co-producer Giles Ashford.

EXECUTIVES ON THE MOVE



Penny



Bywater



Jones



Neese

- Virgin Records has promoted Melanie Penny to director of product coordination. In her new position, Penny will liaise with all of Virgin's internal staff and managers of Virgin artists to concept and implement the company's marketing strategies. Penny joined the label as director of graphic design in early 1987.
- MCA Records has announced the appointment of Geoff Bywater to VP of marketing and Jeffery Jones as VP of marketing, East Coast. As the press release states, "These appointments signal and spearhead MCA's newly structured central marketing department." Bywater comes from EMI, where he has served as VP of artist development, and has been involved in marketing the careers of Robbie Nevil, Bobby McFerrin, Vixen and Duranduran. Jones is a 12-year veteran of CBS, most recently as director of product marketing, overseeing campaigns for Billy Joel, the Beastie Boys and Julio Iglesias.
- Sandy Neese has been named director of communications for PolyGram Records in Nashville. Neese, a noted Music City publicist and journalist, has been director of publicity for MTM Music Group since 1985.
- Shelley Selover has been promoted to director of national press and public information for Columbia Records. She will be responsible for print and broadcast campaigns for all Columbia artists based on the West Coast. Selover has been West Coast director since 1979.
- BMI has appointed three key executives: Del Bryant to VP of performing rights, Rick Riccobono to VP of writer-publisher relations in Los Angeles, and Rick Sanjek to VP of writer-publisher relations in New York.
- Arista Records has named Cynthia Johnson the West Coast manager of R&B promotion. Johnson comes from MCA, where she was the local promo manager for the greater Los Angeles area.
- Allan Wilson and Nikki Purvis have been named regional promotions managers for Virgin Records. Wilson will be based in San Francisco and handle Northern Californian promotion. He most recently was an album buyer for Tower Records in S.F., and has previously worked in promotion for Chrysalis Records. Purvis, based in Miami, will handle promotion in the Florida region. She was most recently promoter for JFL Distributors.
- Dean Porter has replaced Kirk Boninas Los Angeles local marketing manager for Arista Records. Bonin has been promoted and relocated to New York.
- Jason McCloskey is delighted to announce his amicable resignation from Levine/Schneider Public Relations and his new affiliation with Michelle Marx Inc. Media Relations & Campaigns.
- Abbe Myers has been promoted to director of A&R for the Atlanta-based Sky Records. Myers joined the independent label in 1987 as an intern. She has worked on promoting Sky acts such as Max Abel and Paper Dolls.
- Thomas J. Reeve has been named to the newly created position of VP of regional sales and corporate development for CBS Radio Networks. Reeve was named Eastern sales manager in 1985, and joined CBS in 1979 as an account executive at WBBM, the CBS-owned AM station in Chicago.
- Joan A. Behan joins Orion Home Video as public relations coordinator. Behan was most recently assistant publicist for Multimedia Entertainment, and has worked for Capital Cities/ABC Video Enterprises.
- Linda Kahn has been promoted to VP of international business affairs for MTV Networks, where she will develop international opportunities for Nickelodeon. Kahn most recently represented Nickelodeon/Nick at Nite all over the world as VP of acquisitions.
- WELI Radio, 960 AM named Barbara Evans as director of marketing and promotion. Evans was a public relations intern at the station during the summer of '87. She replaces Diane Stackpole.
- WBLZ-FM in Cincinnati, Ohio has appointed David O'Donnell as VP/GM. A Cincinnati native, he has been with WBLZ since its 1981 inception.
- Lisa Abelow Hedley has been named director of business affairs for Filmstar Inc. Hedley comes from Manatt, Phelps, Rothenberg and Phillips where she worked as an attorney in entertainment litigation.



Selover



Bryant



Johnson



Wilson

I WANT TO BE A PART OF IT— Since I spent the last week in New York City (on vacation, not business), I found it difficult to come up with a West Coast column for this week. Instead, I've opted for a West Coast perspective on the East Coast, from someone who's just taken his first trip to the Big Apple. (Yes, it was my first trip).

I was certain that I would wind up in Pittsburgh if I took the subway to my Brooklyn destination, so when I arrived at John F. Kennedy Airport after a grueling red-eye flight from L.A.X. I opted to take a cab. But instead of a cabbie, I stumbled upon an old guy from New Orleans who offered to drive me into town in his Ford Fairmont for a mere \$20. I accepted.

On the drive to the home of my host, *Spin* senior editor (and *Cash Box* alumnus) Joe Levy, I found myself engulfed in the most massive attack of culture shock I had ever encountered: this city isn't alive, even at 6 a.m.

Jet-lag notwithstanding, I immediately headed from Brooklyn to Manhattan to see what this place was all about. The subway system was by no means the beast I expected: it was relatively clean and resembled a Disneyland ride (which satisfied any homesick yearnings I may have been feeling).

On November 16, I was wandering down 42nd Street in Times Square when my attention was quickly drawn to a high school marching band playing the strains of "It's A Small World" in front of the Marriot Marquis. I pushed my way to the front of the crowd to get a better view of what was going on when all of the sudden mass cheers and screams were directed to a darkened figure emerging from a limousine. The guest of honor had emerged, and it was none other than Mickey Mouse, who was celebrating his 60th birthday in the city that premiered his film debut "Steamboat Willie" in 1928. Manhattan borough president David N. Dinkins addressed the crowd and officially proclaimed November 16 "Mickey Mouse Day" in New York City. (A high point was when former Mouseketeers' Bobby and Sherry, from the original Mickey Mouse Club, led the crowd in singing "Happy Birthday" to M. Mouse.) Later in the event, I learned the true meaning of a "Bronx Cheer" when a letter was read from "President-elect" George Bush congratulating the geriatric mouse. The crowd quickly dispersed.

Wandering in the midst of hectic Times Square, I felt not unlike Mary Tyler Moore standing on a street corner and tossing her hat in the air. (But since I wasn't wearing a lid—and this *wasn't* Minneapolis—that feeling quickly faded). This definitely was *not* L.A.

For the most part my sightseeing consisted of trips to the tops of the Empire State Building and the Twin Towers. I spent the majority of my free time sitting in Union Square, feeding the squirrels and marveling in the fact that seasons actually change in other parts of the world.

The only show I managed to sneak off to was The Dream Syndicate's stand at the Bottom Line. I attended, along with my companion Karen Woods (the latest scribe to join the *Cash Box* family), as the guest of Enigma's Tom Cording and Pam Newman, who were also on the East Coast on business (I think it took Cording a while to forgive me for missing the previous evening's Al Stewart concert—although I tried to explain that it was nothing personal, it's just that the song "Year of the Cat" gives me a rash). Anyway, The Dream Syndicate's show was pretty damn impressive, and very well received from the intimate NYC crowd. The opening act, former Television-er Richard Lloyd, received a great crowd response for his powerful acoustic set.



One of New York's more interesting individuals stands before the Twin Towers.

My trek back to Southern Cal was not a pleasant one. After arriving at the airport over two hours before my departure time (because I had overestimated the length of my subway ride), it was announced that my flight would be delayed because of the sudden rainstorm. Once we finally boarded the plane, the captain informed us that we would not be able to take off for a while due to the hairy weather conditions. We were not allowed to leave the plane at any time, so I found myself reading every magazine available: learning everything from Oprah Winfrey's diet secrets to "the mysteries of mystical Athens."

A full four hours later we took off. The ride home was quite gruesome, especially since the in-flight movie was *Crocodile Dundee II* (which, fortunately, I slept through). After arriving back home, a friend and I made a quick detour to Gorky's Cafe for an after-midnight lox-and-onion omelette, making me realize that it wasn't so bad to be home.

Unfortunately, upon returning to the office I found a press release was taped to my wall waiting for me—it listed the dates for upcoming honorees by the Hollywood Walk of Fame, including Barbara Eden, Tony Danza, Tim Conway and Stephanie Powers (Mr. Jimmy Stewart has yet to be honored). God, I love New York.

Tom De Savia
(Back In) Los Angeles



THIS YEAR'S MODEL—Al Stewart and his band are pictured celebrating the revitalized "year of the cat"—(from left) Robin Lambie, Steve Recker, Peter White, Stewart, Steve Chapman and Dave Camp.

THE YEAR OF THE CAT— is not the only song Al Stewart ever did, but it was, as he says, the one that almost made him a pop star. Stewart has a new record out on Enigma, called *The End of the Century*, and played New York's Bottom Line last week in support of it. It was a good show: he played "that song," of course, along with the slightly eerie "Time Passages" and a lot of material off the new record. He's put together a rather good band, including Peter White, who "writes the music," on various instruments: guitar, piano, accordian. Highlight of the show was White going bananas on the piano, and sax player Dave Camp doing the wandering minstrel thing, serenading audience members here and there. Funny thing—every one I've talked to since has bad memories associated with "Year of the Cat." Mine has to do with learning to drive, and my mother sitting in the passenger seat. With her hands over her eyes.

S Y N D I C A T E D NIGHTMARES—This was Enigma week at The Bottom Line, I guess, because Stewart's labelmates The Dream Syndicate took the stage the following night. I didn't miss a beat of the entire set, but I'll let my LA doppelganger tell all about this show. He took notes; I was too busy absorbing the razor-edged guitars, bitter bass lines and Steve Wynn's angst-choked vocals. At one point, Wynn told the audience "happy songs are the ones where you don't die at the end," and that about sums it up. After losing Green on Red and The Long Ryders, it's comforting to see one of the first-wave LA bands is still kicking.

A' FOR EFFORT—New York University's Music Business and Technology Program has released its first MBT Records album, called *Square One*. MBT Records is a student-run operation, from start to finish; the album was recorded and mixed at NYU's 16-track studio, and the four bands on the compilation—The New York Indigos, The Wilmingtons, The Connotations and Satire—are all affiliated with the university. Great idea, great experience, great program. Unfortunately, the record is not great. It's

not even good, mostly because a plethora of the sins of a sloppy band can be hidden by a good engineer, or solved by a good producer. These four bands had neither, and the recording itself needs work. It sounds like the bottom fell out. Of the four, The Indigos are the only band I would go see after listening to *Square One*. I feel like a schmuck trashing a student project, but business and technology aren't the only aspects of the music industry. The third element is aesthetics.

PICKS AND PANS—The award for the **stupidest** concept album of the year has to go to Laibach, for *Let it Be*. Three guesses what the concept is, and the first two don't count. This is exactly what I needed to hear first thing in the morning: militaristic chant-covers of Beatles tunes by guys in SS uniforms. I didn't appreciate Laibach's dubious charms last year; I still don't ... On the plus side: Another Camper Van Beethoven side project has come out on Rough Trade. First it was the Monks of Doom, and now violinist-guitarist Jonathan Segal's solo record. A double, yet. I was sceptical; this seems more like ego than necessity, n'est-ce pas? Not so—this is good stuff. Kinda Camperish, kinda folksy, even kinda new age-y in places. This really is what I needed to hear first thing in the morning. Various Camper members make appearances on this record, called *Storytelling*, as does an Ophelia, a couple members of the Invertebrate Combat Orchestra and a Wrestling Worm. If you're unfamiliar with the Bay Area music scene, these are bands, not strange insects. I also like the closing sleeve comment: "I love long life better than figs, not because I wanted to, just because I had to." Hmmm ... Most-overplayed record this week, also on Rough Trade via 4AD: The Wolfgang Press, *Bird Wood Cage*. Best tracks: "King of Soul," and "Kansas." Disappointment of the week: the *Scrooged* soundtrack. The only really good cut on this one is the Al Green-Annie Lennox duet (and the single, thankfully), "Put A Little Love In Your Heart."

There's NO place like Manhattan in the Fall.

Karen Woods
New York



The Buzz From The Beehive

By Lisa Johnson and Bud Scoppa

Voice of the Beehive is not another one of those London-based fashion acts that causes a stir for three weeks and then disappears. Purveying a sound that's hip but thoroughly engaging, the group is not only extremely tuneful but uncommonly intelligent. L.A.-bred sisters Tracey and Melissa (last name unstressed), who lead the five-piece band, write smart, catchy pop songs that open to reveal unexpected emotional depth. And they sing their songs with heart, brains and genetic harmonies. Not only does the album dramatically manifest all these strengths, the band is devastating on stage. The two frontwomen also give good interview, as you'll see in the following Q&A, which took place over *muchas margaritas* in a Mexican restaurant a stone's throw from PolyGram's West Coast offices in Burbank.

Trust us this one time: Voice of the Beehive is a band to watch closely in the coming months. From where we sit, the Beehive has *BIG IN THE STATES* written all over it. We'll drink to that.

Enter Tracey and Melissa Beehive. Understatement is not in their vocabulary. They settle into the booth, crinoline petticoats taking up most of the room, as Tracey removes her rhinestone tiara and relays some of their adventures.

Tracey: We went to Gelson's today and got all the stuff that we can't get back home.

Melissa: I have a suitcase of food to bring home.

Tracey: We got low-cal ranch dressing, sloppy joe mix, Duncan Hines cake mix, guacamole dip, stuff like that.

CB: Then it's no coincidence your first single, "Just a City," was released on Food Ltd., a British indie label.

Melissa: Yeah. And it fits in perfect with the Beehive, 'cause we love to eat.

Tracey: It's ironic too. I wrote "Just a City" when I came back to America about how I wanted to be in London but 'cause I didn't have the money, I never saw myself doing it. So that's why it's ironic the first single in London was on Food. Now the guy who released it on the Food label is our manager [Andy Ross].

I remember, Andy heard the demo, and called me three times a day. He would not get off my back. And finally, I thought, *This guy! Who is he?* And I felt so much pressure from him, *well, we better get working*. We already had the drive, but he really kicked us in, it's like, *come on*. And he was especially fond of "Just a City."

Melissa: Andy and David Balfe, the founders of the Food record label and our managers now, did have faith, and they were consistent in their belief in the band. They'd help us out, take us out for meals and things. It was literally, "Tracey's looking a bit pale..."

Tracey: Not a fancy meal. Like a coffee shop, when I said "I don't have any money."

Melissa: That was a big help. I mean, they didn't have to feed us, but they did.

CB: How did you get the legendary Hugh Jones to

produce your first single?

Tracey: He's a friend of our manager, David Balfe. He does what he wants, and not what's commercial. He had engineered Adam & the Ants, and produced Echo & the Bunnymen, Siouxi & the Banchees, and That Petrol Emotion's first record *Manic Pop Thrill*—all the "pop music" that I really liked. And he liked us.

Melissa: It was weird, because the same night Hugh came to see us, the guys from Madness came to see us. And these are three of my idols sitting there. It was absolutely terrifying. And again, it just happened to us. He liked it and said "can I do it?" It was like an honor.

CB: What was your motivation for going to England?

Tracey: I'd wanted to live somewhere different for a while, so I went to Europe. And I ended up liking London the best. And the first year or two, even though I was working in a pub, I was fascinated by the city, I still am.

Melissa: She was there with her boyfriend Brad [Nack], who wrote "I Walk The Earth." I came about six months after Tracey had been there, just to visit her, and we made this demo tape we'd been taking about doing. We shopped it around, and I came home. And then the demo started to get interest, and she called me and said, "People are calling me and asking for this band." Well, there was no band.

Tracey: I just kept going, "Well the band is going to play in about a month..." *We don't have a band, oh well...*

Melissa: This is the little spark that we have been waiting for. So I moved over. When I got there the trash really freaked me out. Not having a Gelson's...

CB: Before you signed with London, who else was interested in signing you?

Tracey: We got to meet [I.R.S. Records chairman] Miles Copeland; he took us out to lunch.

Melissa: Several times.

Tracey: Heavy name-dropping here. Miles took us to a really good Italian restaurant. Not *really* good...It looked a lot like this. Just a nice Italian meal. And Richard Branson [who owns Virgin Records] took us out for dinner.

Melissa: An incredible Japanese meal.

Tracey: Very over the top, very expensive. The funny thing about this was we barely had money to take the bus to the restaurant. And we barely had money to get home. And here we are spending 30 pounds on a meal. I just felt like going, *Forget the shrimp. Give me a fiver so I can pay my rent this week, and we'll talk business*. But that's where, to me, things were getting out of perspective. Anyway, Richard Branson admitted he didn't know anything about the music side of Virgin, and he didn't know anything about our music. But I appreciated that he didn't lie. Really nice man, very down to earth. I thought he was brilliant.

Melissa: Even more honest than him was Miles Copeland. Love him or hate him, he sat down and said,

"Before we order, let's start. I'm here to make money off you, and this is how I think we can do it." And it was the truth. I respected that. He was not going to fuck around. So often you go to talk business and it will take two hours and ten drinks before you ever talk about anything that you came to talk about. I appreciated that he didn't fuff. He didn't waste time.

Tracey: You know what *faffing* is? It comes from the studio where you say, "Let's just try this." And before you know, you're hooking up all kinds of equipment and you've gotten completely out of perspective what you were gonna try. And that's *faffing*. They have a *faff* meter at our studio that goes *ding ding*. You set it yourself depending on how tired you are and how much you're wasting time.

CB: How did you eventually come to sign with London Records?

Tracey: We went for one night with them. One dinner. They were saying, "come on girls, we really want you to sign." And they took us out and got us smashed on *saké*.

Melissa:—and plum wine and whisky and champagne—

Tracey: That we ended up singing *a cappella* in the bar to the A&R man who's going, "Sing 'Man in the Moon,' sing 'Man in the Moon.'" We were so shit-faced! "All right, let's sing it. We really think this will be great..."

Melissa: It was great, twice. The third time they escorted us out of the bar.

Tracey: One thing that impressed us about London is that they brought down the entire company, which is about 25 of the nucleus of the company.

Melissa: This was for lunch.

Tracey: And you got to see the press guy, the TV guy, the radio guy. Any questions, you ask them directly.

Melissa: So the elbow knew what the shoulder was doing, the shoulder knew what the head was doing. Everybody was there at the same time. But anybody can tell you anything they want to at lunch. How do you know if someone's lying? How do you judge? Richard Branson had the best pasta, therefore we sign with him? How do you know?

Tracey: They will look right at you and lie.

Melissa: But London were young people who were essentially hungry, and involved in the underground scene to some extent. They were not 45-year-old A&R men smoking fat cigars. Also, since they have a band like Bananarama, they've covered the sexy corset side of the industry. We reckoned they wouldn't want to change us as much as other labels.

Tracey: When we sat down with them the first thing we said was, "If you want us in miniskirts, corsets and fishnets, forget it. We're just not that way. We go for the awkward sexuality, the awkward look—"

Melissa: The bag lady look.

Tracey:—If you're looking for blatant big-boob 'get-

your-tits-out' kind of thing, this is the wrong band. We're not going to sing *fuckmefuckme* songs. If you want sexy, it's in the confidence. So if you want to mold somebody into sexy little girls, there's no way."

Melissa: I think sexuality is healthy, appealing and normal. But it's the Sam Fox Syndrome that is so cheap, and just so common.

CB: Why go all the way to London? Why didn't you start a band in L.A.?

Melissa: I think if we had done it here we would have been aware of the stiff competition and the unrealistic possibility of making it in a band. When we moved to London it was like we didn't know any better. I had moved, and I was not going to spend six months mucking about and testing the water.

Tracey: Also, in London there are so many bands, it was thriving and we thought, *Well, this looks good*. There seemed to be interest in the indie music scene, so why not? Also, London kinda chose us in that we made that tape and it got interest so we didn't really have to hit the pavement.

CB: So you never actually peddled your wares before making that first demo?

Melissa: No, oh no. Our first gig got reviewed [in the *NME*] and it was my first time on stage—ever. And there were A&R people there. How they found out, I don't know.

CB: What did you do to attract attention to yourselves?

Tracey: We would get all dressed up for interviews.

Melissa: There's a funny story. Our first A&R meeting, Tracey had a friend who worked in a copying shop. One day he got a printing job from a guy at I.R.S. Records. It said, "I'm looking for a pop-oriented band with girls."

Tracey: He just happened to read what he was copying and called us up and said, "You got that demo?" So we called the guy and said, "Well, our friend was Xeroxing your memo, and would you mind talking to us?" So we went down.

We were so naive at that point. He said bring photos, so we took some in a photo booth. And we brought our guitar to play him the songs. Somebody walks into an A&R meeting with a guitar, "Hey, I'd like to play you a few songs..." Don't call us, we'll call you.

Melissa: We just didn't know any better. I kept waiting for him to play the tape and he didn't. And I thought, *Ohmygod, he already hates us...and these photos are crap...*

Tracey: And we brought a can of beer for him thinking, *he can have the beer, relax and listen to us sing, you know*.

Melissa: We just didn't know any better. And I was utterly panicked when we went in there. *How are we gonna sing? We'd practiced and practiced...*

Tracey: ...so much to do this *live* vocal performance.

Melissa: And the decision to get to what to wear down there! We were literally in tears panicking about it.

Tracey: We didn't have the money for killer things.

Tracey: Before we went out we would ask Brad, "What do you think of this?" And we can't move our necks and our hair is just right, "What do you think? Is it alright?" And he's shaking his head. "You are never going to do it."

Melissa: Finally, Brad said, "What did you have on yesterday? Wear it. It's normal. Just wear it."

That was too much. The guy from I.R.S. never did pick up on the interest, but he was the first person we got to see.

Tracey: He called and said, "I really like the demo, but to be frankly brutal, you need a band." But he said the demo was fine.

CB: Did any songs from this first demo wind up on your *Let It Bee* album?

Tracey: "Just a City" and an old version of "The Beat of Love."

Melissa: It didn't have half the verses or the rap.

Tracey: Mike [Jones], our guitar player, made it on a porta-studio. But there were two songs on our tape that were written about seven years ago with the intention of being for our band. There were clothes that we bought seven years ago that were in the video.

Melissa: Literally. I would say, "Mom, lend me ten bucks, I gotta buy this dress for the video." The concept is that old. We knew what we wanted.

Tracey: We got sidetracked by having to have a *real job*. "Train for your future."

Melissa: The problem was, we were spending all our time preparing for if the band didn't work, spending no effort on the band to make it happen and be real. I was gonna be a psychologist. *Wait, plan B is taking all my time, what about plan A?* I can't stand all-talk-no-action people. So when this interest started, the time came that

we had to do it.

CB: What do you think inspired you to start a band in the first place?

Melissa: I think our father had a lot to do with it, although we weren't aware of it at the time. We were always around music. He would help her so much with writing and me so much with singing. I think it really helped us. We never had any formal training, but you ask where did it come from. Our father, being sisters, and the concept from an early age. I don't know what made us want to do it, it was just kind of there.

Tracey: I used to write poetry, and get followed home from the bus stop with kids making fun of me: "Are you going home to write poetry?" When my parents were getting a divorce, all I had was writing. In school, we always got hassled because we weren't cool enough, and we didn't have exactly right shoes and the right car. And being rejected for those kinds of things makes you a little more driven, wanting to rebel and say, *Well, screw this!* Where kids that fit in and were the most popular kids in class might not have the motivation to want to speak out for themselves.

CB: Did you overtly rebel?

Melissa: I did, in a big way.

Tracey: We both did. We were awful kids. We crashed cars, we drank...

Melissa: I used to dye my hair every wicked color in the rainbow. I almost got thrown out of boarding school for it.

CB: Eventually you managed to turn poetry and your rebellious nature into a career in pop music.



Tracey: We just happen to write commercial songs. We're not trying to appeal to the radio market, it just comes out naturally.

Melissa: People find that confusing. I kept hearing, "The image is so frivolous and wacky." And then, "The lyrics are so touching and meaningful. You have to go one way or the other. You can't do both." I don't see why in the world you can't do both. The record company [London] said, "The record sounds like a patchwork quilt. The songs are so different and so diverse." But wait—that's the whole point. That's exactly what we wanted. "You can't put 'Oh Love' next to 'There's A Barbarian In the Back of My Car'—they're too different." Well that's the beauty of it! They think they're insulting you, but they're flattering you.

Tracey: Bit of a communication problem there.

Melissa: They had trouble digesting it because they said it wasn't coherent and consistent, which I think is the strength of it.

Tracey: The Beehive is incoherent, that's part of the thing. Inconsistent, I mean.

Melissa: Incoherent at times.

Another margarita and white russian, please...

Melissa: Fate had so much to do with this band. Weird coincidences, being in the right place at the right time. Somebody happens to be having a drink next to you, you ask them for a fag, mention something and they say, "I play guitar." Like the Madness connection with Woody and Bedders [who played bass in the early months]. Friends of friends brought them in.

CB: Who is in the Beehive line-up now?

Melissa: Woody, the drummer [from Madness], Martin Brett on bass—

Tracey: And Mike, who made the demo for us. Everybody said "I can't believe this is a demo, it sounds really good for a four-track." That was another thing in our favor.

Melissa: There were a lot of drummer and bass changes, but Mike was a founding member of the Beehive. Although he said, "I will not stay with you...I'm helping you out temporarily...don't count on me...I'm not committing. I won't play live." But then this interest started to happen. And lo and behold...

Tracey: So then he'd go, "Maybe I'll stick around for the record deal."

Melissa: When we first met Mike he'd literally been locked in his house for years, white, thin, hovering over his equipment. And these two American girls walk in—**Tracey:** Going, "Ohmygod, we really need to make this demo! He's like, "Where did these people come from?"

Melissa: And Tracey says, "I'll never work with him again. He never says anything!" But obviously it worked out. We probably stunned him a bit.

Tracey: He didn't say much, but he listened. I said, "I want this song to be, like, cloudy and floaty." Right, cloudy and floaty, great. He didn't say anything. The next thing I know, he's got this sound on the keyboard that's *exactly* what I meant. It went from my brain to his fingers. He's really good at interpreting what I'm *trying* to say.

Now, Mike and I work a lot on the music, and I write most of the lyrics. Melissa writes her harmonies. I usually take the song to the band and then everybody puts in their bit.

CB: And who usually sings the leads?

Melissa: It's what feels comfortable at the time. We trade lead vocals. Being sisters, we seem to obviously go in one direction. Whether it's her lead at one point or me. It's not a struggle at all. It comes very easily. People used to call us the Everly Sisters when we first started gigging in London...

I think it happened fast because we just pushed. In the music industry, the British concept of working hard is my concept of lying around the pool. And they just weren't used to pushing. And it probably put a lot of people off on the way, but the people that appreciated it got sussed and into it relatively quickly.

Tracey: I don't want it to seem like we haven't paid our dues. Because we paid out dues between the demo getting interest and the first gig. That was quite a stretch. We literally had no money. And we were living in really awful, awful houses.

Melissa: It's legal to inhabit abandoned property in London. It's squatting.

Tracey: Well, in all honesty, Grove Green wasn't a squat. It was worse than a squat.

Melissa: Well it didn't have any windows and it didn't have a back door. Also, there were like five heavy biker guys and they were really dirty, and I was the only girl in the house...

Tracey: We had to work in pubs and spend all our money on practice. We had to go through the frustration of having people in the band who weren't serious about it, and weren't working for it. We didn't even have any equipment. But you just do it. I think it comes from the American drive. We're going, *No problem*.

Melissa: *Let's do it, let's do it now!* Where people are going, "We'll meet you next week and maybe then..."

Tracey: *Next week?! How about yesterday.*

Melissa: It was so frustrating. In London, people were so lackadaisical, and it took so much time. We were getting so pissed off.

Tracey: Also, being from America, having a car, having a Gelson's, and all of the sudden being dropped in the middle of *this*.

CB: You went from affluence to poverty.

Tracey: Definitely. But that was important, because that fueled us as well.

CB: Ever think, "This is stupid, this isn't my life"?

Melissa: No.

Tracey: We didn't have time to cause things were moving forward. But it took a long time before we got money in our hands so we could live a reasonable life. Toward the end, things were getting a bit dodgy, and we were both going, *If we don't make some money soon then we might as well go home*. But we hung in there. We weren't even considering leaving.

CB: If you're sister, why the different last names?

Tracey: This is the story. We are Tracey and Melissa Belland. I'm Tracey Bryn Belland, she's Melissa Brooke Belland. She goes by Melissa Brooke, I go by Tracey Bryn. You know what Belland is in England? The head of a dick. You know, the bell, it's shaped like a bell? It's the end of something. Bell-end.

Melissa: Although most British boys *aren't* circumcised.

Tracey: So now we changed our name to Tracey and Melissa Foreskin, and everybody's happy.

Another margarita and white russian, please...



This Blonde Bombshell Is No Pop Tart

By Karen Woods

One of Wendy James' most treasured possessions is a piece of paper.

"There was an article in the *New York Times* about blondes in the music industry," says the vocalist for Transvision Vamp. "It said once every decade a true blonde arrives. For the '70s it was Debbie Harry, and for the '80s it's Wendy James. I've got it cut out. It's one of those high points." It was a particular high point because the musical heroine of this British blonde is Debbie Harry. "I just couldn't get over it, as a young teenager, seeing this absolute movie star goddess fronting a rock & roll pop band. It was the perfect combination. For me she was like Madonna is to the current crop of youngsters—inspiration."

If comparisons have to be made, this one is as solid as any. There is a definite Blondie influence in both Transvision Vamp's music and in James' herself. She's blonde, she pouts, she exploits her sexuality before anyone else can even think of doing it for her. But after spending an hour or so with Transvision's vamp, one realizes that the image created by the voice on the record and the face in the pictures has dissolved. Utterly. The woman behind the mask is blunt, bright, and completely aware of what she is doing. It's refreshing. James is very canny about her image and about the fact that fans and critics alike are going to focus on it. "That's fine," she says. "That's natural for a band. All I can say is that people are going to remain fans because the music is fresh, not because I have blonde hair."

The title of Transvision Vamp's debut Uni/MCA release is *Pop Art*; the term in this case is meant to be taken in the Andy Warhol sense, sort of a backhanded tribute to the culture that spawned it. "I wouldn't call us a particularly pop band in the Stock, Aitken and Waterman sense," she says. "We have pop songs, but then so did the Sex Pistols; so did the Rolling Stones. And the Clash: 'Should I Stay Or Should I Go' is a classic pop song." In James' definition, Transvision Pop

makes pop music for non-pop people—which is a little clearer after you've listened to the record eight or nine times. The album consists of three-minute songs with huge hooks, but they are not boy-meets-girl, whenever-you-need-me-I'll-be-there-even-though-you-broke-my-heart-in-52-pieces things. Instead we have the drop-the-bomb sensibility of "Revolution Baby," the nihilistic "Sex Kick" and the sly social commentary of "Trash City." *Pop Art* is what the Go-Gos *could* have been.

James says there is a trick to writing good pop songs. "You have to write a resolution," she says, "a catchy hook. And then you have a boundary to work in, because all the classic pop songs are two to three minutes long, from Buddy Holly on. I know a lot of musicians who will spend months working on songs, nitpicking over every chord, and that way you lose all the spontaneity—or you just get sick of the song."

Transvision Vamp began with James and guitarist Nick Christian Sayer. James was taking college drama courses at the time. "When I was in college I wasn't the sort of person who wanted to be in a rock & roll band. No one I knew was into that. Nick was the first person who asked me. I was studying drama because I was going to be onstage anyway, and I thought I'd keep my options open." She gives a small laugh. "As a matter of fact, I did my first round of auditions for a degree course, and one morning I got a call back, but I didn't go. That was when I decided I was going to stick with this."

If James was more of a reflective sort, she'd probably have seen this all coming years ago. "I used to go to gigs and watch bands and think, 'Someday I'm going to be on that stage.' And funnily enough, at one of the gigs where I saw the Clash, I thought that—and now we just played there on our last tour." She grins. "It was really weird. I had seen so many bands there during my teenage years, and then five years later I was standing on the very same stage, and the audience

was there to see me, to see us. Weird."

James and Sayer worked together for about two years before meeting bassist Dave Parsons, keyboardist Tex Axile and drummer Pol Burton. With the band complete, Transvision Vamp set out looking for a record deal. "That was the only goal in the beginning," James says, "to get a deal, to make a record, and to have enough money to buy equipment; because we really had nothing. I knew that once we had a deal, everything would be alright, but I never really looked beyond that." The band was picked up by MCA, recorded the album—and had their A&R man fired out from under them. "That was actually good," James says, grinning. "When the new regime came in, they had fresh checkbooks, which was fortuitous for us, because we had just run out of money and time. We had mixed the record too fast and too soon, and we just couldn't hear anymore. Our ears were shot. Then we listened to it again, and it had no top end. We just couldn't hear well enough to do it right. So with the new checkbooks we were able to do it again." She grins. "Thank god."

In England, three singles from *Pop Art* have appeared on the charts: a cover of Holly Vincent's "Tell That Girl To Shut Up" (the first U.S. single), "I Want Your Love" (a top 5 commercial hit) and "Revolution Baby." Plans are being made for a U.S. tour at the beginning of the year.

Transvision Vamp and James in particular, whether they like the term or not, have become pop stars in their native England, and now they are setting out to conquer this side of the pond. We come full circle to the Blondie thing: James says when the band tours the U.S., there is one place where they absolutely have to play. "It has to be C.B.G.Bs," she says, "even if it's an after-show gig, because I want my name to go down in history as having played there." She contemplates this, watching smoke curl up from a partially stubbed-out cigarette, looks up and smiles. "Maybe Debbie Harry will come see us play."

Producer. There is hardly a more ambiguous title in the music business. A producer can be an engineer, an arranger, a musician, a master-mixer, a trend-setter, a mentor, an A&R man, a politician, a friend; he might even be a frustrated artist creating his own aural vision through someone else. David Kershenbaum has his own definition:

"As a producer, you're only as good as the artist you're working with," says Kershenbaum. "The main thing is to throw your ego away, be a sponge, an open receptacle. Take it when you get it; love it when you find it."

It is with this artist-oriented philosophy that David Kershenbaum has become the preeminent producer of "thinking" folk and/or rock performers. His latest and most stunning achievement is the 6 million-selling *Tracy Chapman*, a moving and "simply produced" record, highlighting Chapman's achingly scripted songs and touching delivery on vocal and guitar.

Visiting Kershenbaum in his state-of-the-art Hollywood studio Powertrax, you begin to realize that the simplicity of his records is only in the resulting effect. He has just installed a prototype Martin-Sound Computer, a digital moving-fader mixing system. Coupling his 32-track Mitsubishi digital recorder with a custom built 56-input API board, and one-of-a-kind Massenburg studio monitors, Powertrax is indeed impressive. This is the room where, under previous ownership, Crosby, Stills & Nash recorded their first album. It's the combination of old acoustical values and new technology that has put Kershenbaum ahead of the game.

Kershenbaum's career spans three decades; he has recorded such giants as Joan Baez, Cat Stevens, and Richie Havens. A longtime relationship with Joe Jackson has resulted in Kershenbaum producing five albums with him, including the big hit LP *Night and Day*. Add to this rich experience a couple of stints as an A&R man, including half a dozen years as VP of A&R at A&M, and you see the picture—a producer who is highly attuned to the soul of the artist.

When you ask the soft-spoken and modest Kershenbaum about his successes, he gives most of the credit to his artists' ability to communicate. In a sense, he has made A&R integral to his production process.

"I pick artists who know what they are to begin with, and I help them put it together, rather than create everything. When I've tried that, the productions have lacked truth."

Kershenbaum listens for the elusive element of emotion. "I can hear tapes and demos, and I spot it. Almost 99% of the time you can tell from the first tape."

Among Kershenbaum's current discoveries are Show of Hands (he produced their first album for I.R.S.) and upcoming LP's by Peter Himmelman, the Burns Sisters and the Pilgrims. He also recently completed *Folksongs for a Nuclear Village* by Shadowfax. Kershenbaum produces these artists with the same technique he has used for many years: first the vocal and guitars, or the essence of an artist, then the overdubs.

"It's a concept I came into when I made records with Cat Stevens and Joan Baez," explains Kershenbaum. "When I heard them play acoustic, which they always wrote on, they would sound one way, but then I'd get in the studio and hire a band, it would sound good, but different. How do you preserve what you fell in love with? I decided to build completely around the guitar and vocal."

For *Tracy Chapman*, Kershenbaum recorded the original tracks as a three piece—Tracy with bass and drums—adding sweeteners later.

"The whole idea is to hear, to have it in your face, communicating. If there's any reason it's proving to be successful, it's that people are really starved for that closeness to that artist, because it had got-



David Kershenbaum Making Waves

By Julius Robinson

ten very cold and separate again. This is the kind of music that allows that to happen."

Over the years, Kershenbaum has maintained the same production philosophy.

"I went back and listened to the CD of Joan Baez's *Diamonds And Rust*. The styles change, which causes you to treat things differently. But my approach on vocals and emotion for that album, and the overall effect, are the same I'd use today."

Finding it increasingly difficult to move from one studio to the next and achieve the consistency of sound that his artists require, Kershenbaum established his own studio Powertrax in Hollywood.

"Music and *sound* have always been of equal importance to me," says Kershenbaum. "I've never been the kind that's happy going from studio to studio. The monitoring makes you do things in a certain way. If you work in your own studio every day you know it. You're not a dB off."

Kershenbaum sees no incongruity in the fact that he is using digital recording with acoustic artists.

"A lot of people felt digital was cold, but I felt it was the edge I needed. With Tracy Chapman, one of the reasons she is so clear, the reason an *a cappella* track works is that the sound is *perfect*. No noise. The only advantage to tape is the compression effect you get. We cut on tape and transferred directly onto digital."

"They don't build rooms like this anymore," says Kershenbaum. "Everything from Crosby, Stills & Nash's first album, to Fleetwood Mac, Loggins and Messina—the list goes on forever. I figured if you could take a great monitoring system, an API board and digital, put it together with a great acoustic atmosphere, you'd have something unique. It's like an old customized car, rebuilt."

Using the Martin-Sound computer, Kershenbaum will literally be able to mix as he goes along, relieving a lot of the pressure at the final mix. Even with Chapman, for example, he still ended up using 30 tracks for various effects and sweeteners.

Adds Kershenbaum: "With vocals I sometimes

like to composite several takes. [In this process, the performer does several passes at the full song without stopping, allowing the mixer to pick and choose the best parts of each take.] With digital it's all first generation quality, with absolutely no 'punch' noise [the slight pop created when recording into a preexisting sound on tape]."

Always aware of the human factor, Kershenbaum understands the nature of the recording process will often reveal the direction he should take aesthetically. "Performances are funny things," he says. "Sometimes you have to go past them to know you've got the best take."

Methodical in his work, Kershenbaum always has a plan before working on any album.

"First we sit down and decide the direction of the record. Ultimately every album will be listened to as a piece, a full work. What songs should follow which? What are the keys, the rhythm? I then think about the layers; what overdubs will I need, which musicians will I use. The equipment itself is important, do we use acoustic guitars, do we use keyboards, which drums do we use, which samples? We do basic tracks, sometimes we'd do the vocals live with tracks which effects the set-up. It's all mapped out. Very rarely does anybody try to wing-it, with the technology involved. A studio ideally should be the place you capture moments, performances, not struggle over procedures. You have to know what you're doing. If you do that, you can make a record in four-to-six weeks."

The most challenging record for Kershenbaum to produce was Joe Jackson's direct-to-2-track *Big World*. He had three days to perform and mix. He found himself developing new techniques on the spot, despite months of preparation. He gives a lot of credit, as usual, to Joe Jackson.

"Joe is extremely talented; he can do it all himself. We've have had a fascinating relationship, partly because I signed him. I was more than his producer, I was his A&R guy. He'll get a straight answer anytime. And we're friends."

Rounding out Kershenbaum's Powertrax Entertainment concerns are film and publishing divisions. He is currently acting as a music supervisor for Patrick Swayze's *Next of Kin*. Through film music, he is able to immediately utilize the talents of his staff writers. Also, Kershenbaum will be doing a lot of songwriting himself for various projects. After all, he was once a jingle writer. And does David Kershenbaum have any notion to be an artist?

"I've elected not to be an artist, for a lot of very intelligent reasons," laughs Kershenbaum. "Luckily my ears have got better than my playing!"

Despite being on the forefront of creative "new waves," Kershenbaum also has a healthy respect for the record companies. He tries to make the A&R man a genuine partner in the production process.

"I definitely want the input of the A&R guy. There's a new breed—more knowledgeable, more supportive. You don't ever want to operate in a vacuum, because if you don't involve the record company, when you deliver it, it might not be the kind of record they're looking for."

"With a record company, at least you have someone on your team who's got an outside point of view, with a sense of relativity. If you've been going 80 miles per hour, they'll tell you. It may have felt like 50, but you were going 80."

Asked to define commercial music, Kershenbaum pauses.

"My definition of commerciality has changed. Joe Jackson's 'Is She Going Out With Him' is far from being an obvious hit. 'Steppin' Out' was not a hit, structurally. 'Fast Car,' 'God,' nobody would have bet on that! They all had something, some element people could relate to. My theory is you have to find that bit of realism that reaches out to people."



BROTHER BEYOND

SMASH PALACE—The *Smash Hits* Awards are always a true monitor of British taste. This year, 5,000 under-16s gathered at the Albert Hall to see the event staged. **Bros** made a clean sweep of the board. They won Best Group, Best Album, Best Video, Best Single and **Matt Goss** won Most Fanciable Male. Best Newcomer went to **Yazz**, whose single "The Only Way Is Up" dominated the British charts this summer to become the biggest-selling single this year. Her current single, "Stand Up for Your Love Rights," follows in a similar heavy dance vein.

Yazz is a singer, not a songwriter. And while she can not be lumped in with the breed of British female intelligentsia who claim slightly over-insistently that **Joni Mitchell** is not their role model, Yazz is far from being a bimbo. Yes, she does have peroxide hair, but it looks slightly sleeker because she is half Jamaican. She is a good looking tomboy who does not dress to flaunt her assets, sticking to funky little denim numbers with the odd tu-tu. Her voice, though, is outstanding. And her marketing campaign is being directed by husband and manager **Jaz Summers**, half of the duo responsible for the management of **Wham!**. Together, they can often be found whiling away the midnight hours in any macrobiotic nightspot.

Yazz admits: "It is sometimes difficult having a husband who is also your manager. We tried to keep it quiet at first, then we decided it was better to come clean."

Yazz, a former model, also like to keep quiet about her past career.

"I only did modelling to pay for a bit of equipment. I never tried to be a big model. For girls like me who look really individual and who are strong-featured, it is really hard to be successful in that business. I hardly worked in England because I looked too different."

Yazz went on to be a stylist for **George Michael**, where she met the aforementioned Mr. Summers. At the time she had no particular singing ambitions. "When I was a child, I wanted to be a lollipop lady"—a senior citizen in a white coat who helps schoolchildren across the road.

At the same awards, *Smash Hits*

managed to upset **Rick Astley** by awarding him Worst Dressed Pop Star, while Worst Haircut went to **Glenn Medeiros**, who also picked up the coveted Worst Single Award for "Nothin's Gonna Change My Love For You."

Best New Pop Group went to **Brother Beyond**, a collection of four pretty poplets who have actually been around for years writing danceable pop tunes with a passable passion. They've been slightly revamped and given the Midas touch of **Stock, Aitken and Waterman**, and finally they have had a couple of hits under their belts, including the current "He Ain't No Competition."

BUSTER—On the subject of awards, ASCAP voted **Phil Collins** Songwriter of the Year. At the ASCAP dinner, Collins responded, modestly: "You wouldn't be giving me this award if you knew what I had been writing recently." In a recent interview, he also told *Cash Box*, "I'm not suffering the emotional pain that is a stimulus to all my best songs. I don't want to become an actor instead of a songwriter, I'd like to do both for as long as I can."

After the success of *Buster*, the acting roles have been pouring in. "But some of them have been rather strange," he says. "I was offered the role of the Phantom in a remake of *Phantom of the Opera*. All I had to do in the script was make noises like *errrrrgh*. I was insulted that somebody, somewhere sat down and thought, 'Phil Collins will be perfect for that role.'"

"I fully intend to set aside a long period of time to get back into the studio. But at the moment the songs just aren't happening. I don't really think of myself as a songwriter. When I split up with my first wife and I didn't have the words to tell her I wanted her back, I made her a tape of other peoples' songs. I intended to tug her heart strings. It didn't work, so I thought I'd better write my own."

Other ASCAP award winners included **Mick Hucknall**, **Simon Clymie**, **Genesis**, **U2**, **Billy Ocean** and **Besty Cook** and **Linda Thompson** (who also were Country Songwriters of the Year).

Chrissy Iley

AC/DC and Cinderella

By Katherine Turman

The Forum, Inglewood—AC/DC may be many things, but they're never disappointing. They consistently pack arenas. They've released 12 albums since their 1974 inception, all either gold or platinum sellers—even poorer efforts like 1986's *Who Made Who* went gold. They're not a "singles" band, yet name an AC/DC tune, and your average rock fan can sing it for you. Advertise an AC/DC concert, and the venue is packed—even if they played the town only five months earlier—as was the case with the awesome Aussies recent Forum show.

The fathers of headbanging were in L.A. in June supporting their *Blow Up Your Video* album, and swung through town again for virtually the same show. But, much like **Dead Heads**, AC/DC fans can't get enough. And rightfully so. Led by the commanding vocals of **Brian Johnson** and the pulsing, tight rhythm section of bassist **Cliff Williams** and drummer **Simon Wright**, AC/DC is a band that delivers—song after song, concert after concert. They're as reliable as an old shoe (and they probably smell twice as bad—Ed.). But that predictability never leads to boredom, thanks to their sheer power, volume and the timeless quality of their tunes. The antics of schoolboy-ish guitar hero **Angus Young** provide the perfect foil to Johnson's no-nonsense approach, though at this gig, Johnson was far more cheerful and warm than he has been at past shows.

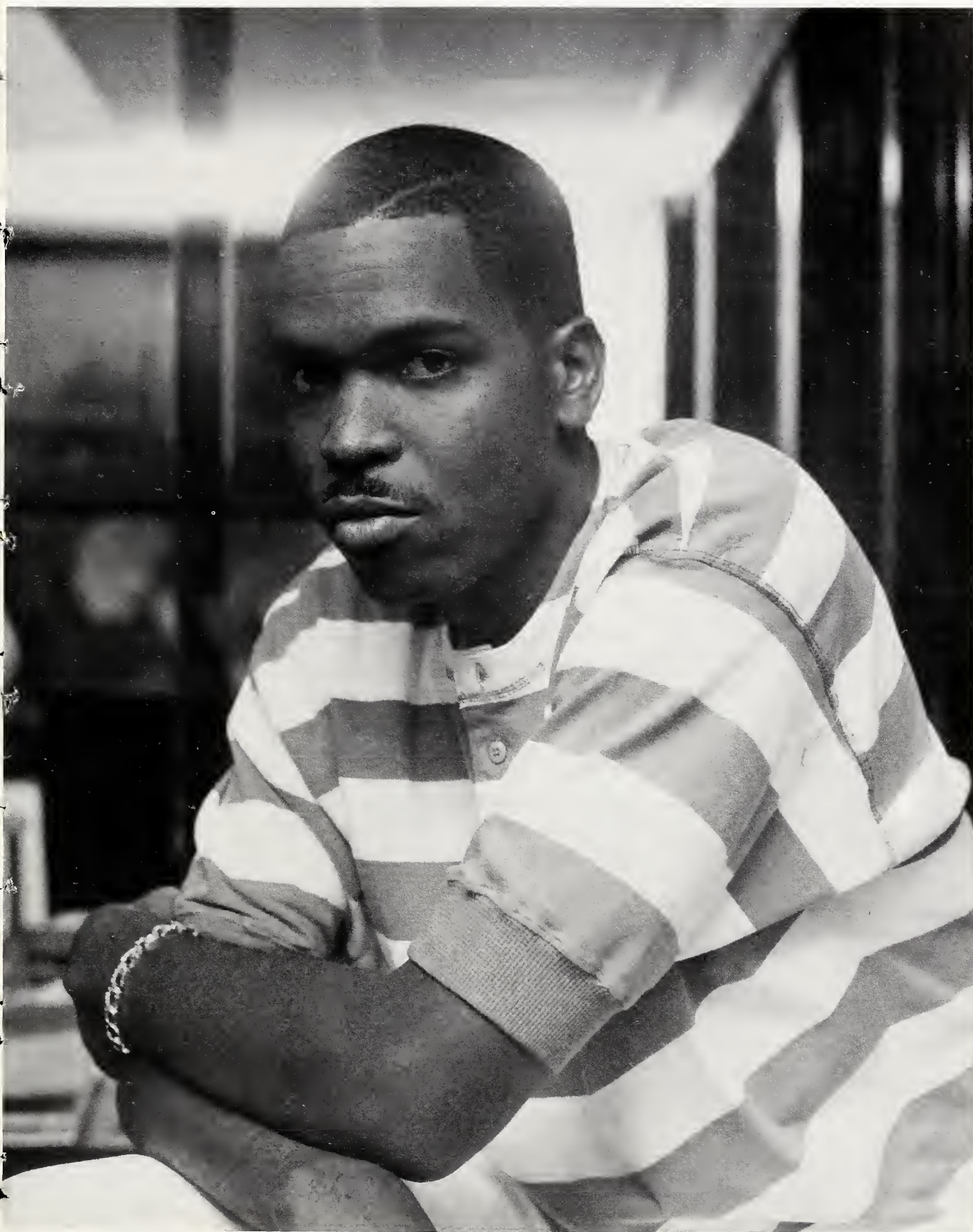
They opened with "Heatseeker," off their most recent vinyl, then dove into older classics like "Shoot To Thrill," "Dirty Deeds (Done Dirt Cheap)," "Back In Black" and "Jailbreak," where Young does a striptease that rivals the best that

Chippendale's has to offer. Though amusing, this may be the only part of an AC/DC show that's become tedious—he's done the same act forever, and the striptease version of "Jailbreak" lasts easily for 15 minutes. "Whole Lotta Rosie," a head-banging gem covered by **Guns N' Roses**, was a highlight, as was "T.N.T.," a fist-in-the-air anthemic riff rocker. This is a band that knows how to write a song with a hook and chorus, and while they may not be in the limelight like a **Bon Jovi** or **Guns N' Roses**, AC/DC is consistently the best value for an entertainment dollar (or \$17.50).

Openers **Cinderella** proved they're headed for a long career in the rock biz. Though at times their stage moves were simply too well-rehearsed, the strong presence and vocal delivery of **Tom Keifer** and the band's usually memorable blues-influenced songs make up for any performance cliches or lack of musical inventiveness.

The Philly boys delivered an impressive, yet not awe-inspiring, 10-song set. The slow, intoxicating rhythm of tunes like "Nobody's Fool" and "Night Songs" work well for the quartet, while more classic mid-tempo numbers like the singalong "Gypsy Road," and "In From the Outside" are also easy winners for **Cinderella**. Surprisingly, their gentle ballad "You Don't Know What You've Got 'Til It's Gone," with Keifer on piano, was a crowd favorite, while on the other hand, the requisite drum solo went nowhere. Overall, **Cinderella** is a band who may never become megastars, but judging from this show at least, they're a band who has a long career and plenty o' hits to come.





SHORT TRIP TO SUCCESS

By Bob Long

The stories are few and far between about artists who reach the top in a short period of time, but **Luther Campbell** (aka Luke Skyywalker) is one of those rare individuals who have skyrocketed to national success in just a couple of years. In a recent interview the young rap impresario from Miami spoke with pride about his achievements and the people who have helped him

along the way. "We take it one day at a time and try to accomplish as much as possible," he says. "Generally, we pack two to three days of work into one. The 20-plus people who work with me understand the family concept; therefore we have a unit willing to give 24 hours a day, seven days a week, 365 days a year, to achieving our objectives."

Skyywalker is not surprised at the

success of rap music in the marketplace today. He acknowledges that radio airplay has been limited, but he recognizes that the kids will still seek this music out in their favorite record store. The positive side of minimal airplay is that it helps to keep the underground network alive and selling records. When you tell young people they can't have something, their curiosity is heightened; therefore the need, want and desire grow accordingly, which results in huge record sales for rap music.

Skyywalker also notes that there are some very successful stations around the country who are in tune with their communities, with the sounds of the streets, and these stations have the courage (and business smarts) to play and break the songs

that the community enjoys, instead of listening to the hype or the telephone calls on the request lines. WEDR in Miami will always be a #1 station because they play the music that reflects their community of listeners.

"Certainly, if I had all the stations in the country playing my records I would sell more records," admits Skyywalker. "However, I don't have the overhead of most major labels, therefore I don't have to push as hard for airplay. Again, I would love to have every station playing my product, but that is not and never will be the case, so I must continue to use the underground street network to generate the bulk of my record sales. I sell fewer records; but when you break it down to dollars and cents, my profit margin is probably equal to, if not greater than, some of the larger companies, on an individual project."

Skyywalker indicated that "you could put a rap album together from start to finish for about \$10,000. But the majors are not venturing into rap music because of lower production cost; they are into rap music because it 'sells.' If they [the majors] had a choice, they wouldn't touch rap music, because they don't know how to market and promote it properly. In many cases, the companies have relied on the rap artists to teach their people how to promote the product. Many executives have gotten lost in their ivory towers and have no knowledge of the street scene."

When asked about selling his company (considering that the majority of indies are copied, bought, stolen or destroyed), Skyywalker is emphatic. "No, I would not sell. But as a businessman, I will and have listened to various offers and evaluated them accordingly. There are many deals, but I will not sell my company." He believes rap music is here to stay, because of the diversification. "You don't hear the sameness of sound in rap music as you hear in contemporary music. The desire to be different and adventurous, and the influx of young creative forces will make rap music a fresh and viable entity for many years to come. Rap music has a close kinship to the music of yesteryear because of the funk and the desire to remain creatively different."

Skyywalker Records has grown by leaps and bounds in short order. It recently acquired a recording studio, had a song featured in the movie *Nightmare On Elm Street* and is currently working on a special music and video project with Arnold Schwarzenegger for his upcoming movie.

Luke Skyywalker, a young man of vision and determination, has proved to have the Midas touch for rap music. With hitmakers like M.C. Shy D and Two Live Crew in his stable, and a growing roster that includes such promising new acts as Anquette, his fortunes seem assured for many years to come.

CASH BOX TOP BLACK CONTEMPORARY SINGLES

			Last Week	Total Weeks		Last Week	Total Weeks		
1	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsi" Riley	1	12	50	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	75	2
2	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	3	10	51	THIS TIME (Arista AS1-9772)	Kiara	57	3
3	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	2	11	52	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	58	5
4	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	6	9	53	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	60	3
5	DIAL MY HEART (Motown Mot-53301)	The Boys	11	11	54	BABY DOLL (PolyGram 871 108-7)	Tony! Toni! Tone!	61	3
6	I'M MISSED (Columbia 38-08018)	Surface	15	10	55	THE WAY YOU LOVE ME (Warner Bros 7-27773)	Karyn White	31	16
7	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherrelle	13	9	56	SO HARD TO LET GO (EMI P-B-50160)	Najee	51	5
8	OASIS (Atlantic 7-88996)	Roberta Flack	14	7	57	TALKIN' ALL THAT JAZZ (Tommy Boy 918)	Stetsasonic	59	5
9	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	12	10	58	SILHOUTTE (Arista AS1-9751)	Kenny G	52	6
10	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	5	13	59	I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745)	Prince	36	8
11	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	15	9	60	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	41	13
12	MY EYES DON'T CRY (Motown MOT-1946)	Stevie Wonder	7	11	61	GIVIN' UP ON LOVE (Crush/K-Tel A-663-6)	Lenny Williams	45	9
13	MR. BACHELOR (MCA MCA-53420)	Loose Ends	17	9	62	DON'T WORRY, BE HAPPY (EMI-Manhattan P-B-50146)	Bobby McFerrin	47	13
14	SWEET, SWEET LOVE (A&M 1247)	Vesta	19	10	63	DREAMIN' (PolyGram 871-078)	Vanessa Williams	78	2
15	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	25	8	64	ALL OR NOTHING (Polydor/PolyGram 871 064-7)	René Moore	49	6
16	ANY LOVE (Epic 34-08047)	Luther Vandross	8	12	65	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	68	3
17	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	26	4	66	WONDERFUL (Reprise/Warner Bros. 7-27828)	Rick James	63	8
18	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	4	14	67	(HE'S GOT) THE LOOK (Wing/PolyGram 887 781-7)	Vanessa Williams	64	15
19	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	5	9	68	TURN MY BACK ON YOU (Epic 34-08503)	Sade	82	2
20	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	23	9	69	SO GOOD (Reprise 7-276664)	Al Jarreau	79	3
21	MY HEART (Atlantic 7-89023)	Troop	16	12	70	STRICTLY BUSINESS (Fresh/Sleeping Bag 80123)	EPMD	65	12
22	HIM OR ME (Motown MOT-1944)	Today	27	8	71	NIGHT OF THE LIVING BASEHEADS (Def Jam/Columbia 38-08072)	Public Enemy	76	3
23	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	32	6	72	PUMP IT UP (Capitol 44266)	M.C. Hammer	77	3
24	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	21	13	73	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	DEBUT	
25	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	22	13	74	HEAVEN (Capitol 44261)	Bebe & Cece Winans	80	2
26	CALL THE LAW (Polydor/PolyGram 887 681-7)	The Reddings	18	12	75	GET HERE (A&M 1233)	Brenda Russell	74	10
27	SAY YOU WILL (Elektra 7-69373)	Starpoint	24	7	76	POSSE ON BROADWAY (Nastymix 76974)	Sir Mix-a-Lot	81	3
28	PULL OVER (Atlantic 7-88987)	Lever	42	4	77	LOVE IS THE POWER (Elektra 7-69358)	Teddy Pendergrass	85	2
29	KISSING A FOOL (Columbia 38-08050)	George Michael	33	7	78	I LIKE IT LIKE THAT (WTG 31-08025)	Michael Rodgers	DEBUT	
30	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	28	14	79	MIDNIGHT DREAM (Verve/Forecast 837 034)	Robert Irving III	83	3
31	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	37	6	80	IN DEBT TO YOU (Wing 887-842-7/PolyGram)	Channel 2	88	2
32	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N' Pepa	38	6	81	DO WAH DIDDY (Luke Skywalker 106)	2 Live Crew	62	5
33	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	39	4	82	R-U-LONELY (Tri-World 45-2002)	Jocelyn Brown	DEBUT	
34	YOU'RE NOT MY KIND OF GIRL (MCA 53405)	New Edition	20	13	83	L.O.V.E. (Cooltempo/Chrysalis 43292)	Tyka Nelson	66	7
35	SOMEONE'S IN LOVE (RCA 8711-7-R)	Five Star	35	7	84	RISING TO THE TOP (EMI-Manhattan P-B-50159)	Pieces of a Dream	67	8
36	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	46	5	85	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio	DEBUT	
37	MY GIRLY (MCA MCA-53337)	Ready For The World	29	14	86	YOU'RE GONNA GET ROCKED (RCA 8689-7-R)	Latoya Jackson	69	7
38	BREAK 4 LOVE (Columbia 38-08073)	Raze	50	6	87	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	71	10
39	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	43	5	88	TWICE THE LOVE (Warner Bros. 7-27658)	Geroge Benson	DEBUT	
40	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	48	5	89	BRAND NEW FUNK (Jive 1147/RCA)	D. J. Jazzy Jeff	DEBUT	
41	MARY HAD A LITTLE JAM (Blip Biop/Slam 45-002)	Blast Zone	40	7	90	SLEEPLESS WEEKEND (MCA 53305)	Howard Huntsberry	72	16
42	MY PEROGATIVE (MCA MCA-53383)	Bobby Brown	30	15	91	STAND AND DELIVER (Atlantic 7-89018)	Evon Jeffries & The Stand	73	8
43	I'M YOUR PUSHER (Sire/Warner Bros. 7-27768)	ICE - T	34	7	92	LET'S DO IT AGAIN (Warner Bros 7-27780)	George Benson	84	17
44	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	54	5	93	RESPECT (Select 62318)	The Real Roxanne	86	4
45	TURN ON (THE BEAT BOX) (Columbia 38-8107)	Earth, Wind & Fire	53	4	94	SHOW ME (ONE MORE TIME) (Emeric/Ichiban 88-502)	Dorian Harewood	87	7
46	ROUND AND ROUND (MCA MCA-53422)	GUY	44	11	95	A LOVE SUPREME (Island/Atlantic 7-99273)	Will Downing	89	6
47	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald A'ston	56	5	96	TOSS IT UP (Bentley/Bustin 7-7500)	Split Image	90	4
48	RONI (MCA 53463)	Bobby Brown	70	2	97	HIDE AND SEEK (Capitol P-B-44198)	Tracie Spencer	91	14
49	KISSES DON'T LIE (EMI B-50164)	Eveyn King	55	3	98	BACK ON TRACK (Epic 34-08008)	Billy Always	92	12
					99	THE BEST OF ME (Arista AS1-9730)	Kiara	93	18
					100	DANCIN' WITH MYSELF (Columbia 38-07994)	Johnny Kemp	94	17

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated

	L	W	O
(NCD) - No CD			
(G) - Gold (RIAA Certified)			
(P) - Platinum (RIAA Certified)			
1 ANY LOVE	1	7	
Luther Vandross (Epic 44308)			
2 GIVING YOU THE BEST THAT I GOT	2	5	
Anita Baker (Elektra 60827)			
3 DON'T BE CRUEL (P)	3	20	
Bobby Brown (MCA 42185)			
4 IT TAKES TWO	6	9	
ROB BASE & DJ EASY ROCK (Profile 1267)			
5 DON'T LET LOVE SLIP AWAY	4	17	
Freddie Jackson (Capital 48987) (G)			
6 POWER	7	9	
ICE-T (Sire 25765)			
7 KARYN WHITE	8	10	
KARYN WHITE (Warner Bros. 25637)			
8 ME, MYSELF & I	10	8	
Cheryl "Pepsi" Riley (Columbia FC 44409)			
9 HEART BREAK (P)	5	20	
New Edition (MCA 42207)			
10 IN EFFECT MODE (P)	9	29	
Al B. Sure (Warner Bros. 25662-1)			
11 MACHISMO	16	5	
Cameo (Atlanta Artist 886 002)			
12 SILHOUTTE	14	6	
Kenny G (Arista 8457)			
13 A SALT WITH A DEADLY PEPA	12	16	
Salt-N-Pepa (Next Plateau PL 1011)			
14 GUY	11	20	
GUY (MCA 42176)			
15 MIDNIGHT STAR	18	6	
(Salar/Capitol 72564)			
16 MAKE IT LAST (P)	15	45	
Keith Sweat (Elektra 60763)			
17 JUST COOLIN'	25	2	
LEVERT (Atlantic 81926)			
18 RUFF & READY	19	8	
RFTW (MCA 42198)			
19 IT TAKES A NATION	17	20	
Public Enemy (Def Jam BFW 44303)			
20 MESSAGE FROM THE BOYS	27	5	
THE BOYS (Malawn 6260)			
21 LONG LIVE THE KANE	13	20	
Big Daddy Kane (Cold Chillin'/Warner Bros 25731)			
22 SWASS	23	13	
Sir Mix-a-Lot (Nasty Mix 70123)			
23 SIMPLE PLEASURES (P)	20	14	
Bobby McFerrin (EMI-Manhattan 48059)			
24 STRICTLY BUSINESS	22	25	
E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)			
25 MORE THAN FRIENDS	29	5	
Jonathan Butler (Jive 1136)			
26 ONE LOVE-ONE DREAM	26	15	
Jeffrey Osborne (A&M SP 5205)			
27 IN CONTROL VOLUME 1	28	10	
MARLEY MARL (Cold Chillin' 25783)			
28 TWICE THE LOVE	21	10	
GEORGE BENSON (Warner Bros. 25705)			
29 MOVE SOMETHIN'	31	29	
2 Live Crew (Luke Skywalker XR101)			
30 LET'S GET IT STARTED	33	4	
M.C. Hammer (Capitol 90924)			
31 2ND WAVE	35	4	
Surface (Columbia 44284)			
32 2 HYPE	43	2	
KID 'N PLAY (Select 21628)			
33 EZY DUZ IT	61	2	
Eazy-E (Priority 57100)			
34 JOY (G)	24	29	
Teddy Pendergrass (Elektra 60775)			
35 STRONGER THAN PRIDE (P)	30	27	
Sade (Epic OE 44210)			
36 THE REAL CHUCKEEBOO	34	20	
Loose Ends (MCA 42196)			
37 THE RIGHT STUFF	36	23	
Vanessa Williams (Wing/PolyGram 835 694-1)			
38 CONSCIOUS PARTY	38	6	
Ziggy Marley (Virgin 90878)			
39 BORN TO BE WILD	47	4	
M.C. Shan (Cold Chillin'/Warner Bros. 25797)			
40 BY ALL MEANS	42	18	
(Island/Atlantic 90898)			

	L	W	O
(NCD) - No CD			
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(P) - Platinum (RIAA Certified)			
41 WHO?	32	30	
Tanyl Tane'l (Wing/PolyGram 422 835 549-1)			
42 TROOP	37	21	
(Atlantic 81851)			
43 GIRLS I GOT 'EM LOCKED	44	4	
Super Laver Cee (Elektra 60807)			
44 TO CHANGE AND/OR MAKE A DIFFERENCE	39	10	
KIARA (Arista 8533)			
45 OASIS	59	2	
Roberta Flack (Atlantic 81916)			
46 AFFAIR	57	2	
Cherelle (Tabu 44148)			
47 HE'S THE DJ, I'M THE RAPPER	40	32	
DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)			
48 SWEET OBSESSION	58	3	
Sweet Obsession (Epic 44419)			
49 IN FULL GEAR	41	19	
STETSASONIC (Tommy Boy 1017)			
50 FOLLOW THE LEADER (G)	45	16	
Eric B. & Rakim (UNI UNI-3)			
51 SUPERSONIC-THE ALBUM (G)	46	19	
J. J. FADD (Ruthless 90959)			
52 LET THE HUSTLERS PLAY	52	4	
Steady B (Jive/RCA 1122)			
53 CHARACTERS (P)	48	8	
Stevie Wonder (Malawn 6248)			
54 VESTA 4 U	63	3	
VESTA (A&M 5223)			
55 AS GOOD AS IT GETS	54	4	
Deniece Williams (Columbia 44322)			
56 HANGIN TOUGH	56	3	
New Kids On The Block (Columbia 40985)			
57 A WOMAN'S POINT OF VIEW	50	20	
Shirley Murdock (Elektra 60791)			
58 DAY BY DAY	51	20	
Najee (EMI-Manhattan 90069)			
59 IN CONTROL	49	12	
Jahnnny Taylor (Malaca-7446)			
60 INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	53	56	
(Columbia BFC 40964)			
61 GRAB IT	60	7	
L'TRIMM (Atlantic 81925)			
62 FOREVER YOUR GIRL	62	18	
Paula Abdul (Virgin 90943)			
63 ME AND JOE	DEBUT		
Rodney O & Joe (Egyptian Empire 00777)			
64 INTUITION	DEBUT		
Angela Baffi (Capitol 48335)			
65 LOVE WILL STOP CALLING	65	3	
DORIAN MARWOOD (Emeric 1001)			
66 THE POSSE	64	19	
N.W.A. (Macola 1057)			
67 RESPECT	DEBUT		
Annette (Luke Skywalker 103)			
68 WITH LOVE	55	9	
HOWARD HUNTSBERRY (MCA 42217)			
69 THE LOVER IN ME	DEBUT		
Sheena Easton (MCA 42249)			
70 TELL IT TO MY HEART (G)	67	15	
Taylor Dayne (Arista 8529)			
71 COMING CORRECT IN '88	70	18	
MC Shy D (Luke Skywalker)			
72 TRACY CHAPMAN (P2)	66	22	
Tracy Chapman (Elektra 60774)			
73 FAITH (P/S)	68	51	
George Michael (Columbia OC 40867)			
74 WHAT'S BOOTSY DOIN'?	69	8	
Baatsy Collins (Columbia FC 44107)			
75 FLIRT	71	27	
Evelyn "Champagne" King (EMI-Manhattan 46968)			

CASH BOX TOP RAP ALBUMS

1 IT TAKES TWO	Rob Base & D.J. E-Z Rock	2	6	
(Profile 1267)				
2 POWER	(Sire 25765)	Ice-T	1	7
3 LONG LIVE THE KANE	(Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	3	19
4 A SALT WITH A DEADLY PEPA	(Next Plateau PL 1011)	Salt-N-Pepa	4	16
5 IT TAKES A NATION OF TO HOLD US BACK	(Def Jam/CBS FC 44303)	Public Enemy	5	19
6 STRICTLY BUSINESS	(Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	6	23
7 SWASS	(Nasty Mix 70123)	Sir Mix-a-Lot	7	8
8 IN CONTROL, VOLUME 1	(Cold Chillin'/Warner Bros. 25783)	Marley Marl	8	4
9 LET'S GET IT STARTED	(Capitol 90924)	M.C. Hammer	10	2
10 HE'S THE DJ, I'M THE RAPPER	(Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	9	17

CASH BOX TOP RAP SINGLES

1 I'M YOUR PUSHER	(Sire/Warner 0-21026)	Ice-T	1	12
2 GET UP EVERYBODY (GET UP)	(Next Plateau 50083)	Salt-N-Pepa	2	5
3 TALKIN' ALL THAT JAZZ	(Tommy Boy 918)	Stetsasonic	3	5
4 POSSE ON BROADWAY	(Nasty Mix IGU 76974)	Sir Mix-a-Lot	5	7
5 DO WAH DIDDY	(Luke Skywalker 106)	2 Live Crew	4	5
6 NIGHT OF THE LIVING BASEHEADS	(Def Jam/Columbia 38-08072)	Public Enemy	6	3
7 CUT THAT ZERO	(Reality/Danya/Fantasy 3107)	Doug E. Fresh & The Get Fresh Crew	8	3
8 ON THE SMOOTH TIP	(Profile 7230)	Sweet Tee	DEBUT	
9 COOLIN' IN CALI	(Geffen 7-27695)	The 7A3	DEBUT	
10 IT TAKES TWO	(Profile PRO 5186)	Rob Base & DJ E-Z Rock	10	18
11 WILD THING/LOC'ED AFTER DARK	(Delicious Vinyl DV 102)	TONE-LOC	12	2
12 STRICTLY BUSINESS	(Fresh/Sleeping Bag FRE-80123)	E.P.M.D.	9	16
13 I'M NOT GOING OUT LIKE THAT	(Profile 5224)	Run-D.M.C.	7	8
14 WAY OUT	(Ruthless/Atlantic 7-99285)	J.J.Fad	11	6
15 NIGHTMARE ON MY STREET	(Jive/RCA 1124-7-JAB)	D.J. Jazzy Jeff	13	19

CASH BOX TOP 12" DANCE SINGLES

1 THE WAY YOU LOVE ME	3	6	16 THE GREAT COMMANDMENT	18	3
KARYN WHITE (Warner Bros. 0-21025)			CAMOUFLAGE (Atlantic 0-86530)		
2 DON'T ROCK THE BOAT	4	6	17 DOMINO DANCING	20	4
MIDNIGHT STAR (Salar/Capitol V-71166)			PET SHOP BOYS (EMI V-56116)		
3 BREAK 4 LOVE	1	9	18 SO MANY WAYS (DO IT PROPERLY PART II)	16	4
RAZE (Columbia 44 07890)			THE BRAT PACK (Vendetta VE-7008)		
4 MY PREROGATIVE	2	9	19 I WANNA HAVE SOME FUN	30	2
BOBBY BROWN (MCA 23888)			Samantha Fox (Jive/RCA 1155-1)		
5 SPY IN THE HOUSE OF LOVE	6	7	20 BIG FUN	8	9
WAS (NOT WAS) (Chrysalis 4 V9 43262)			INNERCITY (Virgin 0-96670)		
6 TUMBLIN' DOWN	7	5	21 THE LOCO-MOTION	12	9
ZIGGY MARLEY & THE MELODY MAKERS (Virgin 0-96603)			KYLIE MINOGUE (Geffen 0-21043)		
7 I WANNA KNOW	5	7	22 IF YOU FEEL IT	DEBUT	
ALE (Vendetta VE-7003)			DENISE LOPEZ (Vendetta VE-7013)		
8 JUST WANNA DANCE/WEEKEND	14	3	23 TALKIN' ALL THAT JAZZ	DEBUT	
THE TODD PERRY PROJECT (Fresh/Sleeping Bag FRE-80125)			STETSASONIC (Tommy Boy TB 918)		
9 WILD WILD WEST	9	6	24 YOU'RE NOT MY KIND OF GIRL	19	5
THE ESCAPE CLUB (Atlantic 0-86544)			NEW EDITION (MCA 23903)		
10 OUT OF TIME	10	6	25 THANKS FOR MY CHILD	DEBUT	
NOEL (4TH & Broadway/Island 469)			CHERYL "PEPSI" RILEY (Columbia 44 07871)		
11 (IT'S JUST) THE WAY THAT YOU LOVE ME	11	6	26 RESCUE ME	28	2
PAULA ABBUL (Virgin 96614)			AL B. SURE! (Warner Bros. 0-21038)		
12 I DON'T WANT TO BE YOUR LOVE	15	4	27 POSSE ON BROADWAY	DEBUT	
DURANDURAN (Capitol V-15417)			Sir Mix-a-Lot (Nasty Mix IGU 76974)		
13 MY GIRLY	13	4	28 DOCTORIN' THE TARDIS	DEBUT	
READY FOR THE WORLD (MCA 23865)			The Time Lords (TVT 4020)		
14 YOU MAKE ME WORK	22	3	29 I'M YOUR PUSHER	21	8
CAMEO (Atlantic Artists/PolyGram 870 587-1)			ICE-T (Sire/Warner Bros. 0-21026)		
15 THE ONLY WAY IS UP	23	2	30 WAY OUT	17	8
YAZZ AND THE PLASTIC POPULATION (Elektra 0-66732)			J.J.FAD (Ruthless/Atlantic 0-99285)		

CASH BOX TOP 100 ALBUMS

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

All albums available on CD unless otherwise indicated

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

		L	W		L	W		L	W
		W	C		W	C		W	C
1	GIVING YOU THE BEST THAT I GOT ANITA BAKER (Elektra 60827)WEA 8.98	1	5						
2	RATTLE AND HUM U2 (Island 91003)WEA 14.98	2	6						
3	APPETITE FOR DESTRUCTION (P/5) GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	3	66						
4	COCKTAIL (P) Original Motion Picture Soundtrack (Elektra 60806)WEA 9.98	4	15						
5	DON'T BE CRUEL (P) BOBBY BROWN (MCA 42185)MCA 8.98	5	21						
6	NEW JERSEY BON JOVI (Mercury 836 345-1)POL	6	9						
7	ANY LOVE LUTHER VANDROSS (Epic OE 44308)CBS	7	7						
8	SILHOUETTE KENNY G (Arista AL-8457)RCA 9.98	10	7						
9	VOLUME ONE TRAVELING WILBURYS (Wilbury/Warner Bras. 25796)WEA 9.98	15	4						
10	HYSTERIA (P/7) DEF LEPPARD (Mercury 830 675-1)POL 9.98	8	68						
11	TILL I LOVED YOU BARBRA STREISAND (Columbia OC 40880)CBS	13	4						
12	FAITH (P/6) GEORGE MICHAEL (Columbia OC 40867)CBS	9	54						
13	LONG COLD WINTER (P) CINDERELLA (Mercury 834 612-1)POL	11	20						
14	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	12	33						
15	GREEN R.E.M. (Warner Bras. 25795)WEA 9.98	36	2						
16	OPEN UP AND SAY...AHH! (P/2) POISON (Enigma C1-48493)CAP 8.98	20	29						
17	...AND JUSTICE FOR ALL (P) METALLICA (Elektra 60812)WEA 9.98	17	11						
18	HEART BREAK (P) NEW EDITION (MCA 42207)MCA 8.98	16	22						
19	NO REST FOR THE WICKED OZZY OSBOURNE (CBS OZ 44245)CBS	19	7						
20	KICK (P/3) INXS (Atlantic 81796-1)WEA 9.98	22	56						
21	OU812 (P/2) VAN HALEN (Warner Bras.25732)WEA 9.98	21	25						
22	TALK IS CHEAP KEITH RICHARDS (Virgin 90973)WEA 9.98	18	7						
23	SIMPLE PLEASURES (P) BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	14	34						
24	IT TAKES TWO ROB BASE & D.J. E-Z ROCK (Profile PRO-1267)IND 8.98	27	10						
25	BIG THING DURANDURAN (Capital C1-90958)CAP 8.98	26	5						
26	POWER ICE-T (Sire 25765)WEA 8.98	25	10						
27	LABOUR OF LOVE (P) UB40 (A&M 4980)RCA 8.98	23	13						
28	IN EFFECT MODE (P) AL B. SUREI (Uptown/Warner Bras. 25662)WEA 8.98	28	30						
29	ROLL WITH IT (P) STEVE WINWOOD (Virgin 90946)WEA 9.98	24	22						
30	TELL IT TO MY HEART (G) TAYLOR DAYNE (Arista AL 8529)RCA 8.98	29	46						
31	WILD, WILD WEST THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	34	12						
32	OUT OF ORDER (G) ROD STEWART (Warner Bras. 25684) 9.98	31	27						
33	INFORMATION SOCIETY (Tammy Boy TBLP 25691)WEA 8.98	30	18						
34	TIME AND TIDE BASIA (Epic BFE 40767)CBS	35	25						
35	HE'S THE DJ, I'M THE RAPPER (P/2) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	33	34						
36	IMAGINE: JOHN LENNON ORIGINAL MOTION PICTURE SOUNDTRACK (Capital C1-90803)CAP 8.98	32	7						
37	REACH FOR THE SKY RATT (Atlantic 81929-1)WEA 9.98	57	3						
38	EPONYMOUS R.E.M. (I.R.S. 6262)MCA 8.98	37	7						
39	EVERYTHING THE BANGLES (Columbia OC 44056)CBS	42	5						
40	UP YOUR ALLEY (G) JOAN JETT (Blackheart FZ 44146)CBS	38	28						
41	MACHISMO CAMEO (Atlanta Artists/PolyGram 836 007-1)POL 8.98	46	5						
42	SHOOTING RUBBERBANDS AT THE STARS EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	55	9						
43	WINGER (Atlantic 81867)WEA 8.98	47	9						
44	INTROSPECTIVE PET SHOP BOYS (EMI-Manhattan E1-90868)CAP 8.98	51	5						
45	MAKE IT LAST FOREVER (P) KEITH SWEAT (Elektra 60763)WEA 8.98	41	51						
46	ALL THAT JAZZ BREATHE (Virgin/A&M SP 5163)RCA 8.98	48	26						
47	STRONGER THAN PRIDE (P) SADE (Epic OE 44210)CBS	39	27						
48	NOTHING TO LOSE EDDIE MONEY (Columbia OC 44302)CBS	50	7						
49	HEAVY NOVA (G) ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	40	21						
50	LAP OF LUXURY (P) CHEAP TRICK (Epic OE 40922)CBS	43	31						
51	DANGEROUS AGE BAD COMPANY (Atlantic 7 81884-1)WEA 9.98	52	13						
52	HANGIN' TOUGH NEW KIDS ON THE BLOCK (Columbia FC 40985)CBS	49	14						
53	KARYN WHITE (Warner Bras. 25637)WEA 8.98	56	10						
54	GUY GUY (MCA 42176)MCA 8.98	54	17						
55	A SALT WITH A DEADLY PEPA SALT-N-PEPA (Next Plateau PL 1011)IND 8.98	53	17						
56	BRITNY FOX (Columbia BFC 44140)CBS	59	17						
57	RUFF 'N' READY READY FOR THE WORLD (MCA 42198)MCA 8.98	45	9						
58	LET IT ROLL LITTLE FEAT (Warner Bras. 25750)WEA 9.98	44	16						
59	AMERICAN DREAM CROSBY, STILLS, NASH & YOUNG (Atlantic 7 81888)WEA 9.98			DEBUT					
60	DREAMING #11 JOE SATRIANI (Relativity 88561-8265)IND 6.98	74	2						
61	MONEY FOR NOTHING DIRE STRAITS (Warner Bras. 25794)WEA 9.98	65	4						
62	19 (G) CHICAGO (Reprise 25714)WEA 9.98	77	21						
63	MIDNIGHT STAR (Sala- 72564)CAP 8.98	68	7						
64	LAND OF DREAMS RANDY NEWMAN (Reprise 25773)WEA 8.98	67	8						
65	DIRTY DANCING (P/9) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	64	62						
66	BEAST FROM THE EAST DOKK'N (Elektra 60823)WEA			DEBUT					
67	SMALL WORLD (P) HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	61	17						
68	DON'T LET LOVE SLIP AWAY (G) FREDDIE JACKSON (Capital C1-48987)CAP 8.98	62	17						
67	SMALL WORLD (P) HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	61	17						
68	DON'T LET LOVE SLIP AWAY (G) FREDDIE JACKSON (Capital C1-48987)CAP 8.98	62	17						
69	BUSTER ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81905)WEA 9.98	66	9						
70	IN MY TRIBE (G) 10,000 MANIACS (Elektra 60738)WEA 8.98	70	44						
71	SWASS SIR MIX-A-LOT (NASTY MIX 70123)IND 8.98	75	10						
72	SOUL SEARCHING GLENN FREY (MCA 6239)MCA 8.98	69	13						
73	UB40 UB40 (A&M SP5213)RCA 8.98	73	16						
74	BLOW MY FUSE KIX (Atlantic 7 81877-1)WEA 8.98	79	9						
75	SMASHES, THRASHES & HITS KISS (Mercury 836 427-1)POL			DEBUT					
76	PEEPSHOW SIOUXSIE & THE BANSHEES (Geffen GHS 24205)WEA 8.98	76	11						
77	SUPERSONIC-THE ALBUM (G) J. J. FADD (Atco/Antalntic 90959)WEA 8.98	71	19						
78	SHORT SHARP SHOCKED MICHELE SHOCKED (Mercury 834 924 1)POL	80	10						
79	STATE OF EUPHORIA ANTHRAX (Megaforce/Island 91004)WEA 8.98	58	9						
80	KYLIE KYLIE MINOGUE (Geffen GHS 24195)WEA 8.98	86	18						
81	DIESEL AND DUST (G) MIDNIGHT OIL (Columbia BFC 40967)CBS	60	43						
82	GREATEST HITS JOURNEY (Columbia OC 44493)CBS			DEBUT					
83	IT TAKES A NATION OF (G) MILLIONS TO HOLD US BACK PUBLIC ENEMY (Def Jam FC 44303)CBS	83	20						
84	MOVE SOMETHIN' 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	89	29						
85	WHEN IN ROME (Virgin 90994)WEA 8.98	88	10						
86	DON'T BE AFRAID OF THE DARK (G) THE ROBERT CRAY BAND (Hightone/Mercury 834 923-1)POL 8.98	82	15						
87	NOTHING'S SHOCKING JANE'S ADDICTION (Warner Bras. 25727)WEA 8.98	85	13						
88	JUST COOLIN' LEVERT (Atlantic 81926)WEA 9.98	96	3						
89	VIXEN (EMI 46991)CAP 9.98	93	8						
90	STAY AWAKE VARIOUS ARTISTS (A&M SP 3918)RCA 8.98	94	5						
91	NEGOTIATIONS AND LOVE SONGS 1971-1986 PAUL SIMON (Warner Bras. 25789)WEA 8.98	91	5						
92	BLUE BELL KNOLL COCTEAU TWINS (Capital C1-90892)CAP 9.98	92	8						
93	BAD (P/6) MICHAEL JACKSON (Epic OE 40600)CBS	98	63						
94	1988 SUMMER OLYMPICS ALBUM ONE MOMENT IN TIME (G) VARIOUS ARTISTS (Arista AL-8551)RCA 8.98	81	11						
95	LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)CBS	87	8						
96	2ND WAVE SURFACE (Columbia FC 44284)CBS	97	5						
97	ROCK & ROLL STRATEGY THIRTY-EIGHT SPECIAL (A&M SP 5218)RCA 8.98	101	6						
98	LA PISTOLA Y EL CORAZON LOS LOBOS (Slash/Warner Bras. 25790)WEA 9.98	99	6						
99	AFFAIR CHERRELLE (Tabu/Epic OZ 44148)CBS	109	3						
100	EVERYTHING'S DIFFERENT NOW TIL TUESDAY (Epic OE 44041)CBS	104	3						

ALBUM RELEASES

OUT OF THE BOX



THE GO-BETWEENS
16 Lovers Lane – Capitol (C1-91230) –
Producer: Mark Wallis

The major label debut of this veteran Australian band is one of the finest albums of the year. Their sound is an instantly likable combination of acoustic troubadour and jangly new-wave elements, with just a dash of classicism. Dylan is a big influence here, in the folksy sheen, in the themes of rootlessness and the sense of love as a haven from the world. The engaging single is "Was There Anything I Could Do," although we're partial to "Love Goes On."

OUT OF THE BOX



TIFFANY
Hold an Old Friend's Hand – MCA (6267) –
Producer: G. Tobin

Granted that she's shamelessly manipulated and nothing she does is completely of her own making, this album nonetheless represents a substantial step forward in Tiffany's artistic development. There are no covers here of '60s standards, just solid mid-tempo love songs, done in a clean style that highlights her maturing voice (one which is both immaculately controlled and slightly roughened up since her phenomenal debut.).

FEATURE PICKS

CHAKA KHAN – *CK* – Warner Bros. (25707-1) – Producer: Russ Titleman

Her big voice and the participation of Prince, Miles Davis ("Sticky Wicked"), Bobby McFerrin, and Stevie Wonder ("Signed, Sealed, Delivered") helps elevate the project above the so-so material.

FRANK ZAPPA – *Broadway The Hard Way* – Barking Pumpkin (D1-74218) –
Producer: Frank Zappa

Zappa attacks both the right ("Jesus Thinks You're A Jerk," a dig at Tammy Bakker) and the left ("Rhymin' Man," a dig at Jesse Jackson) on this typically smart-aleck effort. As usual his music sounds great, but the ideas are as stooped as the people that he scorns.

YAZZ – *Wanted* – Elektra (9 60842-1) – Various producers

A smash in England with her percolating single "The Only Way Is Up," this techno songstress now turns her attention to America. This dance material is nothing new, but her voice is of jazz/legitimate quality and should sell big.

MARK ALMOND – *The Stars We Are* – Capitol (C 91042) – Producers: M. Almond, A. Hogan, B. McGee

The former singer of Soft Cell may disappoint old fans with his relative lack of synthesizers and dance beats, but this mature, tuneful, cinematic album is simply great, characterized by horns, strings and a movie-soundtrack grandeur.

PINK FLOYD – *Delicate Sound of Thunder* – Columbia (PC2 44484) – Producer: David Gilmour

A sort of greatest hits album, recorded live on their recent U.S. tour, it includes "Money," "Another Brick in the Wall" and more. This double album is on its way to the Russian space station as we speak.

FLEETWOOD MAC – *Greatest Hits* – Warner Bros. (9 25801-1) – Producers: Greg Ladanyi, Fleetwood Mac

A greatest hits album from a band that has had more than its share. Includes two new songs.

KING TEE – *Act a Fool* – Capitol (C1-90544) – Producer: DJ Pooh

More evidence that the burgeoning L.A. rap scene is challenging New York's, King Tee offers us some medium-tempo rhymes about girls, music and street life, much of it good-natured without being soft. A solid effort.

THE TOLL – *The Price of Progression* – Geffen (GHS 24201) – Producers: Steve Thompson, Michael Barbiero

A muscular, politically committed hard-rock band from Ohio, the Toll forgot to bring their hook sense into the studio.

SINGLE RELEASES

OUT OF THE BOX



ERASURE
A Little Respect (3:33) – Sire (7-27738) –
Sonet Pub. PRS adm. Emile
Music/ASCAP – Clarke-Bell – Producer:
S. Hague

A terrific follow-up to the smash "Chains of Love." This is a band that knows how to write hit songs, with dynamics and understated, yet engaging appeal. Here producer Stephen Hague guides a complex mix with success, bringing out the hooky elements to good effect. Should slice through on CHR radio and impact other charts.

OUT OF THE BOX



ROD STEWART
My Heart Can't Tell You Know (5:12) –
Warner Bros. (7-27729-A) – Rare Blue
Music, Inc./ASCAP Little Shop Of Mc-
egan Songs/BMI – S. Climie-D. Morgan –
Producer: R. Stewart-A. Taylor-B. Ed-
wards

This is an appealing mid-tempo tune, written by Simon Climie (who sounds a little like Rod) of Climie-Fisher. From Rod's Warner Bros. album *Out of Order*, Stewart delivers a strong performance as a singer, but the real star is the producing team of Stewart, Andy Taylor and Bernard Edwards who show a lot of finesse in balancing the emotion of the tune with a nice arrangement. Should run hard on CHR.

FEATURE PICKS

LUTHER VANDROSS – *She Won't Talk To Me* (4:12) – Epic (34-08513) – SBK April Music Inc./Uncle Ronnie's Music Co. Inc./ASCAP SBK Blackwood Music Inc./Huemar Music Inc./BMI – L. Vandross – Producer: L. Vandross-M. Miller

A bouncing, good feeling tune delivered with touches of falsetto by the legendary Vandross. Custom tugged for an across the board hit.

BOBBY BROWN – *Roni* (4:30) – MCA (MCA-53463) – Kear Music-Hip Trip Music/BMI – Producer: LA. & Babyface

Fine vocal stacks and rich production value make this another winner for Bobby. Watch for rise on Urban.

ART GARFUNKEL – *When A Man Loves A Woman* (4:29) – Columbia (38-08511) – Pronto Music-Quinvey Music Co Inc./BMI – C. Lewis-A. Wright – Producer: G. Emerick-A. Garfunkel

A gentle rendition of this classic plays well under Garfunkel silky intonations.

HUNTERS & COLLECTORS – *Back On The Breadline* (4:01) – I.R.S. (S45-17726) – Human Frailty Pty. Ltd. adm. I.R.S. Music Inc./BMI – M. Seymour-Hunters & Col-

lectors – Producer: G. Edward

Rock and roll at its best, with a message. This is gutsy stuff and should fly well on AOR and alternative outlets.

SLICK RICK – *Teenage Love* (4:30) – Def Jam (38-08105) – Def American Songs, Inc./BMI – R. Walters-H. Shocklee – Producer: H. Shocklee-E. Sadler-R. Walters

Well intentioned rap goes nowhere, lacking punch to really deliver message.

STARSHIP – *Wild Again* (4:09) – Elektra (7-69349) – The Walt Disney Music Company-Wonderland Music Co. Inc.-John Bettis Music adm. by Warner-Tamerlane Pub./ASCAP/BMI – J. Bettis-M. Clark – Producer: P. Galdston-Starship

Exquisitely scripted tune serves as a fine take-off for Starship. From the *Cocktail* soundtrack.

FISHBONE – *Freddie's Dead* (3:53) – Columbia (38-08500) – Warner-Tamerlane Pub. Corp./BMI – C. Mayfield – Producer: D. Kahne

Fishbone tackles Curtis Mayfield classic with buzzing guitars and tough vocals. Should fly well across the board.

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Q. Jones (M. Jackson) (Mjack adm. by Warner Tamerlane-BMI)	

COUNTRY SINGLES

A Tender Lie (With Any Luck-BMI)	3
All The Reasons Why	19
(Warner-Tamerlane/Sportsman-BMI/Warner-Refuge/Macy Place-ASCAP)	
Are There Any More Like You (Lawyer's Daughter/Beckaroo-BMI)	88
Before You Cheat On Me Once (You Better Think Twice) (Ensign-BMI/Famous/Blue Moon-ASCAP)	66
Big Wheels In The Moonlight (Jack And Bill/Ranger Bob/Pink Pig-ASCAP/BMI)	39
Blue Side Of Town (Almo/Little Nemo/Irving-ASCAP/BMI)	14
Blue To The Bone (Cross Keys/Tree Group/Jack And Bill/McBec-ASCAP)	78
Boogie Woogie Fiddle (Miss Hazel-BMI)	26
Borderline (Rick Hall-ASCAP)	40
Bridges And Walls (Tom Collins/Song Pantry/Van Warner-BMI/ASCAP)	64
Burnin' A Hole In My Heart (Acuff-Rose/Milene-BMI/ASCAP)	31
Change Of Heart (Caseyem/Kentucky Sweetheart-BMI)	10
Chisled In Stone (Hookem-ASCAP/Hidden Lake-BMI)	100
Darlene (Acuff-Rose/Milene/It's On Hold-ASCAP/BMI)	10
Deeper Than The Holler (Scarlet Moon/Screen Gems-EMI-BMI/Don Schlitz-ASCAP)	33
Desperately (Cross Keys-ASCAP)	16
Don't Waste It On The Blues (Wrensong/Miller's Daughter/Love This Town/ASCAP)	55
Down In The Orange Grove (Rural Hip/Jack And Bill/Foggy Jonz-ASCAP)	57
Early In The Morning (WB/Two Songs/Morganactive/You And I-ASCAP)	25
Fire In The Hole (Door Knob-BMI)	83
Gone But Not Forgotten (Bobby Fischer/Serenity Manor/Chriswald/Hopi-ASCAP)	72
Highway Robbery (Cross Keys/Tree Group/Jack And Bill/McBec/Terrace-ASCAP)	68
Hold Me (Wooden Wonder-SESAC)	11
Hold On (A Little Longer) (Steve Warner-BMI)	20
Hold Your Fire (Little Shop of Morgansongs/Dennis Morgan-BMI)	90
Hot Dog (Trees-BMI)	74
Hot Rod Lincoln (Acuff-Rose-BMI)	52
How Much Is It Worth To Live In L.A. (Waylon Jennings/Tom Collins/Murrah-BMI)	99
I Ain't Gonna Take This Layin' Down (Chip 'N' Dale-ASCAP)	77
I Can't Say No (Sampson/Texas Wedge-ASCAP)	87
I Feel Fine (Blackwood-BMI)	69
I Give You Music (Sweet Tater Tunes-ASCAP)	22
I Just Called To Say Goodbye Again (SBK April/Butler's Bandits-ASCAP/SBK Blackwood/Larry Butler-BMI)	49
I Know How He Feels (Maypop/Alabama Band-BMI)	1
I Sang Dixie (Coal Dust West-BMI)	37
I Still Believe In You (Bar None-BMI)	63
I Wish I Was Still In Your Dreams (Tree/Cross Keys-BMI/ASCAP)	73
I Wish That I Could Fall In Love Today (Beechwood-BMI)	5
I Won't Be Seeing Her No More (Tree/SBK/Blackwood/Larry Butler-BMI)	98
I'd Do It All Over Again (Music Corp. Of America/Hightop-BMI)	2
If You Ain't Lovin' (You Ain't Lovin') (Beachwood-BMI)	2

I'll Leave This World (Trees-BMI)	4
(It's Always Gonna Be) Someday (Lawyer's Daughter/Terrace/Cross Keys/Tree-BMI/ASCAP)	35
It's Gonna Be Love (Artist Gold-ASCAP)	61
I've Been Lookin' (Unami/jetfwo-ASCAP)	8
Let's Get Started If We're Gonna Break My Heart (Statter Bros.-BMI)	24
Life As We Knew It (Silverline/Lucrative-BMI)	41
Light Years (White Oak-BMI)	34
Little Red Heart (BMI)	84
Long Shot (Don Schlitz/Almo-ASCAP/Irving-BMI)	13
Love Like Fire (Scarlet Moon-BMI)	7
Love Is On The Line (Milene-ASCAP)	53
Love Of My Life, The Hook Line and Thinker-BMI)	86
Love Will Wash It Away (Song Pantry/VanWarner/Tom Collins/Colling Court-ASCAP/BMI)	56
Making Love To Dixie (Screen Gems EMI-BMI)	58
Mama Knows (SBK/Music City Music-ASCAP/Millhouse-BMI)	12
Men With Broken Hearts (Fred Rose)	87
Midnight Lovers Express (Almarie/Bucksport-BMI)	65
My Baby's Gone (SBK/Blackwood/Dennis Linde-BMI)	18
My Baby Left Me (Unichappell/Crudup-BMI)	82
My Heart Played Out (Road Company-BMI)	80
My Tear Drops To You (Special Occasions, Ltd.)	97
Natural Thing (Pig's Eye-BMI)	76
New Shade Of Blue (Long Tooth-BMI/Endless Frogs adm by Bob-A-Low-ASCAP)	29
Nobody's Angel (Warner-Tamerlane/Babbling Brooks/Rumble Seat-BMI)	91
Not A Night Goes By (MCA/Diamond House/Bright Sky-ASCAP)	43
Not Enough Love (MCA/Farren Square/Colegems-EMI/A Little More-ASCAP)	92
Old Kind Of Love (Scarlet Moon-BMI)	28
One More Night (Keeper/See No Evil)	94
Paint The Town And Hang The Moon Tonight (Crownman/Warner/Elektra/Aylum-BMI/Kansas By The Sea-ASCAP)	71
Pilgrims On The Way (Matthew's Song) (Many Hats-ASCAP)	67
Rainin' In My Heart (Excellence-BMI)	62
Rebels Without A Clue (Bellamy Brothers-ASCAP)	23
Rigamortel (Colegems-EMI/A Little More/Mota/Back Nine-ASCAP)	30
Rocky Road (Cross Keys/Tree Group-ASCAP)	19
Runaway Train (Bugle-BMI)	42
Saturday Night Special (Jobete-ASCAP/Major Bob-BMI)	93
Say The Part About I Love You (Milene-ASCAP)	79
She Reminded Me Of You (SBK April/Ideas Of March/New and Used-ASCAP)	35
She's Crazy For Leavin' (Granite/Coolwell-ASCAP/World Song-BMI)	17
Sincerely (Arc/Irving-BMI)	38
Song Of The South (Jack and Bill-ASCAP)	45
Spanish Eyes (Screen Gems-EMI/BMI/AMRA)	21
Summer Wind (Bar None-BMI)	60
That Old Wheel (Do-Tel-ASCAP)	36
That's That (Lawyer's Daughter-BMI)	46
Tonight In America (Mighty Nice/Hat Band-BMI)	70
(Turn Me Loose And) Let Me Swing (Almarie-BMI)	54
We Must Be Doin' Somethin' Right (Eddie Rabbitt/English-town-BMI)	9
What Do You Want From Me (This Uncle Artie/Lawyer's Daughter-ASCAP/BMI)	75
What I'd Say (Rick Hall/Alabama Band-ASCAP)	32
When Karen Comes Around (Jobete/Bobby Fischer/Twin Compulsions/Sony-ASCAP)	50
When You Say Nothing At All (Screen Gems-EMI/Scarlet Moon-BMI/MCA/Don Schlitz-ASCAP)	6
Where Was I (Intersong/Hide-A-Bone/Chappell-ASCAP)	44
You Babe (Acuff-Rose/BMI)	48
You Might Want To Use Me Again (Tom Collins/Collins Court-BMI/ASCAP)	81
You Still Do (Zomba/Makin' Songs-ASCAP)	85
You'll Be The First To Know (Tree/Larry Butler/Blackwood-BMI/Southwing-ASCAP)	95
You've Got Her Eyes (Maplehill/Hall-Clement-BMI)	96

CASH BOX COUNTRY SINGLES

DECEMBER 3, 1988

		Low Week	Total Weeks		Low Week	Total Weeks
1	I KNOW HOW HE FEELS (MCA 53402)		3	13	54	(TURN ME LOOSE AND) LET ME SWING (Step One SOR 392)
2	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)		4	12	55	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)
3	A TENDER LIE (RCA 8714-7)		7	11	56	LOVE WILL WASH IT AWAY (16th Avenue B-70422)
4	I'LL LEAVE THIS WORLD LOVING YOU (Columbia 38-08022)		1	13	57	DOWN IN THE ORANGE GROVE (MCA 53441)
5	I WISH THAT I COULD FALL IN LOVE TODAY (Capitol B-44220)		6	15	58	MAKING LOVE TO DIXIE (Tra-Star TSR 1222)
6	WHEN YOU SAY NOTHING AT ALL (RCA 8637-7)		8	12	59	I'D DO IT ALL OVER AGAIN (Step One SOR 393)
7	LOVE HELPS THOSE (MTM B-72113)		9	10	60	SUMMER WIND (MCA/Curb 53354)
8	I'VE BEEN LOOKIN' (Warner Bros. 7-27750)		2	14	61	IT'S GONNA BE LOVE (615 88-S-1016)
9	WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7)		11	9	62	RAININ' IN MY HEART (RCA 8726-7)
10	CHISELED IN STONE (Columbia 38-08003)		10	14	63	I STILL BELIEVE IN YOU (MCA/Curb 53454)
11	HOLD ME (RCA 8725-7)		16	7	64	BRIDGES AND WALLS (MCA 53460)
12	MAMA KNOWS (Columbia 38-08042)		14	10	65	MIDNIGHT LOVERS EXPRESS (Step One SOR 386)
13	LONG SHOT (RCA 8631-7)		15	10	66	BEFORE YOU CHEAT ON ME ONCE (YOU BETTER THINK TWICE) (Atlantic America 7-99264)
14	THE BLUE SIDE OF TOWN (MCA 53418)		17	9	67	PILGRIMS ON THE WAY (MATTHEW'S SONG) (Warner Bros. 7-27810)
15	CHANGE OF HEART (RCA/Curb 8715-7)		19	7	68	HIGHWAY ROBBERY (Capitol B-44271)
16	DESPERATELY (Capitol B-44216)		5	16	69	I FEEL FINE (Columbia 38-08504)
17	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)		21	7	70	TONIGHT IN AMERICA (Mercury 872 054-7)
18	MY BABY'S GONE (Capitol/Curb B-44218)		20	10	71	PAINT THE TOWN AND HANG THE MOON TONIGHT J.C. Crowley (RCA 8747-7)
19	ALL THE REASONS WHY (Warner Bros. 7-27735)		24	6	72	GONE BUT NOT FORGOTTEN (Curb CRB 10518)
20	HOLD ON (A LITTLE LONGER) (MCA 53419)		25	7	73	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)
21	SPANISH EYES (Columbia 38-08066)	Willie Nelson (with Julio Iglesias)	23	9	74	HOT DOG (Capitol B-44248)
22	I GIVE YOU MUSIC (Warner Bros. 7-27721)	The McCarters	27	8	75	WHAT DO YOU WANT FROM ME THIS TIME (RCA 8633-7)
23	REBELS WITHOUT A CLUE (MCA/Curb 53399)	The Bellamy Brothers	13	14	76	NATURAL THING (Lynn Music LM-8-13)
24	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)	The Statler Brothers	29	7	77	I AIN'T GONNA TAKE THIS LAYIN' DOWN (Door Knob DK88-311)
25	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)	Hank Williams, Jr.	31	4	78	BLUE TO THE BONE (Columbia 38-07985)
26	BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Epic 34-08002)	Charlie Daniels Band	12	16	79	SAY THE PART ABOUT I LOVE YOU (Sing Me SM-37)
27	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	36	5	80	MY HEART PLAYED OUT (A.M.I. 1953)
28	OLD KIND OF LOVE (Epic 34-08063)	Ricky Skaggs	35	8	81	YOU MIGHT WANT TO USE ME AGAIN (Capitol B-44245)
29	NEW SHADE OF BLUE (Warner Bros. 7-27790)	Southern Pacific	18	17	82	MY BABY LEFT ME (Soundwaves SW-4814)
30	RIGAMAROLE (MTM B-72115)	Schuyler, Knobloch and Bickhardt	39	6	83	FIRE IN THE HOLE (Door Knob DK88-312)
31	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	40	5	84	LITTLE RED HEART (Roadrunner 4639)
32	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	41	4	85	YOU STILL DO (Columbia 38-08119)
33	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	Randy Travis	42	3	86	THE LOVE OF MY LIFE (Cypress CYP-8525)
34	LIGHT YEARS (MCA 42210)	Glen Campbell	34	9	87	MEN WITH BROKEN HEARTS (Killer K-114)
35	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	38	6	88	ARE THERE ANY MORE LIKE YOU (MTM B 72114)
36	THAT OLD WHEEL (Mercury 870 688-7)	Johnny Cash (with Hank Williams, Jr.)	37	8	89	I CAN'T SAY NO (D & T 003)
37	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	46	4	90	HOLD YOUR FIRE (Wolf Dog WDI 21-4)
38	SINCERELY (Warner Bros. 7027686)	The Forester Sisters	45	4	91	NOBODY'S ANGEL (Warner Bros. 7-27811)
39	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	Dan Seals	49	3	92	NOT ENOUGH LOVE (Capitol B 44243)
40	BORDERLINE (Epic 34-08082)	The Shooters	43	7	93	SATURDAY NIGHT SPECIAL (MCA 53373)
41	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	48	4	94	ONE MORE NIGHT (CCR 72088)
42	RUNAWAY TRAIN (Columbia 38-07988)	Rosanne Cash	22	16	95	YOU'LL BE THE FIRST TO KNOW (Regal LJS-01)
43	NOT A NIGHT GOES BY (Alpine APS-009)	Tim Malchak	26	32	96	YOU'VE GOT HER EYES (Evergreen EV 1076)
44	WHERE WAS I (16th Avenue B-70420)	Charley Pride	33	8	97	MY TEAR DROPS TO YOU (Special Occasions SO 101)
45	SONG OF THE SOUTH (RCA 8744-7)	Alabama	56	2	98	I WON'T BE SEEING HER NO MORE (OL 127)
46	THAT'S THAT (RCA 8650-7)	Michael Johnson	28	14	99	HOW MUCH IS IT WORTH TO LIVE IN L.A. (MCA 53314)
47	IT'S YOU AGAIN (Epic 34-08020)	Exile	30	12	100	DARLENE (Capitol B-44205)
48	YOU BABE (Epic 34-08111)	Merle Haggard	58	3		
49	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	63	2		
50	WHEN KAREN COMES AROUND (Capitol B-44249)	Mason Dixon	55	5		
51	ROCKY ROAD (Columbia 38-08099)	The O'Kanes	57	4		
52	HOT ROD LINCOLN (Epic 34-08081)	Asleep At The Wheel	52	6		
53	LOVE IS ON THE LINE (16th Avenue B-70423)	Canyon	64	3		

ALBUM RELEASES

ALBUM REVIEW

GARY MORRIS - *Every Christmas* - Warner Bros. (1-25760) - Producers: G. Morris-D.O. Chase, Jr.

Morris takes a traditional approach to his collection of Christmas favorites on this holiday LP release for Warner Bros. His operatic tenor, exercised to its full potential relishes in new arrangements that are most pleasing to the ear. Noted time-loved favorites include "Silver Bells", "O Holy Night", "We Three Kings" and "Christmas Time", (his single release for the season). Most innovative and majestic interpretation is found on "I Wonder As I Wander".



ALBUM REVIEW

ANNE MURRAY - *Anne Murray Christmas* - Capitol (C1-90886) - Producers: A. Murray-S. Sexton-L.T. Rambeau

If you'd like a variety of Christmas tunes performed with authentic cultural flavor, Anne Murray's compilation of seasonal tunes just might fit the bill. Her rendition of "Christmas In Killarney" boast the lilting dialect of the Irish, while "No Room At The Inn" and "Sweet Little Jesus Boy" have a soulful Southern gospel flavor. There are also the traditional classics such as "O Come All Ye Faithful" and "White Christmas" performed with Murray's oh-so-smooth alto vocals.



SINGLE RELEASES

OUT OF THE BOX

SAWYER BROWN - *It Wasn't His Child* (3:35) Capitol/Curb (B-44282) Acuff-Rose/BMI ° S. Ewing
Producer: R. Chancey

Simple guitar instrumentation backs Mark Miller's tender vocals which tell a tale of how Joseph must have felt regarding the birth of Jesus. Written by MCA artist Skip Ewing, it takes a realistic look at what must have been an awkward situation at times. However, Joseph raised Him with the same values of love and honor as if the child been his own, while knowing that this boy was different in some special



way. This song should be a welcome addition every holiday to country formats.

INDIE SPOTLIGHT

LEE SMITH - *A Letter To Mama* (3:14) - Airborne (ABS-10014) - Flaps Up/BMI - L. Smith - Producer: A. Burger

Lee Smith's poignant letter to his deceased mother should become a nationally recognized Christmas tribute, much as "Dear Mr. Jesus" was last year. It is not written in prose, but in common words meant to touch the soul. Thanks you Lee, for reminding us of how important our parents are, especially during the holidays when family is an integral part of celebrating the birth of Christ. After playing this we guarantee, there won't be a dry eye in your listening audience.



FEATURE PICKS

GARY MORRIS - *Every Christmas* (2:46) - Warner Bros. (7-27706-A) - Gary Morris/ASCAP - D.O. Chase, Jr.-M. Stone - Producers: G. Morris-D.O. Chase, Jr.

A remembrance of the pleasures the holiday season often brings is the focus of this Yuletide release by Morris. Reminding us that in this season of gift giving and receiving, love is the truest present that can be bestowed on one another, Morris delivers the message with a winsome melody as well.

THE A-STRINGS (with **KATHY MATTEA**) - *The Christmas Song* (3:34) - Warner Bros. (7-27789) - Edwin H. Morris/ASCAP - R. Wells-M. Torme - Producer: K. Wilkinson

A classic first made famous by Mel Torme, Mattea brings warmth and a woman's intuition to this release with her bell-like vocals. A moving string interlude richly completes the product's sound.

RANDY TRAVIS - *An Old Time Christmas* (3:13) - Warner Bros. (7-27707) - SBK Blackwood/BMI - S. Harris - Producer: K. Lehning

Travis describes the traditional Christmas family scene complete with frolicking children, snoozing Gramps and scintillating aromas from the kitchen wafting through the house.

REBA McENTIRE - *I'll Be Home For Christmas* (3:14) - MCA (S45-17725) - Gannon and Kent/ASCAP - K. Gannon-W. Kent-B. Ram - Producers: J. Bowen-R. McEntire

Reba sticks to her country guns, giving this seasonal standard a shot of down-home cheer. Reba has truly come home for Christmas!

INDIE FEATURE PICKS

BERT STRATTON - *Tiny Christmas Heart* (3:23) - Gallery II (G-008) - Lovey/BMI - Kerner-Winters - Producers: J. Gale-J. Pierce

A small child's sacrifice at Christmas helps to cheer a her father's heart like the Christ child's gift of promised peace on earth.

STEVE DOUGLAS - *Tyke (The Christmas Elf)* (2:02) - Texas Opry (T-588) - Tyke/BMI - S. Bryson - Producer: S. Douglas

This children's release relates the story of a small elf whose love enables Santa's reindeer to fly. Sparkling bell sounds help put listeners in the seasonable mood.

SID PROSEN - *If I Were Really Santa Claus* (2:55) - Big (666) - Hometown/ASCAP - S. Prosen - Producer: S. Prosen

Sid imagines the joy of being Santa Claus on this traditional country disc for Big Records. Fiddle and steel back a song loaded with good cheer for the holidays.

PROGRAMMERS' PICK

OAK RIDGE BOYS-*Bridges And Walls*-MCA (53460)

The Oak Ridge Boys' rich four-part harmonies led programmers to heavily favor the group's success on the charts. Debuting at #64 (bullet), the winsome quartet shows no signs of disappointing them. Stations backing the Oaks include: WRIX, KROW, WJBS, WSDS, KINO, WSKX and WGCM.

DARK HORSE CONSENSUS

CHARLEY HAGER-*Men With Broken Hearts-Killer* (K-114)

The Dark Horse Consensus this week was Charley Hager. His release, a recitation of a Hank Williams song, evidently struck a harmonic chord among our radio panel. Stations backing Hager include: KJUN, WQST, KCMJ, KZZY, WELE, WVAR and KITO.



Actor David Keith (left) and Entertainment Artists Inc. President Dan Wojcik share a laugh and a sandwich at a backstage gathering following a recent Hank Williams Jr. concert. Keith is currently garnering rave reviews for his portrayal of Elvis Presley in the film *Heartbreak Hotel*.



Buck Owens (right) presents Bill Ivey, director of the Country Music Foundation, with his master set of taped recordings of the legendary country artist's March, 1966 concert at Carnegie Hall. Country Music Foundation Records will release the material on Buck Owens: *Live at Carnegie Hall*, a 21-song set. Photo: Tim Campbell.



Old Friends Meet Again!...When Glen Campbell (right) appeared as guest host on *Nashville Now*, he was surprised to see Jim Pierce (left) backstage. Pierce, now a Nashville producer and session musician, played keyboards behind Campbell on many occasions in the past. From the smiles, it looks like the meeting brought back a lot of good memories.

RECORDS TO WATCH

Other Recommended Holiday Releases:

INSTRUMENTAL *Dance Of The Sugar Plum Fairy* (from "The Nutcracker Suite") RCA (8727-7-R) (Arranged by Shane Keister) (Producer: S. Keister)

JACK SMITH *Next Christmas Day* Fifth Street (CR-1119A) (J. Smith) (Producer: J. Smith)

BIFF WILLIAMS & THE SAWGRASS COWBOYS *Without Her This Christmas* Big Cheese (AJ-SO-BR-MN-14) (B. Williams) (Producer: Hurricane Productions)

BILL & "SHAKEY" *Woodolph* WHN Sounds (WHNS-71284-A) (B. Hendren-R. Fife) (Producers: J. Abbott-B. Hendren)

RAY R. JONES *Rockin' Santa Claus* HO-KUS (U-23020 M) (L. Voorhees-R.R. Jones-O.J. Hull) (Producer: R.R. Jones)

GINNY WICKER *Christmas In Heaven* Sky Bow (SBR GW 9-30-88 45) (G. Wicker) (Producer: L.S. Swift)

NASHVILLE NOTE-ABLES

Billy Deaton...Celebrating 30 Years In Business!

The Nashville Association of Talent Directors named Billy Deaton as the recipient of their 1988 Man of the Year Award earlier this month. This is the second consecutive year the honor has been bestowed on Billy. Perhaps the inscription on the award plaque sums up Billy Deaton's career far better than my humble efforts could.

"This year, Billy Deaton celebrates his 30th year in booking country music stars. He credits his good attitude towards life to his good friends such as Faron Young; Charlie Walker; Charley Pride; Jack D. Johnson; his ex-wife, Barbara, and his son, David. He is grateful to the above people. They are the ones who give him the will to go on.

"Through the years, his mind has touched many people and, still today, he does not think of himself as anyone special. He thinks of himself as a man that the Lord has watched over and blessed..."

The inscription continues...and so does Billy Deaton! It all began for Billy, in 1957 when he quit his job at KMAC Radio in San Antonio, Texas. Since that time, Billy has probably handled more talent than any one person in country music today. He credits Charlie Walker with giving him the encouragement and knowledge to start a career in the talent booking business.

I think it important to the scope of Billy's career to list his personal friends in this business, both present and past, in addition to those already mentioned: Jim Reeves, Willie Nelson, Kitty Wells, Johnny and Bobby Wright, Del Reeves, Jimmy C. Newman, Billy Walker, Tommy Cash, Jimmy Dickens, David Houston, Kathy Raye, Hank Snow, Roger Miller, Ray Price, Buck Owens, Waylon Jennings, George Jones, Jerry Lee Lewis, Tammy Wynette, Mel Tillis, Tom T. Hall, Loretta Lynn, Merle Haggard...and the list goes on and on. In fact, I know that I have named only a few. To those not mentioned, there just wasn't room. Make no mistake, however, each and every associate of Billy Deaton's holds an honored place in his heart!

If space permitted, we could tell legendary stories about Billy Deaton booking country entertainment for Presidents and honky tonks, alike. The man, himself, is legendary. Should you ever get the



chance to visit his office, you will have to find a small place to sit among the hundreds of award plaques and pictures of Billy with celebrities from the worlds of country music, movies, politics, sports, etc...

I am very proud to know and work with Billy Deaton. He has arranged interviews with the superstars for me. He keeps me posted on important news and facts. But, more importantly, he has become my friend. Billy has an office in the same building with *Cash Box's* Nashville office, and I can tell you this without hesitation...he is there to offer a pleasant, smiling "Good morning"...and an equally satisfying "Have a good evening"...every day! Too, his staff is equally diligent and dedicated.

To end this tribute, let me relate a quote from Billy Deaton: "My aim in life is to help people. I want to open a door for someone trying to get in. I'm a very proud person...my standards are high."

Billy Deaton, I know I speak for your countless other friends when I say "Thanks for the love, the understanding, the dedication and hard work...all of which have contributed to the success of so many". In other words, "Thanks for a job well done for 30 years!"

Joe Henderson

TO ALL CASH BOX REPORTERS:

"WE APPRECIATE IT!"

THANKS FOR THE AIRPLAY AND HELP ON

"MAKIN' LOVE TO DIXIE"



ON

TRA-STAR RECORDS

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CASH BOX PROMOTION BY: CHUCK DIXON

INDIE LP REVIEW

THE QUACKERS - *The Quackers Christmas Special* - Step One (SOR-0041) - Producers: R. Ball-D. Hall

Ray Emmett as "The Duck" and Mark Mosley, Diane Ball and Roger Ball as "The Ducketts" conspire to bring children a delightful collection of Christmas tunes and tales for the holiday season. Included with the LP are a lyric sheet, for easy, sing-along enjoyment, and a coloring poster. Among the favorites are "Ducky Christmas", "Deck The Halls", "Twas The Night Before Christmas" and "All I Want For Christmas (Is A Pair Of Skates)". Delivered with a bit of humor and a



lot of fun, this is the record every child will be looking for under the tree this Christmas.

COUNTRY

COUNTRY INDIES CHART

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



CREDITS

"Starting Over Again"..Steve Wariner
"I'm Not A Rock (I'm A Rolling Stone)"..Billy Joe Royal
"Fifteen To Forty Three"..Conway Twitty
"Freedom Feels Like Lonliness Today"..Barbara Mandrell
"Something Worth Waiting For"..T.G. Sheppard

RAPPIN' WITH THE WRITERS:

JOHN WESLEY RYLES:

Once in a great while an excellent songwriter/artist comes along. To have outstanding talents in both areas is rare, indeed. John Wesley Ryles is such a man. The Bastrop, Louisiana native came to Nashville in 1965 and is probably more quickly recognized as a Warner Bros. recording artist. However, he has been concentrating more on his songwriting career during the past four or five years.

When he arrived in Music City, he went to work for Moss Rose Music. "That's where I got my first taste of songwriting. I spent a lot of time with the staff writers and I learned a lot from them. But, I got a chance to record as an artist, and I left the writing to the other guys for a while.

"Now that I'm back to writing steadily, I can see where country music has turned around so many times in the past few years. But, 'traditional' country is the heart and soul of our business. I feel like the artist who are selling platinum and gold are proving that. I tend to write in a traditional fashion because it is my first love. I grew up with it. George Jones and Ray Price have been my first influences."

John Wesley Ryles has just signed an exclusive writer's contract with Bull's Creek Music, one of the fastest growing publishing firms in Nashville. He has his own outlook on the writer's market in Nashville.

"The market, right now, is more open than ever. The producers and artists are less interested in the 'in-house' song and more open to the quality...no matter who wrote it or published it.

"Once you get that first major artist cut, they seem to come easier. However, getting from the album cut to the single is the big step." Well, John has made some big steps in receiving cuts from such artists as Steve Wariner, Conway Twitty, Billy Joe Royal, Barbara Mandrell, John Anderson, T.G. Sheppard, Ed Bruce, Don McLean and more.

Joe Henderson



THE INDEPENDENT WAY



Indie Groove

CHRISTMAS GOES HIP-HOP The elves at Profile Records have a holiday treat for us, *Christmas Rap*. The first single from the holiday hip-hop album is "Christmas in Hollis," by those yuletide b-boys, Run-D.M.C. In this tune, Santa loses his wallet in Queens, but all's well that ends well. The b-side is "Let the Jingle Bells Rock," by Sweet Tee.



SHARE THE SPIRIT - Shown above are Run-D.M.C. with some white youths they have adopted for the holidays. Their new single, "Christmas in Hollis," is available on red vinyl.

CD SCORECARD—Our favorite CD acquisition this week is *The Go Go Posse* on I Hear Ya Records. It's probably an invaluable introduction to go-go music, the Washington-based off-shoot of hip-hop that employs live musicians rather than deejays; but like we said last week, we don't have a CD player so we can't really say for sure. The disk features **D.C. Scorpio**, **Rare Essence**, **Little Benny & The Masters** and **E.U.** (the posse responsible for "Da Butt," the first certifiable go go hit.) ... And here's a CD called *Lovin' '50s* on the JCI label. It's part of JCI's successful "Baby Boomer" compilation series, much of which is now available on CD. Usually this sort of thing is cringe material, with chintzy covers and moldy top-40 fodder; but this particular compilation is better than average, featuring the **Platters** "Only You," "True Love Ways" by **Buddy Holly**, and "All I Have to Do Is Dream" by the **Everly Brothers**. All 12 songs are taken from original master recordings. Also in the series are such distinguished titles as *Electric Seventies*, *Soul Sixties*, *Rockin' Fifties*, etc. You get the gist. We're especially partial to the '70s collections, which include such gems as "Go All The Way" by the **Raspberries**, "Hold Your Head Up" by **Argent** and "All the Young Dudes" by **Mott the Hoople**. Yeah! **PURE POP FOR NOW PEOPLE** - Yours truly spent one of those

birthdays that ends in a zero at Madame Wong's in Los Angeles, an unlikely place to see a great out-of-town band like **The Walkabouts**. The 'Bouts are this generation's answer to **Peter Paul & Mary**, a folk band that combines sweet male/female vocalizing with a blistering rock dynamic. This was their first extensive trip out of Seattle, in advance of their new album. Their debut album, *See Beautiful Rattlesnake Gardens*, confirmed our opinion that Washington has quietly become the hippest state in the union and that Poploma is the most lovable record label in the land. (Also coming soon from Poploma are new releases from the **Posies** - called a cross between the **Hollies** and **Billy Bragg** - and Portland's **Dharma Bums**, whose existential new platter was co-produced by Scott McCaughey of the **Young Fresh Fellows**. More on these later.)



JONATHAN RICHMAN

HEY LITTLE INNOCENT -Our recent trip to Columbia, Mo., was a qualified success. On Nov. 17 we saw **Ben Vaughn** give a rousing performance at the Blue Note, one of Middle America's premier showcases. The next night our own little combo, which shall remain nameless, opened a show for **Jonathan Richman**, who is well known for his charitable attitude toward other musicians. There was a genuine love vibration in the air, or at least there was until Jonathan dismissed the aforementioned opening band as "art shit." He then proceeded to "entertain" the crowd with solo renditions of such faux-naive classics as "Hey Little Insect," "Pretty Little Chewing Gum Wrapper," "Hey Little Dinosaur" and his vegetarian anthem, "Hey Little Grain of Corn." (Be on the lookout for Jonathan's upcoming aerobics video, "Hey Little Exercise.") We're still big fans of the guy's music, even if he is a brain-damaged, mean-spirited prima donna from another planet.

Keep the Faith

Joe Williams

CASH BOX INDIE JAZZ ALBUMS

1	LIVING IN PARADISE FATBURGER (Intima 73334)	1 11	20	BASIE AND FRIENDS COUNT BASIE (Pablo 25218-0925)	21 15
2	STATE OF THE ART BOB FLORENCE (USA Music Group 589)	2 11	21	CHAMELEON DAYS YANNI (Private Music 2043)	24 5
3	FACETS DOC SEVERINSEN (Amherst AMH 3319)	3 15	22	NEVERLAND SUZANNE CIANI (Private Music 2036)	27 5
4	THAT A PLENTY AL HIRT (ProJazz/Intersound 659)	5 13	23	SOCA ME NICE MONGO SANTIMARIA (Concord Picante CJP-362)	30 3
5	RAY CHARLES AND BETTY CARTER (Dunhill 039)	7 13	24	DANCING IN THE DARK SONNY ROLLINS (Milestone M-9155)	22 25
6	SALSA MEETS JAZZ TITO PUENTE AND HIS LATIN ENSEMBLE (Concord Picante CJP-354)	8 11	25	HAVE A GOOD TIME RUTH BROWN (Fantasy 9661)	28 7
7	OPTICAL RACE TANGERINE DREAM (Private Music 2042)	9 9	26	YOU'RE GONNA HEAR FROM ME BILL EVANS TRIO (Milestone 9164)	29 5
8	THE BEAUTY OF IT ALL CARLOS REYES (TBA 240)	13 7	27	EAST TO WES EMILY REMLER (Concord C-J-356)	33 3
9	BOLIVAR JOHN BOLIVAR (Optimism 3204)	16 7	28	DEEP BREAKFAST RAY LYNCH (Music West MW-102)	31 5
10	THE FURTHER ADVENTURES OF FLIM & THE BB'S (DMP 462)	15 7	29	7TH AVENUE JONATHAN BUTLER (ProJazz 675)	32 5
11	ONLY TRUST YOUR HEART TOOTS THIELMANS (Concord C-J-355)	14 9	30	A REAL SWINGER FLIP PHILLIPS (Concord C-J-358)	35 3
12	BLUES FOR FRED JOE PASS (Pablo 2310-931)	12 9	31	JUMP START RICK STRAUSS (ProJazz/Intersound 667)	19 17
13	THE POWER OF SUGGESTION RICHARD ELLIOT (Intima 73321)	4 25	32	NO LONGER ONE TOM BROWN (Malacca Jazz MJ 1500)	23 25
14	RIVER'S GONNA RISE PATRICK O'HEARN (Private Music 2029)	6 13	33	5TH GEAR ROB MULLINS (Nova 8810)	25 19
15	THE CARMEN MCRAE - BETTY CARTER DUETS (Great American Music Hall/ Fantasy GAMH 2706)	11 13	34	REUNION MEL TORME AND THE MARTY PAICH DEK-TETTE (Concord C-J 360)	DEBUT
16	PASSION FLOWER ALVIN HAYES (TBA 238)	18 5	35	ALL MY TOMORROWS GRANT GEISSMAN (TBA 241)	DEBUT
17	THE TRAVELER BRANDON FIELDS (Nova 8811)	20 7	36	SKYWALKERS GEORGE SHAW & JETSTREAM (TBA 234)	26 17
18	GENIUS + SOUL = JAZZ RAY CHARLES (Dunhill 038)	10 13	37	FLYING HOME TERRY GIBBS DREAM BAND (Contemporary C-7654)	34 21
19	KILIMANJARO THE RIPPINGTONS (Passport Jazz PJ 88042)	17 25	38	MOSCOW NIGHT DAVE BRUBECK (Concord C-J 353)	36 19
			39	LIVE JAZZ NANCY KELLY (Amherst 3317)	37 25
			40	SEARCHING THE HEART TIM HEINTZ (TBA 236)	38 25

LABEL BREAKDOWN:

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

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

THIS WEEK'S #1 DEBUT: LIVING IN PARADISE

FATBURGER THIS WEEK'S #1 DEBUT: REUNION

Mel Torme And The Marty Paich Dek-tette

JAZZ

JAZZ

Reviews



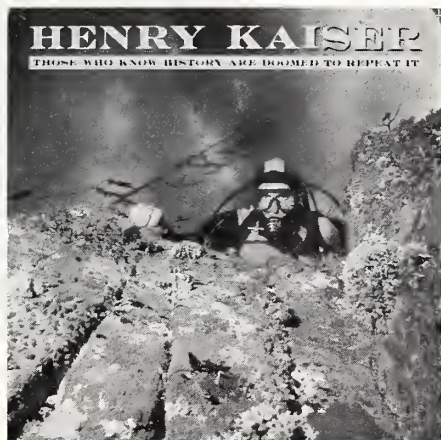
THE CALIFORNIA RAISINS - Christmas With the California Raisins - Priority Records

It's easy to get confused about the California Raisins—not with the music, which is so simple that you can't help enjoying it, but with the nature of the product. This version of the California Raisins and the version on Atlantic Records represent two different groups of musicians, neither of which is composed of actual raisins. (What? You didn't know that human beings were behind the whole thing?) Both groups are authorized by the California Raisin growers association and both have competing new releases in the stores. The two groups are now suing each other.

Beyond all the confusion and the massive merchandising push, however, is the music. The "original" Raisins project was a rehash of Motown standards; now the project has evolved. The Priority Records Raisins' new album is a Christmas offering. Like the original, it features blues-rock great Buddy Miles on most of the lead vocals. Here they do

their thing to some of the more upbeat Christmas favorites—"Frosty the Snowman," "Rudolph the Red-Nosed Reindeer," "Jingle Bell Rock"—and each is given a soulful, spirited arrangement. Even if you hate the whole idea of cuddly, anthropomorphic raisins, you should like the music if you have any affinity for classic R&B whatsoever. The vocals are terrific, and the whole project exudes an innocence and a joy that are infectious. It's too bad that the innocence and joy doesn't extend to the boardrooms of the companies that are competing for your Raisin dollar.

Joe Williams



HENRY KAISER - Those Who Know History Are Doomed to Repeat It - SST

Like a lot of the people who endured the early '70s, improvisational guitar whiz Henry Kaiser has a secret affinity for acid rock. Last year, his eclectic embrace of all things musical resulted in a psychedelic guitar free-for-all with a hand-picked group of like-minded musicians, an extended jam session that is recorded here. This album consists of five unlikely

cover tunes, ranging from "The Andy Griffith Show Theme" to the Grateful Dead's rarely performed *magnum opus*, "Dark Star." Sprinkled throughout the album are sly musical references, sonic quotations from the likes of Creedence Clearwater Revival, Aaron Copeland and Captain Beefheart. This is the kind of record that would be especially appealing to listeners with large, eccentric record collections. Dead Heads will be thrilled, both with the side-long meanderings of "Dark Star" and with the spirited "Mason's Children," a tune which the Dead performed a few times in 1970 but never recorded. "The Man Who Shot Liberty Valance" and "Ode to Billy Joe" are both a lot of fun, as is the whole record, even if you don't get all the jokes.

J.W.

POSITIVELY BLACK - "Think Like Ya Enemy" (12") - Trumpet Records

Positively Black is a potent new posse featuring a dynamic young rapper named Prince Khalique. "Think Like Ya Enemy" is among the growing number of social outrage raps, the kind that mix a message of black pride and aggression to an ambiguous effect. Khalique's sure-footed double-time patter over a bass line that seems to be sampled from Grandmaster Flash's "White Lines" decries a whole series of societal ills, from impending nuclear destruction to famine in Africa to poverty under our very noses. The enemy, we presume, is "the system," a system that obviously is not controlled by blacks. Whether this rap is a call to arms is open to debate. But there's no denying the power of these words,

and it's increasingly obvious that half-hearted evolutionary forces are not going to save this world. This relatively simple rap packs a mighty wallop of truth.

J.W.

Other New Releases

MAROON - The Funky Record - Arb Records

Wacky, witty, white-boy rap from a talented Michigan duo

IMITATION LIFE - Scoring Correctly at Home - Skyklad

Hook-laden '60s garage-pop with no stylistic or fashion pretense.

THE SAINTS - Prodigal Son - TVT Records

An eagerly anticipated offering of jangly, no-frills pop-rock from one of Australia's best and most intelligent "alternative" bands.

ANQUETTE - Respect - Luke Skywalker

A tough-talkin', way-funky, female rap trio from the hitmaking Miami-based indy.

FULL TIME MEN - Your Face My Fist - Coyote

Keith Strengh of the Fleshtones gathers together like-minded party pals from the Lyres, R.E.M., the Dead Boys and the Fleshtones for this high-energy raver.

JOE SATRIANI - Dreaming #11 - Relativity

This four-song E.P. is more guitar virtuosity from one of the biggest chart surprises of 1988.

WILD CARDS - Cool Never Cold - Dali/Chameleon

Salsified jazz/pop/rock/r&b/soul/funk from a high-energy Latin quartet, the best-dressed band in L.A.



MAGIC CARPET RIDE—Look! Up in the sky! It's Peter, Paul and Mary (not necessarily in that order), shown here during the taping of their upcoming television special, A Peter, Paul & Mary Holiday Concert. Their 90-minute celebration of good cheer and much-needed liberalism features a bevy of Christmas and Hanukkah tunes, as well as such favorites as "Blowin' in the Wind," "Puff, the Magic Dragon" and the timelessly relevant "This Land is Your Land." The special premieres on PBS stations around the country on Saturday, Dec. 3 (although it will be seen a week later in selected markets, so check your local listings.). It coincides with the release of a companion live album, Peter, Paul & Mary: A Holiday Celebration, on Gold Star Records. The multi-talented and politically correct trio are shown here in their jaunty jalopy, which is apparently under the control of producer/director Rudi Goldman.

**JOHNNY MARKS CLASSICS
RUDOLPH THE RED-NOSED REINDEER
150,000,000 Record Seller — Over 500 Versions**

**BRENDA LEE
ROCKIN' AROUND THE CHRISTMAS TREE**

**FRANK SINATRA • PLACIDO DOMINGO • BING CROSBY
I HEARD THE BELLS ON CHRISTMAS DAY**

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Warner, Burt Kaempfert, Living Voices, Lawrence Welk Living Strings, etc.

**BURL IVES
A HOLLY JOLLY CHRISTMAS**

**TV SPECIAL
RUDOLPH THE RED-NOSED REINDEER**
Burl Ives (Soundtrack MCA) CBS, December 5
25th Showing - Longest Running Special in T.V. History

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AROUND THE ROUTE

Here's a flash for you! Next year's AMOA convention, Expo '89, has been rescheduled and relocated to the western part of the country. The new dates are September 11-13 (Monday, Tuesday and Wednesday), the convention city is Las Vegas, and the Expo site is the Las Vegas Hilton. The AMOA board decided that because of the abundance of first class hotels and extensive exhibit facilities, Las Vegas would prove to be a much more desirable local than Atlanta, the previously announced choice which, unfortunately, could not provide sufficient accommodations. If my memory serves me correctly, when we polled tradesters a few years back, September dates ranked high on the preference list for this convention. It will be interesting to see what the trade's reaction will be at this point in time... And now for some comments about this year's Expo. It's too soon for a complete attendance breakdown (AMOA is still tallying the figures), but we did get an estimated count of between 7000 and 7200. Expo appears to have outgrown the Hyatt Regency with a record number of 513 exhibits. Expo '89 marks the show's departure from its longstanding Chicago home... AMOA Expo '88 was a successful and well organized convention and, from what manufacturers have been telling us, there was a good deal of business written up... Was there a hit of the show? Not exactly, but there were a few "honorable mentions." Was there an abundance of brand new, never before seen equipment? Not to any great measure. However, the equipment that was featured obviously generated a lot of interest, brought in orders, and that's really what this show is all about. Operators had plenty of pieces to choose from, which made their attendance at Expo worthwhile and, hopefully, profitable down the road as they start installing the equipment on location... Pinballs really came alive at this convention, in the form of *Taxi* from Williams, *Truck Stop* from Bally, *Time Machine* from Data East and *Bad Girls* from Premier... C.A. Robinson & Co. prexy Ira Bettelman told us he had already seen some of the pieces that were shown at Expo but singled out the following new games that impressed him, namely American Technos *Double Dragon* and Williams' *Narc*. He added that, "the game that came into the show already established as the finest kit on the market and is still maintaining that position is *Cabal* from FABTEK." ... As this reporter queried operators on the convention floor, inn elevators, etc., the game most often mentioned as a "hit of the show" was Taito America's *Chase H.Q.*.... Atlas Dist.

prexy Jerry Marcus said nothing really "grapped" him on the floor or measured up to *Pac Man*, *Operator Wolf* or *Double Dragon*. He observed a lot of "sameness" in themes. But, on the other hand, with the lack of a specific "great game" on the floor, he found that rather than being flooded with demand for one specific item, he is instead selling a little bit of everything else and that's terrific! Following are a few of the choice pieces at Expo that Jerry singled out: Atari's *Cyberball*, Leland's *Team Quarterback*, Taito America's *Chase H.Q.*, Data East's *Robocop*, FABTEK's *Cabal* and America Technos' *Double Dragon II*. He also took the manufacturers to task for scheduling so many meetings during exhibit hours, which prevented distributors from doing their thing on the convention floor... Must mention how often FABTEK's *Cabal* was singled out as an outstanding piece at the show... During AMOA Expo '88, the now famous 50 Year Club—composed of individuals who have spent 50 years or more in the coin-op business, with associate members who have racket up 40 years— held a get-together in the Monarch Suite of the Hyatt to herald the establishment of the Coin Machine Hall of Fame and install the first slate of occupants. The "pioneer" award was presented posthumously to David Gottlieb, founder of D. Gottlieb & Company. His son Alvin Gottlieb was on hand to accept the award. Bill O'Donnell—who was at the helm of Bally Manufacturing for many years and holds a special position of prominence and respect in the trade—was honored with the leadership award (see photo). The award for the most outstanding game of the last half century went to *Pac Man*, with Hide Nakajima, president of Namco (and now president of Atari), accepting. Al Rodstein (who got this club going with the assistance of Replay's Ed Adlum), presided over the presentation and then opened the floor to anyone who might want to come up and share some experiences from the past. Sol Tabb of Florida, Leonard Nims of New Orleans, Paul Calamari of Chicago and Alvin Gottlieb, among others, responded to the call. Expecting to see maybe a handful or so, I was amazed by the number of people who attended this function and have signed up as members of the club. The room was packed and from what I understand, plans are underway for a repeat performance at ACME '89 in Reno... Keep tuned to *Cash Box* for further Expo coverage in subsequent editions... And here's another flash! Steve Blattspieler has returned to Bally as vice president of sales and marketinf. Welcome home, buddy!

Camille Compasio



Taito's 'Chase H.Q.'

To set the stage for playing Taito's new action-packed driving game, *Chase H.Q.*, let's focus on the following radio transmission:

"This is Nancy at Chase headquarters... We've got an emergency here... Ralph the Idaho Slasher is fleeing toward the suburbs..."

"10-4 Nancy, we read you loud and clear..."

The action begins when the player slams the pedal down on *Chase H.Q.* and proceeds on a high-speed chase through downtown streets and country back roads in an effort to run down and capture wanted criminals.

The player drives a turbo-powered sports car in hot pursuit of some of the world's most-wanted criminals. The action starts right after the radio message is transmitted from headquarters. The radio messages, by the way, are heard throughout the chase to assist the player with helpful hints and comments on his performance. An on-screen timer displays the time limit given to apprehend each criminal.

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

Chase H.Q. presents a race against time, with the safety of the world at stake so it offers plenty of challenge. And if the player runs out of time, he can continue the chase with the Continue Play option.

This unique new driving game was among the most popular pieces at AMOA Expo '88. Further information may be obtained through factory distributors or by contacting Taito America at 660 S. Wheeling Road, Wheeling, IL 60090.

Arachnid Files Suit Against Valley

CHICAGO—Arachnid Inc. of Rockford, Illinois has filed suit in the U.S. District Court for the Northern District of Illinois, sitting in Rockford, against Valley Recreation Products Inc. (the Valley Company and Valley Recreation Projects). The charge claims that Valley, by using a substantially identical yellow, red and black dart target in one of its dart games, is guilty of trademark and trade dress infringement.

Arachnid stated that it has exclusively used its distinctively colored dart board—which has a yellow spider and red and black segments—in its English Mark Darts dart game for over twelve years and stressed that the color theme is widely and exclusively associated with Arachnid and its dart games.

Arachnid's complaint seeks to enjoin Valley from any further sales of its "look alike dart targets" and seeks damages from Valley for past sales of the "infringing yellow, red and black targets."

NSM/Loewen Honors Distributors & Shows New Line At Expo

By Camille Compasio

Chicago—NSM/Loewen America hosted their annual breakfast meeting on Thursday, November 3rd, opening day of AMOA Expo '88. During the meeting they elaborated on the individual phonographs they would be showcasing on the convention floor and presented awards to members of their distributor network. Three distributors were received awards recognizing their outstanding achievement over the past year. Sammons Pennington took first place honors, with George Sammons accepting the award. Cleveland Coin president Ron Gold was on hand to accept the company's second place award. And Operators Dist. took home third, with Dick McCannell accepting the award.

Peter Kuhn, vice president of sales and marketing at NSM headquarters in Germany, assisted Loewen America president Rus Strahan in presenting the awards; and then proceeded to honor Strahan with a special tribute in recognition of his numerous contributions to the success of the NSM line in the American market and his dedicated compact disc models to combo units (that program both 45s and CDs) tot he first CD wallbox (for all dedicated NSM machines) and everything in between, including the CD Star (which sports a nostalgia design) and a video jukebox.

Via an arrangement with Carson City Parlor of Shakopee, Minnesota, NSM distributors will be able to purchase the unique SongBird model, which is a 45 magnum stereo jukebox contained in a modified '57 Thunderbird tail section. It drew a very favorable reaction, for its unusual styling backed by the outstanding collection reports that were revealed at the meeting.

Strahan advised the assemblage that that NSM/Loewen had finalized negotiations with Mobile Records whereby authorized NSM distributors would receive discount prices on record set-ups.

Mr. Kuhn assured distributors that NSM will "continue to produce" jukeboxes that program vinyl records "this year and next year" and for as long as the market demands them. Referring to the Galaxy dedicated CD machine he explained that "all of the insides have been completely changed and re-done" and stressed that "only the appearance remains the same."

The Galaxy dedicated CD jukebox, by the way, will go into production in January with sample shipments scheduled to begin in December. Further information regarding the new line may be obtained by contacting Loewen America Inc at 5207 N. Rose Street, Chicago, Ill 60656.

Williams Distributors Conclave

The new Swiss Grand Hotel in Chicago was the scene of this year's distributors meeting and new product presentation, hosted by Williams Electronic Games Inc. the evening before the opening of AMOA Expo '88 (11/2). This annual event provides the opportunity for the Williams' distributor network to see and examine the factories new equipment before it goes on the convention floor. When Marty Glazman, Williams' vice president of marketing and sales, opened the program he said, "We are bringing you our best tonight." This premise became reality as various pieces were revealed. He also indicated that the factory has some "thrilling merchandising programs in the works." Ken Fedesna, vice president and general manager, reiterated Williams' "commitment to excellence" and stressed the importance of "teamwork" in the day-to-day activities at Williams as well in the creation and production of their products. "We listen, and we care," he told distributors, "and if we keep pulling together, I feel confident that 1989 will be our best year ever!" Before revealing *Top Dawg*, the factory's latest shuffle alley, sales manager Leslie Ross touched briefly on Williams' impressive track record

with respect to this product category. "The shuffle alley has been in the Williams product line for over forty years," she said, during which period, she continued "we have led the field and perfected the art... *Top Dawg* is a well-conceived, highly sophisticated product for today's player." In addition to *Top Dawg*, the equipment featured at this event included the *Banzai Run* and *Taxi* pin-games, the later which, as Glazman pointed out, "is easy to understand, but difficult to master." A great deal of fanfare accompanied the introduction of *Narc*, the much awaited new video game from Williams, which boasts a "technological leap into tomorrow," and marks Williams re-entry into the video game arena. As *Narc* was being unveiled, the lights were dimmed and members of the "elite team" (in full combat attire, with machine guns in hand), proceeded to shoot pellets into the audience to set the mood and get everyone involved in the excitement this game has to offer—(needless to say, the *Cash Box* photographer had difficulty shooting this scene!) A cocktail party preceded the show, and a gourmet dinner was served afterwards.



This photo will give you an idea of the drama that accompanied the unveiling of *Narc*!



Pictured here (from l) are Ed Pellegrini (Atlas Dist.), Tony Yula (Mondial) and David Capilouto (Grater Southern) with Williams marketing chief Roger Sharpe.



Cleveland Coin's Ron Gold (l) and Betson's Joe Cirillo are pictured at the cocktail party that preceded the product presentation.



Williams' marketing and sales VP Marty Glazman welcomed distributors and promised them an exciting line-up of "the best" in new pieces.



Amusement & Music Operators Association

NEW AMOA LOGO—At its November meeting, the board of directors of the Amusement & Music Operators Assn. (AMOA) approved a new, modernized logo for the association. The new logo will replace the one that has been used since 1976 when its name was changed from Music Operators Association (MOA) to AMOA, to better reflect the activities of members. During the coming months, the new logo will be gradually incorporated on AMOA letterheads, publications and other materials.



HENRY'S BEEN KEEPIN' BAD COMPANY—Recently arrested and harassed by police, WEA president Henry Droz...oops, how silly of SNAPS! Those aren't real coppers. That's only Bad Company's Simon Kirke and Brian Howe havin' a bit O' fun with Droz (center, in case you couldn't tell). Bad Company are pushin' their new Atlantic album, *Dangerous Age*.



MISS TEENAGE AMERICA JOINS BOYS CLUB—Cathy Bliss of Utica, New York has been crowned Miss Teenage America 1989. 15-year-old Miss Bliss (center) is shown here with pageant guest stars, MCA's Boys Club members Joe Pasquale (left) and Gene Hunt.



WE'RE ALL ADULTS NOW—Chrysalis act *The Pursuit of Happiness* recently filmed their first video for their single "I'm an Adult Now," from their debut Todd Rundgren-produced album *Love Junk*. Pictured at the shoot in Astoria, Queens, are (from left) director Scott Kalvert, Chrysalis director of video Lynda Wuelfing, and bandmembers Dave Gilby, Leslie Stanwyck, Kris Abbott, Johnny Sinclair and Moe Berg.



ANOTHER OPPORTUNITY TO SPELL LOTS OF NAMES WRONG!—The "kids" sure got their Money's worth at Eddie Money's sold-out show in L.A. where loads of groovy Columbia employees gathered backstage. In the back, from left, are Greg Phifer, A&R VP Ron Oberman, Money, Peter Fletcher, CBS VP David Cohen, CBS' Al Masocco, Kris Puskiewicz, VP Bob Wilcox. Front row schmoozers (from left) are Bob Garland, Jamie Cohen, George Chaltas and Alan Orem.



DON'T YOU WISH ALL PROMO MANAGERS DRESSED LIKE THIS?!—Then get over to A&M, 'cause that's where southwest promo manager Sue DeBenedette (French maid on left) is from. Sue and promo VP Charlie Minor delivered their own version of UB40's current single "Breakfast in Bed" to KIIS-FM's PD Steve Silvers. "Breakfast in Bed" follows the success of UB40's first #1 single and recent chart-topper, "Red, Red Wine."



WHITNEY RAISES SPIRITS IN OZ—Singer Whitney Houston took a break from her Far East tour last week to visit the Children's Hospital in Perth, Australia. She also performed at the Perth Telethon, which raised over \$3.6 million to fight children's diseases, and auctioned off two platinum albums, which brought another \$25,000 for the hospital.

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SEEBURG Jukeboxed and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA 17331. Tel: (717)632-7205.

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

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