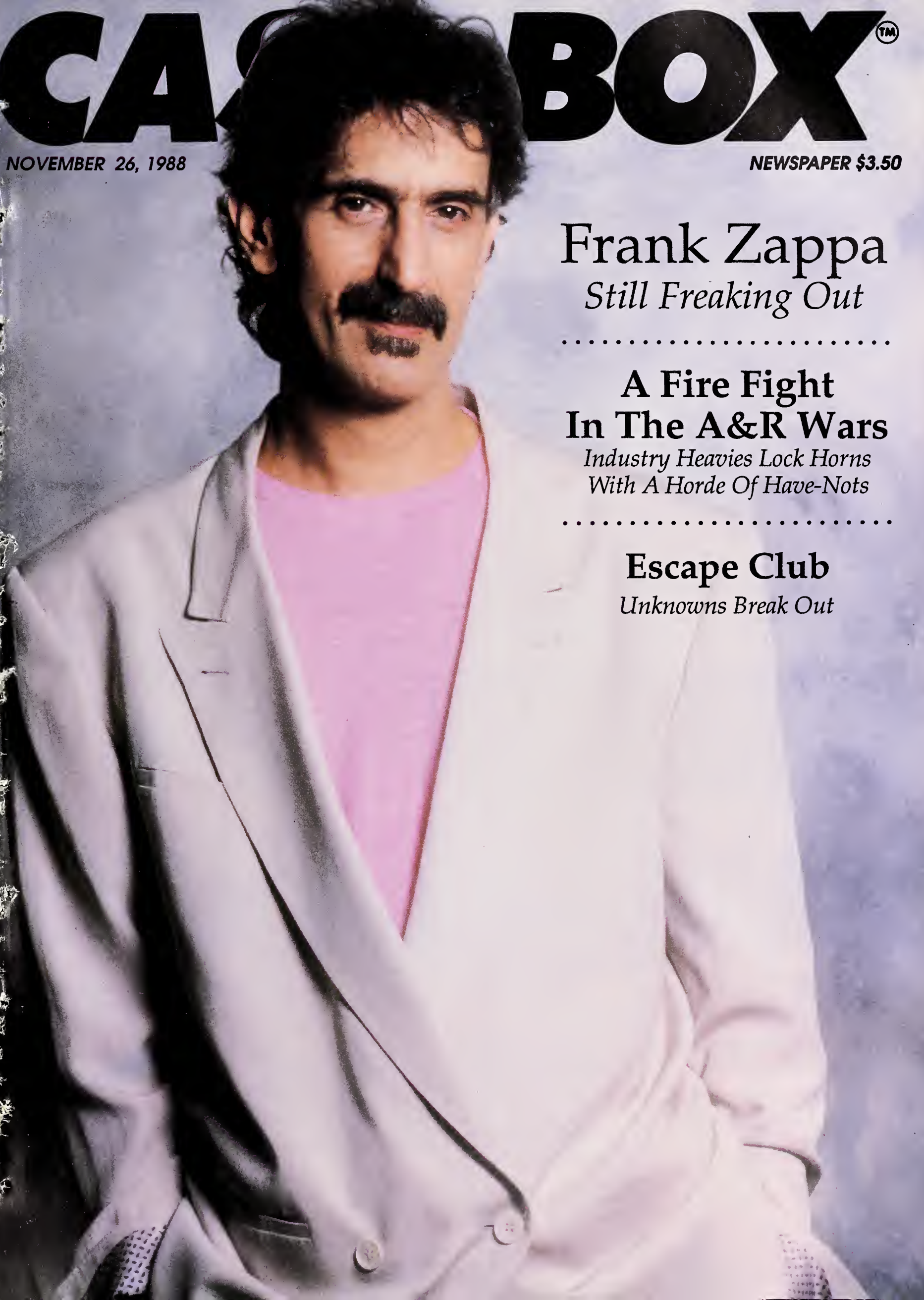


# CASH BOX<sup>TM</sup>

NOVEMBER 26, 1988

NEWSPAPER \$3.50



## Frank Zappa *Still Freaking Out*

.....

## A Fire Fight In The A&R Wars

*Industry Heavies Lock Horns  
With A Horde Of Have-Nots*

.....

## Escape Club

*Unknowns Break Out*

# CASH BOX TOP 100 SINGLES

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

			Last Week	Total Weeks			Last Week	Total Weeks	
1	<b>BAD MEDICINE</b> (Mercury/PolyGram 870 657-7)	Bon Jovi	2	10	50	<b>BEST OF TIMES</b>	Peter Cetera	54	4
2	<b>DESIRE</b> (Island 7-99250)	U2	3	9		(Full Moon/Warner Bros. 7-27712)			
3	<b>WILD, WILD WEST</b> (Atlantic 7-89048)	The Escape Club	1	14	51	<b>WILD WORLD</b>	Maxi Priest	55	5
4	<b>KISSING A FOOL</b> (Columbia 38-08050)	George Michael	5	8		(Virgin 7-99269)			
5	<b>HOW CAN I FALL</b> (A&M AM-1224)	Breathe	6	12	52	<b>THANK YOU FOR MY CHILD</b>	Cheryl "Pepsi" Riley	56	5
6	<b>(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD</b> (Epic 34 08034)					(Columbia 38-07996)			
	<b>MEDLEY (FREE BABY)</b>	Will To Power	7	12	53	<b>BACK ON HOLIDAY</b> (EMI B-50152)	Robbie Nevil	62	3
7	<b>LOOK AWAY</b> (Reprise 7-27766)	Chicago	9	10	54	<b>HOLDING ON</b> (Virgin 7-99261)	Steve Winwood	DEBUT	
8	<b>I DON'T WANT YOUR LOVE</b>	DuranDuran	10	7	55	<b>HIPPY HIPPI SHAKE (From "Cocktail")</b>	Georgia Satellites	57	5
	(Capitol P-B-44237)					(Elektra 7-69366)			
9	<b>THE LOCO-MOTION</b> (Geffen 7-27752)	Kylie Minogue	8	14	56	<b>GIRLS AIN'T NOTHING</b>	DJ Jazzy Jeff & The Fresh Prince	60	5
10	<b>WALK ON WATER</b> (Columbia 38-08060)	Eddie Money	13	9		<b>BUT TROUBLE</b> (Jive/RCA 1147-7)			
11	<b>WAITING FOR A STAR TO FALL</b> (RCA 8691-7)	Boy Meets Girl	14	13	57	<b>ROCK 'N ROLL STRATEGY</b>	38 Special	59	5
12	<b>GIVING YOU THE BEST THAT I GOT</b> (Elektra 7-69371)	Anita Baker	15	9		(A&M AM-1246)			
13	<b>KOKOMO</b> (Elektra 7-69385)	The Beach Boys	4	12	58	<b>IT'S MONEY THAT MATTERS</b>	Randy Newman	63	4
	(From the <i>Cocktail Soundtrack</i> )					(Reprise/Warner Bros. 7-27709)			
14	<b>WELCOME TO THE JUNGLE</b>	Guns N' Roses	17	6	59	<b>RED RED WINE</b> (A&M 2600)	UB40	32	16
	(Geffen 7-27759)				60	<b>CHAINS OF LOVE</b> (Sire/Reprise 7-27844)	Erasure	36	17
15	<b>ONE MOMENT IN TIME</b> (Arista AS1-9743)	Whitney Houston	11	12	61	<b>DON'T BE CRUEL</b> (MCA MCA-53327)	Bobby Brown	41	17
16	<b>EVERY ROSE HAS ITS THORN</b>	Poison	21	5	62	<b>BABY CAN I HOLD YOU</b>	Tracy Chapman	66	4
	(Enigma/Capitol P-B-44203)					(Elektra 7-69356)			
17	<b>DON'T KNOW WHAT YOU GOT</b>	Cinderella	19	14	63	<b>I WANNA HAVE SOME SOME FUN</b>	Samantha Fox	70	4
	(Till It's Gone) (Mercury/PolyGram 876 646-7)					(Jive/RCA 1154-7)			
18	<b>MY PREROGATIVE</b>	Bobby Brown	29	4	64	<b>DIDN'T KNOW IT WAS LOVE</b>	Survivor	64	7
	(MCA 53383)					(Scotti Bros./E.P.A. 4-08067)			
19	<b>THE PROMISE</b> (Virgin 7-99328)	When In Rome	24	12	65	<b>NOBODY'S PERFECT</b> (Atlantic 7-88990)	Mike + The Mechanics	72	3
20	<b>IN YOUR ROOM</b>	Bangles	27	7	66	<b>BORN TO BE MY BABY</b> (Mercury/PolyGram 872 156-7)	Bon Jovi	DEBUT	
	(Columbia 38-08090)				67	<b>DANCING UNDER A LATIN MOON</b>	Candi	61	7
21	<b>SMALL WORLD</b> (Chrysalis VS4 41622)	Huey Lewis & The News	23	8		(I.R.S. IRS-53436)			
22	<b>FINISH WHAT YA STARTED</b> (Warner Bros. 7-27746)	Van Halen	26	9	68	<b>PEEK-A-BOO</b>	Siouxsie and the Banshees	73	5
23	<b>DOMINO DANCING</b> (EMI-Manhattan B-50161)	Pet Shop Boys	25	8		(Geffen 7-27760)			
24	<b>ANOTHER LOVER</b> (A&M AM-1226)	Giant Steps	12	15	69	<b>BOY I'VE BEEN TOLD</b>	Sa-Fire	69	6
25	<b>A WORD IN SPANISH</b> (MCA MCA-53408)	Elton John	18	10		(Cutting/PolyGram 870 514-7)			
26	<b>EARLY IN THE MORNING</b>	Robert Palmer	31	6	70	<b>PUT THIS LOVE TO THE TEST</b>	Jon Astley	71	6
	(EMI PB-50157)					(Atlantic 7-89027)			
27	<b>TWO HEARTS</b> (Atlantic 7-88980)	Phil Collins	45	2	71	<b>DOWNTOWN LIFE</b> (Arista AS1-9753)	Daryl Hall John Oates	43	9
28	<b>TILL I LOVED YOU</b>	Barbra Streisand & Don Johnson	30	6	72	<b>AS LONG AS YOU FOLLOW</b> (Warner Bros. 7-27644)	Fleetwood Mac	DEBUT	
	(Columbia 38-08062)				73	<b>FOREVER YOUNG</b> (Warner Bros. 7-27796)	Rod Stewart	50	17
29	<b>DON'T RUSH ME</b>	Taylor Dayne	42	4	74	<b>AMERICAN DREAM</b> (Atlantic 7-89003)	Crosby, Stills, Nash & Young	77	3
	(Arista AS1-9722)				75	<b>LOVE, TRUTH &amp; HONESTY</b> (Polydor/PolyGram 886 362-7)	Bananarama	78	3
30	<b>GROOVY KIND OF LOVE</b> (Atlantic 7-89017)	Phil Collins	16	13	76	<b>WHEN THE CHILDREN CRY</b> (Atlantic 7-89015)	White Lion	80	2
	(Atlantic 7-89017)				77	<b>I'M GONNA MISS YOU</b> (Columbia 38-08091)	Kenny Loggins	76	3
31	<b>NOT JUST ANOTHER GIRL</b> (Polydor/PolyGram 834 896-1)	Ivan Neville	34	9	78	<b>WALKING AWAY</b> (Tommy Boy/Reprise 7-27736)	Information Society	DEBUT	
32	<b>SPY IN THE HOUSE OF LOVE</b> (Chrysalis VS4 43266)	Was (Not Was)	35	8	79	<b>YOU GOT IT</b> (Columbia 38-08092)	New Kids On The Block	91	2
33	<b>EDGE OF A BROKEN HEART</b> (EMI-Manhattan 50141)	Vixen	33	11	80	<b>NEW DAY FOR YOU</b> (Epic 34-08112)	Basia	84	2
34	<b>YEAH, YEAH, YEAH</b>	Judson Spence	37	7	81	<b>IF YOU FEEL IT</b> (Vendetta/A&M VV 7213)	Deniece Lopez	82	3
	(Atlantic 7-88999)				82	<b>THE LOVER IN ME</b>	Sheena Easton	85	5
35	<b>SILHOUETTE</b>	Kenny G	39	6		(MCA 53416)			
	(Arista AS1-9751)				83	<b>KILLING ME SOFTLY</b> (Warner Bros. 7-27772)	AL B. Sure!	88	2
36	<b>I REMEMBER HOLDING YOU</b>	Boys Club	40	6	84	<b>FOREVER YOUNG</b>	Alphaville	81	4
	(MCA MCA-53430)					(Atlantic 7-89013)			
37	<b>NEVER TEAR US APART</b> (Atlantic 7-89038)	INXS	20	16	85	<b>WHEN I'M WITH YOU</b> (Capitol B-44302)	Sheriff	90	2
38	<b>SYMPTOMS OF TRUE LOVE</b> (Capitol 44140)	Tracie Spencer	38	8	86	<b>YOU MAKE ME WORK</b> (Atlanta Artists/PolyGram 870-587-7)	Cameo	86	3
39	<b>PUT A LITTLE LOVE IN YOUR HEART</b>	Annie Lennox/Al Green	47	4	87	<b>KISS</b> (Polydor/PolyGram 871 038-7)	Art Of Noise (Featuring Tom Jones)	DEBUT	
	(A&M AM-1255)				88	<b>SOME COME RUNNING</b> (Island 7 91024-1)	Jim Capaldi	89	2
40	<b>SMOOTH CRIMINAL</b> (Epic 34-08044)	Michael Jackson	52	3	89	<b>MY SONG</b> (EMI B-50172)	Glass Tiger	DEBUT	
41	<b>LITTLE LIAR</b>	Joan Jett and the Blackhearts	44	5	90	<b>CROSS MY HEART</b> (WTG 31-08036)	Eighth Wonder	DEBUT	
	(Blackheart/CBS ZS4-08095)				91	<b>DON'T BE CRUEL</b> (Epic 34-07965)	Cheap Trick	58	18
42	<b>GHOST TOWN</b>	Cheap Trick	49	4	92	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b>	Paula Abdul	75	5
	(Epic 34-08097)					(Virgin 7-99282)			
43	<b>DON'T YOU KNOW WHAT THE NIGHT CAN DO?</b> (Virgin 7-99290)				93	<b>TRUE LOVE</b> (MCA MCA-53363)	Glen Frey	67	15
		Steve Winwood	22	15	94	<b>DON'T BREAK MY HEART</b>	Romeo's Daughter	68	7
44	<b>WHAT'S ON YOUR MIND (PURE ENERGY)</b>	Information Society	28	19		(Jive/RCA 1140-7-J)			
	(Tommy Boy 7-27826)				95	<b>I CAN'T WAIT</b> (Columbia 38-08014)	Deniece Williams	93	10
45	<b>HANDLE WITH CARE</b>	Traveling Wilburys	48	6	96	<b>TIME AND TIDE</b> (Epic 34-07730)	Basia	74	16
	(Wilbury/Warner Bros. 7-27732)				97	<b>CARS WITH THE BOOM</b> (Atlantic 7-89005)	L'Trimm	83	9
46	<b>ALL THIS TIME</b>	Tiffany	53	4	98	<b>DANCE LITTLE SISTER</b> (Columbia 38-08023)	Terrence Trent D'Arby	79	12
	(MCA 53371)				99	<b>YOU CAME</b> (MCA MCA-53370)	Kim Wilde	87	12
47	<b>ARMAGEDDON IT</b> (Mercury/PolyGram 870692-7)	Def Leppard	65	2					
48	<b>ANY LOVE</b> (Epic 34-08047)	Luther Vandross	46	8					
49	<b>THE WAY YOU LOVE ME</b>	Karyn White	51	6					
	(Warner Bros. 7-27773)								
					100	<b>DON'T WORRY BE HAPPY</b> (EMI-Manhattan B-50146)	Bobby McFerrin	92	18

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Intro

## Everybody Wants To Rule The World

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

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

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

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## TOP POP DEBUTS

SINGLES

**54**

**HOLDING ON**  
Steve Winwood - Virgin

ALBUMS

**36**

**GREEN**  
R.E.M. - Warner Bros.

**#1**

**POP SINGLE**  
**BAD MEDICINE**

Bon Jovi  
Mercury/PolyGram

**#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

**TWO HEARTS**  
Phil Collins  
Atlantic

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

**#1**

**COUNTRY SINGLE**  
**I'LL LEAVE THIS WORLD**  
**LOVING YOU**  
Ricky Van Shelton  
Columbia

**#1**

**COUNTRY ALBUM**  
**LOVING PROOF**  
Ricky Van Shelton  
Columbia

**#1**

**JAZZ ALBUM**  
**SILHOUETTE**  
Kenny G  
Arista

**#1**

**12" SINGLE**  
**BREAK 4 LOVE**  
Raze  
Columbia

**#1**

**RAP ALBUM**  
**POWER**  
Ice-T  
Sire



During the calm before the storm, "A&R Wars" panelists put up a brave front with some of the event's organizers. Pictured (from left) are Al Bell, NARAS L.A. chapter president Stix Hooper, Al Teller, NARAS chairman of the board Al Schlesinger, NARAS president Mike Green, Ron Oberman, ASCAP West Coast regional director Todd Brabec and J.J. Jackson.

## A&R Wars: Industry Heavies Battle Industry Critics

By Bud Scoppa

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

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

Smelling a hot topic, NARAS official Pete Luboff assembled an industry panel that included two major label presidents—Al Teller of MCA

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

After the typically hyperbolic introductions (Did Oberman actually sign the Bangles? Did Minor actually

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

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

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

The original plan for the debate in-

involved roughly 90 minutes of panel discussion, followed by questions from the audience. But the organizers failed to consider the intensity of the attendees, many of whom were members or managers of unsigned acts. It wasn't long before people in the crowd were shouting their own questions to the panel members, which forced NARAS publicist Billy James to modify the agenda. Armed with cordless microphones, James and one of his assistants worked their way through the crowd trying to get to the questioners so that each could be heard. At any given moment between 8:00 and 10:30 p.m., there were a dozen or more audience members standing with arms raised, waiting to be recognized. Others simply cupped their hands and bellowed. Many of the remarks were blatantly self-serving—one questioner went so far as to plug his band's upcoming Roxy date, while another ended his remarks with the plea, "And I'd like a job!" Jackson departed from the script as well, arguing points with the crowd and, at one point plugging his station's programming approach. (Ironically, when Jackson was pitching KMPC-FM's "full spectrum rock & roll" approach, one of the artists he mentioned was Prince, whose name has yet to appear on the station's playlist.)

## EXECUTIVES ON THE MOVE



Shulman



Hyman



Cohen



Sawyer

computer software, no matter how skillful the people are, [there is] a very small percentage [of successes]. Because the public decides by a chemical process which are going to be the hits, and it is always going to be a small portion of the total offerings, no matter what the quality of the total offerings [may be]. In a competitive industry, a competitive society and an artistically active creative field, that will be the case. That figure is absolutely irrelevant to the merits of A&R."

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

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

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

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

- **Derek Shulman** has been named president of **Atco Records**, and will be based at the company's New York headquarters. Shulman was senior VP of A&R for PolyGram until joining Atco. Before joining PolyGram in 1984, he was the singer/manager of the art-rock band Gentle Giant. Shulman began his musical career in the British pop quintet Simon Dupree & the Big Sound.

- **Kate Hyman**, vice president of A&R at **Chrysalis Records**, has relocated from New York to Los Angeles to head the A&R efforts on the West Coast. In the year she's been at Chrysalis, Kate has signed Was (Not Was) and The Pursuit of Happiness.

- **Chrysalis Records** has appointed **Lynda Wuelfing** to the director of video, where she will coordinate all label video activities, including promotion and production. She reports to VP of marketing Billy Bass. Wuelfing joins Chrysalis after four years at Passport/Jem Records as director of video and new age promotion.

- **Rick Cohen** has been named vice president of sales for **BMG Distribution**. Prior to his appointment, Cohen had been with WEA for 14 years.

- **Sue Sawyer** has been promoted from director to national director of communications for **PolyGram Records** on the West Coast. Sawyer will expand her responsibilities to include national publicity functions for West Coast-based artists.

- While Sawyer takes over the West, **Suzanne MacNary** has been named national director of communications for the East Coast at **PolyGram**. MacNary comes from the New York-based PR company Susan Blond Inc., where her clients included Suzanne Vega, Bananarama and Duran Duran.

- **RCA Records** has promoted **Hugh Surratt** to director of national album promotion, **John Sigler** to national album promo manager, and appointed **Bruce Flohr** to national college promo rep. Surratt will remain in L.A., as will Sigler in New York. Flohr graduates from Cal Poly San Luis Obispo this December with a degree in broadcast journalism.

- **Capitol Records** has promoted **Rachel Matthews** to A&R manager. Based in Los Angeles, for the last two years Matthews has been an A&R representative. Her signings include the Hangmen, Exodus and Rigor Mortis.

- **William Velez** was appointed to director of U.S. operations for **PolyGram Music**. He replaces **Brian Kelleher**, who takes over as vice president of special markets for **PolyGram Records**.

- **Bernadette O'Reilly** of **Peer Music's** New York office has been named East Coast director of creative services. Prior to this position, she was Peer's professional manager.

- **Arista Records** has made two recent appointments: **Brad Misell** as international production manager, and **Mary Covell** as international administrative assistant. Misell comes from Atlantic Records, and prior to that, he did promotion in the U.K. for Sire and Phonogram Records. Covell will be coordinating sales reports, servicing of videos and setting up publicity interviews.

- **Michelle Grande-Giordano** was appointed associate director of divisional marketing services for **CBS Records**. She will be responsible for supervising the MARCO and Marketing Plan Systems, as well as supplying cost information to CBS Records labels and finance.

- **Rudi Gassner**, president and CEO of **BMG Music International** announced that **Peter Jamieson** and **John Preston** are appointed co-chairman of **BMG Records (UK) Ltd.**, effective January 1, 1989. Then, as of July 1, 1989, Jamieson will be appointed to the new position of senior VP of the Pacific-Asia region, and Preston will be appointed sole chairman of **BMG Records (UK) Ltd.**

- **Columbia Records** appointed **David W. Tezak** as local promotion manager for Detroit. He is responsible for promoting all Columbia singles and albums in Detroit and all secondary market in Michigan. Tezak has held the same position with Capitol records since 1985.

- **CBS Records** announced the appointment of **Dennis Burstein** to associate director of traffic for merchandising. Burstein will act as liaison between marketing and creative services. He has been with the label since 1976.



MacNary



Surratt



Matthews



O'Reilly

# Intuition: Consolidating World Music

By Lee Jeske

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

And how does Brandes define the much-maligned term "world music"? "Anything ethnical that's appealing outside of its home ground."

It's a very precise definition, yet Intuition—despite its new-agey name—has put out a rather broad selection of albums in its new pact with Capitol. First came *Mariano*, an Eastern-tinged, new-ageish jazz album from the veteran American expatriate jazz saxophonist Charlie Mariano; *The Surgeon of the Night Sky Restores Dead Things by the Power of Sound*, by contemporary electronic composer/trumpeter Jon Hassell; and *Only If You Don't Want It, You Can't Do It*, by the terrific Brazilian jazz multi-instrumentalist Hermeto Pascoal. Recently released were Milton Nascimento's long-lost 1973 *Milage dox Peixes* and John Lurie's soundtrack music for *Down by Law* and *Variety*. Upcoming are albums by a new version of the acoustic jazz-fusion group Steps Ahead (still led by vibist Mike Mainieri), a group of Brazilian street drummers, and salsa star Eddie Palmieri in an album produced by Kip Hanrahan. Quite a varied list, though not much of it seems to fit the "world music" tag. And interestingly, Intuition's first five releases in Germany were different—including some German new age groups that aren't being distributed yet in the U.S..

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

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

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

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

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

## Dickinson to V.P. A&R, MCA

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

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

During his career, Dickinson worked with the development of Men At Work, Midnight Oil, Bobby



BRUCE DICKINSON

McFerrin, Lions & Ghosts, The Colourfield, Bob Dylan and Psychedelic Furs, among others.



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



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



**NOT ANOTHER PICTURE OF BON JOVI!!!!**—And this time he's with the "#1 rated afternoon jock in America," "Magic" Matt Alan of Z-100—where the hell is that?! Who cares, Jon's a babe and Bon Jovi released a new single (see reviews). It's a real rocker.



**SOMETHING TO BRAGG ABOUT**—College Media Journal directors Robert Haber (left) and Joanne Abbot Green caught up with Elektra artist Billy Bragg during this year's CMJ Convention at New York's Vista Hotel.

**LARRY CARLTON & FRIENDS TO PLAY BENEFIT CONCERT**—On Friday, December 9, Larry Carlton will be joined by an all-star musical line-up in a concert benefiting victims of violent crimes. The concert, to be held at the Universal Amphitheatre, will feature appearances by the likes of Lyle Lovett, Joni Mitchell, Take 6, Michael McDonald, Michael Franks, Stanley Jordan, David Foster and Christopher Cross, among others.

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

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



LARRY CARLTON

**BLURBS, BLURBS, BLURBS.....**—Jerry Greenberg's new WTC record label is gearing up to release the soundtrack for the upcoming film *Twins*. The LP will feature performances from the likes of Nicolette Larson, Jeff Beck, Bobby McFerrin and Herbie Hancock, Corey Hart, and Marilyn Scott, among others. The film's title song and first single will be a duet by Little Richard and Phillip Bailey; also shipping will be the 2 Live Crew's rap remake of the Coasters' "Yakety Yak." The film, which stars Arnold Schwarzenegger and Danny DeVito as—you guessed it—twins, opens nationwide on December 9.....The 57th annual Hollywood Christmas Parade has a few slots

open for performers in the music industry—any interested parties should contact Rita Tateel the parade's celebrity coordinator, at (213) 460-5890 or (213) 651-3300. Past participants have included Aretha Franklin, Stevie Wonder, Ben Vereen, Johnny Mathis and the Beach Boys' Mike Love....."As Long As You Follow" is the title of the new single off the upcoming Fleetwood Mac greatest hits package (Warner Bros.). The song is one of two new songs recorded for the compilation—the second is a Stevie Nicks tune entitled "No Questions Asked".....Nick Lowe has produced the Pretenders' new single "Windows Of The World" (PolyGram) and its B-side "1969." Note: It is the first time Lowe has worked with the band since he helmed "Stop Your Sobbing" off their 1980 self-titled debut LP. Enough said.



**IMPROMPTU U2**—U2 are pictured speaking with Movietime host/KROQ DJ Richard Blade following the band's recent impromptu mini-concert in front of Mann's Chinese Theatre celebrating the premiere of their film *Rattle And Hum*. Tickets for the screening held a price of \$100 each—with all proceeds benefiting the Los Angeles Mission Building Campaign to aid the homeless.

**SO YOU WANNA SEE A ROCK & ROLL STAR**—What?/A&M recording artist Tonio K. at Bogart's on 11/23.....Elektra's David Lindley & El Rayo-X at the Palace on 12/25.....RCA act *The Primitives* at the Roxy on 11/28.....A&M's first country band, *The Wagoners*, appear at the Palomino on 11/28.....TSOL at *Scream* on 12/3.....Geffen recording artists Edie Brickell & New Bohemians at the Roxy on 12/5 & 6.....Enigma act *Devo* at the Palace on 12/8 & 9.....Rock on with your bad self.

Until next week...

Tom De Savia  
Los Angeles



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

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

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

**WRIGGLE AND SQUIRM**—I figured that's what I would be doing when I finally got around to seeing *Rattle and Hum* last week. *Nyet*, not so: I really enjoyed it. It's a little contrived in places—Larry Mullen's Graceland ponderings I could have done without—but as a whole it was a concert film-lover's concert film. And there were two segments of the

film where I actually appreciated Bono's legendary histrionics. One was the day of the Enniskillen bombing in Northern Ireland, and U2's reaction to the tragedy that killed a number of innocent people was to deliver a version of "Sunday Bloody Sunday" that will never be matched in terms of emotion. The anger, impotence, grief, and frustration of an entire country were all evoked in one three-word phrase: "fuck the revolution." Even on screen, it was palpable: I had the kind of goosebumps usually reserved for the national anthem. The second was the segue from "The Star Spangled Banner" Hendrix-style into "Bullet the Blue Sky." Sometimes politics and music do mix, if the feelings behind it are true.

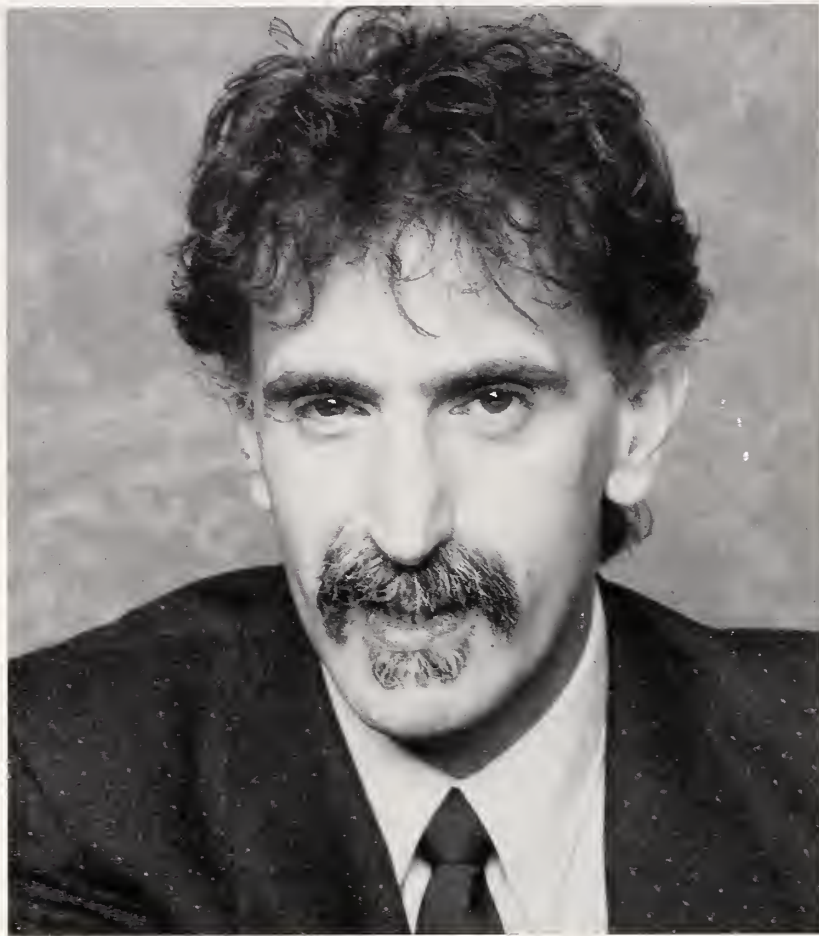
Other highlights of *Rattle and Hum* are the taping of "I Still Haven't Found What I'm Looking For," with a Harlem gospel choir called The New Voices of Freedom, and B.B. King's guest appearance on ~"When Love Comes to Town." "These are heavy lyrics," he tells Bono. "You're awful young to be writing such heavy lyrics." Bullshit, the guy was born ancient. All in all, it's a good film. Director-producer-cameraman Phil Joanou managed to make a "band" film that neither deified U2 nor brought them down to a *Spinal Tap* level. Tough thing to do. I think I may even go see it again.

**PICKS AND PANS** In the "I didn't think I'd like this but I do" category is the new *Fields of The Nephilim* album. *The Nephilim* is a little more diverse than the last one, which to these ears was a lot of feedback droning with Carl McCoy growling over the top. Now he's growling over distinct melodies. My favourite story about these darlings of the British press still has to be the time British police confiscated several bags of a "suspicious substance" found in the band's hotel. Suspicious stuff indeed: it was the flour they douse themselves with to achieve their trademark spaghetti western look ... There will be a new Fall single available on these shores at the beginning of December, a rather interesting thing called "I Am Curious, Orange." Or actually, "I Am Kurious, Oranj," but I never did learn how to spell. It's a song from a collaborative work between choreographer Michael Clark and the infamous Fall that reportedly was well received in Europe and England. I am curious as to whether the show will ever hit Broadway. What's good for Andrew Lloyd Webber could be good for Mark E. Smith as well. No matter, it's a good disc. If you like the Fall.

Better Kurious than Lost.

Karen Woods  
New York

# Frank Zappa



## A Mind For The Body Politic

By Julius Robinson

*With a big ol' lie/And a flag and a pie/And a mom and a bible/Most folks are just liab  
To buy any line/Any place, any time...*

By Frank Zappa, copyright 1988, Munchkin Music/ASCAP,  
from the song "When The Lie's So Big" on *Broadway The Hardway*.

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

Zappa's latest offering is *Broadway The Hardway* on his own Barking Pumpkin label, featuring new material from his recently completed worldwide tour. Per usual, Zappa's work owes more to Spike

Jones than to Elvis, the Beatles or the Stones; it's a freewheeling hodgepodge of social criticisms and musical eclecticism. There are political satires of Pat Robertson ("When The Lie's So Big"), Jim and Tammy Bakker ("Jesus Thinks You're A Jerk"), even a jab at Jesse Jackson ("Rhymin' Man"). There's the hilarious "Elvis Has Just Left The Building," and a biting attack on Wall Street efeminates called "Baritone Women." And, as with all his records, Zappa's sidemen are stellar musicians, including Chad Wacherman on drums and Bobby Martin on keyboards. Zappa needs virtuosos to handle the sometimes inhuman arrangements he conjures in his studio. (Over the years people like George Duke, Adrian Belew, Aynsley Dunbar, Terry Bozzio, Peter Wolf and Chester Thompson have played by his side.)

I'm visiting Frank Zappa in his Laurel Canyon Swiss-style home where he has lived and worked since 1968. A nocturnal soul, Zappa likes to work in his home studio during the wee hours of the morning in order to avoid the phone and other interruptions. This morning his schedule is reversed, and he's just getting up instead of winding down to go to bed, in order to do more mixing on live tracks to be released early next year. I wait in a dark lounge on a funky old couch, surrounded by shelves of 24 track tapes. The room is next to his more brightly lit state-of-the-art studio, but we choose the more dungeon-like atmosphere for



early-morning conversation. Zappa lopes in, collapses in an armchair next to me and lights a cigarette, looking as if he needs a cup of coffee, which an assistant brings a moment later. (Coffee and cigarettes are his only two vices; he is vehemently anti-drugs, claiming to have smoked less than ten joints in his life.) He gazes wearily in my direction, obviously tired, but willing to talk, because he enjoys it, but more importantly because he advertises very little for the multitude of products his companies produce. Interviews are a cheap and accurate way to get the word out.

"I have to finance my own product," Zappa explains. "I then go to Capitol and pay them to press it and ship it. Nobody can tell me what to put on records, or take off. They have nothing to do with the promotion and advertising; in fact there is hardly any advertising at all."

Zappa's home-grown industry involves three companies; Barking Pumpkin Records, his mail-order business Barfko-Swill ("Purveyors of Official Zappa Goods") and Honker Home Video. He reportedly grosses in excess of \$1 million annually on Barfko-Swill paraphernalia alone. His theory is that the more he controls, the more money he makes — and the less he will be censored.

Zappa points his finger at the ceiling, as if threatening the gods. "As the major record companies get stronger and stronger, and get a stranglehold on the retail end, the artists are in a more difficult position. The record company can force you to keep your mouth shut. This came into full bloom in 1985 after the Senate PMRC hearings. [Parent's Music Resource Center, an organization pushing for lyric ratings, sponsored by Tipper Gore, Tennessee Senator Albert Gore's wife.] Record companies, for whatever perverse reason, applied more pressure upon the artists to keep their lyrics within a sort of mongoloid framework. Just songs about boys and girls."

Bitterly, Zappa recounts an incident of censorship, blowing smoke in the face of the misguided decision-maker taunting his vision.

"Somebody once said, 'Don't stock Zappa, don't play Zappa,'" he intones like a prosecuting attorney. "It happened in L.A. in 1985 when I put out the *Mothers of Prevention* album. The album used excerpts from the PMRC hearings in the songs. The guy who runs KROQ sent out memos to all the DJs saying, 'Under no circumstances play the new Zappa record.' Before it had even come out! They didn't even know what was on it."

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

If his lyrics are as biting as 20 years ago, his musical techniques have evolved with the computer era. Zappa hasn't used studio musicians since 1981. Working primarily on a Synclavier in his lavish home studio, Zappa uses the powers of digital sound-sampling to fashion his idiosyncratic works. But it is in his live shows that he reaches his apex of communication and musicianship; indeed he is anything but the "jukebox" he accuses most major rock acts of becoming. Due to popular demand, he is releasing a double set, *You Can't Do That on Stage Anymore Vol. I & II* on Ryko CD, (as well as on Barking Pumpkin three-record set and cassette). Volume II is his immortal 1974 Helsinki concert featuring "Stinkfoot," "Don't You Ever Wash That Thing?" and "Montana Whipping Floss." And yes, Vol. I contains the infamous "Don't Eat the Yellow Snow" ("where the huskies go"), performed in London.

The collections are accompanied by dryly funny liner notes written by Zappa himself. An example: in the song "Zomby Woof" recorded at an outdoor venue in Milan, Italy, he writes: "When the show began and the lights came up, the entire band was

swarmed by mosquitoes. We spent the rest of the evening swatting them off and trying to dodge the discarded disposable syringes tossed on stage by the unfortunate users in the front row."

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

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

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

On this subject, Zappa quotes from his autobiography, *The Real Frank Zappa Book* (to be published by Simon & Shuster in May). "I have a

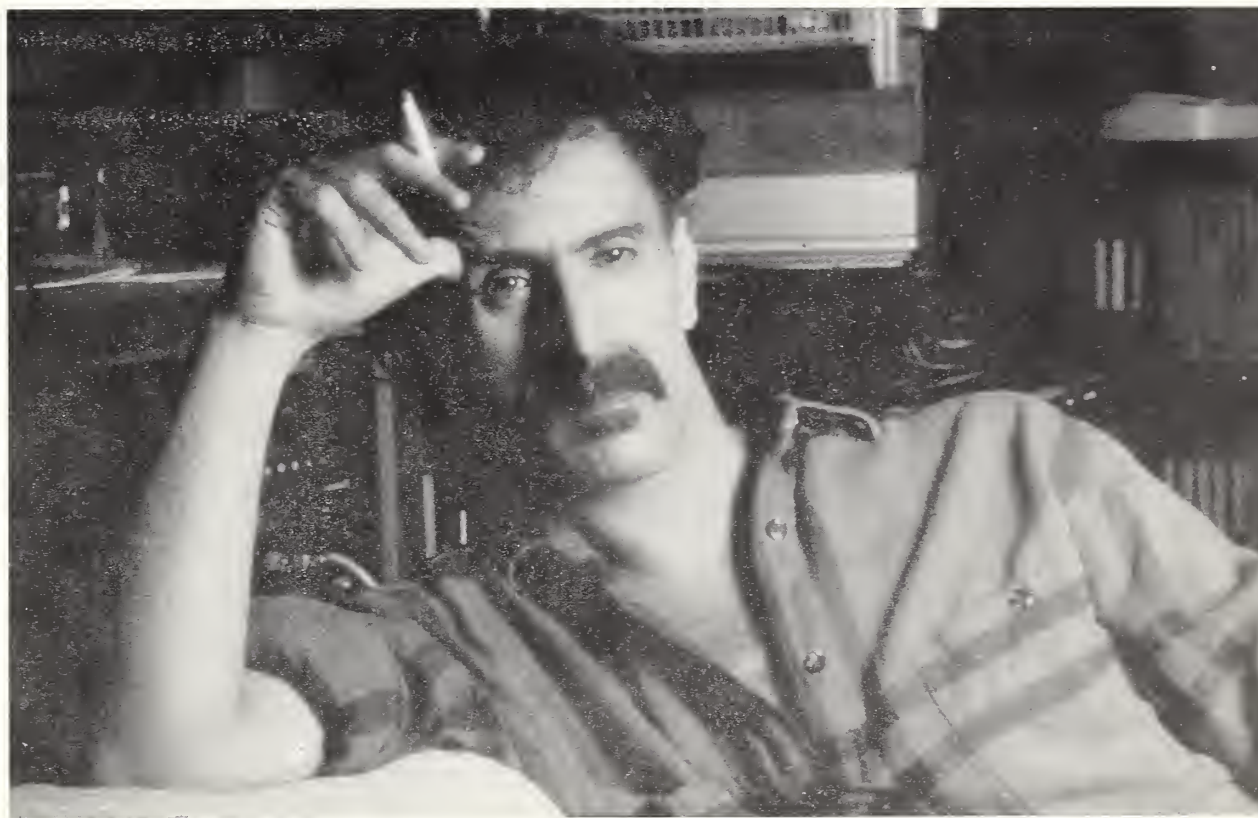
part of the 20th century to believe things that are obviously not true," says Zappa. "The Big Lie. The desire to engage in a terminal level of wishful thinking. It's an education problem."

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

When I ask Zappa why the new record dwells so much on the evils of religious fundamentalism, his eyes narrowing with disdain.

"Unless you happen to be the kind of person who enjoys being told when to kneel down, these people should be feared. There are some who believe that certain beliefs should be forced on them through legislation. That's bad. And as far as I can tell through the constitution, it's against the law."

"Reagan was put in power partially by men of God, who turned out to be men of commerce."



curse that I place upon all the bootleggers out there: 'May your shit come to life and kiss you.'"

Zappa is primarily a self-educated man, having gotten no further than high school in his home town of Lancaster, a high-desert town to the northeast of L.A. An admitted news and information addict, he prefers spending a Sunday tuned into C-Span and the documentary-laden A&E channels, or curled up with a political science book. Zappa is loquacious and well-read, and in interviews he is candid about his wide-ranging beliefs. (See sidebar for a few gems.) But he is reserved in talking about his personal life, an understandable situation considering the ogling attitude the press has taken toward his uniquely christened and talented children. With his wife Gail he has four kids: Diva, 9; Ahmet, 14; Dweezil, 19; and Moon Unit, 21. Both Moon Unit (featured on her Dad's hit, "Valley Girl") and Dweezil (whose second album is called *My Guitar Wants To Kill Your Mama*) have show business aspirations. They are high school dropouts, opting for the equivalency tests, not entirely to the displeasure of Frank, who has little faith in the American school system's ability to educate.

"The problem is not so much what is written in the laws, but the willingness of the people in this

spits Zappa, looking nauseated. "Jim and Tammy Bakker donated to Reagan's campaign and were invited to the inauguration. Pat Robertson was involved. Just because a guy invokes the name of God doesn't make him right. What about the guy with the sword on the Staten Island Ferry?"

Despite his low opinion of the characters inhabiting the current political system, Zappa has a strong faith in the system itself. His registration drive at his concerts, with the cooperation of the League of Women Voters, netted some 11,000 new voters, putting him second only to Jesse Jackson in registering young voters.

"Until proven otherwise, I believe it's a viable system, he says. "The problem has been the people who inhabit the system. If you believe there's any hope for human nature, then you must believe there's a chance, no matter how small it might be. It seems today that the kind of people who go into politics are bad lawyers or used car salesmen, or some mix in-between."

When Zappa isn't railing against the stupidities of government, he's criticizing the music business itself, which he sees as creatively bankrupt, too tied to commercial considerations. As an outsider to mainstream commercial music, he feels free to analyze the business honestly.

"The most unfortunate part about the record business today is that there is so much of an inter-marriage between beverage companies and teenage product manufacturers; there's a desire to put out stuff that's hooked together. It's as sick as the Saturday morning cartoons being controlled by the toy companies. You no longer make music just because you want to make it."

As our interview comes to a close, Zappa talks about some of his current hot topics, including the alleged plot by Reagan and Bush to pay Khomeni to hold the embassy hostages until after the 1980 elections. But his favorite pet conspiracy involves the army and AIDS, with the army ostensibly responsible for its development as a chemical weapon. Zappa's father, it should be noted, worked as a meteorologist for the government, studying the effects of poison gas in the atmosphere. One of young Frank's toys was a gas mask, and as a kid was he was interested in chemistry. So Zappa takes the story seriously. Even prime-time TV fiction entertains the thought, he claims, a childlike excitement in his eyes.

"Did you watch *Favorite Son* on NBC last night? In the plot one of the guys is artificially infected with AIDS. One of the heroes was researching how this could happen. In this show it was mentioned that he should go to the Army, because it's their job to develop weapons. I couldn't believe my eyes! It was the first time on American TV anything like this had been suggested."

As I get up to leave, Zappa seems fully awake, as if finally brought to life by the army-AIDS connection theory, an outlandish idea to say the least — the plot of the century if it's true. It's the touch of fantasy about this one that excites Frank Zappa the artist, as opposed to Frank Zappa the practical political activist. After saying goodbye with a wink, he closes the door and heads back into his dark halls, safe from the warming sun.

# Zapping Away

## ZAPPA ON THE MUSIC BIZ:

"Today you can turn on MTV and see Hulk Hogan waving an American Flag. It can be said that in the eighties, rock became as real as wrestling."

"I don't like love songs. They contribute to bad mental health. The message of most rock & roll creates expectations about relationships that will never be met."

"I dislike singer-songwriter types who wish to spread their heartbreak across vast continental areas. It's a despicable way to make a living."

## ZAPPA ON GEORGE BUSH:

"The only thing I know about the 'thousand points of light' is that it is what shows through all of Bush's rhetoric. Like the holes in Swiss cheese."

## ZAPPA ON AFFIRMATIVE ACTION

"How many people reading this article will voluntarily go to an affirmative action brain-surgeon?"

## ZAPPA ON THE DEVIL

"At no point since the middle ages have so many people believed in the devil. The belief in a guy with a tail gives unstable personalities a chance to say 'The devil made me do it,' And thereby be absolved of responsibility."

## ZAPPA ON THE GULLIBLE PUBLIC

"There's nothing more frightening than ignorance in action. People voluntarily withhold information from themselves. People swallow gobs of rhetoric like it was cotton candy."

## ZAPPA ON TV POLITICS

"If the Nazi's had television with satellite technology, we'd all be goose-stepping. Americans are just as suggestible."

## ZAPPA ON REAGAN & THE HOMELESS

"Prior to Reagan we did not have whole families living on the street just because they got their house taken away! Is it because we've been eating too much artificial sweetener that we've forgotten who did this to us?"

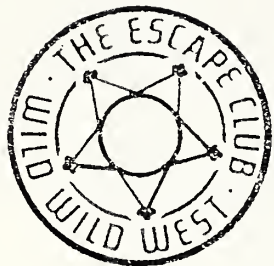
## ZAPPA ON OUR CONSERVATIVE YOUTH

"There's nothing wrong being a 'young Republican.' But there's nothing to balance it off. There is no counterculture, no counter-anything."

# Frank Zappa: A Discography

<i>Freak Out</i> (1966)	<i>Roxy &amp; Elsewhere</i> (1974)	<i>Baby Snakes</i> (soundtrack) (1983)
<i>Absolutely Free</i> (1967)	<i>One Size Fits All</i> (1975)	<i>London Symphony Orchestra, Vol. I</i> (1983)
<i>We're Only in it For the Money</i> (1967)	<i>Bongo Fury</i> (1975)	<i>Boulez Conducts Zappa, the Perfect Stranger</i> (1984)
<i>Lumpy Gravy</i> (1967)	<i>Zoot Allures</i> (1976)	<i>Them or Us</i> (1984)
<i>Cruising With Ruben &amp; the Jets</i> (1968)	<i>Zappa in New York</i> (1978)	<i>Thing-Fish</i> (1984)
<i>Mothermania</i> (1969)	<i>Studio Tan</i> (1978)	<i>Francesco Zappa</i> (1984)
<i>Uncle Meat</i> (1969)	<i>Sleep Dirt</i> (1979)	<i>The Old Masters, Box I</i> (1985)
<i>Hot Rats</i> (1969)	<i>Sheik Yerbouti</i> (1979)	<i>FZ Meets The Mothers of Prevention</i> (1985)
<i>Burnt Weeny Sandwich</i> (1970)	<i>Orchestral Favorites</i> (1979)	<i>Does Humor Belong in Music</i> (CD only) (1986)
<i>Weasles Ripped My Flesh</i> (1970)	<i>Joe's Garage, Act I</i> (1979)	<i>The Old Masters, Box II</i> (1986)
<i>Chunga's Revenge</i> (1970)	<i>Joe's Garage, Act II &amp; III</i> (1979)	<i>Jazz From Hell</i> (1986)
<i>Fillmore East June 1971</i>	<i>Tinseltown Rebellion</i> (1981)	<i>London Symphony Orchestra, Vol. II</i> (1987)
<i>200 Motels</i> (1971)	<i>Shut Up 'N Play Yer Guitar</i> (1981)	<i>The Old Masters, Box III</i> (1987)
<i>Just Another Band From L.A.</i> (1972)	<i>Shut Up 'N Play Yer Guitar Some More</i> (1981)	<i>You Can't Do That on Stage Anymore</i> (sampler) (1988)
<i>Walka/Jawaka</i> (1972)	<i>Son of Shut Up 'N Play Yer Guitar</i> (1981)	<i>Frank Zappa: Guitar</i> (1988)
<i>The Grand Wazoo</i> (1972)	<i>You Are What You Is</i> (1981)	<i>You Can't Do That on Stage Anymore Vol. I</i> (1988)
<i>Overnite Sensation</i> (1972)	<i>Ship Arriving Too Late to Save a Drowning Witch</i> (1982)	<i>You Can't Do That on Stage Anymore Vol. II</i> (1988)
<i>Apostrophe (')</i> (1974)	<i>The Man From Utopia</i> (1983)	

# Atlantic Scores With EMI Reject



## Escape Club Does It With Mirrors

By Lisa Johnson

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

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

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

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

done with mirrors—literally.

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

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

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

"It's brilliant going to #1," Holliday continues,

"but it's frightening, because whatever that happens, if you don't go to #1 the next time, you look like you've failed."

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

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

What about the allegation that "Wild, Wild West" is a blatant ripoff of Elvis Costello's "Pump It Up"? "The criticism we've had mostly has been Bob Dylan's 'Subterranean Homesick Blues,'" says Christo.

"Well, I don't agree," says Holliday, somewhat defensively. "I think possibly the verses might make it similar, but the chorus isn't at all."

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

Rap song, schnap song, the Escape Club are #1 with their debut single. And no matter what else it sounds like, "Wild Wild West" is selling oodles, and it's gonna be a hell of a long time before that catchy little ditty stops going through our heads.



**WHAT WAS UP TO**—Chrysalis act Was (Not Was) recently played St. Andrews Hall in their hometown of Detroit. Pictured backstage are (l-r) Sir Harry Bowers; Gary Young, WLUM Radio; Chantay Taylor, Nat'l R&B Promotion, Chrysalis, and Paul Brown, WVOI Radio. Was (Not Was) will be embarking on a national club tour soon, in support of their current release, What Up, Dog?

**WHO AM I? WHERE AM I?**—I'm Richard Thompson, and I'm currently on a national tour supporting my Capitol debut LP called, uh, Amnesia, that's it. After packin' 'em in for two shows, here I am backstage at the Roxy in L.A. with some very important record company executives. Here I am with my manager Gary Stamler, me, Capitol Records president David Berman, and Captiol's Harry Levy and John Fagot.



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

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



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

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

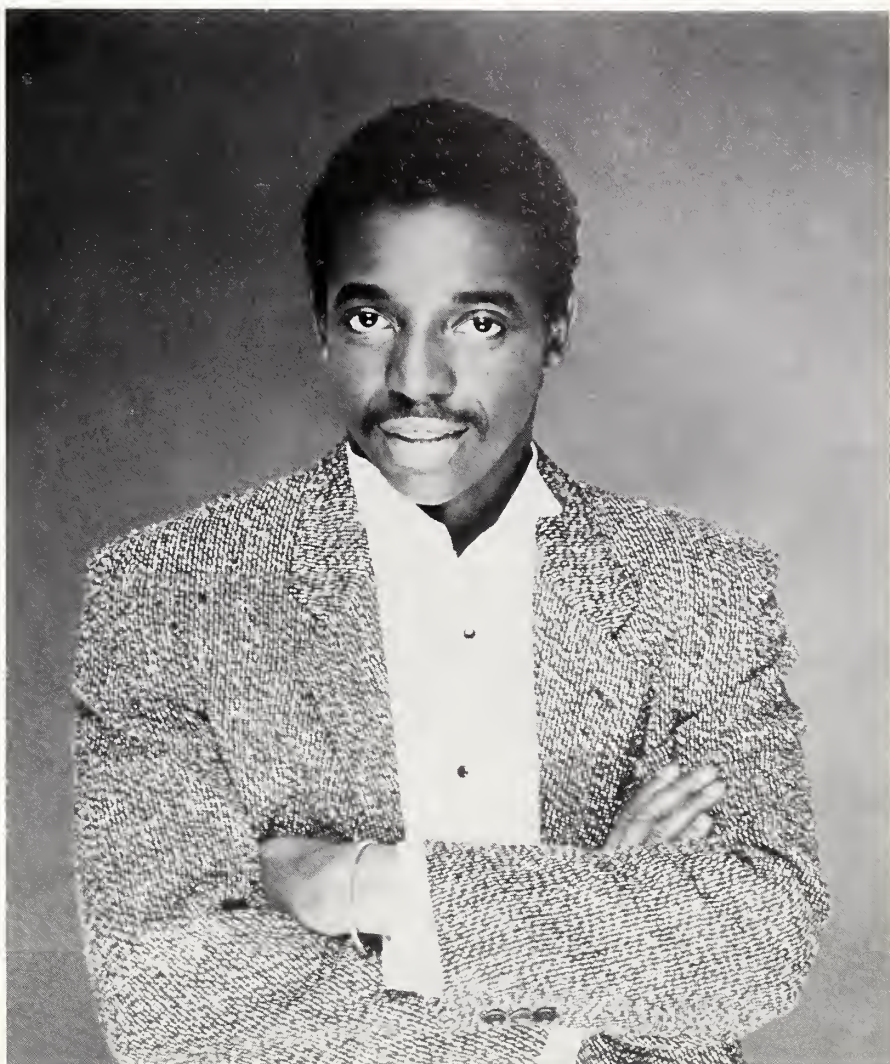
# Hinton Battle Tours Russia

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

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

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

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



WINK IS AS GOOD AS A NAJEE FOR NATALIE—EMI's saxophone sensation Najee opened for label-mate Natalie Cole as NYC's famous Beacon Theatre. Najee has been on the road since early this summer in support of his album, *Day By Day*. Cole's latest album *Everlasting* has spawned four smash hits, including the crossover sensation "Pink Cadillac."

## RELENTLESSNESS

BY ALL MEANS



SOMETIMES THAT'S  
WHAT IT'S ALL ABOUT.

WE ARE RELENTLESS ABOUT

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

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

ON THE FOLLOWING STATIONS

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



# CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsi" Riley	1	11	50	BREAK 4 LOVE (Columbia 38-08073)	Raze	60	5
2	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	2	10	51	SO HARD TO LET GO (EMI P-B-50160)	Najee	54	4
3	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	7	9	52	SILHOUTTE (Arista AS1-9751)	Kenny G	56	5
4	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	3	13	53	TURN ON (THE BEAT BOX) (Columbia 38-8107)	Earth, Wind & Fire	69	3
5	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	9	12	54	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	62	4
6	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	10	8	55	KISSES DON'T LIE (EMI B-50164)	Eveyn King	77	2
7	MY EYES DON'T CRY (Motown MOT-1946)	Stevie Wonder	4	10	56	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	61	4
8	ANY LOVE (Epic 34-08047)	Luther Vandross	5	11	57	THIS TIME (Arista AS1-9772)	Kiara	71	2
9	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	5	6	58	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	64	4
10	I'M MISSED (Columbia 38-08018)	Surface	14	10	59	TALKIN' ALL THAT JAZZ (Tommy Boy 918)	Stetsasonic	67	4
11	DIAL MY HEART (Motown Mot-53301)	The Boys	15	10	60	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	78	2
12	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	18	9	61	BABY DOLL (PolyGram 871 108-7)	Tony! Toni! Tone!	75	2
13	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherelle	17	8	62	DO WAH DIDDY (Luke Skywalker 106)	2 Live Crew	66	4
14	OASIS (Atlantic 7-88996)	Roberta Flack	24	6	63	WONDERFUL (Reprise/Warner Bros. 7-27828)	Rick James	36	7
15	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	21	8	64	(HE'S GOT) THE LOOK (Wing/PolyGram 887 781-7)	Vanessa Williams	29	14
16	MY HEART (Atlantic 7-89023)	Troop	8	11	65	STRICTLY BUSINESS (Fresh/Sleeping Bag 80123)	EPMD	39	11
17	MR. BACHELOR (MCA MCA-53420)	Loose Ends	25	8	66	L.O.V.E. (Cooltempo/Chrysalis 43292)	Tyka Nelson	42	6
18	CALL THE LAW (Polydor/PolyGram 887 681-7)	The Reddings	12	11	67	RISING TO THE TOP (EMI-Manhattan P-B-50159)	Pieces of a Dream	55	7
19	SWEET, SWEET LOVE (A&M 1247)	Vesta	23	9	68	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	80	2
20	YOU'RE NOT MY KIND OF GIRL (MCA 53405)	New Edition	11	12	69	YOU'RE GONNA GET ROCKED (RCA 8689-7-R)	Latoya Jackson	58	6
21	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	13	12	70	RONI (MCA 53463)	Bobby Brown	DEBUT	
22	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	16	12	71	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	63	9
23	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	27	8	72	SLEEPLESS WEEKEND (MCA 53305)	Howard Huntsberry	65	15
24	SAY YOU WILL (Elektra 7-69373)	Starpoint	30	6	73	STAND AND DELIVER (Atlantic 7-89018)	Evon Jeffries & The Stand	50	7
25	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	34	7	74	GET HERE (A&M 1233)	Brenda Russell	68	9
26	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	45	3	75	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	DEBUT	
27	HIM OR ME (Motown MOT-1944)	Today	33	7	76	NIGHT OF THE LIVING BASEHEADS (Def Jam/Columbia 38-08072)	Public Enemy	81	2
28	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	19	13	77	PUMP IT UP (Capitol 44266)	M.C. Hammer	84	2
29	MY GIRLY (MCA MCA-53337)	Ready For The World	20	13	78	DREAMIN' (PolyGram 871-078)	Vanessa Williams	DEBUT	
30	MY PEROGATIVE (MCA MCA-53383)	Bobby Brown	22	14	79	SO GOOD (Reprise 7-276664)	Al Jarreau	87	2
31	THE WAY YOU LOVE ME (Warner Bros 7-27773)	Karyn White	26	15	80	HEAVEN (Capitol 44261)	Bebe & Cece Winans	DEBUT	
32	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	44	5	81	POSSE ON BROADWAY (Nastymix 76974)	Sir Mix-a-Lot	88	2
33	KISSING A FOOL (Columbia 38-08050)	George Michael	40	6	82	TURN MY BACK ON YOU (Epic 34-08503)	Sade	DEBUT	
34	I'M YOUR PUSHER (Sire/Warner Bros. 7-27768)	ICE - T	28	6	83	MIDNIGHT DREAM (Verve/Forecast 837 034)	Robert Irving III	89	2
35	SOMEONE'S IN LOVE (RCA 8711-7-R)	Five Star	41	6	84	LET'S DO IT AGAIN (Warner Bros 7-27780)	George Benson	70	16
36	I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745)	Prince	31	7	85	LOVE IS THE POWER (Elektra 7-69358)	Teddy Pendergrass	DEBUT	
37	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	46	5	86	RESPECT (Select 62318)	The Real Roxanne	79	3
38	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N' Pepa	43	5	87	SHOW ME (ONE MORE TIME) (Emeric/Ichiban 88-502)	Dorian Harewood	73	6
39	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	53	3	88	IN DEBT TO YOU (Wing 887-842-7/PolyGram)	Channel 2	DEBUT	
40	MARY HAD A LITTLE JAM (Blip Blop/Slam 45-002)	Blast Zone	47	6	89	A LOVE SUPREME (Island/Atlantic 7-99273)	Will Downing	74	5
41	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	32	12	90	TOSS IT UP (Bentley/Bustin 7-7500)	Split Image	76	3
42	PULL OVER (Atlantic 7-88987)	Leverf	51	3	91	HIDE AND SEEK (Capitol P-B-44198)	Tracie Spencer	72	13
43	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	52	4	92	BACK ON TRACK (Epic 34-08008)	Billy Always	82	11
44	ROUND AND ROUND (MCA MCA-53422)	GUY	35	10	93	THE BEST OF ME (Arista AS1-9730)	Kiara	83	17
45	GIVIN' UP ON LOVE (Crush/K-Tel A-663-6)	Lenny Williams	38	8	94	DANCIN' WITH MYSELF (Columbia 38-07994)	Johnny Kemp	85	16
46	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	57	4	95	SOLITAIRE (Polydor/PolyGram 887 939-7)	Commodores	86	7
47	DON'T WORRY, BE HAPPY (EMI-Manhattan P-B-50146)	Bobby McFerrin	37	12	96	I'M NOT GOING OUT LIKE THAT (Profile 5224)	Run-D.M.C.	49	6
48	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	59	4	97	2 A.M. (Elektra 7-69422)	Teddy Pendergrass	90	16
49	ALL OR NOTHING (Polydor/PolyGram 871 064-7)	René Moore	48	5	98	TELL ME IT'S NOT TOO LATE (Virgin 7-99279)	Lia	100	10
					99	TEAR DOWN THESE WALLS (Arista JS1-9740)	Billy Ocean	98	12
					100	GOODGROOVE (Profile 7214)	Derek B	99	9

# CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated

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

	L	W	O			
	W	C	C			
1	3	6		40	HE'S THE DJ, I'M THE RAPPER (P)	35 31
2	1	4			DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	
3	2	19		41	IN FULL GEAR	37 18
4	4	16			STETSASONIC (Tommy Boy 1017)	
5	6	19		42	BY ALL MEANS	44 17
6	7	8			(Island/Atlantic 90898)	
7	5	8		43	2 HYPE	DEBUT
8	8	9			KID 'N PLAY (Select 21628)	
9	9	28		44	GIRLS I GOT 'EM LOCKED	52 3
10	11	7			Super Laver Cee (Elektra 60807)	
11	10	19		45	FOLLOW THE LEADER (G)	41 15
12	13	15			Eric B. & Rakim (UNI UNI-3)	
13	12	19		46	SUPERSONIC-THE ALBUM (G)	43 18
14	16	5			J. J. FADD (Ruthless 90959)	
15	15	44		47	BORN TO BE WILD	59 3
16	21	4			M.C. Shan (Cold Chillin'/Warner Bros. 25797)	
17	14	19		48	CHARACTERS (P)	46 7
18	18	5			Stevie Wonder (Motown 6248)	
19	19	7		49	IN CONTROL	45 11
20	17	13			Jahny Taylor (Malaca-7446)	
21	20	9		50	A WOMAN'S POINT OF VIEW	39 19
22	22	24			Shirley Murdock (Elektra 60791)	
23	25	12		51	DAY BY DAY	48 19
24	24	28			Najee (EMI-Manhattan 90069)	
25	DEBUT			52	LET THE HUSTLERS PLAY	57 3
26	23	14			Steady B (Jive/RCA 1122)	
27	34	4		53	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	36 55
28	29	9			(Columbia BFC 40964)	
29	30	4		54	AS GOOD AS IT GETS	54 3
30	26	26			Deniece Williams (Columbia 44322)	
31	31	28		55	WITH LOVE	51 8
32	28	29			Howard Huntsberry (MCA 42217)	
33	40	3		56	HANGIN' TOUGH	60 2
34	27	19			New Kids On The Block (Columbia 40985)	
35	53	3		57	AFFAIR	DEBUT
36	32	22			Cherrelle (Tabu 44148)	
37	38	20		58	SWEET OBSESSION	62 2
38	42	5			Sweet Obsession (Epic 44419)	
39	33	9		59	OASIS	DEBUT
					Roberta Flack (Atlantic 81916)	
				60	GRAB IT	47 6
					L'TRIMM (Atlantic 81925)	
				61	EAZY DUZ IT	DEBUT
					Eazy-E (Priority 57100)	
				62	FOREVER YOUR GIRL	50 17
					Paula Abdul (Virgin 90943)	
				63	VESTA 4 U	66 2
					VESTA (A&M 5223)	
				64	THE POSSE	49 18
					N.W.A. (Macaola 1057)	
				65	LOVE WILL STOP CALLING	71 2
					DORIAN HARWOOD (Emeric 1001)	
				66	TRACY CHAPMAN (P2)	55 21
					Tracy Chapman (Elektra 60774)	
				67	TELL IT TO MY HEART (G)	56 14
					Taylor Dayne (Arista 8529)	
				68	FAITH (P/S)	58 50
					George Michael (Columbia OC 40867)	
				69	WHAT'S BOOTSY DOIN'?	63 7
					Baalsy Collins (Columbia FC 44107)	
				70	COMING CORRECT IN '88	61 17
					MC Shy D (Luke Skywalker)	
				71	FLIRT	69 26
					Evelyn "Champagne" King (EMI-Manhattan 46968)	
				72	THE REAL ME	67 5
					PATTI AUSTIN (Qwest/Warner Bros. 25696)	
				73	SECRETS OF FLYING	70 27
					Jahny Kemp (Columbia BFC 40770)	
				74	BACK	72 8
					Ohla Players (Track Records 68810)	
				75	WONDERFUL	68 19
					Rick James (Reprise/Warner Bros 25659-1)	

# CASH BOX TOP RAP ALBUMS

1	POWER	(Sire 25765)	Ice-T	1	6
2	IT TAKES TWO	(Profile 1267)	Rob Base & DJ E-Z Rock	2	5
3	LONG LIVE THE KANE	(Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	4	18
4	A SALT WITH A DEADLY PEPA	(Next Plateau PL 1011)	Salt-N-Pepa	6	15
5	IT TAKES A NATION OF TO HOLD US BACK	(Def Jam/CBS FC 44303)	Public Enemy	3	18
6	STRICTLY BUSINESS	(Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	5	22
7	SWASS	(Nasty Mix 70123)	Sir Mix-a-Lot	8	7
8	IN CONTROL, VOLUME 1	(Cold Chillin'/Warner Bros. 25783)	Marley Marl	9	3
9	HE'S THE DJ, I'M THE RAPPER	(Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	7	16
10	LET'S GET IT STARTED	(Capitol 90924)	M.C. Hammer	DEBUT	

# CASH BOX TOP RAP SINGLES

1	I'M YOUR PUSHER	(Sire/Warner 0-21026)	Ice-T	1	11
2	GET UP EVERYBODY (GET UP)	(Next Plateau 50083)	Salt-N-Pepa	2	4
3	TALKIN' ALL THAT JAZZ	(Tommy Boy 918)	Stetsasonic	5	4
4	DO WAH DIDDY	(Luke Skywalker 106)	2 Live Crew	6	4
5	POSSE ON BROADWAY	(Nasty Mix IGU 76974)	Sir Mix-a-Lot	7	6
6	NIGHT OF THE LIVING BASEHEADS	(Def Jam/Columbia 38-08072)	Public Enemy	9	2
7	I'M NOT GOING OUT LIKE THAT	(Profile 5224)	Run-D.M.C.	4	7
8	CUT THAT ZERO	(Reality/Danya/Fantasy 3107)	Doug E. Fresh & The Get Fresh Crew	10	2
9	STRICTLY BUSINESS	(Fresh/Sleeping Bag FRE-80123)	E.P.M.D.	3	15
10	IT TAKES TWO	(Profile PRO 5186)	Rob Base & DJ E-Z Rock	11	17
11	WAY OUT	(Ruthless/Atlantic 7-99285)	J.J.Fad	8	5
12	WILD THING/LOC'ED AFTER DARK	(Delicious Vinyl DV 102)	TONE-LOC	DEBUT	
13	NIGHTMARE ON MY STREET	(Jive/RCA 1124-7-JAB)	D.J. Jazzy Jeff	12	18
14	THE CLASSICAL TWO IS BACK	(Jive/RCA 1153-1)	The Classical Two	13	3
15	AIN'T NO HALF-STEPPIN'	(Cold Chillin'/Warner Bros 7-27834)	Big Daddy Kane	14	14

# CASH BOX TOP 12" DANCE SINGLES

1	BREAK 4 LOVE	RAZE (Columbia 44 07890)	1	8
2	MY PREROGATIVE	BOBBY BROWN (MCA 23888)	2	8
3	THE WAY YOU LOVE ME	KARYN WHITE (Warner Bros. 0-21025)	3	5
4	DON'T ROCK THE BOAT	MIDNIGHT STAR (Solar/Capitol V-71166)	5	5
5	I WANNA KNOW	ALE (Vendetta VE-7003)	6	6
6	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS) (Chrysalis 4 V9 43262)	8	6
7	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS (Virgin 0-96603)	11	4
8	BIG FUN	INNERCITY (Virgin 0-96670)	4	8
9	WILD WILD WEST	THE ESCAPE CLUB (Atlantic 0-86544)	13	5
10	OUT OF TIME	NOEL (4th & Broadway/Island 469)	12	5
11	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABBUL (Virgin 96614)	14	5
12	THE LOCO-MOTION	KYLIE MINOGUE (Geffen 0-21043)	7	8
13	MY GIRLY	READY FOR THE WORLD (MCA 23865)	17	3
14	JUST WANNA DANCE/WEEKEND	THE TODD PERRY PROJECT (Fresh/Sleeping Bag FRE-80125)	27	2
15	I DON'T WANT TO BE YOUR LOVE	DURANDURAN (Capitol V-15417)	23	3
16	SO MANY WAYS (DO IT PROPERLY PART II)	THE BRAT PACK (Vendetta VE-7008)	25	3
17	WAY OUT	J.J.FAD (Ruthless/Atlantic 0-99285)	18	7
18	THE GREAT COMMANDMENT	CAMOUFLAGE (Atlantic 0-86530)	292	
19	YOU'RE NOT MY KIND OF GIRL	NEW EDITION (MCA 23903)	20	4
20	DOMINO DANCING	PET SHOP BOYS (EMI V-56116)	21	3
21	I'M YOUR PUSHER	ICE-T (Sire/Warner Bros. 0-21026)	9	7
22	YOU MAKE ME WORK	CAMEO (Atlantic Artists/PolyGram 870 587-1)	30	2
23	THE ONLY WAY IS UP	VAZZ AND THE PLASTIC POPULATION (Elektra 0-66732)	DEBUT	
24	DANCE LITTLE SISTER	TERRENCE TRENT D'ARBY (Columbia 44 07887)	10	5
25	BOY I'VE BEEN TOLD	SA-FIRE (Cutting/Mercury 870 519-1)	15	14
26	SUPERFLY GUY	S-EXPRESS (Capitol V-15409)	22	4
27	STRANGE LOVE/NOTHING	DEPECHE MODE (Sire/Warner Bros. 0-21022)	19	6
28	RESCUE ME	AL B. SURE! (Warner Bros. 0-21038)	DEBUT	
29	CHAINS OF LOVE	ERASURE (Sire/Warner Bros 0-20953)	16	14
30	I WANNA HAVE SOME FUN	Samantha Fox (Jive/RCA 1155-1)	DEBUT	

# CASH BOX TOP ALBUMS/101 to 200

		L	W		L	W		L	W		
		W	C		W	C		W	C		
<b>101</b>	<b>ROCK &amp; ROLL STRATEGY</b> THIRTY-EIGHT SPECIAL (A&M SP 5218)RCA 8.98	105	5	<b>134</b>	<b>SAVAGE AMUSEMENT (P)</b> SCORPIONS (Mercury 832 963-1)POL 8.98	117	29	<b>168</b>	<b>DAYDREAM NATION</b> SONIC YOUTH (Enigma/Blast First 75403)CAP 12.98	175	3
<b>102</b>	<b>LIFE'S TOO GOOD</b> THE SUGARCUBES (Elektra 60801)WEA 8.98	78	24	<b>135</b>	<b>OUT OF THE BLUE (P/2)</b> DEBBIE GIBSON (Atlantic AIL 81780)WEA 8.98	120	65	<b>169</b>	<b>IN THE SPIRIT OF THINGS</b> KANSAS (MCA 6254)MCA 8.98	174	3
<b>103</b>	<b>PEOPLE</b> HOTHOUSE FLOWERS (London/PolyGram 828 101-1)POL	103	12	<b>136</b>	<b>ONE LOVE - ONE DREAM</b> JEFFREY OSBORNE (A&M SP 5205)RCA 8.98	134	15	<b>170</b>	<b>BORN 2 B BLUE</b> STEVE MILLER (Capitol C1-48303)CAP 9.98	138	7
<b>104</b>	<b>EVERYTHING'S DIFFERENT NOW</b> TIL TUESDAY (Epic OE 44041)CBS	110	2	<b>137</b>	<b>SURFING WITH THE ALIEN</b> JOE SATRIANI (Relativity/Impartant 8193)IND 8.98	139	41	<b>171</b>	<b>GOIN' OFF</b> BIZ MARKIE (Cold Chillin' 25675-1)WEA 8.98	169	37
<b>105</b>	<b>MORE THAN FRIENDS</b> JONATHAN BUTLER (Jive 1136-1-J)RCA 8.98	109	6	<b>138</b>	<b>THE JOSHUA TREE (P/5)</b> U2 (Island/Atlantic 9058 1)WEA 9.98	149	87	<b>172</b>	<b>SLOW TURNING</b> JOHN HIATT (A&M SP 5206)RCA 8.98	155	11
<b>106</b>	<b>STRICTLY BUSINESS</b> E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)IND 8.98	87	23	<b>139</b>	<b>RUMBLE</b> TOMMY CONWELL AND THE YOUNG RUMBLERS (Columbia FC 44186)CBS	126	13	<b>173</b>	<b>MORE DIRTY DANCING (P/3)</b> ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1)RCA 9.98	160	37
<b>107</b>	<b>THE INNOCENTS</b> ERASURE (Sire/Warner Bros. 25730)WEA 8.98	97	24	<b>140</b>	<b>RADIO ONE</b> THE JIMI HENDRIX EXPERIENCE (Rykadisc RCD 20078)IND 13.98	<b>DEBUT</b>		<b>174</b>	<b>BUENAS NOCHES FROM A LONELY ROOM</b> DWIGHT YOAKAM (Reprise 25749)WEA 8.98	156	15
<b>108</b>	<b>STARING AT THE SUN</b> LEVEL 42 (Polydar 837 247)POL	77	6	<b>141</b>	<b>BORN TO BE WILD</b> M.C. SHAN (Cold Chillin'/Warner Bros. 25797)WEA 8.98	146	4	<b>175</b>	<b>FEEL THE SHAKE</b> JETBOY (MCA 42235)MCA 9.98	180	2
<b>109</b>	<b>AFFAIR</b> CHERELLE (Tabu/Epic OZ 44148)CBS	119	2	<b>142</b>	<b>TWICE THE LOVE</b> GEORGE BENSON (Warner Bros. 25705)WEA 9.98	123	10	<b>176</b>	<b>IN GOD WE TRUST (G)</b> STRYPYR (Enigma D1-73317)CAP 8.98	176	20
<b>110</b>	<b>MELISSA ETHERIDGE</b> (Island 90875)WEA 8.98	112	10	<b>143</b>	<b>WIDE AWAKE IN DREAMLAND (G)</b> PAT BENATAR (Chrysalis OV 41628)CBS	113	20	<b>177</b>	<b>A PLACE LIKE THIS</b> ROBBIE NEVIL (EMI E1-48359)CAP 9.98	184	2
<b>111</b>	<b>THIS WOMAN</b> K.T. OSLIN (RCA 8369-1)RCA 8.98	116	9	<b>144</b>	<b>BIRD</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 44299)CBS	145	5	<b>178</b>	<b>LOVESEXY</b> PRINCE (Paisley Park 25720)WEA 8.98	172	27
<b>112</b>	<b>FOLLOW THE LEADER (G)</b> ERIC B. & RAKIM (UNI UNI 3)MCA 8.98	95	16	<b>145</b>	<b>BULLETTYOYS</b> (Warner Bros. 25782)WEA 8.98	150	3	<b>179</b>	<b>TROOP</b> TROOP (Atlantic 81851)WEA 8.98	181	16
<b>113</b>	<b>VIVID</b> LIVING COLOR (Epic BFE 44099)CBS	118	2	<b>146</b>	<b>LET'S GET IT STARTED</b> M.C. HAMMER (Capitol C1-90924)CAP 8.98	148	5	<b>180</b>	<b>...NOTHING LIKE THE SUN (P)</b> STING (A&M SP 6402)RCA 10.98	182	57
<b>114</b>	<b>LET IT LOOSE (P/2)</b> GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	94	76	<b>147</b>	<b>WHAT UP, DOG?</b> WAS (NOT WAS) (Chrysalis 41664)CBS	158	3	<b>181</b>	<b>WILD STREAK (G)</b> HANK WILLIAMS JR. (Curb/Warner Bros 9 25725-1)WEA 8.98	183	21
<b>115</b>	<b>NOW AND ZEN (P)</b> ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA 9.98	115	38	<b>148</b>	<b>REEL LIFE</b> BOY MEETS GIRL (RCA 8414-1)RCA 8.98	163	3	<b>182</b>	<b>BIG TIME</b> TOM WAITS (Island 90987)WEA 9.98	177	8
<b>116</b>	<b>LIVING YEARS</b> MIKE & THE MECHANICS (Atlantic 81923-1)WEA 9.98	121	2	<b>149</b>	<b>OASIS</b> ROBERTA FLACK (Atlantic 81916)WEA 9.98	159	2	<b>183</b>	<b>MAN IN MOTION</b> NIGHT RANGER (MCA 6238)MCA 8.98	157	7
<b>117</b>	<b>WILL TO POWER</b> (Epic FE 40940)CBS	122	13	<b>150</b>	<b>AMNESIA</b> RICHARD THOMPSON (Capitol C1-48845)CAP 8.98	125	6	<b>184</b>	<b>FOLKWAYS: A VISION SHARED</b> VARIOUS ARTISTS (Columbia OC 44064)CBS	147	12
<b>118</b>	<b>A FRESH AIRE CHRISTMAS</b> MANNHEIM STEAMROLLER (American Gramophone AG 1988)IND 9.98	<b>DEBUT</b>		<b>151</b>	<b>THE REAL CHUCKEEBOO</b> LOOSE ENDS (MCA 42196)MCA 8.98	141	17	<b>185</b>	<b>RANK</b> THE SMITHS (Sire 25786)WEA 9.98	151	9
<b>119</b>	<b>GRAB IT!</b> L'TRIMM (Atlantic 81925)WEA 8.98	124	5	<b>152</b>	<b>CLOSE-UP</b> DAVID SANBORN (Reprise 9-25715)WEA 9.98	144	20	<b>186</b>	<b>PRIDE (P)</b> WHITE LION (Atlantic 81768)WEA 8.98	190	55
<b>120</b>	<b>EAZY-DUZ-IT</b> EAZY-E (Priority/Ruthless 4XL57100)CAP 8.98	130	2	<b>153</b>	<b>LEGEND</b> BOB MARLEY AND THE WAILERS (Island 90169)WEA 8.98	142	14	<b>187</b>	<b>FLYING HOME</b> STANLEY JORDAN (EMI-Manhattan 48682)CAP 8.98	164	8
<b>121</b>	<b>COPPERHEAD ROAD</b> STEVE EARLE (Uni Uni-7)MCA 8.98	136	4	<b>154</b>	<b>IN CONTROL, VOLUME 1</b> MARLEY MARL (Cold Chillin'/Warner Bros. 25783)WEA 8.98	132	9	<b>188</b>	<b>LET THE HUSTLERS PLAY</b> STEADY B (Jive 1122-1-J)RCA 8.98	167	9
<b>122</b>	<b>UNION</b> TONI CHILDS (A&M SP 5175)RCA 8.98	100	20	<b>155</b>	<b>WHO</b> TONYTONITONÉ (Wing 835 549-1)POL 8.98	131	29	<b>189</b>	<b>MUSIC FOR THE MASSES</b> DEPECHE MODE (Sire 25614-1)WEA 8.98	192	8
<b>123</b>	<b>I WANNA HAVE SOME FUN</b> SAMANTHA FOX (RCA 1150-1-J)RCA 9.98	128	2	<b>156</b>	<b>VIVA SANTANA</b> SANTANA (Columbia C3X 44344)CBS	133	6	<b>190</b>	<b>THE SHOUTING STAGE</b> JOAN ARMATRADE (A&M SP521)RCA 8.98	188	15
<b>124</b>	<b>ME, MYSELF AND I</b> CHERYL "PEPSII" RILEY (Columbia 44409)CBS	129	5	<b>157</b>	<b>GREATEST HITS (G)</b> THE JUDDS (Curb/RCA 8318-1)RCA 9.98	152	14	<b>191</b>	<b>DAY BY DAY</b> NAJEE (EMI-Manhattan 90096)CAP 9.98	193	18
<b>125</b>	<b>MESSAGES FROM THE BOYS</b> THE BOYS (Matawv MOT-6260)MCA 8.98	135	5	<b>158</b>	<b>NOEL</b> (4th & B'Way 4009)IND 8.98	168	3	<b>192</b>	<b>OOH YEAH! (G)</b> DARYL HALL JOHN OATES (Arista AL-8539)RCA 8.98	186	28
<b>126</b>	<b>KEEPER OF THE SEVEN KEYS PART II</b> HELLOWEEN (RCA 8529-1)RCA 8.98	127	6	<b>159</b>	<b>ONE MORE STORY</b> PETER CETERA (Warner Bros. 25704)WEA 9.98	162	15	<b>193</b>	<b>IN CONTROL</b> JOHNNIE TAYLOR (Malaco MAL 7446)IND 8.98	191	14
<b>127</b>	<b>SEE THE LIGHT</b> THE JEFF HEALEY BAND (Arista AL 8553)RCA 8.98	137	4	<b>160</b>	<b>PERMANENT VACATION (P/2)</b> AEROSMITH (Geffen GH524162)WEA 8.98	154	63	<b>194</b>	<b>SCENES FROM THE SOUTHSIDE (P)</b> BRUCE HORNBY & THE RANGE (RCA 6686-1)RCA 9.98	194	28
<b>128</b>	<b>2 HYPE</b> KID 'N PLAY (Select SEL 21628)IND 8.98	<b>DEBUT</b>		<b>161</b>	<b>OVER THE EDGE</b> HURRICANE (Enigma 73320)CAP 8.98	166	14	<b>195</b>	<b>ONLY LIFE</b> THE FEELIES (A&M SP 5214)RCA 8.98	189	9
<b>129</b>	<b>QR</b> QUIET RIOT (Pasha/Epic OZ 40981)CBS	140	2	<b>162</b>	<b>PEACE IN OUR TIME</b> BIG COUNTRY (Reprise 25787)WEA 8.98	153	6	<b>196</b>	<b>ALWAYS &amp; FOREVER (P/3)</b> RANDY TRAVIS (Warner Bros. 25568-1)WEA 8.98	198	80
<b>130</b>	<b>OLD 8X10 (P)</b> RANDY TRAVIS (Warner Bros 25738)WEA 8.98	107	18	<b>163</b>	<b>THE LOVER IN ME</b> SHEENA EASTON (MCA MCA42249)MCA 8.98	<b>DEBUT</b>		<b>197</b>	<b>SOUTH OF HEAVEN</b> SLAYER (Def Jam/Geffen GHS 24203)WEA 8.98	171	17
<b>131</b>	<b>RICHARD MARX (P/2)</b> (Manhattan ST 53049)CAP 8.98	111	75	<b>164</b>	<b>PHANTOM OF THE OPERA (G)</b> ORIGINAL LONDON CAST (Polydar 831273-1)POL	170	41	<b>198</b>	<b>JOY (G)</b> TEDDY PENDERGRASS (Elektra 60775)WEA 8.98	197	28
<b>132</b>	<b>RAPTURE (P/4)</b> ANITA BAKER (Elektra 9-60444)WEA 8.98	143	138	<b>165</b>	<b>PARTY YOUR BODY</b> STEVIE B. (LMR 5500)WEA 8.98	165	18	<b>199</b>	<b>BACK TO AVALON</b> KENNY LOGGINS (Columbia OC 40535)CBS	173	15
<b>133</b>	<b>LONG LIVE THE KANE</b> BIG DADDY KANE (Cold Chillin' 25731)WEA 8.98	114	17	<b>166</b>	<b>HAVE YOU SEEN ME LATELY?</b> SAM KINISON (Warner Bros. 25748)WEA 9.98	<b>DEBUT</b>		<b>200</b>	<b>WHAT'S BOOTSY DOIN'?</b> BOOTSY COLLINS (Columbia FC 44107)CBS	178	7
<b>167</b>	<b>TRUTH AND SOUL</b> FISHBONE (Columbia FC 40891)CBS	161	10								

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

1988 Olympics	81	Cetera, Peter	159	Flack, Roberta	149	Kenny G	10	Money, Eddie	50	Satriani, Joe	74,137	Trower, Robin	84
2 Live Crew	89	Chapman, Tracy	12	Folkways	184	Kid 'N Play	128	Najee	191	Scorpions	134	UB40	23,73
10,000 Maniacs	70	Cheap Trick	43	Ford, Robben	183	Kinison, Sam	166	Nevil, Robbie	177	Shocked, Michele	80	U2	2,138
38 Special	101	Cherelle	109	Fox, Samantha	128	Kix	79	New Edition	16	Simon, Paul	91	Van Halen	21
Aerosmith	160	Chicago	77	Frey, Glenn	69	L' Trimm	119	New Kids	49	Souixie & The B's	76	Van Shelton, Ricky	87
Anthrax	58	Childs, Toni	122	Georgia Satellites	192	Level 42	108	New Order	180	Sr Mix A Lot	75	Vandross, Luther	7
Armatrading, Joan	190	Cinderella	11	Gibson, Debbie	135	Lever	96	Newman, Randy	62	Sly	197	Vixen	93
Astley, Rick	78	Cocteau Twins	92	Guns and Roses	3	Little Feat	44	Night Ranger	183	Smiths	185	Waits, Tom	182
Aswad	198	Collins, Bootsy	200	Guy	54	Living Colour	113	Noel	158	Smithereens	119	Was (Not Was)	147
Bad Company	52	Conwell, Tommy	139	Hall & Oates	192	Loggins, Kenny	199	Oingo Boingo	90	Sonic Youth	168	When In Rome	88
Baker, Anita	1,132	Cray, Robert	82	Healy, Jeff	127	Loose Ends	151	Osborne, Jeffrey	136	Starr, Brenda K.	197	White, Karyn	57
Bangles	42	D'Arby, Terence Trent	72	Helloween	126	Los Lobos	99	Osbourne, Ozzy	19	Slay Awake	94	White Lion	186
Base, Rob	27	Deep Purple	178	Hendrix, Jimi	140	M.C. Hammer	146	Oslin, K.T.	111	Steady B	188	Will To Power	117
Basia	35	Def Leppard	8	Hiatt, John	172	Mannheim Steamroller	118	Palmer, Robert	40	Stevie B	165	Williams, Hank Jr.	181
Benatar, Pat	143	Depeche Mode	189	Hothouse Flowers	103	M.C. Shan	141	Pendergrass, Teddy	198	Stewart, Rod	31	Wilson, Brian	186
Benson, George	142	Dire Straits	65	Hornsby, Bruce	194	Markie, Biz	171	Pet Shop Boys	51	Sting	180	Winger	47
Big Country	162	DJ Jazzy Jeff	33	Huey Lewis & The News	61	Marl, Marley	154	Plant, Robert	115	Stressand, Barbra	13	Winwood, Steve	24
Big Daddy Kane	133	Duran Duran	26	Hurricane	161	Marley, Bob	153	Poison	20	Stryper	176	Yoakam, Dwight	174
Bon Jovi	6	EPMD	106	Ice-T	25	Marley, Ziggy	84	Prince	178	Sugarcubes	102		
Boy Meets Girl	148	Earle, Steve	121	Info Society	30	Marx, Richard	131	Public Enemy	83	Sure!, Al B.	28		
Boys, The	125	Easton, Sheena	163	INXS	22	Metallica	17	Quiet Riot	129	Surface	97		
Brotha	48	Eazy-E	120	Jackson, Freddie	62	McFerin, Bobby	14	RAT	57	Sweet, Keith	41	Soundtracks:	
Brickell, Edie	55	Erasure	107	Jackson, Michael	98	Miami Sound Machine	114	R.E.M.	36,37	Taylor Dayne	29	Bird	144
Britny Fox	123	Eric B And Rakim	112	Jane's Addiction	85	Michael, George	9	Ready For The World	45	Taylor, Johnnie	193	Buster	66
Brown, Bobby	5	Ethridge, Melissa	110	Jetboy	175	Midnight Oil	60	Richards, Keith	18	Thompson, Richard	150	Cocktail	4
Bulleboys	145	Europe	95	Jett, Joan	38	Midnight Star	68	Riley, C. Peps	124	Til Tuesday	104	Dirty Dancing	64
Busby Bee	199	J.J. Fadd	71	John, Elton	63	Mike & The Mechanics	116	Sade	39	Tony, Toni, Tone	155	Imagine	32
Butler, Jonathan	105	J.J. Fadd	71	Jordan, Stanley	187	Miller, Steve	170	Salt N' Pepa	53	Traveling Wilburys	15	Married To The Mob	193
Cameo	46	The Feelies	195	The Juds	157	Ministry	100	Sanborn, David	152	Travis, Randy	130,196	More Dirty Dancing	173
Camper Van Beethoven	200	Fishbone	167	Kansas	169	Minogue, Kylie	86	Santana	156	Troop	179	Phantom of the Opera	164



# 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)

		W				W				W	
		L	O			L	O			L	O
		W	C			W	C			W	C
1	<b>GIVING YOU THE BEST THAT I GOT</b> ANITA BAKER (Elektra 60827)WEA 8.98	2	4	34	<b>WILD, WILD WEST</b> THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	37	11	67	<b>LAND OF DREAMS</b> RANDY NEWMAN (Reprise 25773)WEA 8.98	72	7
2	<b>RATTLE AND HUM</b> U2 (Island 91003)WEA 14.98	1	5	35	<b>TIME AND TIDE</b> BASIA (Epic BFE 40767)CBS	36	24	68	<b>MIDNIGHT STAR</b> (Solar 72564)CAP 8.98	76	6
3	<b>APPETITE FOR DESTRUCTION (P/5)</b> GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	3	65	36	<b>GREEN</b> R.E.M. (Warner Bros. 25795)WEA 9.98	<i>DEBUT</i>		69	<b>SOUL SEARCHING</b> GLENN FREY (MCA 6239)MCA 8.98	58	12
4	<b>COCKTAIL (P)</b> Original Motion Picture Soundtrack (Elektra 60806)WEA 9.98	4	14	37	<b>EPONYMOUS</b> R.E.M. (I.R.S. 6262)MCA 8.98	35	6	70	<b>IN MY TRIBE (G)</b> 10,000 MANIACS (Elektra 60738)WEA 8.98	65	43
5	<b>DON'T BE CRUEL (P)</b> BOBBY BROWN (MCA 42185)MCA 8.98	5	20	38	<b>UP YOUR ALLEY (G)</b> JOAN JETT (Blackheart FZ 44146)CBS	34	27	71	<b>SUPERSONIC-THE ALBUM (G)</b> J. J. FADD (Atco/Antonic 90959)WEA 8.98	64	18
6	<b>NEW JERSEY</b> BON JOVI (Mercury 836 345-1)POL	6	8	39	<b>STRONGER THAN PRIDE (P)</b> SADE (Epic OE 44210)CBS	39	26	72	<b>INTRODUCING THE HARDLINE (P)</b> <b>ACCORDING TO</b> TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	68	58
7	<b>ANY LOVE</b> LUTHER VANDROSS (Epic OE 44308)CBS	8	6	40	<b>HEAVY NOVA (G)</b> ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	38	20	73	<b>UB40</b> UB40 (A&M SP5213)RCA 8.98	71	15
8	<b>HYSTERIA (P/7)</b> DEF LEPPARD (Mercury 830 675-1)POL 9.98	7	67	41	<b>MAKE IT LAST FOREVER (P)</b> KEITH SWEAT (Elektra 60763)WEA 8.98	42	50	74	<b>DREAMING #11</b> JOE SATRIANI (Relativity 88561-8265)IND 6.98	<i>DEBUT</i>	
9	<b>FAITH (P/6)</b> GEORGE MICHAEL (Columbia OC 40867)CBS	9	53	42	<b>EVERYTHING</b> THE BANGLES (Columbia OC 44056)CBS	48	4	75	<b>SWASS</b> SIR MIX-A-LOT (NASTY MIX 70123)IND 8.98	81	9
10	<b>SILHOUETTE</b> KENNY G (Arista AL-8457)RCA 9.98	11	6	43	<b>LAP OF LUXURY (P)</b> CHEAP TRICK (Epic OE 40922)CBS	41	30	76	<b>PEEPSHOW</b> SIOUXSIE & THE BANSHEES (Geffen GHS 24205)WEA 8.98	75	10
11	<b>LONG COLD WINTER (P)</b> CINDERELLA (Mercury 834 612-1)POL	13	19	44	<b>LET IT ROLL</b> LITTLE FEAT (Warner Bros. 25750)WEA 9.98	43	15	77	<b>19 (G)</b> CHICAGO (Reprise 25714)WEA 9.98	90	20
12	<b>TRACY CHAPMAN (P/2)</b> (Elektra 60774)WEA 8.98	12	32	45	<b>RUFF 'N' READY</b> READY FOR THE WORLD (MCA 42198)MCA 8.98	44	8	78	<b>WHENEVER YOU NEED (P)</b> <b>SOMEBODY</b> RICK ASTLEY (RCA 6822-1-R)RCA 8.98	73	44
13	<b>TILL I LOVED YOU</b> BARBRA STREISAND (Columbia OC 40880)CBS	17	3	46	<b>MACHISMO</b> CAMEO (Atlanta Artists/PolyGram 836 002-1)POL 8.98	56	4	79	<b>BLOW MY FUSE</b> KIX (Atlantic 7 81877-1)WEA 8.98	84	8
14	<b>SIMPLE PLEASURES (P)</b> BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	10	33	47	<b>WINGER</b> (Atlantic 81867)WEA 8.98	49	8	80	<b>SHORT SHARP SHOCKED</b> MICHELE SHOCKED (Mercury 834 924 1)POL	83	9
15	<b>VOLUME ONE</b> TRAVELING WILBURYS (Wilbury/Warner Bros. 25796)WEA 9.98	25	3	48	<b>ALL THAT JAZZ</b> BREATHE (Virgin/A&M SP 5163)RCA 8.98	50	25	81	<b>1988 SUMMER OLYMPICS ALBUM</b> <b>ONE MOMENT IN TIME (G)</b> VARIOUS ARTISTS (Arista AL-8551)RCA 8.98	61	10
16	<b>HEART BREAK (P)</b> NEW EDITION (MCA 42207)MCA 8.98	14	21	49	<b>HANGIN' TOUGH</b> NEW KIDS ON THE BLOCK (Columbia FC 40985)CBS	47	13	82	<b>DON'T BE AFRAID</b> <b>OF THE DARK (G)</b> THE ROBERT CRAY BAND (Hightone/Mercury 834 923-1)POL 8.98	69	14
17	<b>...AND JUSTICE FOR ALL (P)</b> METALLICA (Elektra 60812)WEA 9.98	15	10	50	<b>NOTHING TO LOSE</b> EDDIE MONEY (Columbia OC 44302)CBS	52	6	83	<b>IT TAKES A NATION OF (G)</b> <b>MILLIONS TO HOLD US BACK</b> PUBLIC ENEMY (Def Jam FC 44303)CBS	80	19
18	<b>TALK IS CHEAP</b> KEITH RICHARDS (Virgin 90973)WEA 9.98	19	6	51	<b>INTROSPECTIVE</b> PET SHOP BOYS (EMI-Manhattan E1-90868)CAP 8.98	63	4	84	<b>CONSCIOUS PARTY (P)</b> ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	82	32
19	<b>NO REST FOR THE WICKED</b> OZZY OSBOURNE (CBS OZ 44245)CBS	20	6	52	<b>DANGEROUS AGE</b> BAD COMPANY (Atlantic 7 81884-1)WEA 9.98	53	12	85	<b>NOTHING'S SHOCKING</b> JANE'S ADDICTION (Warner Bros. 25727)WEA 8.98	86	12
20	<b>OPEN UP AND SAY...AHH! (P/2)</b> POISON (Enigma C1-48493)CAP 8.98	21	28	53	<b>A SALT WITH A DEADLY PEPA</b> SALT-N-PEPA (Next Plateau PL 1011)IND 8.98	51	16	86	<b>KYLIE</b> KYLIE MINOGUE (Geffen GHS 24195)WEA 8.98	91	17
21	<b>OUB12 (P/2)</b> VAN HALEN (Warner Bros.25732)WEA 9.98	18	24	54	<b>GUY</b> GUY (MCA 42176)MCA 8.98	55	16	87	<b>LOVING PROOF</b> RICKY VAN SHELTON (Columbia FC 44221)CBS	88	7
22	<b>KICK (P/3)</b> INXS (Atlantic 81796-1)WEA 9.98	22	55	55	<b>SHOOTING RUBBERBANDS</b> <b>AT THE STARS</b> EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	79	8	88	<b>WHEN IN ROME</b> (Virgin 90994)WEA 8.98	92	9
23	<b>LABOUR OF LOVE (P)</b> UB40 (A&M 4980)RCA 8.98	16	12	56	<b>KARYN WHITE</b> (Warner Bros. 25637)WEA 8.98	60	9	89	<b>MOVE SOMETHIN'</b> 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	93	28
24	<b>ROLL WITH IT (P)</b> STEVE WINWOOD (Virgin 90946)WEA 9.98	23	21	57	<b>REACH FOR THE SKY</b> RATT (Atlantic 81929-1)WEA 9.98	89	2	90	<b>BOINGO ALIVE</b> GINGO BOINGO (MCA 2-8030)MCA 10.98	85	7
25	<b>POWER</b> ICE-T (Sire 25765)WEA 8.98	24	9	58	<b>STATE OF EUPHORIA</b> ANTHRAX (Megaforce/Island 91004)WEA 8.98	40	8	91	<b>NEGOTIATIONS AND</b> <b>LOVE SONGS 1971-1986</b> PAUL SIMON (Warner Bros. 25789)WEA 8.98	98	4
26	<b>BIG THING</b> DURANDURAN (Capitol C1-90958)CAP 8.98	32	4	59	<b>BRITNY FOX</b> (Columbia BFC 44140)CBS	66	16	92	<b>BLUE BELL KNOLL</b> COCTEAU TWINS (Capitol C1-90892)CAP 9.98	74	7
27	<b>IT TAKES TWO</b> ROB BASE & D.J. E-Z ROCK (Profile PRO-1267)IND 8.98	30	9	60	<b>DIESEL AND DUST (G)</b> MIDNIGHT OIL (Columbia BFC 40967)CBS	54	42	93	<b>VIXEN</b> (EMI 46991)CAP 9.98	96	7
28	<b>IN EFFECT MODE (P)</b> AL B. SUREI (Uptown/Warner Bros. 25662)WEA 8.98	27	29	61	<b>SMALL WORLD (P)</b> HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	46	16	94	<b>STAY AWAKE</b> VARIOUS ARTISTS (A&M SP 3918)RCA 8.98	99	4
29	<b>TELL IT TO MY HEART (G)</b> TAYLOR DAYNE (Arista AL 8529)RCA 8.98	29	45	62	<b>DON'T LET LOVE SLIP AWAY (G)</b> FREDDIE JACKSON (Capitol C1-48987)CAP 8.98	59	16	95	<b>OUT OF THIS WORLD</b> EUROPE (Epic OE 44185)CBS	62	14
30	<b>INFORMATION SOCIETY</b> (Tommy Boy TBLP 25691)WEA 8.98	28	17	63	<b>REG STRIKES BACK (G)</b> ELTON JOHN (MCA 6240)MCA 9.98	45	21	96	<b>JUST COOLIN'</b> LEVERT (Atlantic 81926)WEA 9.98	108	2
31	<b>OUT OF ORDER (G)</b> ROD STEWART (Warner Bros. 25684) 9.98	26	26	64	<b>DIRTY DANCING (P/P)</b> ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	57	61	97	<b>2ND WAVE</b> SURFACE (Columbia FC 44284)CBS	101	4
32	<b>IMAGINE: JOHN LENNON</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Capitol C1-90803)CAP 8.98	31	6	65	<b>MONEY FOR NOTHING</b> DIRE STRAITS (Warner Bros. 25794)WEA 9.98	70	3	98	<b>BAD (P/6)</b> MICHAEL JACKSON (Epic OE 40600)CBS	106	62
33	<b>HE'S THE DJ, I'M THE RAPPER (P/2)</b> DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	33	33	66	<b>BUSTER</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81905)WEA 9.98	67	8	99	<b>LA PISTOLA Y EL CORAZON</b> LOS LOBOS (Slash/Warner Bros. 25790)WEA 9.98	102	5
								100	<b>THE LAND OF RAPE AND HONEY</b> MINISTRY (Sire 25799)WEA 8.98	104	5

# ALBUM RELEASES

## OUT OF THE BOX

### THE WATERBOYS

*Fisherman's Blues* - Chrysalis (FV 41589) - Producers: Mike Scott, John Dunford

The folk music revival seems even more hearty in Ireland than it is in the U.S., with bands like In Tua Nua and Hothouse Flowers returning to Celtic instrumentation and song structure. Here the Waterboys pull out the pipes and the penny whistles in support of a folky, slightly dissonant but ultimately poetic music. Singer Mike Scott is more Dylanesque than ever in his biting lyrics and vocal delivery. The title track is hypnotic, a would-be hit.



## OUT OF THE BOX

### COWBOY JUNKIES

*The Trinity Session* - RCA (8568-1-R) - Producer: Peter Moore

These Canadians sound remarkably like their name would suggest. Their country, blues and folk stylings are delivered at a lazy, nodding pace that gives the material both a prettiness and an eerie patina. Their gentle version of "Sweet Jane" is reportedly Lou Reed's favorite; Margo Timmins' voice, here and elsewhere on the record ("Walking After Midnight"), is a fine, sweet instrument. Recorded live in an empty church.



## FEATURE PICKS

**SHEENA EASTON** - *No Deposit, No Return* - MCA (42249) - Various producers

The chameleonic Scottish pixie is back in a dance mode this time 'round, with such hip producers as Jellybean Benitez, L.A. & Babyface, and Prince.

**EIGHTH WONDER** - *Fearless* - WTG/CBS (FP 44390) - Various producers

From CBS' new WTG subsidiary comes Engalnd's Patsy Kensit and Eighth Wonder, cotton-candy electro-funk for teen listeners. "Cross My Heart" should fly.

**COMMODORES** - *Rock Solid* - Polydor (835 369-1) - Various producers

The reconstituted Commodores are back in hit-making form with an album that moves effortlessly from sexified dance tracks to soulful ballads.

**NICK HEYWARD** - *I Love You Avenue* - Reprise (9 25758-1) - Producers: Nick Hetward, Graham Sacher

The former singer of Haircut 100 unveils a sweet, danceable middling pop record. The single is "You're My World," though we prefer "Lie With You."

**BILL NELSON'S ORCHESTRA ARCANA** - *Optimism* - Enigma (7 73344-1) - Producer: Bill Nelson

Best known for his stint with Be-Bop Deluxe, guitarist Bill Nelson evolved a quiescent, almost-ambient sound on his recent instrumental solo LP. Here he uses "found" vocals to temper his experimental synth-guitar tone poems.

**THE 7A3** - *Coolin' In Cali* - Geffen (GHS 24209) - Various producers

A mix of East and West Coast elements, this expertly crafted album bears the stamp of producers Hank Shocklee of Public Enemy and Daddy-O of Steasonic. A rapid-fire chill-o-rama.

**MANOWAR** - *Kings of Metal* - Atlantic (7 81930-1) - Producer: Manowar

The folks at *The Guinness Book* call them the world's loudest band. Manowar is inclined toward warriors-and-kings imagery and ironclad metal sonics.

**DOKKEN** - *Beast From the East* - Elektra (9 60823-1) - Producers: Dokken, Angelo Arcuri

A double live album from a popular metal band, recorded on a tour of Japan. Rock me, dudes.

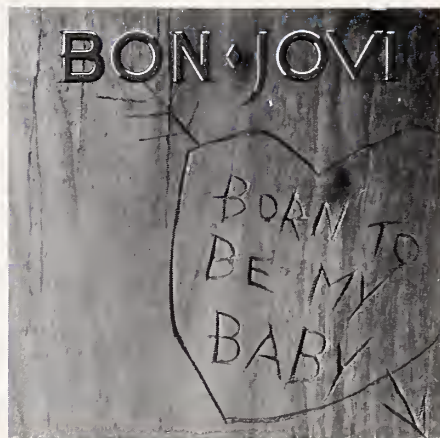
# SINGLE RELEASES

## OUT OF THE BOX

### BON JOVI

*Born To Be My Baby* (4:38) - Mercury (872 156-7 DJ) - Bon Jovi Pub.-New Jersey Underground Music Inc.- PolyGram Music Pub. Inc.-Desmobile Music-SBK April Music, Inc./ASCAP - J. Bon Jovi-R. Sambora-D. Child - Producer: B. Fairbairn

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



## OUT OF THE BOX

### THE ESCAPE CLUB

*Shake For The Sheik* (3:40) - Atlantic (7-88983) - EMI Music Pub. Ltd./ASCAP - The Escape Club - Producer: C. Kimsey

The Escape Club and INXS share a remarkable similarity — they both know how to keep things sonically separated, to throw ear-candy in your direction while allowing for breathing room. Here they maintain the momentum established with their #1 hit "Wild, Wild West" with another oddity, full of lyrical pictures and rhythmic mayhem. Should prosper on pop, across the board.



## FEATURE PICKS

**CLIMIE FISHER** - *I Won't Bleed For You* (4:18) - Capitol (B-44277) - Rare Blue Music-Almo Music Corp.-Little Shop Of Morgansongs-ASCAP/BMI - Climie-Fisher-Morgan - Producer: S. Hague

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

**KYLIE MINOGUE** - *It's No Secret* (3:30) - Geffen (7-27651) - Stock-Aitken-Waterman - Producer: Stock-Aitken-Waterman

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

**KARYN WHITE** - *Superwoman* (3:59) - Warner Bros. (7-27783-A) - Kear Music-Hip Trip-Green Skirt Music/BMI - L.A. Reid-Babyface-D. Simmons - Producer: L.A. -Babyface

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

**FLEETWOOD MAC** - *As Long As You Follow* (4:05) - Warner Bros. (7-27644) - Fleetwood Mac Music/BMI - C. McVie-E. Quintela - Producer: G. Ladanyi-Fleetwood Mac

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

**BONNIE TYLER** - *Save Up All Your Tears* (4:24) - Columbia (38-08497) - Desmobile Music-SBK April Music Inc.-Realsongs/ASCAP - D. Child-D. Warren - Producer: D. Child

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

**INFORMATION SOCIETY** - *Walking Away* (3:58) - Tommy Boy (7-27736) - T-Boy Music/ASCAP - P. Robb - Producer: S. Pettibone

Heavy-handed vocal performance and a silly song make for a thoroughly disappointing record.

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L.A. Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip/Kear/Green Skirt-BMI)	
My Perogative	18
(Cal-Gene/Virgin Songs-BMI/Bobby Brown/Unicity-ASCAP)	
Never Tear Us Apart	37
C. Thomas (A. Farris, M. Hutchence) (TOL Muziek/MCA-ASCAP)	
New Day For You	80
Basia, D. White (Basia, D. White, P. Ross/Corneloni-BMI/Almo-ASCAP)	
Nobody's Perfect	65
C. Neil-M. Rutherford (M. Rutherford/B.A. Robinson) (RB&A/Hit and Run/Adm. Hidden Pun/BMI)	
Not Just Another Girl	31
D. Kitchner (I. Neville) (PolyGram/Mo-Rat/Sunset Beach-BMI)	
One Moment In Time	15
N.M. Walden (Hammond, Bettis) (Albert Hammond/John Bettis/WB Music-ASCAP)	
Peek-A-Boo	68
Hedges, Banhees (Siouxie And The Banhees) (Dreamhouse/Chappell-Ascap)	
The Promise	19
B. Rogan (C. Farrington, M. Floreal, A. Mann) (N/A)	
Put A Little Love In Your Heart	39
Put This Love	70
J. Astley, Macpherson (J. Astley, R. King)	
Red Red Wine	59
U.B.40, R. Falconer (N. Diamond) (Tallyrand)	
Rock N' Roll	57
R. Mills (N. Carl, D. Van) (Too Tall Tunes-BMI/Rocknocker-Ascap)	
True Love	93
E. Schaner, G. Frey (G. Frey, J. Tempchin) (Red Cloud/Night River-ASCAP)	
Silhouette	35
Kenny G (Kenny G) (Brenee-BMI)	
Small World	21
H. Lewis & The News (Hayes, H. Lewis) (Hulex-ASCAP)	
Smooth Criminal	40
Q. Jones (M. Jackson) (Mijack Adm. Warner Tamerlane/BMI)	
Some Come Running	88
J. Capaldi, L. Equipe (J. Capaldi, P. Vale, M. Waters) (Freedom adm. W.B. -ASCAP/Chappell/P.R.S./Abacus/P.R.S. adm. Chappell)	
Spy In The House	32
P.S.O'Duffy (D. Was, D. Was) (MCA/Semper Fit & Monkey Dogs, Cattle Ltd.)	
Symptoms Of True Love	38
R. Kersey (I. Karmann, F. Weber) (Larry Spier/Rolf Budde-ASCAP)	
Thank You For My Love	52
Full Force (Full Force) (Forceful adm. by Willesdon-BMI)	
Till I Loved You	28
P. Ramone (M. Yeston) (YestOn-BMI)	
Time And Tide Wait For Me	96
N.A.N.A.	
Two Hearts	27
P. Collins, L. Dozier (P. Collins, L. Dozier/Phillip Collins/Hidden Pun/Bo -D-O-Do/Warner-Tamerlane-BMI)	
Waiting For A Star To Fall	11
A. Mardin (G. Merrill, S. Rubican) (Irving/Boy Meets Girl-BMI)	
Walk On Water	10
R. Zito, E. Money (J. Harms) (Geffen/Thornwall-ASCAP)	
Walking Away	78
F. Maher (P. Robb) (T-Boy/INSOC-ASCAP)	
The Way You Love	49
L.A. Babyface (Babyface, L.A. Reid, D. Simmons) (Kear, Hip Trip, Green Skirt)	
Welcome To The Jungle	14
M. Clink (Guns N' Roses) (Guns N' Roses)	
Who's On Your Mind	44
F. Maher (P. Robb, K. Valaquen) (T-Boy/Insoc-ASCAP)	
When I'm With You	85
S. Heydon (A. Lannu) (Victimes-BMI)	
When The Children Cry	76
M. Wager (W. Bratta, M. Tramp) (Vavoom-ASCAP)	
Wild, Wild West	3
C. Kinsey (The Escape Club) (EMI-ASCAP)	
Wild World	51
W. Lindow, S. Dumber, R. Shakespear (C. Stevens) (Salafa/Westbury-ASCAP)	
A Word In Spanish	25
C. Thomas (E. John, B. Taupin) (Intersong-USA/Big Pig-ASCAP)	
Yeah, Yeah, Yeah	34
J. Spence, M. Jones, D. Tickle (J. Spence, M. Jones) (Judson Spence-ASCAP/Wholesale-BMI)	
You Came	99
R. Wilde, T. Swain (R. Wilde, K. Wilde) (Unicity/Rickim-ASCAP)	
You Got It	79
M. Starr, M. Jonzon (M. Starr) (M. Starr-ASCAP)	
You Make Me Work	86
L. Blackmon (L. Blackmon) (All Seeing Eye/Polygram ASCAP)	

## B/C SINGLES

2 A.M.	97
(Ted-On/J. Carr/Irving-BMI)	
All Or Nothing	49
R. Moore (R. Moore) (R. Moore-Ascap)	
Any Love	8
L. Vandross, M. Miller (L. Vandross, M. Miller) (SPK April/Uncle Ronnie's/Sunset Burgundy/MCA-ASCAP)	
Baby Doll	61
D. Foster, T. McElroy (D. Foster, T. McElroy, Tony! Toni! Toné!) (Two Tuff-Enuff/PoyGram-BMI/Delos 2000/PolyGram-ASCAP)	
Back On Track	92
C. Singleton, B. Always (NA) (Always/Poppa Willie-BMI)	
The Best	62
(Kiara's Tuff/Trixie Lou-BMI)	
Break 4 Love	50
V. Mason (V. Mason) (Funky Feet_BMI)	
Call The Law	18
The Reddings (The Reddings, Autofrat) (Redlock/PolyGram Songs-BMI)	
Can U	54
Z. Looke (A. Zamora, M. Carpenter, E. Strickland) (Lookyou/Bright Light-BMI)	
Can't Go Back	43
J. Osborne, R. Vannelli (R. Vannelli, J. Osborne, E. Grenga) (Rockstone/March 9/Almo-ASCAP/Hardstone_BMI)	
Care With A Little Love	71
(Music/Henstone-BMI)	
Dance Little Sister	22
(Virgin Songs/Young Terence-BMI)	
Dancin' With Myself	94
(Morchie/Bruce Purse/Zomba-Ascap)	
Dial My Heart	11
L.A. & Babyface (L.A. & Babyface, D. Simmons) (Kear/Hip Trip-BMI)	
Do Wah	93
2 Live Crew (M. Mann, E. Greenwich, 2 Live Crew) (Pac Jam-BMI)	
Don't Rock The Boat	9
(Hip Trip/Jig-Await Jams-BMI)	
Don't Stop Your Music	48
K. Sweet (K. Sweet) (WB Music Corp./E/A/Kath Sweet/Vintertainment-ASCAP)	

Don't Worry, Be Happy	47
(Prob Noblem-BMI)	
Dreaming	78
D. Robinson (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)	
Everybody Get Up	38
H. Luv Bug (Invincibles) (Next Plateau/Turn Out Bros-Ascap)	
Everything I Miss	13
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme/Avante Garde)	
Feeling Inside	58
G. Albright (B. Lyle) (New Warrior_BMI)	
Get Here	74
A. Fischer, B. Russell, P. Ekberg (B. Russell) (NA)	
Given' Up On Love	45
B. Pfordrescher, L. Williams (B. Caldwell, D. Matkosky) (SBK Blackwood-BMI/WB-ASCAP)	
Giving You The Best	2
M.J. Powell (A. Baker) (All Baker's/Alexcar-BMI/Eyedot-Ascap)	
Gonna Get Over You	5
(Bush Burnin'/La Love Lane-Ascap)	
Heaven	80
K. Thomas (K. Thomas, B. Winans) (Yellow Elephant/Edward Grant/Benny's-ASCAP/BMI)	
Heaven On Earth	37
P. Lord, J.J. Smith (P. Lord) (Leonsun-Ascap)	
(He's Got) The Look	64
(Amirful/Torin/Mel-o-mel-Ascap)	
Hey Lover	3
P. Laurence (S. Moore, K. Washington) (Bush Burnin'-ASCAP)	
Hide And Seek	91
(Love-ly-N-Divine-Ascap)	
Him Or Me	27
T. Reily, B. Griffin (G. Griffin, W. Adams, L. Singletary, L. Drakeford, L. McCain/Cal Gene-BMI)	
I Can't Wait	28
(Wilbeck/Sputnik Adventure/SBK April-Ascap)	
I Just Wanna Stop	25
N. Connors (R. Vannelli) (Ross Vannelli-BMI)	
I Missed You	10
(Colegems-EMI/Deep Faith-Ascap)	
I Wish You Were Here	36
(Controversy-Ascap)	
If Ever A Love	46
J. Knight, A. Zigman (O. Cerney) (Irving/Pamalybo-BMI/Chappell/Lee-Mango ASCAP)	
I'm Not Going	96
(Protons/Rush Groove-Ascap)	
I'm The One Who Loves You	39
S. Sheppard (S. Sheppard, T. Carter, J. Varner) (Island/Stanton's Gold/April Joy/Golden Nugget-BMI)	
I'm Your Pusher	34
(Colegems-EMI/Rhyme Syndicate-Ascap/Warner-Tamerlane-BMI)	
In Debt To You	88
D. Foster, T. McElroy (D. Foster, T. McElroy, N. Walker-Wasdon) (Two Tuff-Enuff/PolyGram-BMI)	
(It's Just) The Way	21
(Oliver Leiber/Virgin-Ascap)	
It's My Party	39
R. Tielman (C. Womack, L. Womack) (Next Flight-BMI)	
I Want To Be Your Lover	60
D.D. Bowden (A. Simmons) (Bush Burnin'/Donesa-ASCAP)	
Kisses Don't Lie	55
R. Kersey, A. Brown (R. Kersey, A. Brown) (Music Corp. Of America/McA)	
Mercy Kersey/Lil Mama-BMI)	
Kissing A Fool	33
(Chappell-WA/Morrison Leahy-Ascap)	
Let's Do It Again	84
(Warner-Tamerlane-BMI)	
L.O.V.E.	66
(Colegems/Bedrum/Light & Sound-Ascap)	
Love Is The Power	85
R. Calloway, V. Calloway (R. Calloway, V. Calloway, J. Davis) (Callico/Hip Trip-BMI)	
A Love Supreme	89
W. Downing, A. Baker (J. Coltrane, W. Downing, D. Cole) (Not Listed)	
The Lover In Me	32
L.A. Reid & Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip/Kear/Green Skirt-BMI)	
Mary Had A Little Lamb	40
(International Broadcast/Cayman-Ascap)	
Midnight Dream	83
R. Irving III (R. Irving III) (Melodies For L'Enfant/Polygram Songs-BMI)	
Mr. Bachelor	17
N. Martinelli, S. Nichol, C. McIntosh (S. Nichol, C. McIntosh, Eugene) (Virgin/MCA/Brampton-ASCAP)	
My Eyes	7
(Jobete/Black Bull-Ascap)	
My Girl	29
Suave (W. Robinson, R. White) (Jobete-ASCAP)	
My Heart	16
(Sessions-ASCAP)	
My Perogative	30
(Cal-Gene/Virgin Songs/Music Corp. Of America-BMI/Bobby Brown/Unicity-Ascap)	
Night Of The Living Baseheads	76
H. Shocklee, C. Ryder (C. Ridenhour, E. Sadler, H. Shocklee) (Def American-BMI)	
Oasis	14
(Sunset Burgundy/TuTu/MCA-Ascap)	
One Moment In Time	41
(Albert Hammond/John Bettis-Ascap)	
Posse On Broadway	81
Sir-Mix-A-Lot (Sir-Mix-A-Lot) (Lockedup-BMI)	
Pull Over	42
M. Gorden, J. Levert (M. Gorden, J. Levert) (Trycep-BMI)	
Rescue Me	4
(SBK April/Across 110th Street/Willarie-Ascap)	
Respect	86
H. Tee (E. Ness, Speedy Dee) (ADRA/T-Ski-BMI)	
Rising To The Top	67
(Jobur-BMI)	
Roni	70
L.A. Babyface (L. Montgomery, G. Paschal) (Jobete/Depom-ASCAP)	
'Round And 'Round	44
T. Riley, G. Griffin (T. Riley, G. Griffin, A. Hall, T. Gatling) (Zomba/Dorrell/Cal-Gene/Virgin-BMI/ASCAP)	
Say You Will	24
(Harrindur/Tortoise Feather/Pure Dedit/Bird Cage-BMI)	
Show Me	87
(Carver Village-BMI)	
Silhouette	52
Kenny G (Kenny G) (Brenee-BMI)	
Sleepless Weekend	72
(Forgeorge/It's Mine/Golden Lady West/Vicious Beat-BMI)	
Smooth Criminal	26
Q. Jones (M. Jackson) (Mijack adm. by Warner Tamerlane-BMI)	
So Good	79
G. Duke (P. Vale, M. Waters, S. Schürin)	
So Hard To Love	51
R. Song (R. Song) (Bush Burnin'/Kohd-ASCAP)	
Solitaire	95
S. Torano (S. Torano, C. Cameron) (Ohio Street, PolyGram Songs-BMI/Chi-Bone -ASCAP)	
Someone's In Love	35
(Copyright Control)	
Stand And Deliver	73
(Leonsun-Ascap)	
Strictly Business	65
Superwoman	75

LA./Babyface (L.A. Reid, Babyface, D. Simmons) (Kear/Jip Trip/Green Skirt-BMI)	
Sweet, Sweet Love	19
A. Z. Giles (A.Z. Giles, Vesta, B. Osborne) (Captain Z/Black Lion/Vesta)	
Seven/Almo-ASCAP)	
Take Me Where	56
S. Sheppard, J. Varner (S. Sheppard, J. Varner, A. Stokes) (Stanton's Gold/Irving/April Joy-BMI)	
Talking All That	59
D. Lite (G. Bolton) (Tee Girl_BMI)	
Tell Me It's Not Too Late	98
D. Foster, T. McElroy (D. Foster, T. McElroy, S. Ferrol) (Two Tuff-Enuff-BMI)	
Thanks For My Child	1
Full Force (Full Force) (Forceful Adm. by Willesden-BMI)	
There's One Born Every Minute	12
J. Eastman (J. Butler, J. Skinner) (Zomba Enterprises-ASCAP)	
This Time	57
N. Martinelli (Singleton) (Almo/Wontun-ASCAP)	
Tumblin' Down	15
C. Franz, T. Weymouth (Z. Marley, T. Downey) (Ziggy Music/Colegems-EMI-ASCAP)	
Turn On The Beat	53
M. White, B. Lawrence (R. Lawrence, M. Page, M. White) (Rhett Rhyme/SBK/April/Maurice White/Martin Page adm. by Zomba-ASCAP)	
The Way You Love Me	31
(Kear/Hip Trip/Green Skirt-BMI)	
Toss It Up	90
D. Johnson, T. Hatter, A. Perry (D. Johnson, T. Hatter, A. Perry) (Perry's Bedroom-BMI)	
Turn My Back On You	82
Sade, P. Rogers (Adu, Hail, Matthew Man) (Angel/Silver Angel/Selling/Famous-ASCAP)	
Wonderful	63

## COUNTRY SINGLES

A Tender Lie (With Any Luck-BMI)	7
All The Reasons Why	
(Warner-Tamerlane/Sportsman-BMI/Warner-Refuge/Macy Place-ASCAP)	24
Are There Any More Like You	53
(Lawyer's Daughter/Beckaroo-BMI)	97
Are You Teasin' Me (Acuff-Rose-BMI)	73
Before You Cheat On Me Once (You Better Think Twice) (Ensign-BMI/Famous/Blue Moon-ASCAP)	73
Big Wheels In The Moonlight (Jack And Bill/Ranger Bob/Pink Pig-ASCAP/BMI)	49
Blue Side Of Town (Almo/Little Nemo/Irving-ASCAP/BMI)	17
Blue To The Bone (Cross Keys/Tree Group/Jack And Bill/McBec-ASCAP)	51
Boogie Woogie Fiddle (Miss Hazel-BMI)	12
Borderline (Rick Hall-ASCAP)	43
Burnin' A Hole In My Heart (Acuff-Rose/Milene-BMI/ASCAP)	40
Change Of Heart (Caseyem/Kentucky Sweetheart-BMI)	19
Chisled In Stone (Hookem-ASCAP/Hidden Lake-BMI)	10
Darlene (Acuff-Rose/Milene/It's On Hold-ASCAP/BMI)	90
Daylight (AXE Handle/Kenny Dale-ASCAP)	96
Deeper Than The Holler (Scarlet Moon/Screen Gems-EMI-BMI/Don Schlitz-ASCAP)	42
Desperately (Cross Keys-ASCAP)	5
Don't Waste It On The Blues (Wrensong/Miller's Daughter/Love This Town-ASCAP)	66
Down In The Orange Grove (Rural Hip/Jack And Bill/Foggy Jonz-ASCAP)	61
Early In The Morning (WB/Two Songs/Morganactive/You And I-ASCAP)	31
Fire In The Hole (Door Knob-BMI)	88
Gone But Not Forgotten (Bobby Fischer/Serenity Manor/Chriswald/Hopi-ASCAP)	78
Heart Strings (Lodge Hall/RMB Chapel-ASCAP)	99
Highway Robbery (Cross Keys/Tree Group/Jack And Bill/McBec/Terrace-ASCAP)	80
Hold Me (Wooden Wonder-SESAC)	16
Hold On (A Little Longer) (Steve Warner-BMI)	25
Hot Dog (Tree-BMI)	47
Hot Rod Lincoln (Acuff-Rose-BMI)	52
How Much Is It Worth To Live In L.A. (Waylon Jennings/Tom Collins/Murray-BMI)	87
I Ain't Gonna Take This Layin' Down (Chip 'N' Dale-ASCAP)	79
I Give You Music (Sweet Tater Tunes-ASCAP)	27
I Just Called To Say Goodbye Again (SBK April/Butler's Bandits-ASCAP/SBK Blackwood/Larry Butler-BMI)	63
I Know How He Feels (Maypop/Alabama Band-BMI)	3
I Sang Dixie (Coal Dust West-BMI)	46
I Wish I Was Still In Your Dreams (Tree/Cross Keys-BMI/ASCAP)	83
I Wish That I Could Fall In Love Today (Beechwood-BMI)	6
I Won't Be Seeing Her No More (Tree/SBK/Blackwood/Larry Butler-BMI)	86
I'd Do It All Over Again (Music Corp. of America/Hightop-BMI)	4
If You Ain't Lovin' (You Ain't Lovin') (Beachwood-BMI)	1
I'll Leave This World (Tree-BMI)	1
It Keeps Right On Hurtin' (Ridge-BMI)	92
(It's Always Gonna Be) Someday (Lawyer's Daughter/Terrace/Cross Keys/Tree-BMI/ASCAP)	38
It's Gonna Be Love (Artist Gold-ASCAP)	69
I've Been Lookin' (Unami/Jeffwho-ASCAP)	2
I've Got No Right (Tip-BMI)	93
Let The Sandman Wait (Ensign/Merit-BMI)	100
Let's Get Started If We're Gonna Break My Heart (Statter Bros-BMI)	29
Life As We Know It (Silverline/Lucr	

# CASH BOX COUNTRY SINGLES

NOVEMBER 26, 1988

		Last Week	Total Weeks		Last Week	Total Weeks
1	<b>I'LL LEAVE THIS WORLD LOVING YOU</b> . . . . Ricky Van Shelton (Columbia 38-08022)	1	12	54	<b>NOBODY'S ANGEL</b> (Warner Bros. 7-27811) . . . . . Crystal Gayle	40 13
2	<b>I'VE BEEN LOOKIN'</b> . . . . . Nitty Gritty Dirt Band (Warner Bros. 7-27750)	2	13	55	<b>WHEN KAREN COMES AROUND</b> (Capitol B-44249) . . . . . Mason Dixon	59 4
3	<b>I KNOW HOW HE FEELS</b> (MCA 53402) . . . . . Reba McEntire	4	12	56	<b>SONG OF THE SOUTH</b> (RCA 8744-7) . . . . . Alabama	DEBUT
4	<b>IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')</b> (MCA 53400) George Strait	5	11	57	<b>ROCKY ROAD</b> . . . . . The O'Kanes	64 3
5	<b>DESPERATELY</b> (Capitol B-44216) . . . . . Don Williams	3	15	(Columbia 38-08099)		
6	<b>I WISH THAT I COULD FALL IN LOVE TODAY</b> . . Barbara Mandrell (Capitol B-44220)	8	14	58	<b>YOU BABE</b> (Epic 34-08111) . . . . . Merle Haggard	68 2
7	<b>A TENDER LIE</b> (RCA 8714-7) . . . . . Restless Heart	10	10	59	<b>YOU MIGHT WANT TO USE ME AGAIN</b> . . . . . Johny Rodriguez (Capitol B-44245)	60 6
8	<b>WHEN YOU SAY NOTHING AT ALL</b> (RCA 8637-7) . . . Keith Whitley	12	11	60	<b>(TURN ME LOOSE AND) LET ME SWING</b> . . The Swing Shift Band (Step One SOR 392)	66 4
9	<b>LOVE HELPS THOSE</b> (MTM B-72113) . . . . . Paul Overstreet	15	9	61	<b>DOWN IN THE ORANGE GROVE</b> . . . . . John Anderson (MCA 53441)	63 4
10	<b>CHISELED IN STONE</b> (Columbia 38-08003) . . . . . Vern Gosdin	11	13	62	<b>LOVE WILL WASH IT AWAY</b> . . . . . Randy VanWarmer (16th Avenue B-70422)	69 3
11	<b>WE MUST BE DOIN' SOMETHIN' RIGHT</b> (RCA 8716-7) . Eddie Rabbit	17	8	63	<b>I JUST CALLED TO SAY GOODBYE AGAIN</b> . . . . . Larry Boone (Mercury 872 046-7)	DEBUT
12	<b>BOOGIE WOOGIE FIDDLE COUNTRY BLUES</b> (Epic 34-08002) Charlie Daniels Band	7	15	64	<b>LOVE IS ON THE LINE</b> (16th Avenue B-70423) . . . . . Canyon	74 2
13	<b>REBELS WITHOUT A CLUE</b> (MCA/Curb 53399) . The Bellamy Brothers	14	13	65	<b>I'D DO IT ALL OVER AGAIN</b> (Step One SOR 393) . . . . . Ray Price	72 2
14	<b>MAMA KNOWS</b> (Columbia 38-08042) . . . . . Shenandoah	20	9	66	<b>DON'T WASTE IT ON THE BLUES</b> . . . . . Gene Watson (Warner Bros. 7-27692)	71 2
15	<b>LONG SHOT</b> (RCA 8631-7) . . . . . Baillie And The Boys	18	9	67	<b>MAKING LOVE TO DIXIE</b> (Tra-Star TSR 1222) . . . . . Heartland	75 3
16	<b>HOLD ME</b> (RCA 8725-7) . . . . . K.T. Oslin	23	6	68	<b>MIDNIGHT LOVERS EXPRESS</b> (Step One SOR 386) . . . . Reno Brithers	73 3
17	<b>THE BLUE SIDE OF TOWN</b> (MCA 53418) . . . . . Patty Loveless	22	8	69	<b>IT'S GONNA BE LOVE</b> (615 88-S-1016) . Mark Gray and Bobbi Lace	78 2
18	<b>NEW SHADE OF BLUE</b> (Warner Bros. 7-27790) . . . . Southern Pacific	6	16	70	<b>NOT ENOUGH LOVE</b> (Capitol B 44243) . . . . . Tom Wopat	67 7
19	<b>CHANGE OF HEART</b> (RCA/Curb 8715-7) . . . . . The Judds	26	6	71	<b>SATURDAY NIGHT SPECIAL</b> (MCA 53373) . . . . . Conway Twitty	45 16
20	<b>MY BABY'S GONE</b> (Capitol/Curb B-44218) . . . . . Sawyer Brown	24	9	72	<b>RAININ' IN MY HEART</b> . . . . . Jo-Ei Sonnier (RCA 8726-7)	DEBUT
21	<b>SHE'S CRAZY FOR LEAVING</b> (Columbia 38-08080) Rodney Crowell	29	6	73	<b>BEFORE YOU CHEAT ON ME ONCE (YOU BETTER THINK TWICE)</b> (Atlantic America 7-99264) Robin Lee	DEBUT
22	<b>RUNAWAY TRAIN</b> . . . . . Rosanne Cash	9	15	74	<b>ONE MORE NIGHT</b> (CCR 72088) . . . . . The Shoppe	49 8
23	<b>SPANISH EYES</b> (Columbia 38-08066) Willie Nelson (with Julio Iglesias)	27	8	75	<b>TONIGHT IN AMERICA</b> (Mercury 872 054-7) . . . . David Lynn Jones	80 2
24	<b>ALL THE REASONS WHY</b> (Warner Bros. 7-27735) . . . . Highway 101	34	5	76	<b>PAINT THE TOWN AND HANG THE MOON TONIGHT</b> J.C. Crowley (RCA 8747-7)	82 3
25	<b>HOLD ON (A LITTLE LONGER)</b> (MCA 53419) . . . . Steve Warner	33	6	77	<b>YOU'VE GOT HER EYES</b> . . . . . Dickey Lee (Evergreen EV 1076)	79 4
26	<b>NOT A NIGHT GOES BY</b> (Alpine APS-009) . . . . . Tim Malchak	28	31	78	<b>GONE BUT NOT FORGOTTEN</b> (Curb CRB 10518) Cee Cee Chapman and Sante Fe	DEBUT
27	<b>I GIVE YOU MUSIC</b> (Warner Bros. 7-27721) . . . . . The McCarters	30	7	79	<b>I AIN'T GONNA TAKE THIS LAYIN' DOWN</b> . . . . . Debbie Rich (Door Knob DK88-311)	84 2
28	<b>THAT'S THAT</b> (RCA 8650-7) . . . . . Michael Johnson	13	13	80	<b>HIGHWAY ROBBERY</b> (Capitol B-44271) . . . . . Tanya Tucker	DEBUT
29	<b>LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART</b> (Mercury 870 687-7) The Statler Brothers	37	6	81	<b>NATURAL THING</b> (Lynn Music LM-8-13) . . . . . Rick Arnold	86 2
30	<b>IT'S YOU AGAIN</b> (Epic 34-08020) . . . . . Exile	19	11	82	<b>MY HEART PLAYED OUT</b> . . . . . Rich Chaney (A.M.I. 1953)	90 2
31	<b>EARLY IN THE MORNING AND LATE AT NIGHT</b> (Warner Bros./Curb 7-27722) Hank Williams, Jr.	44	3	83	<b>I WISH I WAS STILL IN YOUR DREAMS</b> (MCA 53456) . Conway Twitty	DEBUT
32	<b>SUMMER WIND</b> (MCA/Curb 53354) . . . . . The Desert Rose Band	16	18	84	<b>MY TEAR DROPS TO YOU</b> . . . . . Tricia May and Calico (Special Occasions SO 101)	87 3
33	<b>WHERE WAS I</b> (16th Avenue B-70420) . . . . . Charley Pride	35	7	85	<b>SAY THE PART ABOUT I LOVE YOU</b> (Sing Me SM-37) . . . . Lorie Ann	DEBUT
34	<b>LIGHT YEARS</b> (MCA 42210) . . . . . Glen Campbell	36	8	86	<b>I WON'T BE SEEING HER NO MORE</b> (OL 127) . . Touch Of Country	50 7
35	<b>OLD KIND OF LOVE</b> (Epic 34-08063) . . . . . Ricky Skaggs	38	7	87	<b>HOW MUCH IS IT WORTH TO LIVE IN L.A.</b> . . . Waylon Jennings (MCA 53314)	51 10
36	<b>(IT'S ALWAYS GONNA BE) SOMEDAY</b> (MTM B-72116) . Holly Dunn	42	4	88	<b>FIRE IN THE HOLE</b> (Door Knob DK88-312) . . . . . Bobby G. Rice	DEBUT
37	<b>THAT OLD WHEEL</b> . . . . . Johnny Cash (with Hank Williams, Jr.)	39	7	89	<b>LITTLE RED HEART</b> (Roadrunner 4639) . . . . . Day Johnston	DEBUT
38	<b>SHE REMINDED ME OF YOU</b> (Airborne ABS 10008) . . Mickey Gilley	41	5	90	<b>DARLENE</b> (Capitol B-44205) . . . . . T. Graham Brown	58 18
39	<b>RIGAMAROLE</b> (MTM B-72115) . Schuyler, Knobloch and Bickhardt	43	5	91	<b>MOONLIGHT IN MEXICO</b> (Southern Sounds SS-1003) . . . CW Ferrari	61 8
40	<b>BURNIN' A HOLE IN MY HEART</b> (MCA 53435) . . . . . Skip Ewing	47	4	92	<b>IT KEEPS RIGHT ON HURTIN'</b> . . . . . Billy Joe Royal (Atlantic America 7-99295)	62 13
41	<b>WHAT I'D SAY</b> . . . . . Earl Thomas Conley	52	3	93	<b>I'VE GOT NO RIGHT (TO FEEL SO WRONG)</b> . . . . Johny Travis (Tip TRSS 44288)	70 5
42	<b>DEEPER THAN THE HOLLER</b> (Warner Bros. 7-27689) . . . Randy Travis	55	2	94	<b>WE WERE MEANT TO BE LOVERS</b> (Capitol B-44257) . . David Slater	76 5
43	<b>BORDERLINE</b> (Epic 34-08082) . . . . . The Shooters	46	6	95	<b>YOU'LL BE THE FIRST TO KNOW</b> (Regal LJS-01) . . . . Lee J. Stevens	DEBUT
44	<b>PILGRIMS ON THE WAY (MATTHEW'S SONG)</b> (Warner Bros. 7-27810) Michael Martin Murphey	21	11	96	<b>DAYLIGHT</b> (Axbar AX-6060) . . . . . Kenny Dale	77 4
45	<b>SINCERELY</b> (Warner Bros. 7027686) . . . . . The Forester Sisters	53	3	97	<b>ARE YOU TEASIN' ME</b> . . . . . Vernon Sandusky (GBS 774)	81 4
46	<b>I SANG DIXIE</b> (Warner Bros./Reprise 7-27715) . . . . Dwight Yoakam	57	3	98	<b>LOVE'S SLIPPIN' UP ON ME</b> . . . . . Lynne Tyndall (Evergreen EV-1079)	83 6
47	<b>HOT DOG</b> (Capitol B-44248) . . . . . Buck Owens	48	6	99	<b>HEART STRINGS</b> (L'Il Bill LB 110) . . . . . Diane Phillips	DEBUT
48	<b>LIFE AS WE KNEW IT</b> . . . . . Kathy Mattea	56	3	100	<b>LET THE SANDMAN WAIT</b> . . . . . Betty Kean (Music City, USA MC-112)	DEBUT
49	<b>BIG WHEELS IN THE MOONLIGHT</b> . . . . . Dan Seals	65	2			
50	<b>WHAT DO YOU WANT FROM ME THIS TIME</b> . . . . Foster & Lloyd	25	16			
51	<b>BLUE TO THE BONE</b> (Columbia 38-07985) . Sweethearts Of The Rodeo	31	16			
52	<b>HOT ROD LINCOLN</b> (Epic 34-08081) . . . . . Asleep At The Wheel	54	5			
53	<b>ARE THERE ANY MORE LIKE YOU</b> . . . . . Becky Hobbs	32	8			



# ALBUM RELEASES

## ALBUM REVIEW

**FARON YOUNG** - *Here's To You* - Step One (SOR 0040) - Producers: R. Pennington

After reading Ray Pennington's liner notes for Mr. Young's album, we discovered that we, too, were pleasantly surprised at the artist's vitality and ever-growing talent on his debut LP for Step One Records. Granted, Step One is not yet considered a "major label", we felt that Faron's legendary status should allow for this review to have more prominent exposure. There's everything from heartbreaking ballads ("Here's To You"; "Let Me Walk In") to honky tonk tunes ("You're Just Another Beer Drinking Song"; "Twin Fiddles Turn Me On") to a chilling vignette of revenge ("Baxter Hill"). Welcome back Faron!

**FARON YOUNG**



*Here's To You*

## ALBUM REVIEW

**PAL RAKES** - *Midnight Rain* - Atlantic America (90964-1) - Producer: N. Larkin

Pal Rakes is an assertive, new artist just signed to Atlantic America Records. His style mixes rhythm & blues and country resulting in an earthy, soulful, and definitely distinguishable style. "When Lonely Goes Crazy" describes the transition of getting over a broken love. "I Feel A Change Comin' On", a duet with labelmate Robin Lee, details the sadness involved in moving on from a disenchanted relationship. "Foolish Lips" has Rakes asking for a second chance after letting his girl down. Producer Nelson Larkin's indelible touch is especially felt on "All You're Takin' Is My Love".



# SINGLE RELEASES

## OUT OF THE BOX

**TANYA TUCKER** - *Highway Robbery* (3:28) - Capitol (B-44271) - Cross Keys-Tree-Jack And Bill-McBec-Terrace/ASCAP - Garvin-Jones-Shapiro - Producer: J. Crutchfield

Assaulted by a fellow driver's "angel eyes" Tucker takes off in hot pursuit, only to be pulled over by an uncompromising cop. However, her upbeat look on love at first sight finds her defenseless against the forces of the law. Backed by horns and some groovy organ licks, Tucker's seductress vocals should lure plenty of listeners in. With her last single reaching the #1 spot on the Top 100 and her LP *Strong*



*Enough To Bend* a mainstay in the Top 20 for the past few months, it seems that Tucker has found her niche with the country listening audiences.

## INDIE SPOTLIGHT

**RAZZY BAILEY** - *Starting All Over Again* (3:40) - SOA (SOA-003) - Music Shoals/BMI - P. Mitchell - Producers: R. Bailey

Razzy's ready to make a fresh start with the girl he'd broken up with and it's going to be tough to put their hurtful past behind. Soulful backup vocalists help put feeling into what is already an emotional situation. Razzy's producing efforts are up to par as are his notable vocals. However, lyrical content is a bit lacking on this tune of recapturing that loving feeling.



## INDIE FEATURE PICKS

**BILLY MATA** - *Photographic Memory* (2:56) - BGM (BGM 70188) - Bill Butler-Bill Green/BMI - B. Boyd - Producer: B. Green

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

**DAWN SCHUTT** - *The Love Of My Life* (2:32) - Cypress (CYP-8525) - Hook Line and Thinker/BMI - B. Keel-B. Taylor - Producer: D. Plummer

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

**TOMMY & DONNA** - *Take It Slow With Me* (3:06) - Oak (OAK-1067) - Calente-Tomy-Don/ASCAP - T. Greene - Producer: T. Greene

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

**MICHELLE LYNN** - *The Letter* - Master (MR-07A) - Ben Hall-Texas Wedge/ASCAP - C. Swilly-G. Heyde - Producer: D. Mitchell

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

**OAK RIDGE BOYS** - *Bridges and Walls* (3:52) - MCA (53460) - Tom Collins-Song Pantry-VanWarmer/BMI-ASCAP - R. Murrah-R. VanWarmer - Producer: J. Bowen

The Oaks follow up their recent #1 smash with a sensitive ballad full of the painful imagery noted in Murrah and VanWarmer's songwriting. The walls built between two lovers have come tumbling down and only time can heal the wounds that remain.

**T.G. SHEPPARD** - *You Still Do* (2:31) - Columbia (38-08119) - Zomba-Makin' Songs/ASCAP - L. Wilson-C. Kelly - Producer: B. Montgomery

A 50s-inspired, upbeat tune in which Sheppard lauds his lover's talents at keeping their relationship fresh and alive.

**JONATHAN EDWARDS** - *Look What We Made (When We Made Love)* (3:17) - MCA/Curb (53467) - MCA Music-Patchwork-Desert Rose/ASCAP-BMI - D. Loggins-R. Smith-M. Chapman - Producers: W. Waldman-J. Edwards

The beauty of conception is related from a father's point of view as Edwards tenderly fawns over what two people truly in love can create. A musical gem well-portraying the fact that men can be sentimental too.

**JOSH LOGAN** - *Everytime I Get To Dreamin'* (3:13) - Curb (CRB-10519) - Ensign-Puggy/BMI - D. Goodman-J.B. Detterline, Jr.-J. Capps - Producers: N. Larkin-R. Reynolds

Fantasizing about living the rich life, Logan insists that he'd never change his feelings about the one he loves. The strength of the song, not the vocal presentation, makes this a viable product for airplay.

## PROGRAMMERS' PICK

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

Surprise, Surprise, Surprise...will wonders never cease! There was no 'hit or miss' attitude where this release was concerned. CMA's Male Vocalist of the Year won the race hands down this week. Stations on the Travis bandwagon include: KROW, KRLC, WCTY, WJLM, KXKW, WMUS, KFRD and WDLW.

## DARK HORSE CONSENSUS

**LORIE ANN**-*Say The Part About I Love You-Sing Me* (SM-32)

The Dark Horse Consensus this week went to Lorie Ann. Her single debuts on the Top 100 at #85 (bullet), and on the Indie Top 50 at #13. Stations voting for Lorie include: WKDY, KWOC, KFRD, WIXK, WKML, WKAC, KRLW and WKCW.



Charlie Daniels celebrates his 52nd birthday at a surprise party thrown for him at Opryland Hotel. On hand were (center) Roy Wunsch, senior vice president, CBS-Nashville, (back) John Dotson, William Morris Agency and (front) Rich Schwan, director promotion, CBS-Nashville. Photo by Don Putnam



Barbara Mandrell Performs At L.A.'s Greek Theatre...Capitol recording artist Barbara Mandrell recently performed at the Greek Theatre in Los Angeles. Mandrell is currently on tour in support of her new album I'll Be Your Jukebox tonight. Her new single, "I Wish I Could Fall In Love Today", is in the top 10 on the Cash Box Top 100 chart. Pictured backstage at the Greek Theatre in L.A. are (L to R): George Collier, Director of West Coast Operations, Nashville Division, Barbara Mandrell; David Berman, President, Capitol Records.



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

COUNTRY HOT CUTS

1	RICKY VAN SHELTON - "Hole In My Pocket" - Loving Proof (Columbia)
2	WAYLON JENNINGS - "You Put The Soul In The Song" - Full Circle (MCA)
3	CHARLIE DANIELS BAND - "Uneasy Rider '88" - Homesick Heroes (Epic)
4	DWIGHT YOAKAM - "What I Don't Know" - Buenas Noches From A Lonely Room (Warner Bros./Reprise)
5	HIGHWAY 101 - "Setting Me Up" - 101 2 (Warner Bros.)
6	RICKY VAN SHELTON - "The Picture" - Loving Proof (Columbia)
7	THE BELLAMY BROTHERS - "The Andy Griffith Show" - Rebels Without A Clue (MCA/Curb)
8	K.T. OSLIN - "Hey Baby" - This Woman (RCA)
9	RANDY TRAVIS - "Written In Stone" - Old 8 x 10 (Warner Bros.)
10	SAWYER BROWN - "Wide Open" - Wide Open (Capitol/Curb)

NASHVILLE NOTE-ABLES

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

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



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

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

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

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

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

Al and Essie are both proud of a statement recorded on one of the comment cards they pass out during their shows. They look for audience reactions to their perfor-

mances. One card was returned to them with the following comment: "You two are doing more to bridge the gap between the races than any act Congress could pass!"

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

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

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

Joe Henderson

RISING STARS

DARNELL MILLER

I first heard Darnell Miller perform while I was listening to Jamboree U.S.A. on WWVA radio in Wheeling, W. Va. Immediately, I became a fan of this smooth singer with the pure country delivery.

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

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



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

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

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

Joe Henderson

INDIE LP REVIEW

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

A combination of good production, talented musicians, great vocals and inspiring, self-penned material earns a big "thumbs up" for Downing's album *Thank You*. His voice, which carries the richness of Ray Charles', sings of being a foolish man caught in the spell of a woman's touch in "Touch Me", and weaves a tragic tale in "Mr. Jones." His versatility spreads to other cuts off of the album, from the light



humor of "How You Gonna Do It" to the romantic "How Beautiful You Are (To Me)".

COUNTRY INDIES CHART

1	<b>Not A Night Goes By</b> Tim Maichak (Alpine)	1	9	26	<b>When You've Got Everything</b> Lenny Valens (Round Robin)	18	4
2	<b>(Turn Me Loose And) Let Me Swing</b> The Swing Shift Band (Step One)	5	4	27	<b>Lady To Lover</b> Jamie Lee Hart (Silver Star)	20	5
3	<b>I'd Do It All Over Again</b> Ray Price (Step One)	7	2	28	<b>I'm Goin' Home</b> Dave Dudley (New Dixie)	DEBUT	
4	<b>Making Love To Dixie</b> Heartland (Tra-Star)	9	3	29	<b>Mr. Junk Man</b> Mike Goodwin (Jamie Jean)	DEBUT	
5	<b>Midnight Lovers Express</b> Reno Brothers (Step One)	8	3	30	<b>Wisdom Of A Fool</b> Billie Jo Spears (GBS)	33	3
6	<b>It's Gonna Be Love</b> Mark Gray & Bobbi Lace (615)	11	2	31	<b>This Song Is Just For You</b> Billy Western (Empire)	32	5
7	<b>One More Night</b> The Shoppe (CCR)	2	9	32	<b>Where Was I</b> Ray Pack (Happy Man)	DEBUT	
8	<b>You've Got Her Eyes</b> Dickey Lee (Evergreen)	12	5	33	<b>Candy Kisses</b> Charley Hager (L'il Bill)	21	7
9	<b>I Ain't Gonna Take This Layin' Down</b> Debbie Rich (Door Knob)	15	3	34	<b>All I Have Left</b> Roy Vance (Best Little)	DEBUT	
10	<b>Natural Thing</b> Rick Arnold (Lynn Music)	16	2	35	<b>Breakdown Hideaway</b> Darnell Miller (Playback)	22	3
11	<b>My Heart Played Out</b> Rich Chaney (AML)	19	2	36	<b>Along The Navajo Trail</b> Justine McCoy (American West)	23	7
12	<b>My Tear Drops To You</b> Tricia May and Calico (Special Occasions)	17	5	37	<b>My Baby Left Me</b> Cerrito (Soundwaves)	DEBUT	
13	<b>Say The Part About I Love You</b> Lorie Ann (Sing Me)	DEBUT		38	<b>Almost Jack Daniels Drowned</b> Ernie Bivens 3rd (GBS)	39	3
14	<b>I Won't Be Seeing Her No More</b> Touch Of Country (OL)	3	6	39	<b>I'm Goin' Nowhere</b> Charlie Mitchell (Soundwaves)	24	7
15	<b>Fire In The Hole</b> Bobby G. Rice (Door Knob)	28	2	40	<b>Lovin' You</b> Bob and Marcy (Home Town)	DEBUT	
16	<b>Little Red Heart</b> Day Johnston (GBS)	26	3	41	<b>What Can I Say</b> Bonnie Guitar (Playback)	25	5
17	<b>Moonlight In Mexico</b> CW Ferrari (Southern Sounds)	4	8	42	<b>I'll Bet We Do</b> Tony Stampley (Showtime)	46	2
18	<b>I've Got No Right (To Feel So Wrong)</b> Johnny Travis (Tip)	6	6	43	<b>The Telephone Call</b> Charlie Albertson (First Colony)	DEBUT	
19	<b>You'll Be The First To Know</b> Lee J. Stevens (Regal)	29	3	44	<b>She Loves Her Truck</b> To The Max (Track)	30	8
20	<b>Daylight</b> Kenny Dale (Axtar)	10	4	45	<b>She's Sittin' Pretty</b> Billy Parker (Canyon Creek)	41	2
21	<b>Are You Teasin' Me</b> Vernon Sandusky (GBS)	13	4	46	<b>My Heart Won't Let You Go</b> Jodi LaVern (L'il Bill)	DEBUT	
22	<b>Love's Slippin' Up On Me</b> Lynne Tyndall (Evergreen)	14	7	47	<b>To Be Loved</b> Jeremiah (Chariot)	42	4
23	<b>Heart Strings</b> Diane Phillips (L'il Bill)	35	3	48	<b>Why Can't I Drive You From My Mind</b> Marilyn Ortlieb (Door Knob)	DEBUT	
24	<b>Let The Sandman Wait</b> Betty Kean (Music City, USA)	36	4	49	<b>That's Why You Haven't Seen Me</b> Dennis Payne (True)	34	8
25	<b>The Love Of My Life</b> Dawn Schufft (Cypress)	27	2	50	<b>I Don't Care If You Stay</b> C.M. Honko (New Dixie)	49	2

RAPPIN' WITH THE WRITERS:  
GLENN (GATOR) RAY:

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

Glenn originally came here as a steel guitar player, too, in 1964. "I got a couple of songs recorded, and I thought there was nothing to it (songwriting). Well, it wasn't long before I found I was wrong. I got discouraged and moved back to Florida."

But, the Lakeland, Florida native grew restless in the Everglades and returned to Nashville in 1971. He went to work playing steel for Tom T. Hall and writing for Contention Music, owned by Ted Harris. Later, he opened his own Gator Music Publishing and continued to play the road with Bobby Bare and, occasionally, for Barbara Fairchild.

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

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

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

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

Joe Henderson



CREDITS

- "Hold Me"...Barbara Mandrell
- "Just Came Home To Count The Memories" ...John Anderson
- "Ever Never Loving You"...Ed Bruce
- "From Strangers, To Lovers, To Friends" ...George Jones
- "The Littlest Cowboy Rides Again"...Ed Bruce



ON JAZZ



**BILL & BETTY**—Betty Carter plays—what else?—a singer on this week's episode of *The Cosby Show*. Here Cosby and Carter relax at the taping—he with a cigar, she with his right knee.

**RE: ISSUES I KNEW, TWO**—Continuing last week's survey of recent jazz reissues:

**POLYGRAM**—Every Christmas has one: the ultimate jazz boxed set. This year it's the 10-CD *The Complete Charlie Parker On Verve*, a stunning set of every note—every last iota—that the great Parker recorded during his long ('46-'54), at times controversial, tenure at Verve.

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

In my review of the original albums, I remarked—and I'll say it again—at how terrific most of this music is, although a lot of it has been critically maligned over the years. The "Bird with Strings" dates are a gorgeous blend of fire and ice, the numerous JATP sessions bring the excitement of live jazz into your lap as no other live recordings ever have, all the small band sides bristle with brilliance. And, of course, you get the immortal Bird meets Benny Carter meets Johnny Hodges jam. Bird's Verve material needs to apologize to nobody.

But there are still other praises to sing in this set. The sound—again with Schaap in charge—is extraordinarily clean and brisk (much more so than on the non-Schaap vinyl), the accompanying booklet (alas, an LP-

sized booklet) is not only brimming with all the discographical data you'd ever want, but with Schaap's incisive essay on the whos, wheres and whats of the sessions in particular and Parker in general, and lots of beautifully-reproduced photos. In the immortal words of Tim McCarver, not too shabby. And it doesn't cost much more than taking, oh, 25 or 30 people to see the Clint Eastwood movie.

Somewhat less extravagant (capable of fitting in stockings, while the Bird box'll have to go under a tree; and, hey, Hanukkah's less than two weeks away), are Verve's three-CD *Ella Fitzgerald Sings the Duke Ellington Songbook* and two-CD *The Astaire Story*. The first gathers both of Ella's beautiful '50s "Ellington Songbook" albums, one with the Ellington Orchestra (including Duke's 16-minute "Portrait of Ella Fitzgerald"), the other with a small band featuring Ben Webster and Stuff Smith. The other has the full three-LPs Fred Astaire did for Verve in '52, backed by Flip Phillips, Charlie Shavers, Oscar Peterson, Barney Kessel, Ray Brown, and Alvin Stoller. Fred Astaire is one of my very favorite singers—he's got a sweet voice, superb (naturally) timing, and he swings in the most sublimely subtle way—and these albums not only catch that, as he sings (and charmingly introduces) many of his greatest movie hits, but there are actually two tracks of Astaire dancing, his taps a jazz rhythm instrument in themselves. Both sets come complete with lavish (thankfully CD-sized) booklets, brimming with notes and photos.

Also from PolyGram is a new ECM series, *Works*—12 CD-only sets capturing sort of ECM's greatest hits of Jan Garbarek, Keith Jarrett, Chick Corea, Jack De Johnette, Ralph Towner, Egberto Gismonti, Gary Burton, Pat Metheny, Terje Rypdal, and Eberhard Weber.

**MUSE**—Muse has recently popped out another small batch of Savoy reissues: *First Miles* unearths (Phil Schaap again) Miles Davis' obscure first recordings, behind singer "Rubberlegs" Williams, combining them with Miles' first date as a leader (with Charlie Parker on tenor, material that has always been reissued under Bird's name); *Tommy Flanagan Plays the Music of Rodgers & Hammerstein* (which originally came out under trumpeter Wilbur Harden's name); *Brownie McGhee's jazzy Jumpin' The Blues* (old 78 sides and previously-unissued material); and R&B belter *Varetta Dillard's Mercy Mr. Percy, Vol. 1*.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title	Artist	Label	Number	Distributor	W	L	O	W	L	O
1	<b>SILHOUETTE</b>		1	6	22			21	19	
	KENNY G (Arista AL-8457)									
2	<b>SIMPLE PLEASURES</b>		2	33	23			22	19	
	BOBBY MCFERRIN (EMI-Manhattan E1-48059)									
3	<b>FLYING HOME</b>		3	8	24			24	17	
	STANLEY JORDAN (EMI-Manhattan 48682)									
4	<b>DON'T TRY THIS AT HOME</b>		4	10	25			25	23	
	MICHAEL BRECKER (MCA Impulse! 42229)									
5	<b>BIRD</b>		5	10	26			28	4	
	ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia FC 44299)									
6	<b>TALKIN' ABOUT YOU</b>		6	11	27			23	22	
	DIANE SCHUUR (GRP 9567)									
7	<b>FESTIVAL</b>		7	6	28			30	3	
	LEE RITENOUR (GRP 9570)									
8	<b>STREET DREAMS</b>		9	8	29			32	2	
	LYLE MAYS (Geffen GHS 24204)									
9	<b>TIME AND TIDE</b>		8	35	30			27	16	
	BASIA (Epic BFE 40767/E.P.A.)									
10	<b>CLOSE-UP</b>		10	20	31			34	2	
	DAVID SANBORN (Reprise 9 25715)									
11	<b>THEN AND NOW</b>		12	17	32			35	2	
	GROVER WASHINGTON, JR. (Columbia OC 44256)									
12	<b>TWICE THE LOVE</b>		11	6	33			DEBUT		
	GEORGE BENSON (Warner Bros. 25705)									
13	<b>FLASHPOINT</b>		17	4	34			29	5	
	TOM SCOTT (GRP 9571)									
14	<b>IVORY COAST</b>		13	14	35			DEBUT		
	BOB JAMES (Warner Bros. 25757)									
15	<b>AUDIO VISUALSCAPES</b>		15	12	36			DEBUT		
	JACK DEJOHNETTE'S SPECIAL EDITION (MCA Impulse! 8029)									
16	<b>BLUES FOR COLTRANE</b>		16	9	37			36	26	
	A TRIBUTE TO JOHN COLTRANE (MCA Impulse! 42122)									
17	<b>LIVING IN PARADISE</b>		19	5	38			37	5	
	FATBURGER (Intima 7 73334)									
18	<b>IF THIS BASS COULD ONLY TALK</b>		14	21	39			31	18	
	STANLEY CLARKE (Portrait/CBS 40923)									
19	<b>RISES OF SUMMER</b>		18	27	40			33	7	
	SPYRO GYRA (MCA 6235)									
20	<b>THE REAL ME</b>		20	15						
	PATTI AUSTIN (Qwest/Warner Bros. 25696)									
21	<b>PICK HITS LIVE</b>		26	3						
	THE JOHN SCOFIELD BAND (Gramavision 18 8805-1)									
22	<b>DAY BY DAY</b>									
	NAJEE (EMI-Manhattan E1-90096)									
23	<b>RANDOM ABSTRACT</b>									
	BRANFORD MARSALIS (Columbia OC 44055)									
24	<b>LOOK WHAT I GOT</b>									
	BETTY CARTER (Verve/PolyGram 835 661)									
25	<b>TEARS OF JOY</b>									
	TUCK & PATTI (Windham Hill WH0111)									
26	<b>ANGEL STREET</b>									
	TONY WILLIAMS (Blue Note 48494)									
27	<b>POLITICS</b>									
	YELLOWJACKETS (MCA 6236)									
28	<b>MORE THAN FRIENDS</b>									
	JONATHAN BUTLER (Jive/RCA 1136-1)									
29	<b>BIRD - THE ORIGINAL RECORDINGS OF CHARLIE PARKER</b>									
	CHARLIE PARKER (Verve/PolyGram 837 832)									
30	<b>CROSS CURRENTS</b>									
	ELIANE ELIAS (Blue Note 48785)									
31	<b>MICHEL CAMILO</b>									
	MICHEL CAMILO (Portrait/CBS 44482)									
32	<b>NEON NIGHTS</b>									
	JIM HORN (Warner Bros. 25728)									
33	<b>BILLY'S BEST HITS</b>									
	BILLY COBHAM (GRP GR 9575)									
34	<b>LIVE AT THE BLUE NOTE</b>									
	DAVE VALENTIN (GRP GR 9568)									
35	<b>STATE OF THE ART</b>									
	BOB FLORENCE (USA MUSIC GROUP 589)									
36	<b>PARADISO</b>									
	SKYWALK (Zebra/MCA 42204)									
37	<b>ELLA IN ROME - THE BIRTHDAY CONCERT</b>									
	ELLA FITZGERALD (Verve/PolyGram 835 454-1)									
38	<b>A TOUCH OF LIGHT</b>									
	MARK EGAN (GRP GR 9572)									
39	<b>VIRGIN BEAUTY</b>									
	ORNETTE COLEMAN AND PRIME TIME (Portrait/CBS 44301)									
40	<b>FORBIDDEN COLORS</b>									
	TANIA MARIA (Capitol 90966)									

JAZZ FEATURE PICKS

**DARK INTERVALS** - Keith Jarrett - ECM 1379 - Producer: Manfred Eicher

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

**ACCELERATION** - Hans Koch/Martin Schutz/Marco Kappeli - ECM 1357 - Producer: Manfred Eicher

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

**SOLO** - Billy Taylor - Taylor-Made T1002 - Producer: Ward Botsford

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

**A GRP CHRISTMAS COLLECTION** - Various - GRP 9574 - Producer: Michael Abene

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

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

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

**RAH** - Billy Hart - Gramavision 18-8802 - Producer: Jonathan F.P. Rose

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



# THE INDEPENDENT WAY



## Indie Groove

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



**JOHN FOGERTY**—An American treasure deserves better treatment

**WE CAN'T PLAY THE THINGS, BUT WE SURE LIKE THE LOOKS OF THEM**—We just got a nice CD called *Jacks and Kings, Volume I & II*, by the Nighthawks. It features two albums on one disc by these good-timin' blues traditionalists, who have worked extensively with Muddy Waters. In fact, Muddy Waters is a special guest here, along with Pinetop Perkins, Guitar Jr. and more. It's on the Genes label of Silver Springs, MD.

**BUY IN QUANTITY, AND SAVE**—In our recent survey of alternative label compilations I forgot to mention *Oops, Wrong Stereotype* from—who else?—the good folks at Alternative Tentacles. It features sentimental favorites by such proven hit-meisters as **Stick-dog**, the **Beatnigs**, **No Means No** and the **Alice Donut Band**, as well as the spoken-word witticisms of

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

**CH-CH-CH-CHANGES**—SST Records, the SoCal renegades who made virtual household names out of **Black Flag**, **Husker Du**, the **Minutemen** and **Meat Puppets**, have opened a London office. SST London will coordinate promotion and marketing for all of Europe ... Fundamental Records, the very hip cartel and clearinghouse for indy product both domestic and imported, has moved. The new address is 251 Rio Circle, Decatur, GA 30030. Phone # (404) 377-5942 ... Also trying to screw up your Rolodex is Ralph Records. Their new phone # is (415) 585-4379. The address remains 109 Minna #391, S.F., CA 94105 ... And finally, JEM Records is still in business (thank heaven), but at a new location: 6600 River Rd., West New York, NJ 02093. Phone # (201) 868-6400. West New York, N.J.?

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

Keep the Faith

Joe Williams



**SONIC YOUTH** — *Daydream Nation* — Blast First

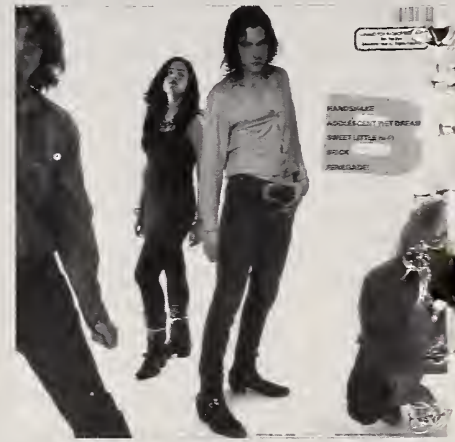
**PUSSY GALORE** — *Sugarshit Sharp* — Caroline

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

Sonic Youth is probably the leading light among these bands, a few steps ahead of bands like the Swans, Live Skull, White Zombie and the late Big Black. Through five albums in six years the band has vacillated along the aggression-and-accessibility line, producing records that are by turns unbearable and strangely transcendent. Without endorsing their values, the open-minded listener can nonetheless be drawn by their cagey use of feedback, their novel tunings and the fetchingly decadent whisper-growl of co-vocalist Kim Gordon. Sonic Youth has jumped from the SST label to Blast First, and although it doesn't represent an all-out leap into the commercial fray, this double album is a much easier pill to swallow than, say, their early noise-fest *Confusion is Sex*. Despite the shrill elements, the ever-present feedback and jarring

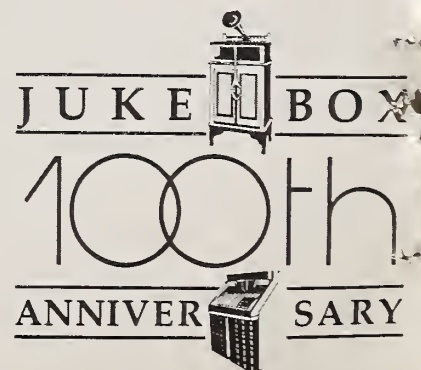
ing, strangely beautiful; at the very least it's a tonic.

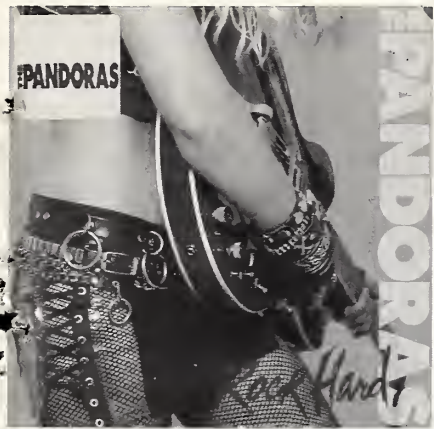
Pussy Galore are kindred spirits to Sonic Youth. They love noise and its power to subvert expectations. Their two biggest claims to fame are a full-length deconstruction of the Stones' *Exiles on Main Street* album and their hard-won re-empowering of everyone's favorite four-letter word. (They use it often, and it has a new-found sting of obscenity when they utter it.) That's not much of a resume, but for street-level credibility it's a lot better than yet another dance-remake of "The Locomotion." The producer is ex-Big Black *major domo* and noise theorist Steve Albini, who gives the material just the right



amount of grounding in trash-rock song structure. Their hyperactive, industrial sound is characterized by literal trash-can percussion and muffled, snotty, spit-in-your face vocals. They're more spirited than Sonic Youth (and consequently less provocative); you might think they were demons sprung to life if you didn't know that band-leader Jay Spencer went to swank Brown University before becoming so "angry." One whole side of this EP is a cover of Einstürzende Neubauten's "Yu Gung." The other side is adolescent rage as run through a meat cutter. Their unholy clamor is potent all right, a guilty pleasure for those of us who haven't cashed in our rock 'n' roll chips but still have to go to work in the morning. If we have to be reminded that there's another way of looking at the world, it's better to get it like this, without the sugar coating, whether we want to swallow it or not.

Joe Williams





**LIME SPIDERS - Volatile - Caroline**

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

The Lime Spiders represent the raggedy left wing of the Aussie garage sound, out there with fellow trash-rockers the Screaming Tribesmen. Their sound is a little more kinto-metal than most of their compatriots, a little more rambunctious and a little less heart-tugging. Their subject matter is of a creepy, low-life sort - insanity, revenge, bloodlust and anger, circus freaks, maladjusted teenage scientists with gory lit-



tle secrets - as befits a singer/songwriter named Mick Blood. But there's also a chimey melodic foundation to the music, which surfaces unashamed in such love-song gems as "The Other Side of You" and "Under My Um'brella." The Lime Spiders aren't exactly schizophrenic; it's more like the pop songs and the trash-rock ditties represent twin poles of feeling that co-exist quite happily in the Australian character. I think they'd be one of the last bands in the world to apologize for their feelings, light or dark; indeed, they're probably so busy living that they don't even realize they *have* feelings.

J.W.



J.W.



**THEY MIGHT BE GIANTS - Lincoln - Bar None/Restless**

They're two regular guys, John L. and John F., regular short-haired joes who just happen to be smarter than the rest of us and possessed of a pop sense that Paul McCartney would kill for. Their premise - a two-man band, guitar and accordion/saxophone with elaborate rhythm tapes - could have devolved into art school posturing or precious minimalism, but they just happen to write some of the most absurdly appealing songs of the decade. Apparently they crank them out by the dozen; their Dial-A-Song service has hundreds of tunes that are rotated daily for the entertainment of callers worldwide, and *Lincoln*, like their self-titled debut album, has more songs on it than any self-serving record company should allow. (18!) From first to last it's a smorgasbord of insidious hooks, affectingly nasal vocals and the most cock-eyed smarty-pants lyrics this side of Robyn Hitchcock. No straightforward love songs here; the closest thing to it is the remarkable "I've Got a Match." ("I've got a match/Your embrace and my collapse.") The Giants' world is peopled

by cowboys and truckers and forgotten celebrities, girls with funny hats, guys with lopsided self-images. They revel in junk culture and trash it at the smorgasbord of insidious hooks, affectingly nasal vocals and the most cock-eyed smarty-pants lyrics this side of Robyn Hitchcock. No straightforward love songs here; the closest thing to it is the remarkable "I've Got a Match." ("I've got a match/Your embrace and my collapse.") The Giants' world is peopled by cowboys and truckers and forgotten celebrities, girls with funny hats, guys with lopsided self-images. They revel in junk culture and trash it at the same time, as in the soaringly lyrical "Purple Toupee" and the mock-ominous "Pencil Rain." It's a profoundly goofy cosmos they inhabit, but their jokes are never of the obvious or adolescent sort. They can get more mileage from a single reference to shoehorns than Weird Al Yankovic does from a whole *oeuvre* of food jokes. ("He wants a shoehorn/The kind with teeth/People should get beat up for stating their beliefs.") Mere cleverness is the potential banana peel in their music, and by the time of their sixth or seventh album the Giants may have painted themselves into a corner; but they're growing musically (there's a dash of country here, some horn bop and tango and marching music to give the hookfest a zesty seasoning), and their legion of fans is growing. I could've told you about them a couple years ago, but you weren't listening. Now you've got nowhere to hide - the Giants are here.

J.W.



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

# AMOA '88: Music & Mayhem, Or Songs & Sons Of Double Dragon!

By Doc English

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

**Arachnid:** Darts, and more darts.

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

**Bally:** *Truck Stop* pinball. Big rigs and bouncing Bettys take you cross-country. Bally still lives.

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

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

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

**Dynamo:** Cabinet-maker to the stars! New configurations available. *Air Hockey*—will there be a rebirth?

**Exidy:** *Showdown*, animated poker for the Exidy System. Pull up a chair and draw.

**FABTEK:** *Cabal*—kaboom—a war

game *a la* Wolf, *Devastator*, maybe *Guerrilla War*. A dedicated or two-player horizontal kit with track ball gunsights. Collections are off to a strong start.

**Grayhound:** A triple-threat lineup: pokers, cranes, basketballs.

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

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

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

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

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

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

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

**Premier:** *Bad Girls*. Deliciously sleazy minxes highlight this Gottlieb pin. On the comeback trail.

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

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

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

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

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

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

**Smart:** Basketballs and cranes. Has triumphed with both.

**SNK:** *P.O.W.* Dedicated. Breaking out of prison camp with the attendant mayhem is the theme. This piece entered the show a battle-tested winner.

**Sun-Soft:** *Tough Turf*, another bone-cruncher, *Double Dragon*-style kit. *Platoon*, a vs. kit and a rare commodity, trading on the movie of the same name. A solid vs. kit would be modity, trading on the movie of the same name. A solid vs. kit would be passionately embraced. Is it *Platoon*? The cashbox will decide.

**Taito:** *Chase H.Q.*, police driver. Run down the felons and wreck 'em. Zip, wham, bam, boom to the accompaniment of screeching sirens. This piece tested well. *V'Ball*. Already out, it's the best kit nobody knows about. Just ask those who have one!

**Tecmo:** *Ninja Gaiden*. Probably a

kit. If so, could be a substantial one. Consider one of the better examples of the *Double Dragon* brood. *Ninja* is out to save your neighborhood from undesirables. Do the *Guardian Angels* know about this?

**Valley:** Yes, they're still making that game with six pockets, felt cloth and 15 numbered balls. The *Roller-Royce* of pool tables!

**Williams:** *Taxi*. Pick up celebrity fares in Williams' latest pinball presentation. Players like it.

Now that we've covered a good portion of the equipment, let's touch on some other aspects, as follows:

**Show Lows:** Complaints about the excessive price for badges probably restricted attendance. Most games were derivative rather than creative. *Death-and-dismemberment* seemed to be the reigning theme—death by every means known to man and alien, including space ships, airplanes, machine guns, lasers, grenades, wild dogs, feet and fists. Many bemoaned this emphasis on violence *ad nauseum*. Others criticized the lack of kits and the presence of dedicated games that should have been kits.

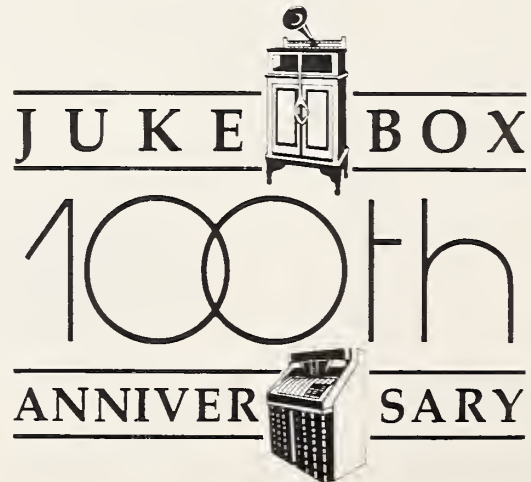
**Show Highs:** We always like to end on a high note; wasn't that Mozart's motto? Some good sports games were displayed. Even though the pinball market may be soft, the pins introduced at Expo were generally well-received. A couple of the driving games showed hit possibilities. Begrudgingly, two or three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

## Atari's Bhutani Resigns

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

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

To date, a permanent replacement for Bhutani has not been announced. However, Shane Breaks, along with regional sales manager Jim Newlander and consumer service manager Elaine Shirley, are available to handle all sales inquiries for Atari Games.

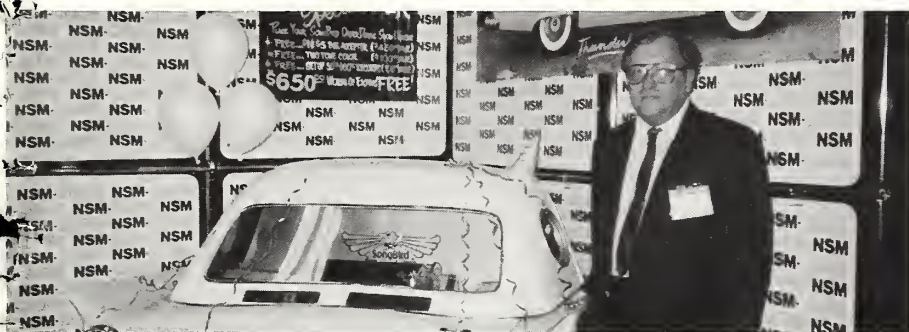


# Cash Box Tours AMOA Expo '88

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



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



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



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



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



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



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



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



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



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



Frank Gumma Jr. of American Vending Sales with his lovely wife, Krista, taking a coffee break in the Rowe exhibit.

## Discount Fares Available for ACME '89

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

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

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

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

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

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

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

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

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

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

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

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

## AMOA's New Slate Of Officers

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

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

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

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

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

# CASH BOX

## We Talk To People That Count

## AMOA Jukebox, Games & Cig Vending Awards Winners

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

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

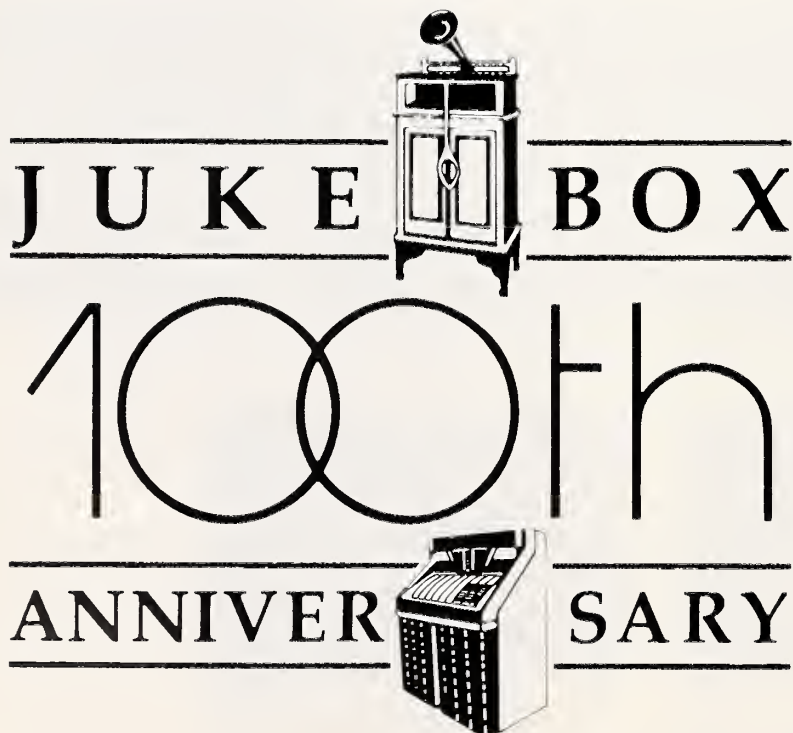
The annual AMOA JB awards are based on the earning power of single records on the nation's jukeboxes; they are voted upon by the operator members of the Amusement & Music Operators Association. The Rising Star awards are voted upon by AMOA's board of directors.

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

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

Winners in the jukebox and games categories reflect top revenue producers during the period of August 1987 through August 1988.

The awards presentation took place at the annual AMOA banquet, which was among the highlights of the AMOA Expo '88 trade convention, held at the Hyatt Regency in Chicago, November 3-5.



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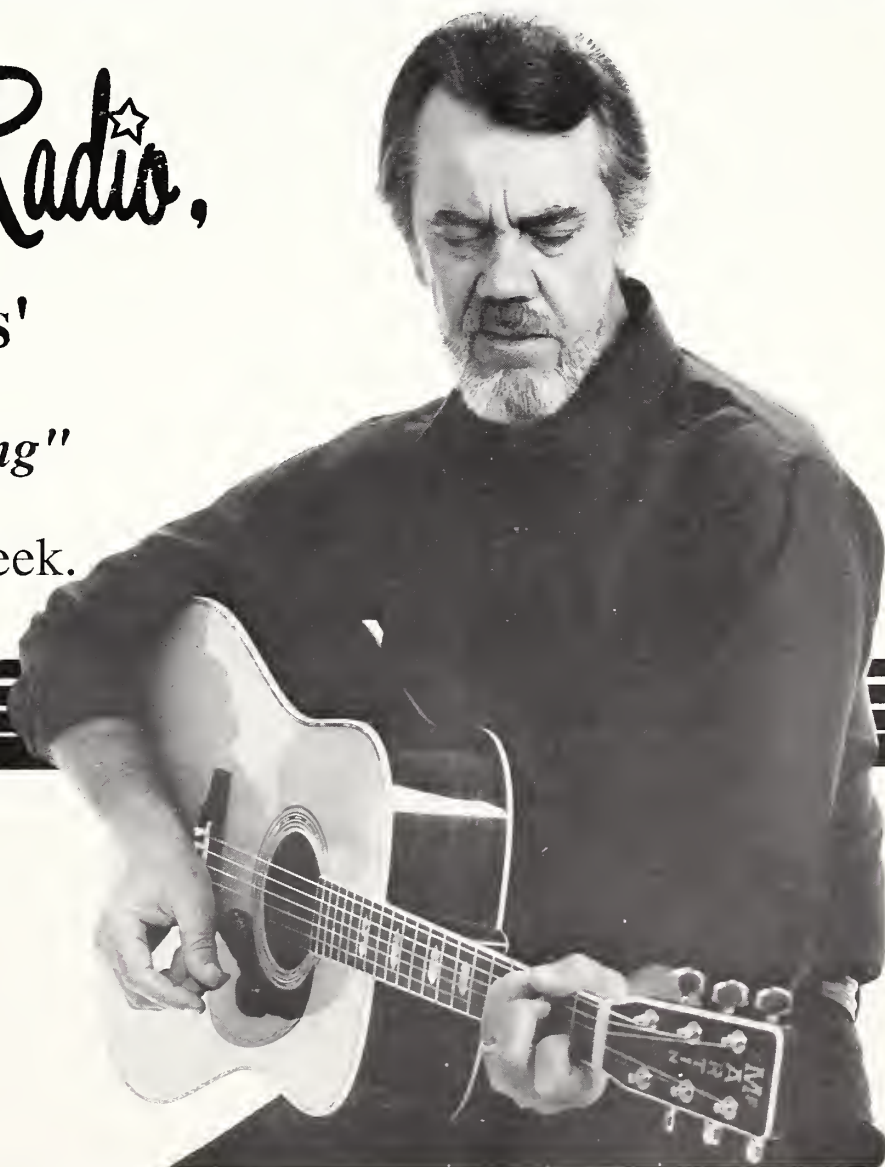
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