

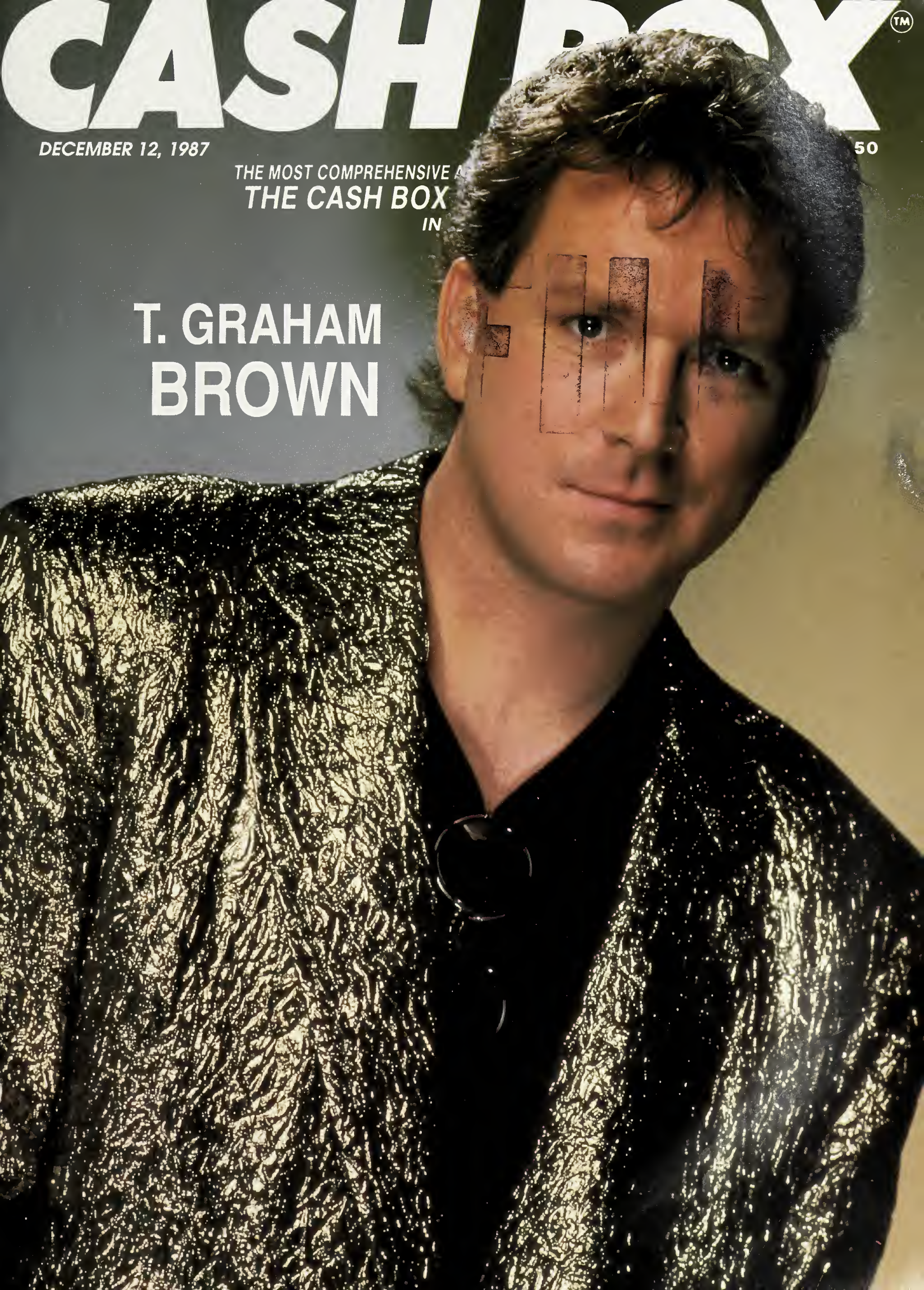
CASH BOX TM

DECEMBER 12, 1987

50

THE MOST COMPREHENSIVE
THE CASH BOX
IN

T. GRAHAM
BROWN



*"We are the Music Makers,
we are the dreamers of dreams..."*

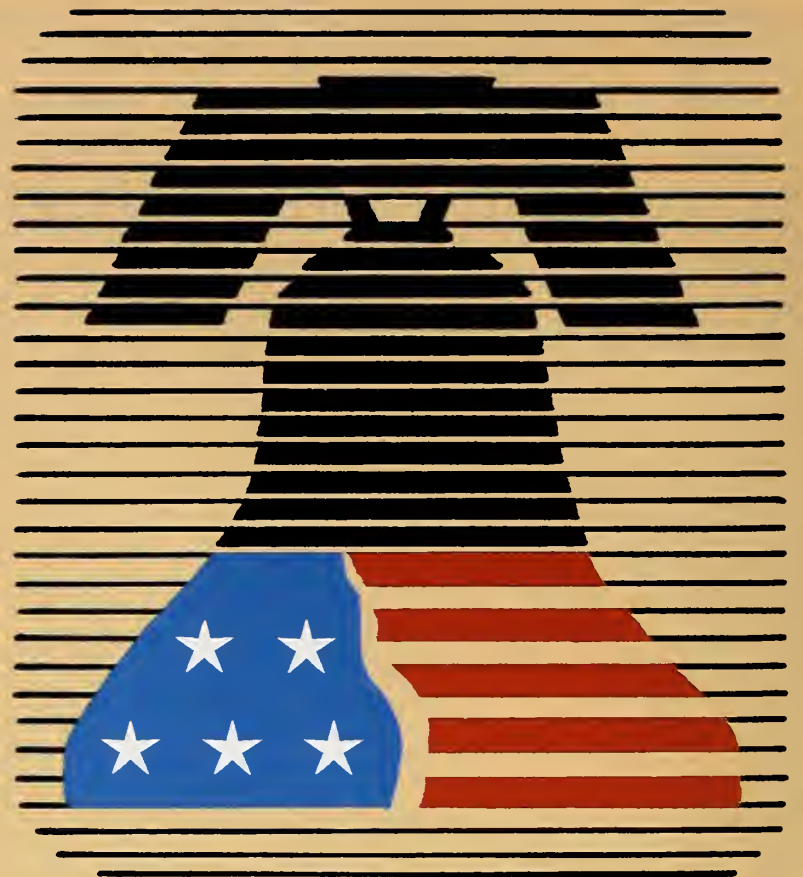
"The old order changeth..."

"When in the course of human events..."

"People everywhere just want to be free..."

**CASH BOX
ANNOUNCES**

**THE
INDEPENDENT
WAY**



There is something inspirational in the very concept of "independent." The word itself has a meaning beyond simply free. How about self-sustaining, self-motivated, capable of independent thought and action?

When people capable of independent thought and action come together to define their mutual goals and combine their efforts to attain those goals...the earth shakes and histories are written.

The Independent Record Industry has just taken out its pad and pencil.

Starting in January, 1988, Cash Box Magazine will carry a full section of, for and by independent manufacturers, distributors, one-stops and retailers. You'll find a unique Sales Monitor, an innovative computerized air-play report, substantive record reviews. You'll find independent industry networking of news and events, bringing together those people of independent thought and action for the benefit of all. That's The Independent Way...and you'll find it soon in the pages of Cash Box.

By the way, did you just feel the earth move?

Editorial submissions and Advertising now being accepted.

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The Independent Way

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EDITORIAL

Read This Editorial...

At this time of the year, most companies in most businesses are winding down for the year. Not at *Cash Box*. At the moment we are winding up for next year. The enthusiasm and excitement of the plans that we have merely hinted at in last weeks editorial and the continuing house ads we have been running are full speed ahead. We have hardly revealed even the tip of the iceberg.

The marketing and promotional activities for *Cash Box* will continue to accelerate through 1988 and on. Not only are the projects exciting in their own right, but together they add up to your most efficient music industry advertising buy. Your ad dollars will go further in reaching the exact target audience that you need to sell more records, make bigger profits and establish the artists of the future.

The wheels are in motion, the activity is hectic and exciting, most of us at *Cash Box* will be working straight through the holidays to consolidate and activate our programs to make 1988 the biggest year in our 45 year history and to help make it the biggest year in your history as well.

We look forward to the challenges of the future and promise to meet them head-on with the same kind of style and class you have always associated with *Cash Box*.

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TOP POP DEBUTS

SINGLES

#1

WHAT HAVE I DONE TO ...

Pet Shop Boys - EMI

ALBUMS

#9

LESS THAN ZERO

MOTION PICTURE SOUND TRACK

Various - CBS

#1

POP SINGLE

FAITH

George Michael
Columbia

#1

B/C SINGLE

SKELETONS

Stevie Wonder
Motown

#1

COUNTRY SINGLE

DO YA'

K.T. Oslin
RCA

#1

JAZZ

MARSALIS STANDARD TIME VOL. 1

Wynton Marsalis

Columbia

#1

COMPACT DISC

A MOMENTARY LAPSE OF REASON

Pink Floyd

Columbia

#1

POP ALBUM

DIRTY DANCING

ORIGINAL MOTION PICTURE SOUNDTRACK

RCA

#1

B/C ALBUM

BAD

Michael Jackson
Epic

#1

COUNTRY ALBUM

ALWAYS AND FOREVER

Randy Travis

Warner Bros.

#1

12" SINGLE

SYSTEM OF SURVIVAL

Earth, Wind & Fire

Columbia

WINNER'S CIRCLE

TUNNEL OF LOVE

Bruce Springsteen
Columbia

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

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 | FAITH (Columbia 38-07623) | | 3 | 8 | 51 | 6 |
| 2 | HEAVEN IS A PLACE ON EARTH (MCA 53181) | | 1 | 12 | 52 | 3 |
| 3 | (I'VE HAD) THE TIME OF MY LIFE (RCA 5224-7-R) Bill Medley & Jennifer Warnes | | 2 | 12 | 53 | 14 |
| 4 | SHOULD'VE KNOWN BETTER (Manhattan B 50083) | | 4 | 11 | 54 | 13 |
| 5 | IS THIS LOVE (Geffen 7-28233-DJ) | | 9 | 8 | 55 | 16 |
| 6 | SHAKE YOUR LOVE (Atlantic 7-89187) | | 6 | 10 | 56 | 3 |
| 7 | WE'LL BE TOGETHER (A&M AM 2983) | | 7 | 10 | 57 | 16 |
| 8 | SO EMOTIONAL (Arista AS1-9642) | | 12 | 7 | 58 | 13 |
| 9 | DON'T YOU WANT ME (MCA 53162) | | 10 | 10 | 59 | 18 |
| 10 | THE ONE I LOVE (I.R.S./MCA IRS 53171) | | 11 | 13 | 60 | 20 |
| 11 | GOT MY MIND SET ON YOU (Dark Horse/Warner Bros. 7-28178-A) | | 16 | 8 | 61 | 4 |
| 12 | (CATCH ME) I'M FALLING (Virgin 7-99416) | | 14 | 11 | 62 | 11 |
| 13 | VALERIE (Island/Warner Bros. 7-28231) | | 15 | 10 | 63 | 4 |
| 14 | I THINK WE'RE ALONE NOW (MCA 53167) | | 5 | 16 | 64 | 17 |
| 15 | TELL IT TO MY HEART (Arista AS1-9612) | | 22 | 9 | 65 | 24 |
| 16 | DUDE (LOOKS LIKE A LADY) (Geffen 7-28240) | | 19 | 11 | 66 | 21 |
| 17 | HOURGLASS (A&M 2967) | | 17 | 13 | 67 | 4 |
| 18 | THE WAY YOU MAKE ME FEEL (Epic 34-07645) | | 27 | 4 | 68 | 22 |
| 19 | NEED YOU TONIGHT (Atlantic 7-89188) | | 25 | 8 | 69 | 14 |
| 20 | CANDLE IN THE WIND (MCA 53196) | | 26 | 6 | 70 | 3 |
| 21 | I DO YOU (MCA 53193) | | 21 | 9 | 71 | DEBUT |
| 22 | CHERRY BOMB (PolyGram 888934-7) | | 23 | 8 | 72 | 7 |
| 23 | THAT'S WHAT LOVE IS ALL ABOUT (Columbia 38 7322) | | 24 | 16 | 73 | 3 |
| 24 | HAZY SHADE OF WINTER (From Less Than Zero) (Def Jam/Columbia 38-07630) | | 29 | 5 | 74 | 19 |
| 25 | MONY MONY (Chrysalis VS4 43161) | | 8 | 15 | 75 | 20 |
| 26 | I'VE BEEN IN LOVE BEFORE (Virgin 7-99425) | | 13 | 15 | 76 | 18 |
| 27 | THERE'S THE GIRL (Capitol B-44089) | | 30 | 6 | 77 | 6 |
| 28 | I WON'T FORGET YOU (Enigma/Capitol B-44038) | | 28 | 15 | 78 | 13 |
| 29 | BREAKOUT (Mercury/PolyGram 888 016-7) | | 18 | 17 | 79 | 2 |
| 30 | ANIMAL (Mercury/PolyGram 888 932-7) | | 31 | 10 | 80 | 14 |
| 31 | I COULD NEVER TAKE THE PLACE OF YOUR MAN (Paisley Park/Warner Bros. 7-28288) | | 37 | 5 | 81 | 3 |
| 32 | SKELETONS (Motown 1907MF) | | 32 | 9 | 82 | 3 |
| 33 | SEASONS CHANGE (Arista AS1-9640) | | 40 | 3 | 83 | 14 |
| 34 | CRAZY (Chrysalis VS4 43156) | | 38 | 8 | 84 | 2 |
| 35 | HUNGRY EYES (RCA 5315-7-RAA) | | 43 | 6 | 85 | 5 |
| 36 | COULD'VE BEEN (MCA 53231) | | 48 | 3 | 86 | 3 |
| 37 | BRILLIANT DISGUISE (Columbia 38-07595) | | 20 | 11 | 87 | 6 |
| 38 | POWER OF LOVE (Atlantic 7-89191) | | 42 | 6 | 88 | DEBUT |
| 39 | IT'S A SIN (EMI/Manhattan B-43027) | | 33 | 15 | 89 | DEBUT |
| 40 | TRUE FAITH (Qwest/Warner Bros. 7-28271) | | 44 | 6 | 90 | DEBUT |
| 41 | I DON'T MIND AT ALL (Island/Atlantic 7-99409) | | 41 | 9 | 91 | 20 |
| 42 | MOTORTOWN (Capitol B-44062) | | 45 | 9 | 92 | 7 |
| 43 | I LIVE FOR YOUR LOVE (EMI-Manhattan 50094) | | 47 | 6 | 93 | 23 |
| 44 | I WANT TO BE YOUR MAN (Reprise/Warner Bros. 7-28229) | | 49 | 4 | 94 | 19 |
| 45 | DON'T SHED A TEAR (Chrysalis VS4 43164) | | 50 | 5 | 95 | 12 |
| 46 | JUST LIKE HEAVEN (Elektra 7-69443) | | 46 | 9 | 96 | 6 |
| 47 | HONESTLY (Enigma 75009) | | 52 | 5 | 97 | 16 |
| 48 | TUNNEL OF LOVE (Columbia 38-07663) | | 61 | 2 | 98 | 12 |
| 49 | POP GOES THE WORLD (Mercury 888 859-7) | | 53 | 8 | 99 | 5 |
| 50 | SAY YOU WILL (Atlantic 7-89169) | | 66 | 2 | 100 | 9 |
| | (BABY TELL ME) CAN YOU DANCE (A&M AM-2939) | | | | Shanice Wilson | |
| | EVERYWHERE (Warner Bros. 7-28143) | | | | Fleetwood Mac | |
| | CAUSING A COMMOTION (Sire/Warner Bros. 7-28224) | | | | Madonna | |
| | BAD (Epic 34-07418) | | | | Michael Jackson | |
| | LITTLE LIES (Warner Bros. 7-28291) | | | | Fleetwood Mac | |
| | PUSH IT (Next Plateau 315) | | | | Salt -N- Pepa | |
| | DON'T MAKE ME WAIT FOR LOVE (Arista AS1 9625) | | | | Kenny G | |
| | BOYS NIGHT OUT (MCA 53137) | | | | Timothy B. Schmit | |
| | LET ME BE THE ONE (Arista AS1-9617) | | | | Expose | |
| | LOST IN EMOTION (Columbia 38-07267) | | | | Lisa Lisa and Cult Jam | |
| | I FOUND SOMEONE (Geffen/Warner Bros. 7-28191) | | | | Cher | |
| | LOVE WILL FIND A WAY (Atco/Atlantic 7-99449) | | | | Yes | |
| | CAN'T STAY AWAY FROM YOU (Epic 34-07641) | | | | Gloria Estefan and Miami Sound Machine | |
| | CASANOVA (Atlantic 7-89217) | | | | Levert | |
| | HERE I GO AGAIN (Geffen 7-28339) | | | | Whitesnake | |
| | U GOT THE LOOK (Paisley Park/Warner Bros. 7-28289) | | | | Prince | |
| | I CAN'T HELP IT (London/PolyGram 886-212-7) | | | | Bananarama | |
| | IN MY DREAMS (Epic 34-07255) | | | | REO Speedwagon | |
| | COME ON, LET'S GO (Slash/Warner Bros. 7-28186) | | | | Los Lobos | |
| | PUMP UP THE VOLUME (4th & B'Way/Island 7452) | | | | M/A/R/R/S | |
| | WHAT HAVE I DONE TO DESERVE THIS (EMI/Manhattan B 50107) | | | | Pet Shop Boys | |
| | SYSTEM OF SURVIVAL (Columbia 38-07608) | | | | Earth, Wind & Fire | |
| | YOU AND ME TONIGHT (Virgin 7-99422) | | | | Deja | |
| | CARRIE (Epic 34-07282) | | | | Europe | |
| | DIDN'T WE ALMOST HAVE IT ALL (Arista AS1-9616) | | | | Whitney Houston | |
| | WHO WILL YOU RUN TO (Capitol B-44040) | | | | Heart | |
| | GUARANTEED FOR LIFE (Virgin 7-99412) | | | | Millions Like Us | |
| | SILENT MORNING (4th & B'Way/Island 7439) | | | | Noel | |
| | IN GOD'S COUNTRY (Island 7-99385) | | | | U2 | |
| | SUGAR FREE (Epic 34-07283) | | | | WA WA NEE | |
| | THROWAWAY (Columbia 38-07653) | | | | Mick Jagger | |
| | CRITICIZE (Tabu/CBS 4-07600) | | | | Alexander O'Neal | |
| | WHERE THE STREETS HAVE NO NAME (Island/Atlantic 7-99408) | | | | U2 | |
| | ALL I NEED (Elektra 7-69429) | | | | Motley Crue | |
| | WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) (Jive/RCA 1049) | | | | Glenn Jones | |
| | WHAT'S TOO MUCH (Motown 1911MF) | | | | Smokey Robinson | |
| | KICK THE WALL (QMI/MCA 53107) | | | | Jimmy Davis & Junction | |
| | BECAUSE OF YOU (Fever/Sutra 1914) | | | | The Cover Girls | |
| | REASON TO LIVE (Mercury/PolyGram 870 022-7) | | | | Kiss | |
| | HOT IN THE CITY (Chrysalis VS4 43203) | | | | Billy Idol | |
| | JUMP START (Manhattan B 50073) | | | | Natalie Cole | |
| | IF YOU LET ME STAY (Columbia 38-07398) | | | | Terence Trent D'Arby | |
| | I HEARD A RUMOUR (From The Motion Picture Disorderlies) (London/PolyGram 886 165-7) | | | | Bananarama | |
| | HOLIDAY (Virgin 7-99428) | | | | The Other Ones | |
| | NO ONE IN THE WORLD (Elektra 7-69456) | | | | Anita Baker | |
| | RESERVATIONS FOR TWO (Arista AS1-9638) | | | | Dionne & Kashif | |
| | YOU ARE THE GIRL (Elektra 7-69446) | | | | The Cars | |
| | BEAT PATROL (RCA 5308-7-GAC) | | | | Starship | |
| | STRAP ME IN (Elektra 7-69427) | | | | The Cars | |
| | CRAZY WORLD (Epic 34-07432) | | | | Big Trouble | |

Burns Radio Seminar Set For January 11-12

LOS ANGELES - The semi-annual Burns Media Radio Studies Seminar, one of radio's longest-running education programs dealing directly with programming and positioning issues, has been scheduled for January 11-12, 1988, at the Registry Hotel in Universal City.

This will be the twenty-first session as the RSS series enters its eleventh year, and will be conducted by Burns Media president George Burns, who commented "We will be exploring the fundamentals of media during the two days of lectures, workshops, video presentations and role playing. The Seminar helps participants develop a cohesive picture of their station in relation to the audience. Positioning, advertising, on-air image, formats and national trends will be discussed, with all the information to be shared practical and actionable."

The Seminar is designed mainly for station owners, group heads, general managers, program directors, and research directors, but attendance is open to other professionals and serious students of



George A. Burns

radio who are seeking insight into the current and future state of radio, noted Burns.

Topics to be covered include the techniques for building and maintaining audience awareness of a radio station; understanding the cyclical nature of broadcasting and locating the station's format in that cycle, with emphasis on musical taste, lifestyles and media usage; identifying and influencing certain dynamics that influence listening choices; the special qualities that result in superior station advertising campaigns; and the role radio plays in the lives of long-hour listeners.

K-Tel Dips Its Toe Into The Non-Compilation Waters

Lee Jeske

NEW YORK - K-Tel. The name itself is a part of America. K-Tel puts together those compilation records (sometimes especially goofy compilation records) whose commercials bombard you while watching the Late Show. The term "Original Hits by the Original Artists" should be hung somewhere in the Smithsonian, if it isn't hung there already.

But these days, K-Tel is expanding its world view. K-Tel is putting out what it hopes will be original hits by original artists - *its own* original artists.

"The company's base business is the compilation product, which we

sell through mass merchandising in the United States" says Mickey Elfenbien, K-Tel's executive vice president. "The business has some growth potential, it provides profits, based upon which we can develop, and have developed, a pretty substantial distribution system. So we are now looking at how we can expand our business profitably if, hopefully, cautiously, and we're looking for some specific areas of business that we may be able to do that in. In conjunction with that, we've hired two very knowledgeable long-time music business executives: Paul Altman and Al Bergamo.

(Continued on page 31)



SONGWRITER SALUTE AT L.A.'S WILTERN - The National Academy of Songwriters recently presented the third annual "Salute To The American Songwriter" at the Wiltern Theatre. Performers included Kris Kristofferson, Randy Newman, The Pointer Sisters, and many others, as well as a special Lifetime Achievement Award tribute to the team of Holland-Dozier-Holland. Shown are NAS chairman of the board John Bettis, Brian Holland, Cynthia Weil, Kris Kristofferson, Lamont Dozier, and Eddie Holland.



T-BIRDS READY TO FLY - To get ready for a month long European tour CBS recording artists The Fabulous Thunderbirds burned through a two night SRO engagement at New York's Ritz. Pictured (l - r): Mark Proct, manager; Fran Christina and Preston Hubbard, Fabulous Thunderbirds; Bunny Freidus, sr. vp, creative operations, CBS Records International; Janie Fiero (kneeling), media relations, CBS Records International; Kim Wilson, Chuck Leavell, and Jimmie Vaughan, Fabulous Thunderbirds.

Newcomers (Tiffany), Oldcomers (Patsy Cline), and Perennials (Michael Jackson) Capture November Certifications

NEW YORK - Surprising no one, Michael Jackson's "Bad" leaped into all three categories on the RIAA's list of November gold and platinum album certifications: going gold, platinum and multi-platinum (at three million) in its first appearance.

Scoring their first multi-platinum albums were LL Cool J, for "Bigger and Deffer" (two million), and Kenny G, for "Duotones" (two m), a rare (mostly-) instrumental album to be so honored. Def Leppard's "Hysteria" (two m) and Whitney Houston's "Whitney" (five m - closing in on the eight million sales to date of "Whitney Houston") also racked up multi-platinum honors.

"Patsy Cline's Greatest Hits" led the list of platinum albums in November, the first platinum honor for the late country superstar. In more usual platinum happenings,

Pink Floyd's "Momentary Lapse of Reason" (which simultaneously went gold), Rush's "Permanent Waves" and "Exit Stage Left," and Whitesnake's "Slide It In" earned the shiny plaques.

Notching up gold honors for November were such eponymous debut albums as "Tiffany" and "Richard Marx," as well as R.E.M.'s "Document," Metallica's "Ride the Lightning," Loverboy's "Wildside," Rush's "Hold Your Fire," Aerosmith's "Permanent Vacation," "George Strait's Greatest Hits Volume 2," Billy Idol's "Vital Idol," Kiss's "Crazy Nights," and the Pet Shop Boys' "Actually."

The only music video certified was a new age production called "Natural States," which copped a gold award.

Guadalcanal Diary: The Time Has Come

By Tom De Savia

LOS ANGELES - Since the recent chart and retail successes of such bands as R.E.M. and The Smithereens, radio and the buying public alike have been more and more receptive to "alternative" music as a whole. It can often hurt a band to be pigeonholed into an unspecified genre when they are making music that could easily be accepted by a wider audience if only exposed. The next likely candidate in this category could very well be

Marietta, Georgia's Guadalcanal Diary. Guadalcanal Diary hold the most promise for mainstream acceptance with the release of their newest Elektra LP, 2 X 4. The band is made up of: Murray Attaway, vocals and guitar; Rhett Crowe, bass; John Poe, drums; and guitarist Jeff Walls. Recently, Rhett Crowe spoke with *Cash Box*, discussing the new LP and progress made by the band thus far.

2 X 4 marks the band's return with
(Continued on page 31)

Performing Rights Orgs. Agree To Expand '87 Jukebox Rebates

NEW YORK – ASCAP, BMI and SESAC have jointly agreed to extend the payment of 1987 compulsory license fee rebates to all jukebox operators who have registered their jukeboxes during 1987, provided that 110,000 jukeboxes have been registered by year's end. Previously, only jukeboxes registered by January 31, 1987 were eligible for the rebate.

Under the 1976 Copyright Act, jukebox operators are entitled to a compulsory license to perform copyrighted music, upon registration of their jukeboxes and payment of a compulsory license fee to the U.S. Copyright Office in January of each year. For 1987 the

compulsory license fee is \$63.

In 1985, ASCAP, BMI, SESAC and the AMOA reached a voluntary agreement concerning the jukebox compulsory license. For 1987, the agreement provided that, if compliance with the law improved, and at least 110,000 jukeboxes were registered, rebates of \$3 per jukebox would be given to those operators registered within the statutory time period. Spokesmen for the performing rights organizations expressed the hope that this voluntary expansion of the program would motivate jukebox operators who have not yet complied with the law.

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TICKERTAPE

NEW YORK – Cholly Atkins, the veteran dancer and choreographer, will be the subject of "High Steppin' With Cholly," a benefit for the Black Music Assoc. to be held Feb. 27 at L.A.'s Wilmet Theatre. The O'Jays, Gladys Knight & The Pips, the Temptations and others will perform. For information, call the BMA at (215) 732-2460...Cypress Records has signed a distribution deal for Canada with Attic Records. The joint venture will be known as Cypress Records of Canada, and the first release will be Wendy Waldman's *Letters Home* LP...N.Y.'s Ritz will host a benefit, Dec. 7, to raise money for the continuation of the Musicians Assistance Program of Local 802, a free counseling program. Garland Jeffreys, Richard Lloyd, Patty Smyth, Mick Taylor, and Michael Bolton will be among the performers...Giorno Poetry Systems will present a benefit performance for the AIDS Treatment Project, Dec. 16 at N.Y.'s Beacon Theatre. Laurie Anderson, Philip Glass, Debbie Harry, and Husker Du will be among the performers...April, 1988 will be International Guitar Month II, a promotional campaign cooked up by the Guitar and Accessories Music Marketing Assoc., so order your cards early...The N.Y. Public Library at Lincoln Center will host an exhibition titled "Rhythm and Blues: Black American Popular Music, 1945-55," from Dec. 18 - Jan. 23. Admission is free...The Grapes of Wrath, Phil Alvin, Keiko & Kazu Matsui, Warlock and Big Mouth have all signed to the Willard Alexander Agency for booking representation...The RIAA has been busy helping round up alleged copyright infringers and bootleggers. Meng Khong Wang and Meng Liong Wong were indicted in Louisiana on charges of criminal copyright infringement; five record stores and one private residence in Baltimore were raided, collecting over 3,500 alleged counterfeit, pirated or bootleg albums and netting four indictments, and Samy Adel Shahin was indicted in Houston on charges of trafficking in counterfeit cassette labels...The New York Hilton and Towers was named the official hotel of Radio City Music Hall...New York's Howard Schwartz Recording Inc. has expanded and refurbished its 13-year-old studio complex...New on the bookshelves: *Rockschool 1: Guitar, Bass and Drums* and *Rockschool 2: Electronics, Keyboards and Vocals*, each edited by Chris Lent (\$9.95 each, Fireside Books).



Shapiro



Kramer



Winston



Northrup

3 Named At CBS International – Bob Campbell, vice president, Marketing, CBS Records International has announced the appointment of Julian Shapiro as director, Marketing and Sales, Columbia label, CBS Records International. In this position, Shapiro will be responsible for the International marketing activities and career development of artists signed to the Columbia label. Lisa Kramer has been appointed director, Marketing and Sales, Epic/Portrait/Associated labels, CBS Records International. Kramer will be responsible for the international marketing activities and career development of artists on the E/P/A labels. Also, Joe Senkiewicz, vice president, Promotions & International Artist Development, CBS Records International has announced the appointment of Sandra Sawotka to the position of director, Media Relations and Public Information, CBS Records International. Sawotka will be responsible for ensuring media coverage for CBS Records International and its affiliates and artists abroad and in the U.S.

Winston Appointed – Sherry Winston has been appointed director, National Jazz Promotion, Columbia Records, as announced by Ruben Rodriguez, vice president, Black Music and Jazz Promotion, Columbia Records. Winston will oversee all aspects of promotion for all jazz product. For the past five years Winston has operated Sherry Winston Enterprises, a national independent promotion firm. She previously held the position of national director of Promotion at GRP Records and National Promotion manager at Arista.

Northrup Joins – Kenneth V. Northrup has joined Motown Industries as Vice President of Finance. Northrup's responsibilities will extend into all entities of the entertainment complex which includes the Record Division, Motown Productions and Jobete Publishing. Northrup served as corporate controller and treasurer for Capitol Industries/EMI Inc. and as a member of the board of directors during his seventeen year association with Capitol.

Reiter Appointed – Marc Reiter has been appointed manager, College Marketing, CBS Records, as announced by Mike Martinovich, vice president, Merchandising, CBS Records. Reiter will be responsible for the promotion of CBS Records product to college radio, and will assist Fred Ehrlich, director, College Marketing, in all phases of the marketing and development of CBS Records artists at the college level. He will report to Ehrlich. Reiter has most recently been an Account Service Representative in the New England branch.

New Marketing Appointments At CBS Records U.K. – Four new appointments have been announced in various marketing areas of CBS Records U.K. In product management, Elyse Taylor is appointed product manager for the CBS Label and Terry Fellgate is named a trainee product manager, CBS Label. Mandy Beel is appointed product promoter for the CBS Label. And, Steve Hodges is appointed video manager, CBS Records U.K.

Rykodisc Taps Svinger – Rykodisc USA has appointed Carrie Anne Svingen to the position of director of Publicity. Svingen previously held Marketing Director posts at Rose Displays, Ltd. and the Harvard Common Press. Svingen, who will be based in the label's Salem, MA office, will create and implement publicity and public relations campaigns for all the label's projects.

Sony Video Names Three – Sony video Software has expanded its sales emphasis with the staff additions of Jeff Rabinovitz, Steve Brecker and David Sobieraj. Rabinovitz joins Sony as sales manager, Music Accounts. Previously he was national sales manager at Ingram Video, and he also served as video coordinator for Spec's Music & Video Stores. Brecker comes to Sony as Product Manager. He spent over four years at MGM/UA Home Video as their North East Regional Sales manager and subsequently as national manager of Merchandising and Sales Promotion. David Sobieraj joins the Sony team as Product Manager. Sobieraj brings 3 years sales and marketing experience from Praxis Media, Inc.

Kelly Named – Peg Kelly has been named vice president and general manager, WNBC, the NBC AM Radio Station in New York, it was announced by Randall Bongarten, president, NBC Radio. Kelly has been general sales manager at the station since June 1984. Prior to that, she held the positions of local sales manager since May 1982, and account executive since May 1981.

Jordan Named – John Jordan has been named publicist for Rolling Stone magazine, it was announced by Stuart Zakim, publicity director. Jordan comes to Rolling Stone from the entertainment public relations firm P.M.K. Public Relations, where he assisted two account executives.

KFWB NEWS 98 Promotes Yeager – Steve Fisher, v.p./general manager for KFWB announced the promotion of news director Bill Yeager to executive editor. Yeager joined KFWB in May of 1986, having come from Group W's KYW TV and Radio.

Fortner Appointed – Allan Hotlen, vice president and general manager of Sacramento radio station KKSA, has announced the appointment of John Clarke Fortner to the position of news director for the station.

Jensen Crew Inks Two – Jensen and Crew, a.k.a. The Jensen Crew, a rock musician talent agency, is pleased to announce the signing of two rock-music artists to their roster. One is the heavy metal group The Flamethrowers, and the other is the CHR-oriented Tom Kidd and Small Favours.

Dyer Group Formed – One of the country's top graphic design, marketing and advertising firms, formerly Dyer/Kahn, has changed its name to Rod Dyer Group. The company plans to relocate its headquarters in Los Angeles to accommodate increased business and staffing, it was announced today by Rod Dyer, company founder and president.

Pink Floyd

L.A. SPORTS ARENA - Welcome to Time Travel 1987, courtesy of your friends at Pink Floyd Productions. A thoroughly mind-bruising experience, this was the first appearance by the legendary Floydians since 1981's *The Wall*, and although it was Roger Waters-less, David Gilmour and Co. managed to hold up their end of the stick quite well, thank you, by creating a multi-media extravaganza guaranteed to send the adoring crowd home sated from much more than just Thanksgiving leftovers.

The event began with "Shine On You Crazy Diamond" from *Wish You Were Here*, which quickly lured the crowd into the Floyd mind realm by recreating the tune as it was recorded - Gilmour's memorable solos and fills played note for note. This was an effective approach used for most of the show, with only occasional nods to musical exploration.

Augmenting the music was an im-

pressive, if *slightly* overdone lighting display, which meshed with conceptual videos to overlap with and stretch the themes of the expansive songs. Eight spotlight helmsmen, four on each side, transformed the stage into a 3-D lazerium, blending with the ever-so-angular lasers rocketed off mirrors behind the stage.

The two and one half hour show was divided into two sections, with a short intermission. The first half explored material from Floyd's latest Columbia LP, *A Momentary Lapse Of Reason*. The already familiar "Learning To Fly," the hypnotic warmth of "Yes Another Movie," and "The Dogs Of War"'s eerie video clip of militant, glow-eyed dogs running rampant through office buildings left powerful impressions. While the overall effect was as cluttered and weighted as Bowie's midsummer stadium excesses, the treatment was much more stimulating and provocative.

With the start of the evening's second half (a Greatest Hits montage), the various Pink Floyd appendages came out of the wood-

work. The ten year old Big Pig hovered menacingly during *Meddle*'s "One Of These Days," although nothing from the corresponding *Animals* was played all night. Next up was "Time," from 1972's classic *Dark Side Of The Moon*, which featured an intriguing video of a hospital bed wheeling through an airport, then lifting off only to plummet back down to earth. At the song's close, the lifesize Crash 'N' Burn Bed came sailing down from the rafters to explode alongside the stage. Drummer Nick Mason's brightest light shone on his fluid, exact intro on this number, his sticks back-lit by lazer.

"Welcome To The Machine" sported Gerald Scarfe-like images on the big circular screen behind the stage, with rivers of blood running from Ivory Towers. Thankfully, most images from Alan Parker's *Wall* movie were sacrificed, allowing instead for new moments of creativity. "Us And Them" and "Money" from *Dark Side Of The Moon* came next, with the latter sounding bluesy and hard, especially on Gilmour's eloquent, muted solo section. "Another

Brick In The Wall" and "Comfortably Numb" closed out the Greatest Hits portion of the show, both sounding a trifle empty without Roger Waters, like an apple without a core. "Numb" took on an entirely different meaning without his menacing vocals.

Closing with encores of "Run Like Hell" and "One Slip," the special effects peaked with a fireworks display and The Big Disco Ball, which surprisingly opened up and blossomed like a mechanical flower.

All in all the senses had been served a complete feast. Pink Floyd's timeless appeal lies in their universal impact, as their music holds an undeniable place in the heart of any rock fan growing up in the 60's or 70's. With the old material still sounding current and the new stuff retaining its early flavor, the potency and legacy of Pink Floyd continues in yet another form. And as far as tradition goes, skip the Thanksgiving bird for Pink Floyd every time.

Gene Ferriter and
Rob Yardumian

Wynton Marsalis

THE WESTWOOD PLAYHOUSE, L.A. - With the current album of *Standard Time Vol. #1* dominating the top spot on the CASH BOX Top Jazz Album chart, it is almost redundant to say that the anticipation was great for Marsalis' fifteen show stint at the Westwood Playhouse. But repetition of an important theme is central to the calling of Wynton Marsalis. Despite some critique of his steadfast attitude and commitment to continuing the tradition of pure straight-ahead jazz, Marsalis remains undaunted, carrying the torch for our generation.

Originally scheduled for five dates, his stay was expanded to ten

(two shows on five nights) to greet the overwhelming demand. More commonly known for theatre, the Westwood Playhouse provided a sleek uptown feel, very appropriate for the occasion. Although many of Marsalis' predecessors lived virtually unrecognized, struggling to eek out a living with their craft, Wynton has helped to bring a prominence and real dignity to his more than deserving art form. His whole band had an air of importance, dressed in classy suits and ties, and wearing sober respectful attitudes to match. "Just 'cause we're not smilin' up here doesn't mean we're not havin' a good time."

Opening the set with the title track from his last album, "J Mood," the band engendered a *Kind Of Blue* feeling, saluting another pretty fair trumpeter, Miles Davis. Most of the show was some form of

acknowledgement to legends of the jazz world who have shaped Marsalis' aural perspective, such as Louis Armstrong, John Coltrane, Thelonious Monk, and Charlie Parker. Armstrong's "Big Butter and Eggman," Monk's "Let's Call This," and "Crepescul With Nellie," were solid tributes. Standards "Caravan" and "Cherokee" from *Standard Time Vol. #1*, "Love Me Or Leave Me," and "Do You Know What It's Like To Miss New Orleans" were thoroughly interpreted with a depth of understanding, pizzazz, and respect.

The entire band was pretty monstrous, with Robert Leslie Hurst III on bass, Jeffrey Tain Watts on drums, and Marcus Roberts on piano. Watts' deft brushwork, big band power and frequent meter changes with Hurst provided a lot of gusto. Roberts, recent winner of the international Monk contest,

displayed why with his rich harmonic sense, articulate solos, and masterful show stopping version of "Round Midnight."

The group's intensity was nicely balanced by Marsalis' playful manipulation of his mutes and his sultry narrative, both of which provided some warm humorous moments. There was definitely a spirit of purpose in the air, however. During a farewell to the audience the rest of the band continued to play while Marsalis bid farewell, strongly encouraging support for jazz musicians in the community. That was the gestalt of Marsalis' message; he does not simply promote his own self-interest, but plays an active cog in a wheel larger than any individual, helping to propel a most profound tradition into the 21st century.

Gene Ferriter

Marianne Faithfull

THE BOTTOM LINE, N.Y.C. - Marianne Faithfull is slowly but surely turning into rock's diva of despair. Her voice is haggard, her trials and tribulations are too well known, and she brings a weird combination of toughness and fragility to her work. The 17-year-old waif of "As Tears Go By," circa 1964, is now the 40-year-old "I've-been-through-the-mill" woman - read that WOMAN - of "As Tears Go By," circa 1987. Surprisingly, the Jagger-Richards opus makes the transition well.

In any case, on her recent album, "Strange Weather," Marianne

Faithfull teamed with that oddball production *auteur*, Hal Willner, for an eerie and effective mish-mash of torch songs, blues, and likeminded contemporary tunes backed by an eerie and effective mish-mash of jazz players, blues players, and likeminded contemporary players. The album - haunting is the best word to describe it - is as much Willner as Faithfull. The combination is a bitch.

The three-night Bottom Line gig was, on paper, also as much Willner as Faithfull. Willner, dubbed "musical director" for the engagement, assembled a killer back-up band for the singer: Bill Frisell, guitar; Mac Rebennack, piano; Garth Hudson, accordion; Alan Smallwood, synthesizers; Lew Soloff, trumpet; Fernando Saunders, bass, and J.T. Lewis, drums.

Could've been breathtaking. Wasn't breathtaking.

First of all, one expected - with that band - that Faithfull would delve deeply into the new album, would really investigate songs like "Yesterdays," "I'll Keep It With Mine" and "Penthouse Serenade." She avoided all three of them. She did do Tom Waits' excellent title tune, did do a marvelous version of "Boulevard of Broken Dreams" (she and the band came together best here), dueted with Dr. John on "Love, Life and Money" (only one of two times - the other a solo piano version of "After Hours" - that Rebennack really got to dig in and play), sang a haunting (there's that word again) "A Stranger on Earth" (like she meant it, goodness knows), and encoored with the spare, no-pity version of "As Tears Go By."

Most of the 90-minute set was from material recorded earlier: things like "Sister Morphine" (sung in a frighteningly convincing manner), "Working Class Hero," "Broken English," "Blue Millionaire," and "Trouble in Mind." Unfortunately, this unique, one-time-only band was less effective through these numbers - one could hardly hear the various personalities coming together, a Hal Willner specialty. Frisell - whose whining electric guitar matches the timbre and quality of Faithfull's voice - and Soloff got the most space, and, not surprisingly, they took good advantage of it.

Thing is, Marianne Faithfull, at times, sounded phony, sounded like a Las Vegas version of a torch singer. When her voice was at its most nasal, she sounded a little too much like
(Continued on page 31)

SINGLE RELEASES

OUT OF THE BOX

YES

Rhythm Of Love (4:20) - Atlantic (7-99419) - Affirmative Music/BMI - Kaye-Rabin-Anderson-Squire - Producers: Yes-T. Rabin-P. De Villiers-T. Horn

Follow-up single to "Love Will Find A Way" should instantly attract tremendous radio attention. John Anderson's vocals are in top form and bravely guide this tune along a smooth and rockin' path. One of the strongest singles on the new *Big Generator* LP.



OUT OF THE BOX



EURYTHMICS

I Need A Man (4:06) - RCA (5361-7-RAA) - BMG Music-Arista Music/ASCAP - Lennox-Stewart - Producer: D.A. Stewart

Dave Stewart and Annie Lennox return with this funky pop number. Lennox delivers a sexy, sassy, soulful performance on the first single from the brand new Eurythmics album, *Savage*. Watch for heavy, heavy adding at Top 40 outlets nationwide.

OUT OF THE BOX

ANGELA WINBUSH

Run To Me (3:42) - Mercury/PG (870 033-7) - Angel Notes Music (adm. by WB Music)/ASCAP - A. Winbush - Producer: A. Winbush

The multi-talented Winbush (she wrote, produced and played *all* instruments on this track) sparkles on this funky, exceptional dance pop number. Once the mainstream discovers this vocalist, watch for her to elevate to superstar status.



OUT OF THE BOX



10,000 MANIACS

Don't Talk (4:09) - Elektra (7-69439) - Christian Burial Music/ASCAP - D. Drew-N. Merchant - Producer: P. Asher

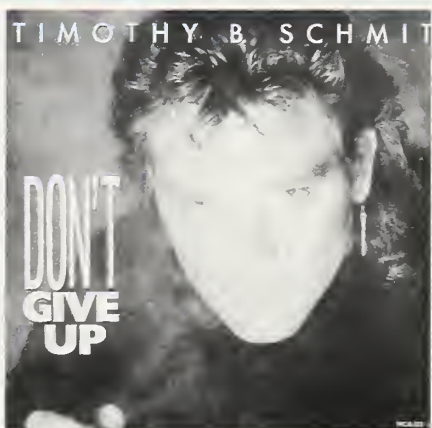
Band received generous A/C acceptance with their recent cover of Cat Stevens' classic "Peace Train," and should turn even more heads with this number. Lead vocalist Natalie Merchant's vocals are beautiful and hypnotic as ever. Hopefully Top 40 play will result...

OUT OF THE BOX

TIMOTHY B. SCHMIDT

Don't Give Up (3:57) MCA (MCA-53233) - Jeddrah Music-TSP Music/ASCAP - T.B. Schmidt - Producer: D. Randolph

Ex-Eagle/Poco member is making big noise as a pop performer in the '80's. Strong follow-up to "Boy's Night Out," the first single - which scored impressively on the singles chart. Tune should make impressive early showings at Top 40 radio nationwide.



OUT OF THE BOX



MARLON JACKSON

Baby Tonight (4:29) Capitol (PB-44092) - Vabritmar Music/BMI - M. Jackson - Producer: M. Jackson

There seems to be room for more than one M. Jackson on the charts... Jackson sibling continues to provide quality dance/pop in his proven winning style. Already making noise at Black Contemporary radio with strong crossover possibilities.

FEATURE PICKS

THE REIVERS - In Your Eyes (3:32) - Capitol (PB-44091) - Midsnicker Music (adm. by Bug)/BMI - J. Croslin-K. Longacre - Producer: D. Dixon
Quality pop/rock from Austin Texas' Reivers (formally known as Zeitgeist) should cause quite a stir. ...another Don Dixon production.

THE MONKEES - Every Step Of The Way (3:10) - Rhino (RNOR 74410) - Allswell Music/SPIN - Hunter-Clarke - Producer: R. Bechirian
Rock-tinged pop number from Davey, Peter and Micky should receive strong reaction from the new breed of Monkees fans.

PATRICK SWAYZE - She's Like The Wind (3:49) - RCA (5363-7-RAA) - Troph Productions-Strawberry Fork Music/BMI - P. Swayze-S. Widelitz - Producer: M. Lloyd
Latest single from hit *Dirty Dancing* soundtrack finds the film's star crooning a likable pop ballad.

CHICO DeBARGE - Rainy Night (4:21) - Motown (1922ME) - Wyteria Music-Music Minded-Electric Apple-Careers Music/BMI - W. Douglas, Jr.-H. Redmond-T. Black-W. Brown III - Producer: S. Drinkwater
Suggestive, soulful soft-dance outing from Mr. Chico. Lust is the theme here...

CHAD - Jennie (2:29) - RCA (6848-7-RAC) - I'mo Owe U A Tune Muzic-Bush Burnin' Music-Gunhouse Pub.-Music Corporation of America/ASCAP - Chad-H. King - Producers: Chad-H. King
Powerful, young vocalist stands tall on this tune. Watch for fast B/C radio attention first.

CARLY SIMON - All I Want Is You (3:40) - Arista (AS1-9653) - C'est Music-Nonpareil-Maya Productions/ASCAP - Simon-Goldmark-Brackman - Producer: J. Boylan
Simon turns in yet another outstanding vocal performance on this - the latest single from the *Coming Around Again* LP.

ROBBIE DUPREE - This Is Life (4:25) - 4th & B'Way (BWAY7454) - Chrome Willie Music-Screen Gems/BMI - R. Dupree-C. Shew-B. La Bounty-B. Foster - Producer: M. Nunziata
Late '70's crooner ("Hot Rod Hearts," "Steal Away") returns with this strong '80's pop ballad.

JONATHAN KING - Wild World (4:45) - Rhino (RNOR 74412) - Island Music/BMI - Stevens - Producer: J. King
What if someone took a Pet Shop musical track and recorded the lyrics to a Cat Stevens classic over it? Wait no more...

ALBUM RELEASES

OUT OF THE BOX

FOREIGNER

Inside Information—Atlantic 81808-1—Producer: Mick Jones—Bar Coded

With Lou Gramm's successful solo project safely out of his system, his band and mates get back to business. The sound is predictably crushing in spots, but true to recent form, light moments intercede to break the mood. Gramm can still belt with the best of the blues rockers, as on "Heart Turns To Stone" and "Say You Will."



OUT OF THE BOX

BARRY MANILOW

Swing Street—Arista AL-8527—Producers: B. Manilow/E. Arkin—Bar Coded

Upper demo conceptual project marks the return of the multi-platinum crooner. Echoes the bright-lights ambiance of late nights steppin' out in the Big City, with full-on horn support, swingin' arrangements, duets with Phyllis Hyman, Kid Creole, and Diane Schur, and energy to burn. Songs from Manilow, Gershwin, Goodman, etc...



OUT OF THE BOX

EURHYTHMICS

Savage—RCA 6794-1-R—Producer: Dave Stewart—Bar Coded

The provocative Annie Lennox's pipes are still as enchanting as ever, but somewhat constrained on this effort, while Dave Stewart's heavy production leaves emphasis on throbbing synth lines and flinty, pounding, dance-friendly beat. "I Need A Man" will find a home on Top 40, "Put The Blame On Me" and "Beethoven" keep the heat on, while the acoustic "I Need You" is a startling respite from the beat God.



OUT OF THE BOX

MELI'SA MORGAN

Good Love—Capitol CLT-46943—Producers: Various—Bar Coded

Sophomore release from the Queens native profiles her growth as songwriter and singer. Her light, soulful tones have seen the chart tops before, and this should follow. "If You Can Do It: I Can Too!!" (the first single) and the title cut should polish many a dance floor, while "Just For Your Touch" and "Love Changes" take care of the late night romance angle.



FEATURE PICKS

YEAR ZERO—Year Zero—Chrysalis BFV 41623—Producer: Ron Fair—Bar Coded

Ambitious debut platter from Austin foursome - no, not "roots" anything, but instead it's compelling, airy, chiming rock driven by the sheer strength of the songwriting and musicianship. A wonderful surprise from a band to watch in the 90's.

VIEW FROM THE HILL—In Time—Capitol CLX-46703—Producers: Various—Bar Coded

British soul trio imparts a smooth, seductive grace to their first effort. No computers or programming needed here - honest, flowing, animate songs that touch the heart through their sincerity, especially the elegant "No Conversation."

THE BROADCASTERS—13 Ghosts—Enigma ST-73315—Producers: L. Alexander/W. Kramer/The Broadcasters—Bar Coded

Rough and tumble quartet blends the New Jersey-leather jacket in the garage-style of The Smithereens with the primal urgency of Mitch Ryder and the down-home bluesy bite of Jason and the Scorchers to deliver an impressive debut platter. Best record of the week...

THE JOHNNYS—Highlights Of A Dangerous Life—Enigma ST-73309—Producer: Ross Wilson—Bar Coded

Aussie cowboys hit Americans shores with their first release. Spencer Jones' vocals remind of Hoodoo Guru Dave Faulkner, and the Johnnys have picked up the tongue-in-cheek gauntlet the Gurus forgot on their latest. Rip-roaring, balls-out prairie fun.

PAUL McCARTNEY—All The Best—Capitol CLW-48287—Producers: P. McCartney/G. Martin—Bar Coded

Double sided collection of post-Fab memories from Paul (the cute one).

Lyrics and plenty of Paul 'n' Linda snaps inside. "Band On The Run," "Jet," "Silly Love Songs," "My Love," they're all here.

RICK ASTLEY—Whenever You Need Somebody—RCA 6822-1-R—Producers: Stock/Aitken/Waterman—Bar Coded

Britisher Astley sports a deep expressive voice well-suited to the slick S/A/W melodies and production values. His debut LP features the European #1 "Never Gonna Give You Up."

BOBBY WOMACK—The Last Soul Man—MCA MCA-42097—Producers: B. Womack/F. Hamilton—Bar Coded

Trademark vocal stylings from a true soul veteran featuring a reworking of the recent hit "Living In A Box" and a meshing of Womack's classic soul strains into a modern context.

BLACK SABBATH—The Eternal Idol—Warner Bros. 25548-1—Producers: Various—Bar Coded

Tony Iommi's driven, intense guitar work powers this heavy collection, fronted by Tony Martin's strident vocals.

MICHAEL COOPER—Love Is Such A Funny Game—King Jay/WB 25653-1—Producers: Jay King/Michael Cooper—Bar Coded

Former lead singer of ConFunkShun pits his quirky voice against Jay King's hip-hop production. Songwriting and arrangements should follow "Lean On Me" up the charts.

THE BAGS—Rock Starve—Restless 72233-1—Producer: Steve Barry—Bar Coded

Heavy rock workout from Boston trio owes debts to British blues/rock, as well as American guitar gods. Short on variety, but aggressive sonics should expand their base of support.

RECORDS TO WATCH

ST. PAUL—St. Paul—MCA MCA-42060—Producers: St. Paul/Ricky P.—Bar Coded

PEBBLES—Pebbles—MCA MCA-42094—Producers: Various—Bar Coded

VARIOUS ARTISTS—The Island Story—Island 90684-1—Producer: Not Listed—Bar Coded

JAZZ WARRIORS—Out Of Many, One People—Antilles/New Directions 90681-1—Producer: TAJA—Bar Coded

MILES DAVIS/MARCUS MILLER—Siesta Original Motion Picture Soundtrack—Warner Bros. 25655-1—Producer: Marcus Miller—Bar Coded

JIM PEPPER—Comin' And Goin'—Antilles/New Directions 90680-1—Producer: Jean-Pierre Weiller-Letourneur—Bar Coded

BALANCING ACT - You know, this town used to be home for some really hot folk music. Joni Mitchell, James Taylor, Buffalo Springfield etc., a bunch of talented people whose nimble minds and quick fingers could turn a scene into something worthwhile.

Well, now, the tide has turned. The Strip is clogged nights with the sham of glam, more spandex than you could shake your booty at (if you were so inclined), and probably about 3/4 of the worldwide sales of Paul Mitchell and KMS Skrunch spray...

But hark, there is yet hope for the listless local music scene. It lies in the heartfelt semi-acoustic strains of such local heroes as Peter Case and wife Victoria Williams, Dave Alvin, and pretty much whoever's playing at McCabe's or the Lhasa Club on a given night. Add to that list Primitive Man Recording Co. artists The Balancing Act, a down-to-earth quartet of guys who make vital, eclectic, intriguing music that absolutely defies categorization. Just ask them - mention the word "folk" and watch the fur fly...

Two of the Act-ers, Jeff Davis and Willie Aron, sat down with *Points West* at I.R.S.'s Universal City offices a few days back and talked about their latest project, the album *Three Squares And A Roof*.

So what do you think, gentlemen? How would you label your music? "I just don't. It's just not even worth it," said Davis. "Since it's so hard to put a label on it, the only way to do so would be to force a label on it and it's not worth it." Added Aron, "The music has to stand up without a label. I know that's probably giving radio stations and the record label fits. I would hope that our music would transcend any labels."

The reason for their perturbation is the fact that their music begins from a base of acoustic guitar, building through Steve Wagner's bass to Robert Blackmon's eccentric percussion (he learned to play just to be in the band), and around here, that sort of stuff immediately gets slapped with the term folk, or more accurately, neo-folk, whatever that means.

"There's some folk in it," Davis hesitantly agrees. "We've listened to a lot of folk, we like a lot of folk, and the group started off a long time ago being folk-oriented. But now we've brought in a lot of other elements like rock and jazz. Our music is just the result of the chemistry between us. It's just hard to put a tag on it."

As Davis asserts, labels sometimes can be constricting to artists of range. "I consider Bob Marley to be so much more than just a reggae artist. If someone said 'what kind of music does he play?' and you say reggae, then you're shortchanging him. What do the Beatles play? Rock and roll? The Beatles were so much more than rock and roll. So I think that labels are irrelevant in some cases. As Willie was saying, our basic premise was to write songs that appeal to us, that have a

sense of play, a sense of fun, and a sense of humor and meaning, and play them in a context where the melody and the lyrics could be heard. We're just a group that wants our songs to be heard. We'd like to be issued our own genre..."

The songs are often obscure in nature, treating their subjects in a roundabout fashion that enhances the left-field sonics. Lyrically, the band focuses on issues of general concern (i.e.: 'folk music?'), as Aron explains "We're just chronicling or documenting what we feel about nature, politics, relationships, the environment. We're not taking it too seriously, but we're not just a novelty act. We definitely want to connect, but not lead - this idea of blindly following a band is really dangerous."



THE BALANCING ACT - From left: Jeff Davis, Willie Aron, Robert Blackmon, and Steve Wagner.

The band has built up quite a following, blind or not, over the past four years of clubbing around L.A. They're somewhat content with the local music scene's diversity, due to the sheer size of the city. "There aren't that many places that can host this many different types of music from all the stylistic and cultural variances," assessed the amiable Aron. "One of the advantages of being in such a big city is that you get a lot of stuff, and some of it's bound to be great. The down side is that there's a lot of derivative, imitative, opportunistic stuff." Davis feels that the band's chosen home has been beneficial, but only to a degree, as it's the music that counts: "In no city is a lousy band going to go over, and on the other hand, a great band can get seen in any city. We could have come from anywhere - not that we're so great, but L.A. really hasn't stood on its head for The Balancing Act. We could have done this in any city."

The Balancing Act have been on the road for the last two months, and plan to head out again in January. Long term they want success, sure - but on their own terms. "We just want to take it step by step, taking one project at a time," said Davis. "We'll be changing, like people do, so in three years we could be completely different. Just keep it honest, cut out the bullshit, go straight ahead with it..." Absolutely.

FROM THE WESTERN FRONT - Stop the presses, this just in: Chattanooga rockers 37 Targetz will be making their first West Coast appearance December 14 at the venerable Madame Wong's West in Santa Monica. These guys play tough, tuneful rock, and this promises to be a night not to be missed. So don't. So there...

Rob Yardumian

T. Graham Brown: "Don't Misunderstand Me."

By Joe Henderson

When T. Graham Brown performed on the same show with George Jones, George accepted him and his music as country. In Europe, they bill T. Graham Brown as "rhythm and blues from the U.S.". And, when he opened for Joe Cocker, the crowd accepted T., and his music, without question. But, if you think T. Graham Brown isn't serious about his country image, you'd better think again!

T. Graham Brown freely admits, "If it wasn't for country radio, I'd have no career. I'm a country artist, and I'm serious about my music. I never intended to be anything but country."

I'm proud to say that I know T. Graham Brown. I know that he is a light-hearted and happy individual. He gives you that "life is just a bowl of cherries" feeling when you are around him. That is T. Graham Brown. He is jovial and loves to put people on in a mischievous way.

"Sometimes, I think my humor is misinterpreted," says T. "I love people, and I enjoy seeing them laugh and have a good time. I'm a joker, but I certainly don't mean to give the impression that the joke is on anyone but me. I love the country music world, and I suppose I'm one of the more 'colorful' characters in it.

What I'm trying to do is spread it all out...so everybody can know my music. I don't want anyone to misunderstand me. The most important things in my career are my country fans and country music itself. I'm not changing anything. I am what I am...country...and I do what I do. I started out playing beach music, went to rock and roll/country and, now, I am

whatever country brand you wish to put on me...country-soul, country-blues...just don't ever forget the 'country' adjective!"

T. Graham Brown believes that an important part of the future in country music is to gather as many fans and listeners possible. "We can do that by giving them enough variety to choose from," he commented. "Variety keeps music interesting."

T. just finished touring with Kenny Rogers. "Kenny has been great to/for me! I want to tell you something that happened on Saturday night (November 21). A Canadian insurance executive, and country music lover, reserved Billy Bob's club for a private party. I'm proud to say that I was on the same bill as Kenny Rogers as the entertainment for that party. It was a Canadian crowd at a party in Texas. And, that party cost that man half a million dollars!! Now, don't tell me that country music fans aren't the greatest and most devoted fans in the whole world!"

The Capitol Records recording star is unique in the country music industry. He dresses in bright, colorful costumes because it is another way for him to have fun with his audiences. He says he doesn't want to be thought of as "deep" or having any "mistique" about him. Oh, but he does. First impressions would lead one to believe that T. Graham Brown is the happy, care-free guy he seems to be. And, he is... as long as people know that his humor lies on the surface of a heart deeply committed to his fans and his beloved country music.

FEATURE SPOTLIGHT

Billy Bragg: The Folkie, Punky, Political Soul Singer

Joe Levy

"I don't wish to be portrayed as a political artist," says Billy Bragg. "I try as much as I can to short circuit that." A strange statement, maybe, to those passingly acquainted with the British singer - songwriter's passionate engagement in political and social debate. But then Bragg is a deceptively simple artist. Here's a guy who does all his performing and most of his recording solo, accompanied only by electric guitar. One look, one listen, maybe a quick glance at the press kit (Bill organized



the Red Wedge, a coalition of musicians, including the Smiths and Paul Weller, that worked for the

Eliza Gilkyson

By Tom De Savia

LOS ANGELES - *Pilgrims* is the title of Eliza Gilkyson's debut album on Gold Castle records - it is an intimate collection of musical stories that contain an indescribable essence and beauty. The songs included on *Pilgrims* deal with a belief in humanity and a yearning for inner spirituality. The content is never preachy or overbearing - instead one cannot help but find themselves captivated by the album's almost playful subtlety, and discover for themselves the messages contained within. Gilkyson is truly the last of a dying breed: a singer and songwriter with a foremost interest in the quality of her music and how it affects people, rather than striving for any sort of superficial success. Gilkyson recently spoke to *Cash Box*, discussing her career and the new album.

Gilkyson expressed her desire for *Pilgrims* to be discovered and shared by the masses via word of mouth, as that would tend to create a more personal appreciation of the music: "I think one to one is a beautiful way for things to happen... that's how real foundations are laid. Not fly by night support where somebody's a fad... I really think that one to one creates a foundation that you can stick with a long time, it creates a real base."

On signing with the small but adventurous PolyGram-distributed Gold Castle label, Gilkyson explained, "We didn't shop [the album] at all, we knew it was the right place. We knew that they weren't going to control what it was we were saying, as a matter of fact they would want us to say what we were saying, which was real unique."

Prior to the release of *Pilgrims*, Gilkyson had been drawing

considerable critical attention via her live performances - soon the industry and media began to take notice. Singer Rosanne Cash was so taken with one particular Gilkyson tune, "Rosie Strikes Back," that she chose to record it on her most recent Columbia LP *King's Record Shop*. The song deals with a battered woman's decision to overcome her abused lifestyle, renew the belief in herself and start over. The song is currently drawing much praise for its lyrical content, and is apparently reaching many people in a positive way. Eliza confessed, "...I had intended to use [the song] myself." She continued, "Rosanne called me and said 'I really want to do this song, I think I do it justice.' My whole point for originally holding back on it was that I really wanted to make sure that whoever did the song, if it wasn't going to be me, that they understood it had a purpose and that they would take full advantage of what it was saying and utilize that... Rosanne was the perfect candidate for the song."

Gilkyson talked about her unconventional (yet ultimately effective) process of songwriting, as she explained, "I'm writing, generally, to work through things myself - I'm certainly not thinking marketing. For the most part what I'm doing is trying to process what it is I'm going through in the highest way I can, just for my own happiness." She concluded, "What I'm finding is that as you go through your own process you uncover universal themes that you hope other people can relate to. If I'm thinking targeting, I'm only thinking of trying to find the common ground between all of us so that we can all find our way through the maze."

Bragg says: "There's a song that means so much to you and sums up your life so much, and liberates you or moves you to such an extent that you feel that the person who wrote this has some incredible great insight into your life. So I'm in a position where on the one hand I've recognized that in a serious scale pop's pretty trivial. On the other hand people come up to me and say, 'You know, that song you wrote is like the story of my life.' And I've got songs in my life that I can't leave home without... If I ever met Smokey Robinson it'd destroy me. I'd just be like, 'Smokey, you don't know...' So on one hand I recognize the trivality of pop, and on the other hand I recognize the importance of individual experience and how that relates to popular music. Those songs that when you hear them are

(Continued on page 31)

NOTES FROM UNDERGROUND - Good stuff is forever surfacing from the subcultures nurtured and monitored by underground/indie labels. The last few weeks some oddball semi-folkies have been performing in New York, and at least one has mass appeal pop potential, while another has a major label buzz surrounding her.

Carraig de Forest is the guy with pop potential. He's a sharp wordsmith from L.A. who plays the ukulele. For his debut LP, *I Shall Be Released* on San Francisco's Good Foot Records, de Forest has **Alex Chilton** on guitar and in the producer's chair. The record is one of the past year's small treasures, full of catchy songs and dementedly soulful guitar licks. Just as important, de Forest is a great lyricist. His subjects are bedroom and boardroom politics, and he handles them with both collegiate intelligence and songwriter savvy, which is another way of saying he's not just interesting, he's fun. It's getting harder and harder to find folks who are both. **Billy Bragg's** ok and all, but he leaves me wanting a little of the old Noel Coward. De Forest's best songs lack nothing. His show stopper is "Hey Judas," in which he goes on a tour of hell, stopping to ask Judas, Hitler, and Jim Jones what they're "doing down here," and speculating on Ronald Reagan's imminent arrival. At a recent November 28th Knitting Factory show the song was riveting, with audience giggles giving way to stunned silence as Carraig piled on the political outrage. On tour this summer with a pick-up band Carraig looked uncomfortable on stage, like a folk jester tossed in with electric backing. He doesn't look much more comfortable now, but he's in control of his band. New songs sounded great, proving he doesn't need Chilton to make good pop-rock.

Michelle Shocked is the gal with the major label buzz. Her November 17th show at the Lone Star Cafe was full of well told tall tales and short stories, delivered by Shocked and her acoustic guitar (with occasional help from her friends on banjo and electric guitar). If I've got this right, Shocked is a native of Glimmer, Texas (raised by a Mormon mom) who somewhere along the line dropped a bunch of acid, moved to San Francisco, fell in with the hardcore scene while squatting there, and ended up singing songs that owed something to idols **Leadbelly**, **Big Bill Broonzy**, and **Paul Simon**. At an East Texas folk festival in June, 1986 an admirer taped Shocked on his portable recorder. Eventually the set was issued in England, complete with chirping crickets and the sound of trucks driving by, as *The Texas Campfire Tapes* (Cooking Vinyl). Shocked's live show is just like that record,

only she plays even better songs. She has a fine blues voice, equal parts early Dolly Parton country vibrato and Rickie Lee Jones jazzbo inflection. Folkies are best when they stay far away from affected authenticity, and even then they can be too cute, too sincere, too clueless. Shocked isn't exactly free from all that nastiness - when she sang **Steve Goodman's** "Ballad Of Penny Evans," a maudlin mush-headed anti-war song that just barely makes it on the strength of its personal detail, she said she wished she wrote songs that good. Yeesch. Still, she's a great story teller and great singer, and when she sings those great stories she's unusually entrancing. As for the major label buzz, on a Brooklyn bound A train two days after the show I heard two guys saying there were lots of record company people at the late set. Swear to God.



MAKING MELODIES - Ziggy Marley (center) is in the studio in New York with Talking Heads Chris Frantz (l.) and Tina Weymouth (r.) producing. The new Ziggy and the Melody Makers LP is due in the spring, on Virgin.

BLUES NOTES - Roy Buchanan modestly describes his guitar playing as, "Basic blues, hopped up just a little bit." A blues guitar wizard of legendary stature (he once turned down an invitation to join the Rolling Stones, didn't he?), Buchanan is coming to New York Saturday, December 12th to play the Bottom Line in support of his third Alligator Records release, *Hot Wires*. In a recent telephone interview Buchanan said he was looking forward to playing in New York: "I love New York. The people there, they're so responsive, and it keeps me on my toes to play New York City. I enjoy it. Right now blues seems to be having a resurgence. Even the younger people seem to be getting into it. I think it's because of Stevie Ray Vaughan, Jimmie Vaughan, George Thorogood, and Robert Cray. The young people are at a stage where they're searching for something. I think they're sort of fed up with what's happening on the top 40, the drum machine, synthesizers and all that. And they turn to the blues, because it's real, it's soulful, and it's got a good beat. It's a good music. It's been going well every place we go."

Joe Levy

removal of the Tories in England's last election) and people think they've got Billy Bragg figured: punkish update on the early Dylan thing, complete with crusading conscience. By Bragg's own appraisal, he's more of, well, a soul singer: "That's what we're talking about as a definition of soul music. The music that can touch your soul. It don't have to be black, sweaty, 60s and all that crap. It's music that touches your soul. That's the sort of music I want to make."

And really, that's what Billy Bragg does best. His greatest songs, "Levi Stubbs' Tears" from *Talking With The Taxman About Poetry* and "This Guitar Says Sorry" from *Back To Basics* (both on Elektra), are compact, human stories of the sadness of the everyday and the ability of pop music to provide some comfort. Explaining "Levi Stubbs' Tears,"

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

| | | L | W | O | | L | W | O |
|-----------|----------------------------------------------------------------------------------------------------------------|----|----|---|-----------|--------------------------------------------------------------------------|----|----|
| | | W | C | C | | W | C | C |
| 1 | BAD Michael Jackson (Epic OE 40600) | 1 | 12 | | 39 | TOUCH AND GO Farce MD's (Tommy Boy TBLP-25631) | 35 | 19 |
| 2 | LETHAL U.T.F.O. (Select Sel 12619) | 6 | 15 | | 40 | SPANISH FLY Lisa Lisa and Cult Jam (Columbia FC 40477) | 31 | 30 |
| 3 | LET ME TOUCH YOU The O'Jays (Philadelphia International/EMI ST 53036) | 4 | 25 | | 41 | HOW YA LIKE ME NOW DEBUT Kool Moe Dee (Jive 1079-1/J/RCA) | | |
| 4 | THE BIG THROWDOWN Leverit (Atlantic 7-89217) | 3 | 16 | | 42 | SEXAPPEAL Georgina (Matawn 6229 ML) | 32 | 33 |
| 5 | DANA DANE WITH FAME Dono Dane (Profile PRO 1233) | 2 | 15 | | 43 | MARVIN SEASE Marvin Sease (London/PolyGram 830794-1) | 41 | 39 |
| 6 | HEARSAY Alexander O'Neal (Tobu/Epic 25602-1) | 5 | 18 | | 44 | MADAME X Madame X (Atlantic 81774) | 44 | 12 |
| 7 | CHARACTERS DEBUT Stevie Wonder (Matawn 6248ML) | | | | 45 | DISCOVERY Shanice Wilson (A&M SP 5128) | 40 | 5 |
| 8 | TOGETHER AGAIN Temptations (Matawn 6246ML) | 9 | 10 | | 46 | EYES OF A STRANGER The Deele (Solar/Capitol ST72555) | 47 | 14 |
| 9 | SHARP Angela Winbush (Mercury 832-733-1) | 14 | 7 | | 47 | JUST LIKE THE FIRST TIME Freddie Jackson (Capitol ST 12495) | 39 | 58 |
| 10 | OPEN SESAME Whodini (Jive JL-8494) | 10 | 7 | | 48 | LOVE FOR WHAT IT IS Anita Pointer (RCA 6419-1-R) | 50 | 6 |
| 11 | WHITNEY Whitney Houston (Arista AL-8405) | 8 | 26 | | 49 | LOVE CONFESSIONS Miki Howard (Atlantic 81810-1) | 54 | 2 |
| 12 | IF I WERE YOUR WOMAN Stephanie Mills (MCA 5996) | 7 | 25 | | 50 | LOVE CHANGES DEBUT Kashif (Arista AL-8447) | | |
| 13 | EVERLASTING Natalie Cole (Manhattan ST 5309) | 11 | 20 | | 51 | ALL BY MYSELF Regina Belle (Columbia BFC 49537) | 49 | 26 |
| 14 | LIVING LARGE Heavy D. & The Boyz (MCA 5986) | 18 | 6 | | 52 | RESERVATIONS FOR TWO Dionne Warwick (Arista 8446) | 45 | 16 |
| 15 | RAPTURE Anita Baker (Elektra 9-60444-1) | 16 | 89 | | 53 | WHAT'S MY NAME Steady B. (Jive 1000-1-J) | 42 | 7 |
| 16 | PAYED IN FULL Eric B. & Rakim (4th & B'way/Island 40005) | 15 | 20 | | 54 | GUESS WHO'S COMIN' TO THE CRIB? Full Force (Columbia FC 40894) | 64 | 2 |
| 17 | ONE HEARTBEAT Smokey Robinson (Matawn 6626 ML) | 12 | 37 | | 55 | 4 BY FOUR 4 By Four (Capitol ST 12569) | 48 | 24 |
| 18 | TOUCH THE WORLD Earth, Wind & Fire (Columbia FC 40596) | 33 | 2 | | 56 | JONATHAN BUTLER Jonathan Butler (Jive/RCA 1032-1-J) | 43 | 26 |
| 19 | JODY WATLEY Jody Watley (MCA 5898) | 17 | 39 | | 57 | VANESE THOMAS Vaneese Thomas (Geffen/Warner Bros. GHS 24141) | 57 | 17 |
| 20 | BABY TONIGHT Marlan Jackson (Capital CLT 46942) | 21 | 7 | | 58 | FAST MUSIC, LOVE & PROMISES Chad (RCA 6610-1-R) | 58 | 3 |
| 21 | GLENN JONES Glenn Jones (Jive 1062-1-J/RCA) | 13 | 9 | | 59 | DECISIONS The Winans (Qwest 25510-1) | 60 | 11 |
| 22 | CIRCUMSTANTIAL EVIDENCE Shalamar (Solar/Capitol ST 72556) | 22 | 19 | | 60 | NAJEE'S THEME Najee (EMI-America ST 1724) | 53 | 48 |
| 23 | MILES Miles Jaye (Island 90615) | 27 | 6 | | 61 | SHADES OF LACE Lace (Wing 833 451-1-Y-I/PolyGram) | 52 | 6 |
| 24 | HOT, COOL & VICIOUS Salt-N-Pepa (Next Plateau PL 1007) | 24 | 32 | | 62 | ALL IN THE NAME OF LOVE Atlantic Starr (Warner Bros. 25560-1) | 55 | 35 |
| 25 | CONTAGIOUS Bar-Kays (Mercury 830 305-1) | 25 | 7 | | 63 | SIGN "O" THE TIMES Prince (Paisley Park/Warner Bros. 1-25577) | 51 | 34 |
| 26 | JUST GETS BETTER WITH TIME The Whispers (Solar/Capitol ST-72554) | 20 | 31 | | 64 | SATURDAY NIGHT - THE ALBUM Schaally D (Jive 1066-1/RCA) | 61 | 4 |
| 27 | DUOTONES Kenny G (Arista AL 88427) | 23 | 27 | | 65 | ALL OUR LOVE DEBUT Gladys Knight & The Pips (MCA 42004) | | |
| 28 | BIGGER AND DEFFER L.L. Cool J (Def Jam/Columbia FC 40793) | 19 | 26 | | 66 | FEELS GOOD TO FEEL GOOD Gory Glenn (Matawn 6234ML) | 66 | 8 |
| 29 | THE RIGHT NIGHT AND BARRY WHITE Barry White (A&M SP5154) | 29 | 5 | | 67 | LOVERS Babyface (Solar/Capitol ST 72552) | 46 | 25 |
| 30 | AFTER DARK Ray Parker, Jr. (Geffen GHS 24124) | 28 | 8 | | 68 | KISS SERIOUS Chica DeBorge (Matawn 6249 ML) | 62 | 6 |
| 31 | SERIOUS Deja (Virgin 90601-1) | 34 | 6 | | 69 | SURFACE Surface (Columbia 40374) | 67 | 36 |
| 32 | CRUSHIN' Fat Boys (Tin Pan Apple/Polydor 831 948-1) | 30 | 27 | | 70 | SHERRICK Sherrick (Warner Bros. 25576-1) | 70 | 10 |
| 33 | LILLO Lilla Thomas (Capitol ST-12450) | 26 | 33 | | 71 | JAMPACKED Steve Arrington (EMI/Manhattan MLT 46903) | 65 | 9 |
| 34 | UNLIMITED! DEBUT Roger (Reprise 9-25496-1)WB | | | | 72 | STRAWBERRY MOON Graver Washington, Jr. (Columbia FC 40510) | 63 | 19 |
| 35 | INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby (Columbia BFC 40964) | 38 | 5 | | 73 | DISORDERLIES Soundtrack (Polydor 833274-1) | 68 | 9 |
| 36 | BROKEN PUZZLE Theresa (RCA 6488-1-R) | 36 | 10 | | 74 | RHYME PAYS Ice-T (Sire/Warner Bros. 25602-1) | 69 | 18 |
| 37 | MAGIC The Jets (MCA 42085) | 37 | 4 | | 75 | CRIMINAL MINDED Boogie Down Productions (B-BOY 47878JBM) | 59 | 8 |
| 38 | G.T.O. GANSTERS TAKIN' OVER ORAN "JUICE" JONES (Def Jam/Columbia FC 4055) | 56 | 3 | | | | | |

THE BEAT

MICHAEL GOES SOLO-Born and raised in Vallejo, California, Michael Cooper is the first male artist to be released on King Jay Records. Michael's musical background began early. "As a child, I loved music," he recalls. "I was really up on all the artists. I used to catalog music by artists and record labels.

At age 14, Michael began playing the guitar. Two years later he was playing keyboards in a local band. They performed throughout the military and college circuit around the San Francisco Bay area and in 1971, they relocated to Memphis, Tennessee. After two years of local shows Michael and his band decided that it was time to get a record deal. They changed their name to ConFunkShun, and the rest is musical history.

It wasn't until 1986 that Michael Cooper decided to go solo. "I had always been confident that I was going to have a solo career. If anybody knew about ConFunkShun, they knew about the vocal and writing ability of Michael Cooper."



MICHAEL COOPER

Now, Michael Cooper brings his confidence, energy and talent together on a dazzling debut album on Warner Bros./King Jay Records. Produced by Jay King and Michael Cooper, *Love Is Such A Funny Game* is an on-target collection of irresistible songs, including such Cooper originals as "No Other Lover," "Oceans Wide" and "Quickness." "To Prove My Love" is the debut single. Michael Cooper, a sizzling new star has arrived.

SAM NEEDS SERVICE-From every small market in this country, radio stations are asking for the latest and qualitative music to play for their listening audiences. Needless to say, there exists a serious problem; small stations are being overlooked by the large record companies. Case in point: Motown, Arista, A&M and Epic, we need your services. True, you are flying high at the present time, but there may come a time that you will need us "little people". I ask you, what do the small markets have to do to get record services? We play certain music when larger stations will not even touch it. You see, we believe in giving everybody a chance; you will never know when the listening audience is ready for a particular song or style of music until you let them hear what is available. As you know, hits are not made until they are played. Hits become hits as a result of being played.

I can remember when small stations or AM stations did not have this problem of getting music, but now, this has surfaced as a major concern. In addition, if your station is small and black the problem is compounded. I have often wondered what would have happened in the early 60's if the major com-

panies like Motown, Atlantic, and Stax, just to name a few, had no black stations to play their music. It is highly possible that these companies would not have those big houses on the hills and those little expensive sports cars in the garages.

I've tried many times to call and write, but still nothing. Being second vice president of the Y.B.P.C., we are going to try and change some things when it comes to record companies. Sam Adams, WCPS 3403 Main Street Tarboro, N.C. 919-823-2191.

NEW LABEL-Sheila Gittens had no business whatsoever starting a record company. The elegant Burlington, New Jersey mother of five and grandmother of three, was already a successful businesswoman. As general manager and chief negotiator of Gittens Enterprises, Inc., Ms. Gittens had assisted her husband Lionel B. Gittens, Jr., in making their family business one of the Garden State's top minority owned general construction companies. Not one to be intimidated, Ms. Gittens, with her husband's technical expertise and her own business savvy behind her, had become quite accustomed to walking into smoke-filled board rooms of corporate heads and government agents, and walking out with million dollar contracts.

So why bother with all things - a record company? Why jump head first into an industry controlled by major labels that gobble up small, independent companies like Gitten Records and spit them out of business, faster than it takes the needle to land in the first groove of vinyl? Why not relax in the jacuzzi after 12 or 14 hours of wheeling and dealing construction contracts, instead of staying up all night overseeing a recording session? Why Sheila Gittens?...Why?



SHEILA S. GITTENS

"I am motivated by God," says the always stylishly dressed (even in a sweat-suit!) and coiffured, Harlem-born, Ms. Gittens, a true free spirit who loves and collects clowns. "I got into this business because I believe that kids should have some nice clean songs to listen to and dance to. Our first act, Crew Devastation, recorded what we considered a first, a rhythm and blues, gospel rap song called 'No Time to Lose.' Kids were rapping about Jesus and they loved it!

Quick to point out that her label is not a gospel record company, Ms. Gittens says, "Our intention is not just to reach born-again Christians. We want to reach the rest of the world. We want to bring something positive, something different. We especially want to reach kids. We can be a source of inspiration to them. If we were a gospel music label, recording only gospel music, we'd miss them."

BOB LONG

CASH BOX TOP BLACK CONTEMPORARY SINGLES

| | | | | | | | | | |
|----|------------------------------------------------------------------|---------------------------------------------|----|----|-----|---------------------------------------------------------------------------------------|------------------------------------|-------|----|
| 1 | SKELETONS (Motown 1907MF) | Stevie Wonder | 1 | 9 | 51 | BECAUSE OF YOU (Fever/Sutra SF 1914) | Cover Girls | 56 | 5 |
| 2 | SYSTEM OF SURVIVAL (Columbia 38-07608) | Earth Wind & Fire | 2 | 9 | 52 | LOVIN' YOU (P.I.R./Manhattan B-50084) | O'Jays | 31 | 17 |
| 3 | I WANT TO BE YOUR MAN (Reprise 7-28229) | Roger | 4 | 10 | 53 | SUPERBAD (CBS Assoc./Gold City Z54 07657) | Chris Jasper | 77 | 2 |
| 4 | CRITICIZE (TABU/CBS Z54 07600) | Alexander O'Neal | 5 | 11 | 54 | OVER YOU (Geffen 7-28152-A) | Ray Parker Jr. w/Natalie Cole | 75 | 2 |
| 5 | MY FOREVER LOVE (Atlantic 7-89182) | Leverit | 7 | 10 | 55 | SHOW A LITTLE LOVE (Columbia 38-07189) | Mission | 34 | 10 |
| 6 | LET'S START LOVE OVER (Island 7-99413) | Miles Jaye | 6 | 13 | 56 | OVER NIGHT SUCCESS (RCA 5291-7-RAA) | Anita Pointer | 44 | 9 |
| 7 | I LIVE FOR YOUR LOVE (EMI-Manhattan 50094) | Natalie Cole | 12 | 10 | 57 | MYSTERIOUS (EMI P-B50103) | Najee | 68 | 3 |
| 8 | I WONDER WHO SHE'S SEEING NOW (Motown 1908MF) | The Temptations | 3 | 13 | 58 | RESPECT YOURSELF (Edge ED 7-012A) | J. Blackfoot | 67 | 4 |
| 9 | IF YOU CAN DO IT: I CAN TOO (Capitol PB-44088) | Meli'sa Morgan | 19 | 8 | 59 | LIVING IN A BOX (MCA MCA-53190) | Bobby Womak | 59 | 5 |
| 10 | WHAT'S TOO MUCH (Motown 1911MF) | Smokey Robinson | 14 | 9 | 60 | MISUNDERSTOOD (Columbia 38-07345) | Mico Wave | 64 | 5 |
| 11 | SHE'S FLY (Epic 49-07461) | Tony Terry | 16 | 12 | 61 | OH GIRL (Jive/RCA 5364-7-JAA) | Glenn Jones | 73 | 3 |
| 12 | GAMES (Solar B-70013) | Shalamar | 11 | 11 | 62 | I'VE BEEN WATCHING YOU (Motown 1909MF) | Chico DeBarge | 42 | 10 |
| 13 | LOVE IS FOR SUCKERS (LIKE ME AND YOU) (Columbia 38 07594) | Full Force | 21 | 9 | 63 | COME INTO MY LIFE (Sleeping Bag 28) | Joyce Sims | 78 | 3 |
| 14 | I COULDN'T BELIEVE IT (RCA 5313-7-RAA) | David Ruffin and Eddie Kendrick | 22 | 9 | 64 | ALL IN THE NAME OF LOVE (Warner Bros. 7-28215-A) | Atlantic Starr | 63 | 8 |
| 15 | I DO YOU (MCA MCA-53193) | The Jets | 15 | 9 | 65 | I COULD NEVER TAKE THE PLACE... /HOT THING (Paisley Park/Warner Bros. 7-28288) | Prince | 80 | 2 |
| 16 | SO EMOTIONAL (Arista AS1-9642) | Whitney Houston | 24 | 7 | 66 | SO MANY TEARS (Columbia 38-07388) | Regina Belle | 47 | 13 |
| 17 | LOVE CHANGES (Arista AS1-9626) | Kashif & Meli'sa Morgan | 27 | 6 | 67 | I WISH YOU BELONGED TO ME (Gamble-Huff GH-310A) | Lou Rawls | 81 | 2 |
| 18 | (CATCH ME) I'M FALLING (Virgin 7-99416) | Pretty Poison | 18 | 11 | 68 | PARTY YOUR BODY (LMR 74000) | Stevie B. | 70 | 4 |
| 19 | GIRLFRIEND (MCA 53185) | Pebbles | 28 | 6 | 69 | I CAN'T LIVE WITH OR WITHOUT YOU (Columbia 38-07599) | Dimples | 82 | 2 |
| 20 | THE WAY YOU MAKE ME FEEL (Epic 34-07645) | Michael Jackson | 30 | 4 | 70 | BABY I'M FOR REAL (Warner Bros. 7-28150) | Sherrick | 85 | 2 |
| 21 | LOVE OVERBOARD (MCA 53210) | Gladys Knight And The Pips | 32 | 5 | 71 | HELLO ROCHELLE (Profile 5167) | J.E. The P.C. From D.C. | 71 | 4 |
| 22 | BABY, BE MINE (Atlantic 7-89165) | Miki Howard | 25 | 8 | 72 | YOU BABE (Striped Horse SH 7007) | De Barge | 74 | 4 |
| 23 | (BABY TELL ME) CAN YOU DANCE (A&M AM 2939) | Shanice Wilson | 8 | 14 | 73 | RICH MAN (MCA MCA-53110) | St. Paul | 53 | 8 |
| 24 | SOMEONE TO LOVE ME FOR ME (Columbia 38-07619) | Lisa Lisa and Cult Jam Featuring Full Force | 33 | 8 | 74 | FEELS GOOD TO FEEL GOOD (Motown 1918MF) | Garry Glenn | 87 | 2 |
| 25 | TOUCH & GO (Tommy Boy 7-28181-A) | Force MD's | 36 | 7 | 75 | NAMELESS (MCA 53208) | Colonel Abrams | 89 | 2 |
| 26 | IF YOU LET ME STAY (Columbia 38-07398) | Terence Trent D'Arby | 9 | 12 | 76 | LEFT ME LONELY (Cold Chillin' 102) | MC Shan featuring T.J. Swan | 76 | 5 |
| 27 | TO PROVE MY LOVE (Warner Bros. 7-28200-A) | Michael Cooper | 38 | 7 | 77 | YOU BRING OUT THE BEST.. (Jive 1051-7-J/RCA) | Vanessa Armstrong | 84 | 2 |
| 28 | ANGEL (Mercury/PolyGram 888 831-7) | Angela Winbush | 10 | 15 | 78 | YOU AND ME TONIGHT (Virgin 99422) | Deja | 37 | 14 |
| 29 | RESERVATIONS FOR TWO (Arista AS1-9638) | Dionne Warwick & Kashif | 39 | 7 | 79 | FOR YOUR LOVE (A&M 3000) | Barry White | DEBUT | |
| 30 | NOTHING VENTURED NOTHING GAINED (Epic 34 07429) | Charlie Singleton & Modern Man | 35 | 8 | 80 | LOVE IS CONTAGIOUS (Reprise 7-28257-A) | Taja Sevelle | 69 | 7 |
| 31 | DON'T GO (Capitol B-44047) | Marlon Jackson | 13 | 14 | 81 | PUMP UP THE VOLUME (4th & B'Way /Island 7452) | M/a/r/r/s | DEBUT | |
| 32 | SECRET LADY (MCA 53209) | Stephanie Mills | 40 | 6 | 82 | MARY MACK (Solar 70016) | Babyface | DEBUT | |
| 33 | (I WANNA GET) CLOSE TO YOU (Geffen 7-28216-A) | Vaneese Thomas | 41 | 9 | 83 | HEART OF GOLD (Capitol B-44013) | Bert Robinson | 49 | 17 |
| 34 | LUV'S PASSION AND YOU (RCA 5293-7-RAA) | Chad | 17 | 11 | 84 | COME BACK TO ME (Arista 1-9644) | Patrice Rushen | DEBUT | |
| 35 | TWO OCCASIONS (Solar PB-70015) | The Deele | 43 | 6 | 85 | SWEET MEMORIES (RCA 5348-7) | Theresa | DEBUT | |
| 36 | SHO' YOU RIGHT (A&M AM-2943) | Barry White | 20 | 11 | 86 | DON'T YOU WANT ME (MCA 53162) | Jody Watley | 58 | 16 |
| 37 | I WANT HER (Vintertainment/Elektra 7-69431) | Keith Sweat | 48 | 5 | 87 | DON'T PUT THE BLAME ON ME (Capitol 44081) | 4 By Four | DEBUT | |
| 38 | WANNA MAKE LOVE (ALL NIGHT LONG) (Capitol P-B-44035) | Lillo Thomas | 54 | 4 | 88 | KISS (London/PolyGram 886-215-7) | Total Contrast | DEBUT | |
| 39 | HARD DAY (Columbia 44-07466) | George Michael | 26 | 8 | 89 | I'M SO HAPPY (Polydor 887163-7) | Walter Beasley | DEBUT | |
| 40 | IN THE MOOD (Solar PB-70017) | Whispers | 55 | 4 | 90 | MAKE YOU MINE TONIGHT (Def Jam 38-07425) | Chuck Stanley/Alyson Williams | 66 | 7 |
| 41 | CERTIFIED TRUE (Mercury/Polygram 888 837-7) | Bar-Kays | 23 | 14 | 91 | DON'T MAKE ME WAIT FOR LOVE (Arista ASI 9625) | Kenny G. | 72 | 12 |
| 42 | HOW YA LIKE ME NOW (Jive/RCA 1050-7-J) | Kool Moe Dee | 46 | 6 | 92 | MY LOVE IS DEEP (Wing/PolyGram 887 024-7) | Lace | 79 | 16 |
| 43 | SO AMAZING (Atlantic 7-89163) | Gerald Albright | 52 | 5 | 93 | BAD (Epic 34-07418) | Michael Jackson | 51 | 13 |
| 44 | LOVERS LANE (Motown 1906MF) | Georgio | 29 | 11 | 94 | MY NIGHT FOR LOVE (MCA 52894) | George Pettus | 60 | 12 |
| 45 | WE'LL BE TOGETHER (A&M AM-2983) | Sting | 45 | 7 | 95 | WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) (Jive/RCA 1049-JAA) | Glenn Jones | 83 | 19 |
| 46 | EVER CHANGING TIMES (Qwest 7-28163-A) | Siedah Garrett | 50 | 6 | 96 | I AIN'T NO JOKE (4th & B'Way 7448) | Eric B. & Rakim | 86 | 10 |
| 47 | GET LUCKY (Virgin 7-99398) | Well Red | 57 | 4 | 97 | DID I DREAM YOU (Epic 34-07407) | Tawatha | 88 | 11 |
| 48 | THIS BE THE DEF BEAT (Profile Pro 7171) | Dana Dane | 61 | 3 | 98 | DOWNTOWN (Capitol B-44065) | Lillo Thomas | 90 | 15 |
| 49 | LET ME TOUCH YOU (P.I.R./Manhattan P-B-50104) | O'Jays | 62 | 3 | 99 | BE YOURSELF (Jive/Arista JS1-9629) | Whodini (Featuring Millie Jackson) | 36 | 13 |
| 50 | LETS TRY AGAIN (Columbia 38-7644) | Surface | 65 | 3 | 100 | SWEETER THAN CANDY (RCA 5305-7-RAA) | The Gap Band | 92 | 9 |

CASH BOX TOP 12" DANCE SINGLES

| | | L | W | | L | W | |
|-----------|-------------------------------------------------------------------------------|----|----|-----------|--------------------------------------------------------------------------------------------------|----|----|
| | | W | C | | W | C | |
| 1 | SYSTEM OF SURVIVAL EARTH WIND & FIRE (Columbia 44 07475) | 2 | 7 | 27 | SIGNED, SEALED, DELIVERED LOUISE FREEMAN & TERRY BLOUNT (Suntown STILL714) | 30 | 4 |
| 2 | SHAKE YOUR LOVE DEBBIE GIBSON (Atlantic 0-86651) | 6 | 8 | 28 | I DO YOU THE JETS (MCA 23798) | 29 | 4 |
| 3 | TELL IT TO MY HEART TAYLOR DAYNE (ARISTA AD1-9611) | 3 | 18 | 29 | POP GOES THE WORLD MEN WITHOUT HATS (Mercury 888859-1) | 37 | 3 |
| 4 | LOVERS LANE GEORGIO (Matown 4592MG) | 4 | 9 | 30 | GIRLFRIEND PEBBLES (MCA-23794) | 39 | 2 |
| 5 | HARD DAY GEORGE MICHAEL (Columbia 44 07466) | 5 | 8 | 31 | (BABY TELL ME) CAN YOU DANCE SHANICE WILSON (A&M SP-12235) | 21 | 10 |
| 6 | SKELETONS STEVIE WONDER (Matown 4593 MG) | 7 | 5 | 32 | I THINK WE'RE ALONE NOW Tiffany (MCA 23793) | 20 | 8 |
| 7 | BAD MICHAEL JACKSON (Epic OE 40600) | 1 | 9 | 33 | (CATCH ME) I'M FALLING PRETTY POISON (Virgin/Atlantic 0-96752) | 31 | 18 |
| 8 | AFTERGLOW TINA TURNER (Capitol V-15349) | 15 | 6 | 34 | COME INTO MY LIFE DEBUT JOYCE SIMS (Sleeping Bag SLX-28) | | |
| 9 | NEVER BE THE SAME BREAKFAST CLUB (MCA 23797) | 9 | 7 | 35 | TRAMP/PUSH IT 28 6 SALT-N-PEPA (Next Plateau NP 50063) | | |
| 10 | SUGAR FREE WA-WA-NEE (Epic 49 06864) | 10 | 6 | 36 | WHAT HAVE I DONE TO DESERVE THIS DEBUT PET SHOP BOYS (EMI-Manhattan V-56080) | | |
| 11 | CRITICIZE ALEXANDER O'NEAL (Tabu 429 07469) | 14 | 5 | 37 | BREAKFAST IN BED 42 3 BRENDA K. STARR (MCA 23796) | | |
| 12 | THE NIGHT YOU MURDERED LOVE ABC (Mercury 888 864-1/PolyGram) | 13 | 6 | 38 | HEAVEN IS A PLACE ON EARTH DEBUT BELINDA CARLISLE (MCA 23808) | | |
| 13 | I WANT TO BE YOUR MAN 16 4 ROGER (Reprise 0-20771) | 16 | 4 | 39 | FULL CIRCLE 41 16 COMPANY B (Atlantic 0-86674) | | |
| 14 | SO EMOTIONAL 18 4 WHITNEY HOUSTON (Arista ADI-9641) | 18 | 4 | 40 | NOTHING'S GONNA STOP ME NOW 27 6 SAMANTHA FOX (Jive 1071-1-JD) | | |
| 15 | DON'T YOU WANT ME 12 12 JODY WATLEY(MCA 23785) | 12 | 12 | 41 | BE YOURSELF 32 6 WHODINI (Jive JDI-9628/ARISTA) | | |
| 16 | BECAUSE OF YOU 11 8 COVER GIRLS (Fever/Sutra SF819) | 11 | 8 | 42 | LET ME BE THE ONE 25 14 EXPOSE (Arista ADI-9618) | | |
| 17 | MY LOVE IS GUARANTEED 8 12 SYBIL(NEXT PLATEAU NP 50067) | 8 | 12 | 43 | BREAKOUT 43 9 SWING OUT SISTER (Mercury 888 836-1/Polygram) | | |
| 18 | LOVE OVERBOARD 23 3 GLADYS KNIGHT & THE PIPS (MCA L33-17431) | 23 | 3 | 44 | YOU AND ME TONIGHT 22 18 DEJA (Virgin 0-96755) | | |
| 19 | IF YOU LET ME STAY 19 5 TERENCE TRENT D'ARBY (Columbia 44 07450) | 19 | 5 | 45 | JUST LIKE HEAVEN 45 8 THE CURE (Elektra 0-66793) | | |
| 20 | THE REAL THING 17 12 JELLYBEAN/STEVEN DANTE (Chrysalis 4V943171) | 17 | 12 | 46 | DISORDERLY CONDUCT/ ARABIAN NIGHTS 38 7 LATIN RASCALS (Tin Pan Apple 885-981-1) | | |
| 21 | LET'S GO 24 5 NOCERA (Sleeping Bag SLX-29) | 24 | 5 | 47 | I'M IN LOVE 36 6 LILLO THOMAS (Capitol V-15331) | | |
| 22 | NEED YOU TONIGHT 33 3 INXS (Atlantic 0-86645) | 33 | 3 | 48 | OPERA HOUSE 44 9 JACK E. MAKOSSA (Minimal/Criminal) | | |
| 23 | NEVER GONNA GIVE YOU UP 40 2 RICK ASTLEY (RCA 6784-1-RD) | 40 | 2 | 49 | LOST IN EMOTION 46 17 LISA LISA & CULT JAM (Columbia 44-06872) | | |
| 24 | I WANT HER 35 2 KEITH SWEAT (Vintertainment 80-66788/Elektra) | 35 | 2 | 50 | CAUSING A COMMOTION 47 10 MADONNA (Sire 0-20762) | | |
| 25 | WE'LL BE TOGETHER 34 3 STING (A&M SP-12251) | 34 | 3 | | | | |
| 26 | ROADBLOCK 26 5 STOCK, AITKEN, WATERMAN (A&M SP-12250) | 26 | 5 | | | | |

NEW 12" RELEASES

AUDREY MADISON (MACOLA MRC-1053)
Ain't Seen Nothin' Yet (Extended 12" Version) (6:19) (Maurion Publishing) (ASCAP) (That Blonde Guy-Art Madison-M. A. Henderson-Audrey Madison) (Producers: That Blonde Guy-M.A. Henderson-Audrey Madison)

LACE (WING 887 248-1)
Since You Came Over Me (Club Mix 12" Version) (6:09) (Glasshouse Music And Irving Music, Inc/Gratitude Sky Music/When Words Collide) (BMI/ASCAP) (Preston Glass-Narada Michael Walden-Jeffrey Cohen) (Producers: Lionel Job-Preston Glass)

EDDY PLEASURE (ATLANTIC DMD 1106)
Let The Little Girl Dance (12" Vocal Long Version) (4:32) (Maureen Music) (BMI) (C. Spencer-H. Glover-B. Lawrence) (Producer: Isaac Bolden)

BAR-KAYS (MERCURY 870 018-1)
Don't Hang Up (12" Remix) (6:35) (Bar-Kays Music/Warner Tamerlane Publishing Corp.) (BMI) (L. Dodson-H. Henderson-W. Stewart-A. Jones) (Producers: Allen Jones-R.J. "The Wiz")

DANA DANE (PROFILE PRO-7171A-DJ)
This Be The Def Beat (12" Version) (3:20) (Protoons, Inc/Turn Out Brothers Publishing) (ASCAP) (D. McCleese-H. Azor) (Producer: Hurby Luv Bug)

SCHOOLLY D (JIVE 1081-1-JDAB)
Housing The Joint (Extended Version) (5:13) (Willesden Music Inc.) (BMI) (Schoolly D) (Producer: Schoolly D)

BERT ROBINSON (CAPITOL V-15355)
Won't You Be My Lady (The Lady's Mix) (5:15) (Irving Music, Inc/Skool Boyz Music Publishing Co.) (BMI) (C. Matthews-S. Sheppard-W. Sheppard-G.Evans) (Producers: Stan Sheppard-Chauncey Matthews-Billy Sheppard)

DONNA ALLEN (ATLANTIC DMD 1114)
Make It My Night (12" Vocal Version) (4:11) (No Pain, No Gain/Unicity Music/Ertloeyay Musique/Warner Bros. Music Corp.) (ASCAP) (Danny Sembello-Tony Haynes) (Producers: Jeff Smith-Peter Lord)

BILLY DAVIS JR. (MARILYN FP1-2007)
(Call Me On The) Party Line (12" Version) (5:39) (Bil/Mar Music) (BMI) (Billy Davis Jr-Keg Johnson-William Zimmerman) (Producers: Keg Johnson-John Barnes-William Zimmerman)

HAKIM WITH LADY DIANNA (CURB L33-10250)
One Down, Two Down (Special 12" Dance Mix) (6:42) (Mikah Music Corp./Stoney Rock Music) (ASCAP/BMI) (Hakim Stokes-Jerry Johnstone) (Producers: Hakim Stokes-Otis Stokes)

MOST ACTIVE



Roger-I Want To Be Your Man-Reprise

STRONG ACTIVITY

Freeman & Blount-Signed, Sealed Delivered-Suntown
Chic-Jack Le Freak-Atlantic
Michael Jackson-The Way You Make Me Feel-Epic
Tony Terry-She's Fly-Epic
Joyce Sims-Come Into My Life-Sleeping Bag
Total Contrast-Kiss-London

CLUB PICK

(It's An) Emergency - Kim - AMG
J. R. Dino
Club: Million Dollar Record Pool
Atlanta, Ga

Comments:
"Good Dance Record With Broad Demographics. Great Response, Should Become A Big Seller!"

RETAILER'S PICK

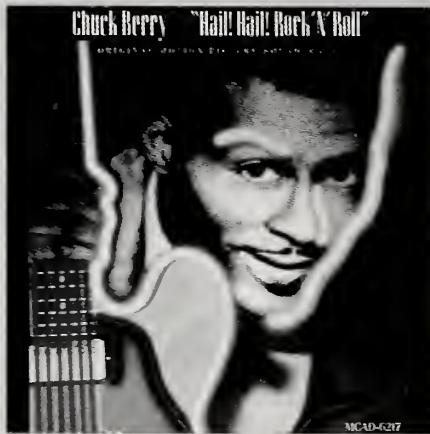
Because Of You - Cover Girls - Fever/Sutra
Birdland
Manager: Barbara Williams
Location: Baltimore, Md.
Comments:

"Watch Out For Them, Because They Are Hot!"



LINDA RONSTADT
Canciones De Mi Padre – Asylum (60765-2) – Producers: Peter Asher-Ruben Fuentes
 Pop music's greatest chameleon, Ms. Linda Ronstadt, has just delivered her groundbreaking *Canciones De Mi Padre* - her collec-

tion of traditional Mexican rancheras, corridos and ballads. Once again, Ronstadt breaks down the boundaries of what is "acceptable" in today's pop market, and ventures out with yet another outstanding project. Each tune is performed eloquently in Spanish, with Ronstadt providing an exceptional performance on each cut. Tunes range from the fiesty rhythms of "La Charreada" to the beautiful "Por Un Amor." On several cuts, Ronstadt is accompanied by her father and brothers on harmonies, (on one tune, the brilliant "Y Andale," a traditional Mexican drinking song, Ronstadt is joined by her niece, Melinda Marie Ronstadt). This is *not* Julio Iglesias...



HAIL! HAIL! ROCK 'N' ROLL
 Original Motion Picture Soundtrack - Various Artists – MCA (MCAD-6217) – Producer: Keith Richards

Soundtrack to Taylor Hackford's rockumentary focussing on the career and life of the one and only

Chuck Berry. Produced by Keith Richards, *Hail! Hail! Rock 'n' Roll*, is an excellent package of live recordings (recorded during the Berry's 60th birthday bash). Berry is joined by an array of musicians including Eric Clapton, Julian Lennon and Robert Cray. Best performances include Linda Ronstadt's treatment of "Back In The U.S.A." (a top ten hit for her in 1978) and Etta James' fiery reading of "Rock And Roll Music." There's still no one more qualified than the master himself, though - and Berry performs the best here: "Maybellene," "Roll Over Beethoven," "Memphis, Tennessee," "Too Much Monkey Business," etc. Proof that rock and roll never dies... hail! hail!

CD NEW RELEASES

DUNN/CURRY/HADLEY/PLISHKA/SHAW/ATLANTA SYMPHONY ORCHESTRA & CHORUS – Verdi: Requiem & Operatic Choruses – Telarc (CD-80152) – Producer: Robert Woods
 TOR DIETRICHSON – Global Village – Global Pacific (WK 40728) – Producer: Steven Kindler
 JOAQUIN LIEVANO – One Mind – Global Pacific (WK 40726) – Producers: Steven Kindler-Joaquin Lievano
 PAUL McCARTNEY – All The Best! – Capitol (CDP-48287) – Producers: Various
 CINDY LEE BERRYHILL – Who's Gonna Save The World – Rhino (70834-2) – Producer: Steve Kujala
 BLACK SABBATH – The Eternal Idol – Warner Bros. (25548-2) – Producers: J. Glixman-Vic Coppersmith-Chris Tsangerides
 MICHAEL COOPER – Love Is Such A Funny Game – Warner Bros. (25653-2) – Producers: Jay King-Michael Cooper

MILES DAVIS/MARCUS MILLER – Music From Siesta – Warner Bros. (25655-2) – Producer: Marcus Miller
 ERASURE – The Two Ring Circus – Sire/WB (25667-2) – Producer: Flood
 EMPIRE OF THE SUN – Original Motion Picture Soundtrack – Warner Bros. (25668-2) – Producer: John Williams
 ANTHRAX – I'm The Man – Island (90685-2) – Producers: Anthrax-Paul Hammingson
 ST. PAUL – St. Paul – MCA (MCAD-42060) – Producers: St. Paul-Ricky P.
 CHALLENGER - THE MISSION CONTINUES – Various Artists – MCA (MCAD-6213) – Producers: Various
 BOBBY WOMACK – The Last Soul Man – MCA (MCAD-42097) – Producer: Bobby Womack-Frank Hamilton III
 PEBBLES – Pebbles – MCA (MCAD-42094) – Producers: Various

CASH BOX TOP 40 COMPACT DISCS

| | L O | | | L O | | | L O | | | L O | |
|-----------------------------------------------------------------------------|-----|----|--------------------------------------------------------------------------------------|-------|----|---------------------------------------------------------------------------------|-------|----|------------------------------------------------------------------------------------|-----|----|
| | W | C | | W | C | | W | C | | W | C |
| 1 A MOMENTARY LAPSE OF REASON PINK FLOYD (Columbia CK 40599) | 1 | 12 | 11 WHITESNAKE WHITESNAKE (Geffen 24099-2) | 12 | 33 | 21 HYSTERIA DEF LEPPARD (Mercury 830 675 2) | 20 | 16 | 31 STILL LIFE (TALKING) PAT METHENY GROUP (Geffen 2-24145) | 30 | 17 |
| 2 NOTHING LIKE THE SUN STING (A&M CD 6402) | 2 | 7 | 12 BAD MICHAEL JACKSON (Epic EK 40600) | 9 | 12 | 22 WHITNEY Whitney Houston (Arista ARCD-5732) | 22 | 27 | 32 WHITE ALBUM BEATLES (CAPITOL CDP 7 46443 2/746444 2) | 27 | 14 |
| 3 CLOUD NINE GEORGE HARRISON (Dark Horse/Warner Bros. 2-25643) | 4 | 3 | 13 THE JOSHUA TREE U2 (Island 2-90581) | 13 | 37 | 23 ROBBIE ROBERTSON ROBBIE ROBERTSON (Geffen 2-24160) | 23 | 4 | 33 BACK IN THE HIGH LIFE STEVE WINWOOD (Island/Warner Bros. 25448-2) WEA | 31 | 68 |
| 4 FAITH GEORGE MICHAEL (Columbia Ck 40867) | 6 | 3 | 14 KICK INXS (Atlantic 2-81796) | 15 | 3 | 24 PERMANENT VACATION AEROSMITH (Geffen 24162-2)WEA | 24 | 13 | 34 GRACELAND PAUL SIMON (Warner Bros. 2-25447) WEA | 34 | 60 |
| 5 DOCUMENT R.E.M. (I.R.S. IRSD 42059/MCA) | 5 | 12 | 15 CREST OF A KNAVE JEHTRO TULL (Chrysalis VK 41590) | 17 | 7 | 25 VITAL IDOL BILLY IDOL (Chrysalis VK 41620) | 21 | 8 | 35 MAGICAL MYSTERY TOUR BEATLES (Capital 48062)CAP | 32 | 9 |
| 6 ABBEY ROAD THE BEATLES (Parlophone/Capital CDP 7-46446-2) | 3 | 6 | 16 CHRONICLES STEVE WINWOOD (Island/Warner Bros 2-25660) | 16 | 2 | 26 YOU CAN DANCE MADONNA (Sire/Warner Bros.2-25535) | DEBUT | | 36 HOLD YOUR FIRE RUSH (Mercury/PloyGram 832-464-2) | 25 | 12 |
| 7 DIRTY DANCING ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6402-2-R) | 8 | 11 | 17 A VERY SPECIAL CHRISTMAS VARIOUS ARTISTS (Special Olympics CD39111/A&M) | 18 | 4 | 27 STRANGWAYS, HERE WE COME THE SMITHS (Sire/Warner Bros. 25649-2)WEA | 26 | 10 | 37 DUOTONES KENNY G (Arista ARCD 8427) | 35 | 37 |
| 8 TUNNEL OF LOVE BRUCE SPRINGSTEEN (Columbia CK 40999) | 7 | 8 | 18 BACK FOR THE ATTACK DOKKEN(Elektra 2-60735) | DEBUT | | 28 INTO THE DARK GRATEFUL DEAD (Arista ARCD 8452) | 29 | 19 | 38 SOLITUDE STANDING SUZANNE VEGA (A&M CD-5136)RCA | 37 | 31 |
| 9 BIG GENERATOR YES (Atlantic ATCO 2-90522) | 10 | 8 | 19 KOHU,EPT (Live in Leningrad) BILLY JOEL (Columbia CK 40996) | 19 | 4 | 29 SUBSTANCE 1987 NEW ORDER (Qwest/Warner Bros. 25621-2)WEA | 28 | 10 | 39 TANGO IN THE NIGHT FLEETWOOD MAC (Warner Bros. 25471-2) WEA | 36 | 32 |
| 10 LONESOME JUBILEE JOHN COUGAR MELLENCAMP (Mercury 832 465-2)Pol | 11 | 13 | 20 LET IT BE THE BEATLES (Parlophone/Capital CDP 7-46447-2) | 14 | 6 | 30 BETE NOIRE BRYAN FERRY (Reprise 2-25598) | 190 | | 40 BABYLON AND ON SQUEEZE (A&M CD 5161)RCA | 38 | 10 |

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

UK BUZZ

BUZZING AROUND -- The Eurythmics are currently working on the compact disc video to accompany their latest album release, "Savage." Director Sophie Muller is responsible for the entire project. Level 42 have already completed a compilation CDV, but the unfortunate disappointment for the 5,000 Level 42 fans who have already bought the CDV is that the CDV players will not be commercially available until next February at the earliest...

The rumors of split in the Level 42 camp have been confirmed. Brothers Phil and Boon Gould have left Level 42. Boon will continue to write lyrics, although his touring and recording days are over. While Phil has been replaced by exBowie and Pre-Fab Sprout drummer Neil Conti, who performed the remarkable feat of learning the entire Level 42 set in two days in order to continue the world tour.



PAIR OF QUEENS -- Freddie Mercury (l) and Montserrat Caballe.

The most extraordinary musical collaboration between Freddie Mercury and Spanish opera star Montserrat Caballe is racing up the charts. But we are unlikely to see any live performances on *Top of the Pops*. Rumor has it that Caballe would feel too out-of-place to record the show...

Elton John was honored with a special award at ASCAP's awards dinner in Claridges. The top three PRS writers with the most performed songs in the U.S. for 1986 were Phil Collins, Mark Knopfler and Billy Ocean, who also received special awards.

Other awards went to *Orchestral Manoeuvres in the Dark*, Mick Hucknall, Level 42, *Simple Minds*, the *Pet Shop Boys* and *Culture Club*. The evening at Claridges saw all four members of Culture Club sitting around the same table for the first time in many months...

A&M held a pink champagne reception for Sting and his new album, "...Nothing Like the Sun." The man himself appeared to drink tea while all the journalists were

destroying themselves on champagne. Sting explained to *Cash Box* that the main inspiration for his album had been taken from various dreams. "I keep a dream diary because my dream life is much more dramatic than my real life. Most of my important dreams somehow evolve into song lyrics. The night I dreamed about giant blue turtles invading the garden and destroying the neatly-kept lawns and flowerbeds symbolized a change, and that my comfortable life would be disrupted. The garden symbolized the security and safety of the Police, and after that dream I knew it was time to break away.

"In order to make sure I dream every night, I eat a little piece of cheese before going to bed"...

CERTAINLY WAS -- Was (Not Was) have had their first success with "Walk the Dinosaur." David Was was once called David Weiss and is a former jazz critic for the *Los Angeles Herald Examiner*, as well as having worked on several film soundtracks, including *Bright Lights*, *Big City*. A Was (Not Was) album is soon to follow.

"Dinosaur" is partly about a nonsense dance with a subtext of nuclear war. We will all be extinct someday. Personally, I've always been especially fond of crossopterians -- they were the first beasts to waddle out of the sea with flippers on their side to walk on land. They were the blueprint for the future mammal. And I think if I ever win a Grammy, instead of saying thank you to my mother, my producer and my best friends, I will just thank the crossopterian, because where would I be without him?"

Mr. Was, who grew up struggling in Detroit, moved to L.A. ten years ago and claims he is still trying to find out if the city has a heart.

"L.A. is a preparation for my twilight years, which will be spent in a giant country club with people like Mr. Nixon. Country clubs are euphemisms for prisons, because soon prisons will be the only pleasant places to be."

The next single is modelled on the other Was brother. "Boys Gone Crazy" is about obsessional love.

"My brother had several near fatal car crashes which made him feel he was never intended to live a long life. The last verse goes: 'On the highway doing 98/ radio blasting, tempting fate/ He saw an angel in a black Corvette/ blowing kisses through her cigarette.' Those sort of girls were always his ideal romance."

David Was' remaining ambition to have a hit poem.

Chrissy Iley

News From Argentina

BUENOS AIRES - The visit of several important international artists, as well as the unveiling of new albums by top local names, is adding some color to a rather gloomy year end season, in spite of the promotional campaigns mounted by the big four record companies on TV. The main event will be the Sting appearance, at the River Plate soccer field, which holds a capacity of 75,000 people but will be reduced to around 50,000 to house the stage and equipment. Spanish chanteuse Paloma San Basilio, who has visited this country before, has been appearing to SRO audiences at the Opera Theatre, while EMI has released her new LP with good advance sales. Cuban artist Silvio Rodriguez will also be coming to Buenos Aires next week, and Spanish chanter and composer Joan Manuel Serrat will arrive in January for performances in Mar del Plata (Argentina's main summer resort) and a tour of the country.

Among the folk music artists, Cuarteto Zupay recently celebrated

its 20th anniversary with a date at the Luna Park Stadium (capacity 11,000), while Horacio Guarany, who recently recorded an LP with old songs as a sort of tribute to the traditional composers, was also successful in unveiling his album at the same arena, and Mercedes Sosa, who has built a career performing in Europe and Latin American countries, will be back in Buenos Aires for at least two dates there.

Melodic chanter Sergio Denis and modern folk star Victor Heredia have also performed to large audiences in the near past; it is interesting to note that years ago, when the record business was far more successful than now, music artists had smaller followings and it was unthinkable for them to attract audiences large enough to fill a 2,500 seat theatre like the Opera; the Luna Park was devoted to boxing and skating on ice stanzas, and the first efforts by rock and roll artists were scheduled at the Obras stadium, a much smaller (3,200 seats) house.

Argentina's Top Ten

Source: Prensario

Top Ten LP's

1. True Blue - Madonna - WEA
2. Santa Must Be Polish - Bobby Vinton - Ariola
3. Amor Pirata - Paz Martinez - CBS
4. Superficies De Placer - Virus - Ariola
5. Pablo Ruiz - Pablo Ruiz - EMI
6. Musica Total Internacional - Various Artists - CBS
7. Un Dia De Gracia - Victor Heredia - Polygram
8. Habitaciones Extranas - Los Enanitos Verdes - CBS
9. Whitney - Whitney Houston - BMG/Ariola
10. Sueno De Libertad - Jose Luis Perales - CBS

England's Top Ten

Melody Maker Charts

Top Ten 45's

1. China In Your Hands - T'Pau - Siren
2. Got My Mind Set On You - George Harrison - Dark Horse
3. My Baby Just Cares For Me - Nina Simone - Charly
4. Whenever You Need Somebody - Rick Astley - RCA
5. Never Can Say Goodbye - The Communards - London
6. (I've Had) The Time Of My Life - Medley/Warnes - RCA
7. So Emotional - Whitney Houston - Arista
8. Mirage - Jack Mix 4 - Debut
9. Here I Go Again - Whitesnake - EMI
10. You Win Again - Bee Gees - Warner Bros.

Top Ten LP's

1. All The Best - Paul McCartney - Parlophone
2. Faith - George Michael - Epic
3. Tango In The Night - Fleetwood Mac - Warner Bros.
4. The Best Of UB40 - UB40 - Dep Int
5. Bridge Of Spies - T'Pau - Siren
6. Savage - Eurythmics - RCA
7. The Singles - The Pretenders - WEA
8. Cloud 9 - George Harrison - Dark Horse
9. Nothing Like The Sun - Sting - A&M
10. Bete Noire - Bryan Ferry - Virgin

CASH BOX TOP 100 ALBUMS

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

Title, Artist, Label, Number, Distributor

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

| | | L | W | | L | W | | L | W | | |
|-----------|----------------------------------------------------------------------------------------------|----|----|-----------|--------------------------------------------------------------------------------------------------------|----|----|------------|-----------------------------------------------------------------------------------------------------------------------------------|-------|----|
| | | W | C | | W | C | | W | C | | |
| 1 | DIRTY DANCING 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1)RCA | 1 | 11 | 36 | CRAZY NIGHTS 8.98 KISS (Mercury 832 622-1)POL | 35 | 10 | 68 | BORN TO BOOGIE 8.98 HANK WILLIAMS, JR (Curb 25593)WEA | 68 | 20 |
| 2 | BAD MICHAEL JACKSON (Epic OE 40600)CBS | 4 | 12 | 37 | LOOK WHAT THE CAT• 8.98 DRAGGED IN POISON (Enigma ST 12523)CAP | 37 | 69 | 69 | SPANISH FLY LISA LISA AND CULT JAM (Columbia 40477)CBS | 60 | 32 |
| 3 | FAITH GEORGE MICHAEL (Columbia OC 40867)CBS | 6 | 4 | 38 | EXPOSURE 8.98 EXPOSÉ (Aristo 8441)RCA | 38 | 42 | 70 | ALWAYS & FOREVER• 8.98 RANDY TRAVIS (Worner Bros. 25568-1)WEA | 66 | 30 |
| 4 | ...NOTHING LIKE THE SUN 10.98 STING (A&M SP 6402)RCA | 3 | 7 | 39 | OPEN SESAME 8.98 WHODINI (Jive JL-8494)RCA | 31 | 9 | 71 | LETHAL 8.98 U.T.F.O.(Select Set 12619)POL | 67 | 13 |
| 5 | A MOMENTARY LAPSE OF REASON PINK FLOYD (Columbia OC 40599)CBS | 2 | 12 | 40 | BETE NOIRE 8.98 BRYAN FERRY (Reprise 25598)WEA | 44 | 4 | 72 | OUTSIDE LOOKING IN 8.98 BoDEANS (REPRISE/SLASH 25029-1)WEA | 73 | 11 |
| 6 | TUNNEL OF LOVE BRUCE SPRINGSTEEN (Columbia OC 40999)CBS | 5 | 8 | 41 | IT'S BETTER TO TRAVEL 8.98 SWING OUT SISTER (Mercury 832 213-1)POL | 41 | 16 | 73 | LIVING LARGE 8.98 HEAVY D. AND THE BOYZ (MCA 5986)MCA | 90 | 9 |
| 7 | WHITESNAKE 9.98 (Geffen 24099)WEA | 7 | 35 | 42 | MUSIC FOR THE MASSES 8.98 DEPECHE MODE (Sire 25614-1)WEA | 34 | 8 | 74 | JUST US 8.98 ALABAMA (RCA 6495-1)RCA | 72 | 8 |
| 8 | CLOUD NINE 8.98 GEORGE HARRISON (Dork Horse/Warner Bros. 25643)WEA | 10 | 4 | 43 | KOHUEPT BILLY JOEL (Columbia CX2 40996)CBS | 39 | 6 | 75 | EARTH•SUN•MOON 8.98 LOVE AND ROCKETS (Big Time 6058-1)RCA | 75 | 7 |
| 9 | THE LONESOME JUBILEE 8.98 JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL | 9 | 14 | 44 | SUBSTANCE 1987 12.98 NEW ORDER (Qwest 25621-1)WEA | 43 | 16 | 76 | IF I WERE YOUR WOMAN 8.98 STEPHANIE MILLS (MCA 5996)MCA | 76 | 25 |
| 10 | KICK 9.98 INXS (Atlantic 81796-1)WEA | 13 | 5 | 45 | LA BAMBA 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Slash/Warner Bros. 25605)WEA | 45 | 22 | 77 | THE FINAL COUNTDOWN EUROPE (Epic BFE 40241)CBS | 78 | 48 |
| 11 | HYSTERIA 9.98 DEF LEPPARD (Mercury 830 675-1)POL | 11 | 17 | 46 | STRANGWAYS, 8.98 HERE WE COME THE SMITHS (Sire/Warner Bros. 25649)WEA | 40 | 10 | 78 | ELTON JOHN LIVE IN 10.98 AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA ELTON JOHN (MCA 2-8022)MCA | 91 | 21 |
| 12 | CHARACTERS 9.98 STEVIE WONDER (Motown 6248ML)MCA | 36 | 2 | 47 | ONCE BITTEN 8.98 GREAT WHITE (Capitol ST 12565)CAP | 48 | 21 | 79 | PRIMITIVE COOL MICK JAGGER (Columbia OC 40919)CBS | 77 | 11 |
| 13 | DOCUMENT 8.98 R.E.M. (I.R.S. 42059)MCA | 8 | 12 | 48 | UNLIMITED! 8.98 ROGER (Reprise 25496)WEA | 83 | 3 | 80 | DOOR TO DOOR 8.98 THE CARS (Elektra 60747-1)WEA | 70 | 14 |
| 14 | PERMANENT VACATION 8.98 AEROSMITH (Geffen GHS24162)WEA | 12 | 13 | 49 | DANA DANE WITH FAME 8.98 DANA DANE (Profile 1233)IND | 50 | 12 | 81 | POETIC CHAMPIONS 8.98 COMPOSE VAN MORRISON (Mercury 832 585-1)POL | 81 | 10 |
| 15 | BACK FOR THE ATTACK 8.98 DOKKEN (Elektra 60735)WEA | 26 | 3 | 50 | APPETITE FOR DESTRUCTION 8.98 GUNS AND ROSES (Geffen GHS 24148)WEA | 51 | 15 | 82 | KISS ME, KISS ME, KISS ME 9.98 THE CURE (Elektra 60737-1)WEA | 85 | 26 |
| 16 | WHITNEY 9.98 WHITNEY HOUSTON (Aristo AL-8405)RCA | 15 | 26 | 51 | OUT OF THE BLUE 8.98 DEBBIE GIBSON (Atlantic ATL 81780)WEA | 56 | 15 | 83 | LEGEND 8.98 LYNYRD SKYNYRD (MCA 42084)MCA | 64 | 10 |
| 17 | TIFFANY 8.98 (MCA 5973)MCA | 18 | 9 | 52 | GIRLS, GIRLS, GIRLS 8.98 MOTLEY CRUE (Elektra 60725-1)WEA | 52 | 28 | 84 | MAN OF COLOURS ICEHOUSE (Chrysalis OV 41529)CBS | 89 | 8 |
| 18 | THE JOSHUA TREE 9.98 U2 (Island/Atlantic 90581)WEA | 14 | 37 | 53 | JODY WATLEY 8.98 (MCA 5898)MCA | 55 | 39 | 85 | LOVE CHANGES 8.98 KASHIF (Arista AL-8447)RCA | 116 | 3 |
| 19 | HEAVEN ON EARTH 8.98 BELINDA CARLISLE (MCA 42080)MCA | 19 | 8 | 54 | BIGGER AND DEFFER L.L. COOL J (Def Jam FC 40793)CBS | 47 | 26 | 86 | SLIPPERY WHEN WET• 8.98 BON JOVI (Mercury 830 264-1M-1)POL | 86 | 67 |
| 20 | TANGO IN THE NIGHT 9.98 FLEETWOOD MAC (Warner Bros.. 25471-1)WEA | 20 | 33 | 55 | PAID IN FULL 8.98 ERIC B AND RAKIM (4th & B' Way 40005)WEA | 53 | 18 | 87 | WOW 8.98 BANANARAMA (London 828-061-1 R-1)POL | 79 | 11 |
| 21 | VITAL IDOL BILLY IDOL (Chrysalis OV 41620)CBS | 16 | 10 | 56 | THE BIG THROWDOWN 8.98 LEVERT (Atlantic 81773-1)WEA | 54 | 18 | 88 | GRACELAND• 9.98 PAUL SIMON (Worner Bros. 25447) WEA | 82 | 66 |
| 22 | BIG GENERATOR 8.98 YES (Atco 90522)WEA | 17 | 9 | 57 | SIGN "O" THE TIMES 15.98 PRINCE (Polsley Park/Warner Bros. 25577-1)WEA | 49 | 35 | 89 | LESS THAN ZERO ORIGINAL MOTION PICTURE SOUNDTRACK (Def Jam/Columbia SC 44042)CBS | DEBUT | |
| 23 | RICHARD MARX 8.98 (Monhattan ST 53049)CAP | 23 | 25 | 58 | INTRODUCING THE HARDLINE ACCORDING TO TERRENCE TRENT D'ARBY(Columbia BFC 40964)CBS | 59 | 8 | 90 | GARAGE DAYS REVISITED 5.95 METALLICA (Elektra 60757)WEA | 71 | 14 |
| 24 | ROBBIE ROBERTSON 8.98 (Geffen GHS 24160)WEA | 25 | 5 | 59 | THE SINGLES 9.98 THE PRETENDERS (Sire 25664)WEA | 93 | 3 | 91 | FRANK'S WILD YEARS 8.98 TOM WAITS(Island 90572)WEA | 88 | 14 |
| 25 | YOU CAN DANCE 9.98 MADONNA (Sire 25535-1)WEA | 46 | 2 | 60 | SHARP 8.98 ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA | 65 | 7 | 92 | HOW YA LIKE ME NOW 8.98 KOOL MOE DEE (Jive 1079-I-J)RCA | 130 | 3 |
| 26 | CHRONICLES 8.98 STEVE WINWOOD (Island/Warner Bros. 25660)WEA | 32 | 4 | 61 | CRUSHIN' 8.98 THE FAT BOYS (Tin Pon Apple 831 948-1)POL | 58 | 27 | 93 | WILDSIDE LOVERBOY (Columbia OC 40893)CBS | 92 | 14 |
| 27 | TOUCH THE WORLD EARTH, WIND & FIRE (Columbia FC 40596)CBS | 29 | 4 | 62 | LET ME TOUCH YOU 8.98 THE O'JAYS (Philadelphia Int'l/EMI ST 53036)CAP | 80 | 27 | 94 | HOT AUGUST NIGHT II NEIL DIAMOND (Columbia C2X 40990)CBS | 114 | 3 |
| 28 | DUOTONES 8.98 KENNY G (Aristo AL8 8427)RCA | 21 | 45 | 63 | HEARSAY ALEXANDER O'NEAL (Tabu FZ 40320)CBS | 62 | 18 | 95 | GUESS WHO'S COMIN' TO THE CRIB? FULL FORCE (Columbia FC 40894)CBS | 100 | 4 |
| 29 | RAPTURE 8.98 ANITA BAKER (Elektra 9-60444) WEA | 24 | 88 | 64 | MAGIC 8.98 THE JETS (MCA 42085) MCA | 69 | 6 | 96 | THE BIG EASY 8.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Antilles/Island AN 7087)IND | 74 | 10 |
| 30 | CREST OF THE KNAVE JETHRO TULL (Chrysalis OV 41590)CBS | 30 | 10 | 65 | COMING AROUND AGAIN 8.98 CARLY SIMON (Aristo AL-8443)RCA | 57 | 34 | 97 | HOT, COOL, AND VICIOUS 8.98 SALT N PEPA(Next Plateau PL 1007)IND | 104 | 14 |
| 31 | HOLD YOUR FIRE 9.98 RUSH (Mercury 832 464-1)POL | 22 | 12 | 66 | IN THE DARK 9.98 GRATEFUL DEAD (Arista AL-8452)RCA | 61 | 21 | 98 | LET IT LOOSE GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS | 101 | 26 |
| 32 | BAD ANIMALS 8.98 HEART (Capitol PJ 12546)CAP | 28 | 28 | 67 | ONE HEARTBEAT 8.98 SMOKEY ROBINSON (Motown 6226 ML)MCA | 63 | 33 | 99 | EYE OF THE HURRICANE 8.98 THE ALARM (I.R.S. 42085)MCA | 99 | 5 |
| 33 | BABYLON AND ON 8.98 SQUEEZE (A&M SP 5161)RCA | 33 | 11 | | | | | 100 | EVERLASTING 8.98 NATALIE COLE (Monhattan ST 5309)CAP | 96 | 18 |
| 34 | A VERY SPECIAL CHRISTMAS 9.98 VARIOUS ARTISTS (Special Olympics/A&M SP 3911)RCA | 42 | 5 | | | | | | | | |
| 35 | ACTUALLY 9.98 PET SHOP BOYS (EMI/Monhattan ELT 46972)CAP | 27 | 12 | | | | | | | | |

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.

CASH BOX TOP ALBUMS/101 to 200

| | L | W | | L | W | | L | W |
|--------------------------------------------------------|-------|----|------------------------------------------------------------|-------|----|--------------------------------------------------|-----|-----|
| | W | C | | W | C | | W | C |
| 101 SOLITUDE STANDING 8.98 | 87 | 31 | 135 RHYME PAYS 8.98 | 124 | 18 | 168 ELECTRIC 8.98 | 156 | 34 |
| SUZANNE VEGA (A&M SP 5136)RCA | | | ICE-T (Sire 25602-1)WEA | | | THE CULT (Sire 25555-1)WEA | | |
| 102 YOYO 8.98 | 126 | 5 | 136 WHO'S THAT GIRL 9.98 | 84 | 19 | 169 PERFECT TIMING 8.98 | 160 | 6 |
| BOURGEOIS TAGG (Island 90638-1)WEA | | | ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25611)WEA | | | MSG (Capitol CLT 46985)CAP | | |
| 103 IT JUST GETS BETTER 8.98 | 95 | 32 | 137 BLUES FOR SALVADOR | 137 | 6 | 170 SHOW ME 8.98 | 176 | 16 |
| WITH TIME | | | CARLOS SANTANA (Columbia FC 40875)CBS | | | THE COVER GIRLS (Fever/Sutra SFS 004)IND | | |
| WHISPERS (Solar ST-72554)CAP | | | 138 BRIDGE OF SPIES 8.98 | 132 | 25 | 171 ALL IN THE NAME 8.98 | 143 | 35 |
| 104 CANCIONES DE MI PADRE 8.98 | DEBUT | | T'PAU (Virgin 90595)WEA | | | OF LOVE | | |
| LINDA RONSTADT (Asylum 60765-1)WEA | | | 139 CHER 8.98 | 165 | 4 | ATLANTIC STARR (Warner Bros. 25560-1)WEA | | |
| 105 ALPHABET CITY 8.98 | 94 | 17 | (Geffen 24164)WEA | | | 172 RESERVATIONS FOR TWO 9.98 | 151 | 16 |
| ABC (Mercury 832 391-1)POL | | | 140 TOUCH AND GO 8.98 | 123 | 17 | DIONNE WARWICK (Arista AL 8446)RCA | | |
| 106 COLLABORATION 8.98 | 103 | 24 | FORCE M.D.'S (Tammy Boy TBLP-25631)WEA | | | 173 STRAWBERRY MOON | 158 | 19 |
| GEORGE BENSON & EARL KLUGH (Warner Bros. 25580)WEA | | | 141 BRASIL 9.98 | 170 | 2 | GROVER WASHINGTON, Jr. (Columbia FC 40510)CBS | | |
| 107 80'S LADIES 8.98 | 149 | 2 | THE MANHATTAN TRANSFER (Atlantic 81803)WEA | | | 174 WENDY AND LISA | 142 | 12 |
| K.T. OSLIN (RCA 5924-1)RCA | | | 142 GREATEST HITS, 9.98 | 138 | 5 | (Columbia BFC 40862)CBS | | |
| 108 FREE AS A BIRD 8.98 | 102 | 7 | VOL. III 1979-1987 | | | 175 INVISIBLE TOUCH 9.98 | 167 | 77 |
| SUPERTRAMP (A&M SP 5181)RCA | | | ELTON JOHN (Geffen GHS 24153)WEA | | | GENESIS (Atlantic 81641)WEA | | |
| 109 ONE LORD, ONE FAITH, ONE BAPTISM | DEBUT | | 143 BACK IN THE HIGH LIFE 8.98 | 117 | 74 | 176 CROWDED HOUSE 8.98 | 172 | 44 |
| ARETHA FRANKLIN (Arista AL-8497)RCA | | | STEVE WINWOOD (Island/Warner Bros. 25448-1)WEA | | | (Capitol ST-12485)CAP | | |
| 110 CONTAGIOUS 8.98 | 112 | 4 | 144 THE PEOPLE WHO GRINNED 8.98 | 146 | 6 | 177 PRIDE 8.98 | 175 | 5 |
| THE BAR-KAYS (Mercury 830 305-1)POL | | | THEMSELVES TO DEATH | | | WHITE LION (Atlantic 81768)WEA | | |
| 111 STILL LIFE (TALKING) 9.98 | 110 | 19 | THE HOUSEMARTINS (Elektra 9 60761-1)WEA | | | 178 WHITNEY HOUSTON 8.98 | 177 | 142 |
| PAT METHENY GROUP (Geffen 24145)WEA | | | 145 NO PROTECTION 9.98 | 119 | 21 | (Arista AL8-8211)RCA | | |
| 112 THE RIGHT NIGHT AND | | | STARSHIP (RCA 6413-1-G-A)RCA | | | 179 ROMEO'S ESCAPE | 169 | 12 |
| JARRY WHITE 8.98 | 113 | 6 | 146 THE HOUSE OF DOLLS 8.98 | 133 | 6 | DAVE ALVIN (Epic BFE 40921)CBS | | |
| BARRY WHITE (A&M SP 5154)RCA | | | GENE LOVES JEZEBEL (Geffen GHS 24171)WEA | | | 180 GIVE ME THE REASON | 178 | 61 |
| 113 LIVE IN THE RAW 8.98 | 98 | 10 | 147 BEVERLY HILLS COP II 9.98 | 121 | 27 | LUTHER VANDROSS (Epic FE 40415)CBS | | |
| W.A.S.P. (Capitol CLT 48053)CAP | | | ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 6207)MCA | | | 181 FORE! | 180 | 65 |
| 114 GET RHYTHM 8.98 | 125 | 4 | 148 BANGIN' | 122 | 24 | HUEY LEWIS AND THE NEWS (Chrysalis OV 41534)CBS | | |
| RY COODER (Warner Bros. 25639)WEA | | | THE OUTFIELD (Columbia OC 40619)CBS | | | 182 RADIO K.A.O.S. | 159 | 24 |
| 115 I NEVER SAY GOODBYE 8.98 | 105 | 23 | 149 TRUE BLUE 9.98 | 139 | 74 | ROGER WATERS (Columbia FC 40795)CBS | | |
| SAMMY HAGAR (Geffen 24114)WEA | | | MADONNA (Sire 25442-1)WEA | | | 183 KEEP YOUR DISTANCE 8.98 | 181 | 17 |
| 116 SWING STREET 8.98 | DEBUT | | 150 ROCK YOU TO HELL 8.98 | 141 | 17 | CURIOSITY KILLED THE CAT (Mercury 832 025-1)POL | | |
| BARRY MANILOW (Arista AL-8527)RCA | | | GRIM REAPER (RCA 6250-1-R)RCA | | | 184 WA WA NEE | 171 | 5 |
| 117 GLENN JONES 8.98 | 129 | 4 | 151 TOUCH 8.98 | 164 | 18 | (Epic BFE 40858)CBS | | |
| (RCA 1062-1-J)RCA | | | LAURA BRANIGAN (Atlantic 81747)WEA | | | 185 RAISING HELL 8.98 | 183 | 80 |
| 118 LOST BOYS 9.98 | 108 | 18 | 152 IN NO SENSE? NONSENSE? | 134 | 8 | RUN D.M.C. (Profile PRO 1217)IND | | |
| ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81767)WEA | | | ART OF NOISE (Chrysalis OV 41570)CBS | | | 186 THE WAY IT IS 8.98 | 184 | 76 |
| 119 ECHO & THE BUNNYMEN 8.98 | 97 | 20 | 153 INTO THE FIRE 9.98 | 135 | 35 | BRUCE HORNSBY & THE RANGE (RCA NFL1-8058)RCA | | |
| (Sire 25597)WEA | | | BRYAN ADAMS (A&M SP 3907)RCA | | | 187 E.S.P. 9.98 | 173 | 8 |
| 120 ONE WAY HOME | 106 | 19 | 154 CIRCUMSTANTIAL EVIDENCE 8.98 | 163 | 3 | BEE GEES (Warner Bros. 25541)WEA | | |
| HOOTERS (Columbia 40659)CBS | | | SHALAMAR (Solar ST 72556)CAP | | | 188 SO 8.98 | 182 | 80 |
| 121 GO | 111 | 18 | 155 CHUCK BERRY, HAIL! HAIL! 9.98 | 162 | 3 | PETER GABRIEL (Geffen GHS 24088)WEA | | |
| HIROSHIMA (Epic FE 40679)CBS | | | ROCK N' ROLL | | | 189 SAMANTHA FOX 8.98 | 179 | 6 |
| 122 SURVEILLANCE 8.98 | 147 | 3 | ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 6217)MCA | | | (RCA 1061-1-J)RCA | | |
| TRIUMPH (MCA 42083)MCA | | | 156 HAPPY? 8.98 | 153 | 9 | 190 MADAME X 8.98 | 187 | 8 |
| 123 AFTER DARK 8.98 | 127 | 9 | PUBLIC IMAGE LIMITED (Virgin 90643)WEA | | | (Atlantic 81774)WEA | | |
| RAY PARKER, JR. (Geffen GHS 24124)WEA | | | 157 LIVE AT CARNEGIE HALL 15.98 | 157 | 4 | 191 NIGHT SONGS 8.98 | 190 | 71 |
| 124 ALL OUR LOVE 8.98 | 168 | 2 | LIZA MINELLI (Telarc 15502)IND | | | CINDERELLA (Mercury 830 076-1M-1)POL | | |
| GLADYS KNIGHT & THE PIPS (MCA 42004)MCA | | | 158 FLASHBACK 9.98 | 140 | 33 | 192 DARKLANDS 8.98 | 188 | 10 |
| 125 BROADCAST 8.98 | 128 | 39 | 38 SPECIAL (A&M SP 3910)RCA | | | THE JESUS & MARY CHAIN (Warner Bros. 25656-1)WEA | | |
| CUTTING CREW (Virgin/Atlantic 90573)WEA | | | 159 STRONG PERSUADER 8.98 | 144 | 53 | 193 JUST VISITING THIS PLANET | 189 | 14 |
| 126 THE HUNGER | 136 | 9 | ROBERT CRAY (Mercury 830 568-1)POL | | | JELLYBEAN (Chrysalis BFFV 41569)CBS | | |
| MICHAEL BOLTON (Columbia BFC 40473)CBS | | | 160 2 LIVE CREW IS 8.98 | 150 | 34 | 194 HAPPY TOGETHER 8.98 | 185 | 31 |
| 127 SKINNY & PROUD 8.98 | 154 | 2 | WHAT WE ARE | | | THE NYLONS (Open Air OA 0306)RCA | | |
| SKINNY BOYS (Jive 1077-1-J)RCA | | | 2 LIVE CREW (Luke Skywalker XR100)IND | | | 195 IN MY TRIBE 8.98 | 186 | 7 |
| 128 TIMOTHY B. 8.98 | 118 | 9 | 161 ALL SYSTEMS GO 8.98 | 148 | 11 | 10,000 MANIACS (Elektra 60738)WEA | | |
| TIMOTHY B. SCHMIT (MCA 42049)MCA | | | DONNA SUMMER (Geffen GHS 24102)WEA | | | 196 JUST LIKE THE 8.98 | 191 | 58 |
| 129 LIFE AS WE KNOW IT | 109 | 41 | 162 NEVER LET ME DOWN 9.98 | 145 | 32 | FIRST TIME | | |
| REO SPEEDWAGON (Epic FE 40444)CBS | | | DAVID BOWIE (EMI America PJ 17267)CAP | | | FREDDIE JACKSON (Capitol ST 12495)CAP | | |
| 130 STORIES WITHOUT WORDS 9.98 | 120 | 16 | 163 RAISE YOUR FIST AND YELL 8.98 | 155 | 5 | 197 POOL IT! 9.98 | 194 | 11 |
| SPYRO GYRA (MCA 42046)MCA | | | ALICE COOPER (MCA 42091)MCA | | | THE MONKEES (Rhino RHIN 70706)IND | | |
| 131 TOGETHER AGAIN 8.98 | 131 | 7 | 164 DISCOVERY 8.98 | 166 | 3 | 198 SLIDE IT IN 6.98 | 196 | 17 |
| THE TEMPTATIONS (Motown 6246ML)MCA | | | SHANICE WILSON (A&M SP 5128)RCA | | | WHITESNAKE (Geffen GHS 4018)WEA | | |
| 132 JONATHAN BUTLER 8.98 | 115 | 27 | 165 SEXAPPEAL 9.98 | 174 | 2 | 199 BO-DAY-SHUS!!! 8.98 | 197 | 11 |
| (Jive/RCA 1032-1-J)RCA | | | GEORGIO (Motown 6229 ML)MCA | | | MOJO NIXON AND SKID ROPER (Enigma ST-73272)CAP | | |
| 133 UNCHAIN MY HEART 8.98 | 161 | 2 | 166 GOOD LOVE 8.98 | DEBUT | | 200 CONTROL 9.98 | 192 | 94 |
| JOE COCKER (Capitol CLT 48285)CAP | | | MELI'S SA MORGAN (Capitol CLT 46943)CAP | | | JANET JACKSON (A&M SP-3905)RCA | | |
| 134 GO ON 9.98 | 107 | 12 | 167 LICENCED TO ILL | 152 | 56 | | | |
| MR. MISTER (RCA 6276-1-R)RCA | | | BEASTIE BOYS (Def Jam BFL 40238)CBS | | | | | |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | | | | | | | | | | |
|-------------------|-----|------------------------|-----|-----------------------|--------|-------------------------|--------|----------------------|-----|--------------------|-----|------------------------|--------|
| 2 Live Crew | 160 | Cinderella | 191 | Franklin, Aretha | 109 | Jellybean | 193 | Mills, Stephanie | 76 | Ronstadt, Linda | 104 | Very Special Christmas | 34 |
| 38 Special | 158 | Cocker, Joe | 133 | Full Force | 95 | Jesus and Mary Chain | 192 | Mindli, Liza | 157 | Run D.M.C. | 185 | Waits, Tom | 91 |
| 10,000 Maniacs | 195 | Cole, Natalie | 100 | Gabriel, Peter | 188 | Jethro Tull | 30 | Monkees | 197 | Rush | 31 | Warwick, Dionne | 172 |
| ABC | 105 | Cooder, Ry | 114 | Gene Loves Jezebel | 146 | The Jets | 64 | Morgan, Mel'sa | 166 | Santana, Carlos | 137 | Washington, Grover Jr. | 173 |
| Adams, Bryan | 153 | Cooper, Alice | 163 | Genesis | 175 | Joel, Billy | 43 | Morrison, Van | 81 | Salt N' Pepa | 97 | W.A.S.P. | 113 |
| Aerosmith | 14 | Cover Girls | 170 | Georgio | 165 | John, Elton | 78,142 | Motley Crue | 52 | Schmit, Timothy B. | 128 | Waters, Roger | 182 |
| Alabama | 74 | Cray, Robert | 159 | Gibson, Debbie | 51 | Jones, Glenn | 117 | Mr. Mister | 134 | Shalamar | 154 | Watley, Jody | 53 |
| The Alarm | 99 | Crowded House | 176 | Grateful Dead | 66 | Kashif | 85 | MSG | 169 | Simon, Carly | 65 | Wa Wa Nee | 184 |
| Alvin, Dave | 179 | The Cult | 168 | Great White | 47 | Kenny G | 28 | New Order | 44 | Simon, Paul | 88 | Wendy & Lisa | 174 |
| Art of Noise | 152 | The Cure | 82 | Grim Reaper | 150 | Kiss | 36 | Nixon, Mojo | 199 | Skinny Boys | 127 | The Whispers | 103 |
| Atlantic Starr | 171 | Curiosity Killed | 183 | Guns and Roses | 50 | Knight & Pips | 124 | The Nylons | 194 | The Smiths | 46 | White, Barry | 112 |
| Baker, Anita | 29 | Cutting Crew | 125 | Hagar, Sammy | 115 | Kool Moe Dee | 92 | The O'Jays | 62 | Springsteen, Bruce | 6 | White Lion | 177 |
| Bananarama | 87 | Dana Dane | 49 | Harrison, George | 8 | Levert | 56 | O'Neal, Alexander | 63 | Spyro Gyra | 130 | Whitesnake | 7,198 |
| Bar-Kays | 110 | D'Arby, Terrence Trent | 58 | Heart | 32 | Lewis, Huey | 181 | Oslin, K.T. | 107 | Starship | 145 | Whodini | 39 |
| Beastie Boys | 167 | Def Leppard | 11 | Heavy D. and The Boyz | 73 | Lisa Lisa | 69 | The Outfield | 148 | Squeeze | 33 | Williams, Hank, Jr. | 68 |
| Bee Gees | 187 | Depeche Mode | 42 | Hiroshima | 121 | L.L. Cool J | 54 | Parker, Ray Jr. | 123 | Sting | 4 | Wilson, Shanice | 164 |
| Benson, Klugh | 106 | Diamond, Neil | 94 | The Hooters | 120 | Love and Rockets | 75 | Pat Metheny Group | 110 | Summer, Donna | 161 | Winbush, Angela | 60 |
| Berry, Chuck | 155 | Dokken | 15 | Hornsby, Bruce | 186 | Loverboy | 93 | Pet Shop Boys | 35 | Supertramp | 108 | Winwood, Steve | 143,26 |
| BoDeans | 72 | Earth, Wind & Fire | 27 | Housemartins | 144 | Lynyrd Skynyrd | 83 | Pink Floyd | 5 | Swing Out Sister | 41 | Wonder, Stevie | 12 |
| Bolton, Michael | 126 | Echo & The Bunnymen | 119 | Houston, Whitney | 178,16 | Madame X | 190 | Poison | 37 | T'Pau | 138 | Yes | 22 |
| Bon Jovi | 86 | Eric B And Rakim | 55 | Icehouse | 84 | Madonna | 149,25 | Pretenders | 58 | Temptations | 131 | Soundtracks: | |
| Bourgeois Tagg | 102 | Europe | 77 | Ice-T | 135 | Manhattan Transfer | 141 | Prince | 57 | Tiffany | 17 | Beverly Hills Cop II | 147 |
| Bowie, David | 162 | Expose | 38 | Idol, Billy | 21 | Manilow, Barry | 116 | Public Image Limited | 156 | Travis, Randy | 70 | The Big Easy | 96 |
| Brannigan, Laura | 151 | Fat Boys | 61 | Inxs | 10 | Marx, Richard | 23 | R.E.M. | 13 | Triumph | 122 | Dirty Dancing | 1 |
| Butler, Jonathan | 132 | Ferry, Bryan | 40 | Jackson, Freddie | 196 | Mellencamp, John Cougar | 9 | REO Speedwagon | 129 | U2 | 18 | La Bamba | 45 |
| Carlisle, Belinda | 19 | Fleetwood Mac | 20 | Jackson, Michael | 2 | Metallica | 90 | Robertson, Robbie | 27 | U.T.F.O. | 71 | Less Than Zero | 89 |
| Cars, The | 80 | Force MDS | 140 | Jackson, Janet | 200 | Miami Sound Machine | 98 | Robinson, Smokey | 64 | Vandross, Luther | 180 | Lost Boyz | 118 |
| Cher | 139 | Fox, Samantha | 189 | Jagger, Mick | 79 | Michael, George | 3 | Roger | 48 | Vega, Suzanne | 101 | Who's That Girl | 136 |

CASH BOX

Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 110 Stations



105 Stations Reported This Week

Tunnel Of Love
Bruce Springsteen—Columbia
24 Adds

Could've Been
Tiffany—MCA
20 Adds

Say You Will
Foreigner—Atlantic
18 Adds

Everywhere
Fleetwood Mac—Warner Bros.
13 Adds

#1 SINGLES



RETAIL



Heaven Is A Place On Earth
Belinda Carlisle—MCA

(I've Had) The Time Of My Life
Bill Medley & Jennifer Warnes—RCA

Is This Love
Whitesnake—Geffen

Shake Your Love
Debbie Gibson—Atlantic

We'll Be Together
Sting—A&M

REQUESTS



Heaven Is A Place On Earth
Belinda Carlisle—MCA

Tiffany
Could've Been—MCA

Is This Love
Whitesnake—Geffen

I Think We're Alone Now
Tiffany—MCA

Push It
Salt-N-Pepa—Next Plateau

TEST RECORDS

| NORTHEAST | |
|-----------------------------------------------------|---------------------------------------------------------------------------|
| BOY GEORGE—Live My Life—Virgin | Back on the scene at WQQQ in Easton. |
| PATRICK SWAYZE—She's Like The Wind—RCA | Star of Dirty Dancin' with a single of his own on WAVA in Washington D.C. |
| TIMOTHY B. SCHMIDT—Don't Give It Up—MCA | Schmidt's latest airing on WQQQ in Easton. |
| SOUTHEAST | |
| TONY TERRY—She's Fly—Epic | Crossover on WSSX in Charleston. |
| GEORGIO—1/4 2 9—Motown | Some urban physics on WNOK in Columbia. |
| DAN HILL—Never Thought (That I Could Love)—Columbia | WBCY in Charlotte playing Hill's latest. |
| SOUTHWEST | |
| BUSTER POINDEXTER—Hot Hot Hot—RCA | The heat is on at KITY in San Antonio. |
| RICK ASTLEY—Never Gonna Give You Up—RCA | Smoking new tune on WBBQ in Johnson City. |
| MADONNA—Spotlight—Sire | Once again the center of attention on KTFM, San Antonio. |
| MIDWEST | |
| GEORGE MICHAEL—Hard Day—Columbia | Yet another chart bound single on WXGT in Columbus. |
| DOKKEN—Burning Like A Flame—Elektra | The metal edge is working at WZPL in Indianapolis. |
| MARTHA DAVIS—Don't Tell Me The Time—Capital | WKDD in Akron checking in with Davis. |
| WEST | |
| ROBBIE ROBERTSON—Showdown At Big Sky—Geffen | Powerful first single from the Robbie Robertson LP on KHTZ in Reno. |
| GREATFUL DEAD—Throwing Stones—Arista | Dead heads have reason to cheer on KZZU in Spokane. |
| KISS—Reason To Live—Mercury | KCPX in Salt Lake City is rousing its listeners. |

POP SCOREBOARD

| Record Rank | Title | Lst. Wk. | Ttl. Wks. | Popularity Factor | | | | Station % | Req. Rank | Sales Rank | Current Tour | Current LP | |
|-------------|-------------------------------------------------|----------|-----------|-------------------|-------|-------|-----|-----------|-----------|------------|--------------|------------|-----------|
| | | | | 12-17 | 18-24 | 25-34 | +34 | | | | | This Wk. | Ttl. Wks. |
| 1 | GEORGE MICHAEL-Faith-Columbia | 3 | 8 | X | X | X | X | 95% | 1 | 1 | | 3 | 4 |
| 2 | BELINDA CARLISLE-Heaven Is A Place On Earth-MCA | 1 | 12 | X | X | X | | 98% | 2 | 2 | | 19 | 8 |
| 3 | B. MEDLEY/J. WARNES-(I've Had) The Time...-RCA | 2 | 13 | | X | X | | 93% | 19 | 3 | | 1 | 12 |
| 4 | RICHARD MARX-Should've Known Better-Manhattan | 4 | 11 | X | X | X | | 92% | 9 | 9 | Y | 23 | 25 |
| 5 | WHITESNAKE-Is This Love | 9 | 8 | X | X | X | | 99% | 4 | 4 | | 7 | 35 |
| 6 | DEBBIE GIBSON-Shake Your Love-Atlantic | 6 | 10 | X | X | X | | 94% | 10 | 5 | Y | 51 | 15 |
| 7 | STING-We'll Be Together-A&M | 7 | 10 | X | X | X | X | 88% | 36 | 6 | | 4 | 7 |
| 8 | WHITNEY HOUSTON-So Emotional-Arista | 12 | 7 | X | X | X | X | 98% | 34 | 7 | | 16 | 26 |
| 9 | JODY WATLEY-Don't You Want Me-MCA | 10 | 9 | X | X | X | | 87% | 14 | 8 | | 53 | 39 |
| 10 | GEORGE HARRISON-Got My Mind...-DarkHorse/WB | 16 | 7 | X | X | X | X | 98% | 7 | 11 | Y | 8 | 4 |
| 11 | R.E.M.-The One I Love-IRS | 11 | 13 | X | X | X | | 76% | 13 | 10 | Y | 13 | 12 |
| 12 | PRETTY POISON-(Catch Me) I'm Falling-Virgin | 14 | 10 | X | X | X | | 90% | 16 | 15 | | - | - |
| 13 | STEVE WINWOOD-Valerie-Island | 15 | 10 | X | X | X | X | 96% | 22 | 13 | | 26 | 4 |
| 14 | TIFFANY-I Think We're Alone Now-MCA | 5 | 15 | X | X | X | | 63% | 5 | 12 | | 17 | 9 |
| 15 | TAYLOR DAYNE-Tell It To My Heart-Arista | 22 | 9 | X | X | X | | 88% | | 14 | | - | - |
| 16 | AEROSMITH-(Dude) Looks Like A Lady-Geffen | 19 | 10 | X | X | X | | 80% | 33 | 16 | | 14 | 13 |
| 17 | SQUEEZE-Hourglass-A&M | 17 | 13 | X | X | X | X | 59% | 31 | 20 | | 33 | 11 |
| 18 | MICHAEL JACKSON-The Way You Make Me Feel-Epic | 27 | 4 | X | X | X | X | 96% | 18 | 18 | | 2 | 12 |
| 19 | INXS-Need You Tonight | 25 | 8 | X | X | X | | 93% | 15 | 17 | Y | 10 | 5 |
| 20 | ELTON JOHN-Candle In The Wind-MCA | 26 | 16 | | X | X | | 87% | 21 | 19 | | 78 | 21 |
| 21 | THE JETS-I Do You-MCA | 21 | 9 | X | X | X | X/F | 70% | 35 | 21 | | 64 | 6 |
| 22 | J.C. MELLENCAMP-Cherry Bomb-Mercury/PG | 23 | 7 | X | X | X | X | 81% | | 24 | Y | 9 | 14 |
| 23 | MICHAEL BOLTON-That's What Love Is-Columbia | 24 | 16 | | X | X | X | 71% | 41 | 22 | Y | 126 | 9 |
| 24 | BANGLES-Hazy Shade Of Winter-Def Jam/CBS | 29 | 5 | X | X | X | X | 84% | 11 | 23 | | - | - |
| 25 | BILLY IDOL-Mony Mony-Chrysalis | 8 | 15 | X | X | X | | 60% | | 26 | | 21 | 10 |
| 26 | CUTTING CREW-I've Been In Love Before-Virgin | 13 | 15 | X | X | X | | 57% | | 27 | | 125 | 39 |
| 27 | HEART-There's The Girl-Capitol | 30 | 6 | | X | X | | 80% | | 25 | Y | 32 | 28 |
| 28 | POISON-I Won't Forget You-Enigma/Capitol | 28 | 15 | X | X | X | | 77% | | 28 | | 37 | 69 |
| 29 | SWING OUT SISTER-Breakout-Mercury/PG | 18 | 17 | X | X | X | | 35% | | 29 | | 41 | 16 |
| 30 | DEF LEPPARD-Animal-Mercury/PG | 31 | 10 | X | X | X | | 68% | | 31 | | 11 | 18 |
| 31 | PRINCE-I Could Never Take...-Paisley Park/WB | 37 | 2 | X | X | X | | 82% | | 30 | | 57 | 35 |
| 32 | STEVIE WONDER-Skeletons-Motown | 32 | 8 | X | X | X | X | 56% | | 32 | Y | 12 | 2 |
| 33 | EXPOSE-Seasons Change-Arista | 40 | 2 | X | X | X | | 85% | | 33 | Y | 38 | 42 |
| 34 | ICEHOUSE-Crazy-Chrysalis | 38 | 2 | | X | X | X | 62% | | 34 | | 84 | 8 |
| 35 | ERIC CARMEN-Hungry Eyes-RCA | 43 | 6 | | X | X | | 70% | 39 | 36 | | - | - |
| 36 | TIFFANY-Could've Been-MCA | 48 | 3 | X | X | X | | 82% | 3 | 35 | | 17 | 9 |
| 37 | BRUCE SPRINGSTEEN-Brilliant Disguise-Columbia | 20 | 11 | X | X | X | | 74% | | 37 | | 6 | 8 |
| 38 | LAURA BRANIGAN-Power Of Love-Atlantic | 42 | 6 | X | X | X | | 53% | 26 | 40 | | 151 | 18 |
| 39 | PET SHOP BOYS-It's A Sin-EMI America | 33 | 15 | X | X | X | | 54% | | 38 | | 35 | 12 |
| 40 | NEW ORDER-True Faith-Quest/WB | 44 | 6 | X | X | X | X | | 38 | 39 | | 44 | 16 |

ONDECK

| Record Rank | Title | Lst. Wk. | Ttl. Wks. | Popularity Factor | | | | Station % | Req. Rank | Sales Rank | Day Parts |
|-------------|---------------------------------------------|----------|-----------|-------------------|-------|-------|-----|-----------|-----------|------------|-----------|
| | | | | 12-17 | 18-24 | 25-34 | +34 | | | | |
| 42 | THE KANE GANG-Motortown-Capitol | 45 | 9 | | X | X | | 49% | | 47 | - |
| 43 | NATALIE COLE-I Live For Your Love-Manhattan | 47 | 6 | X | X | X | | 52% | | 41 | - |
| 44 | ROGER-I Want To Be Your Man- | 49 | 3 | X | X | X | | 63% | | 42 | - |
| 45 | PAUL CARRACK-Don't Shed A Tear-Chrysalis | 50 | 4 | X | X | X | X | 62% | | 44 | all |
| 47 | STRYPER-Honestly-Enigma | 52 | 5 | X | X | | | 48% | 6 | 45 | - |
| 48 | BRUCE SPRINGSTEEN-Tunnel Of Love-Columbia | 61 | 2 | | | | | 73% | | 43 | all |
| 49 | MEN W/OUT HATS-Pop Goes The...-Mercury/PG | 53 | 8 | X | X | X | | 43% | 25 | 46 | - |
| 50 | FOREIGNER-Say You Will-Atlantic | 66 | 2 | | | | | 62% | | | - |
| 52 | FLEETWOOD MAC-Everywhere-Warner Bros. | 62 | 3 | X | X | X | X | 58% | | 47 | all |
| 56 | SALT-N-PEPA-Push It-Next Plateau | 65 | 3 | X | X | X | | 36% | | | - |
| 61 | CHER-I Found Someone-Geffen | 69 | 4 | | X | X | X | 33% | | 50 | - |
| 63 | G. ESTEFAN & M.S.M.-Can't Stay Away...-Epic | 70 | 4 | X | X | X | X | 35% | | 49 | all |
| 67 | BANANARAMA-I Can't Help It-London/PG | 77 | 4 | X | X | X | | 32% | | | - |
| 70 | MARRS-Pump Up The Volume-4th & B'way/Island | 79 | 3 | X | X | X | | 27% | | | - |
| 71 | PET SHOP BOYS-What Have I Done...-EMI | | Debut | | | | | 38% | | 43 | - |
| 73 | DEJA-You And Me Tonight-Virgin | 81 | 3 | | X | X | X/F | 27% | 24 | 44 | - |
| 79 | U2-In God's Country-Island | 88 | 2 | X | X | X | X | 26% | | 42 | all |
| 88 | COVER GIRLS-Because Of You-Sutra | | Debut | | | | | 25% | | 48 | - |
| 89 | KISS-Reason To Live-Polygram | | Debut | | | | | 27% | 10 | 41 | - |
| 90 | BILLY IDOL-Hot In The City-Chrysalis | | Debut | | | | | 23% | | | all |

BLACK CONTEMPORARY

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

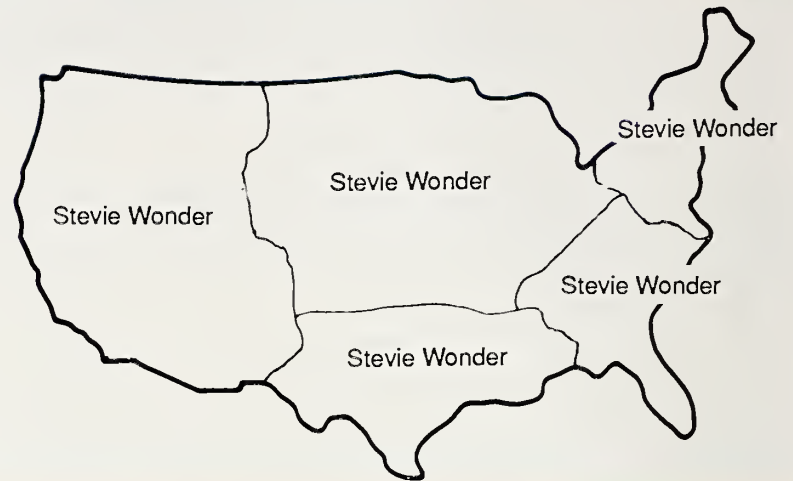
MOST ADDED Out Of A Possible 72 Stations

71 Stations Reported This Week



Pump Up The Volume
M.A.R.R.S.—4th & Broadway
16 Adds
Mary Mack
Babyface—Solar
15 Adds
Come Back To Me
Patrice Rushen—Arista
12 Adds
Sweet Memories
Theresa—RCA
12 Adds

#1 SINGLES



RETAIL



System Of Survival
Earth, Wind & Fire—Columbia
Criticize
Alexander O'Neal—Tabu
I Want To Be Your Man
Roger—Reprise
My Forever Love
Levert—Atlantic

REQUESTS



System Of Survival
Earth, Wind & Fire—Columbia
I Want To Be Your Man
Roger—Reprise
Criticize
Alexander O'Neal—Tabu
My Forever Love
Levert—Atlantic

ALBUM ALLEY

UNLIMITED—ROGER—REPRISE—The title certainly is accurate relative to the incredible talents of this young man from Dayton, Ohio. Recalling the days of **Roger And The Human Body** when he was thrilling his many followers in the Dayton and Cincinnati area, playing his guitar with his teeth. He was always a believer in giving something back to the community. And he has been true to form, having established a major construction company in Dayton working with rehabs. His latest album **Unlimited** is a compilation of hit material destined to keep **Roger** at the forefront of the music industry.

NEW AND HOT 45'S

Ain't Seen Nothin' Yet—Audrey Madison—Macola
(Call Me On The) Party Line—Billy Davis Jr—Marilyn
Pain—Execution—Thin-Lyne
I Wish—Isley Brothers—Warner Bros.
The Last Time—Imagination—RCA
Come And Get This Love—Street Fare—Atlantic
Are You My Woman—Black Flames—Def Jam/Columbia

HIGH PRIORITY



A HIGH PRIORITY SALUTE TO JULIAN DAVIS OPERATIONS MANAGER K-98/KYEA RADIO

Congratulations to a youthful industry veteran **Julian Davis** who was recently appointed to the position of operations manager of **K-98/KYEA** in West Monroe, La. **Lee King** chief executive officer of **Phoenix Broadcasting** and general manager made the appointment. Davis from Chicago is also co-owner with King and brings a wealth of broadcasting knowledge to the position, having served as King's music director for **WOKJ** in Jackson Mississippi. Davis is King's partner and stage manager for the concert company **Lee King Productions**. Lee enthusiastically added, "Julian has been my partner and best friend for over ten years, he is a team player and one of the hardest workers I've ever met." Julian has spent some time with **WJMI** in Jackson Mississippi, worked for various top forty stations, artist manager, advertising agent, as well as a screen actor. Best wishes for many successes to **Julian Davis** and his team of professionals at the **New K-98**.

Bob Long

BLACK CONTEMPORARY RADIO

BLACK CONTEMPORARY SCOREBOARD

| Record Rank | Title | Lst. Wk. | Ttl. Wks. | Req. Rank | Rotat. | Sales Rank | Video | Current LP | | Hot Cuts |
|-------------|----------------------------------------------------|----------|-----------|-----------|--------|------------|-------|--------------|----------------|----------|
| | | | | | | | | Current Tour | This Ttl. Wks. | |
| 1 | Stevie Wonder-Skeletons-Motown | 1 | 9 | 1 | H | 1 | Y | Y | 7 | D |
| 2 | E.W.F.-System Of Survival-Columbia | 2 | 9 | 2 | H | 2 | Y | Y | 18 | 2 |
| 3 | Roger-I Want To Be Your Man-Reprise | 4 | 10 | 3 | H | 4 | Y | Y | 34 | D |
| 4 | Alexandar O'Neal-Criticize-Tabu | 5 | 11 | 4 | H | 3 | Y | Y | 6 | 18 |
| 5 | Levert-My Forever Love-Atlantic | 7 | 10 | 5 | H | 5 | Y | Y | 4 | 16 |
| 6 | Miles Jaye-Let's Start Love Over-Island | 6 | 13 | 6 | H | 6 | Y | Y | 23 | 6 |
| 7 | Natalie Cole-I Live For Your Love-EMI-Manhattan | 12 | 10 | 7 | H | 11 | Y | Y | | |
| 8 | Temptations-I Wonder Who...-Motown | 3 | 13 | 11 | H | 7 | Y | Y | 8 | 10 |
| 9 | Meli'sa Morgan-If You Can Do It-Capitol | 19 | 8 | 10 | H | 13 | Y | Y | | |
| 10 | Smokey Robinson-What's Too Much-Motown | 14 | 9 | 9 | H | 12 | Y | Y | 17 | 37 |
| 11 | Tony Terry-She's Fly-Epic | 16 | 12 | 8 | H | 17 | Y | Y | | |
| 12 | Shalamar-Games-Solar | 11 | 11 | 26 | H | 14 | Y | Y | 22 | 19 |
| 13 | Full Force-Love Is For Suckers-Columbia | 21 | 9 | 13 | H | 21 | Y | Y | 54 | 2 |
| 14 | D. Ruffin/E.Kendricks-I Couldn't Believe It-RCA | 22 | 9 | 12 | H | 22 | Y | Y | | |
| 15 | The Jets-I Do You-MCA | 15 | 9 | 20 | H | 16 | Y | Y | 37 | 4 |
| 16 | Whitney Houston-So Emotional-Arista | 24 | 7 | 14 | H | 23 | Y | Y | 11 | 25 |
| 17 | Kashif & Meli'sa Morgan-Love Changes-Arista | 27 | 6 | 15 | H | 25 | Y | Y | 50 | D |
| 18 | Pretty Poison-(Catch Me) I'm Falling-Virgin | 18 | 11 | 21 | M | 19 | Y | Y | | |
| 19 | Pebbles-Girlfriend-MCA | 28 | 6 | 16 | H | 26 | Y | Y | | |
| 20 | Michael Jackson-The Way You Make Me Feel-Epic | 30 | 4 | 17 | H | 27 | Y | Y | 1 | 12 |
| 21 | Gladys Knight & The Pips-Love Overboard-MCA | 32 | 5 | 18 | H | 28 | Y | Y | | |
| 22 | Miki Howard-Baby, Be Mine-Atlantic | 25 | 8 | 22 | H | 24 | Y | Y | 49 | 2 |
| 23 | Shanice Wilson-You Can Dance-A&M | 8 | 14 | 25 | M | 8 | Y | Y | | |
| 24 | Lisa Lisa & Cult Jam-Someone To...-Full Force/Col. | 33 | 8 | 23 | H | 29 | Y | Y | | |
| 25 | Force MD's-Touch & Go-Tommy Boy | 36 | 7 | 28 | M | 30 | Y | Y | | |
| 26 | Terence Trent D'Arby-If You Let Me Stay-Columbia | 9 | 12 | 24 | M | 15 | Y | Y | 35 | 5 |
| 27 | Michael Cooper-To Prove My Love-WB | 38 | 7 | 30 | M | 31 | Y | Y | | |
| 28 | Angela Winbush-Angel-Mercury | 10 | 15 | 19 | M | 9 | Y | Y | 9 | 7 |
| 29 | D. Warwick & Kashif-Reservations For Two-Arista | 39 | 7 | 31 | M | 33 | Y | Y | | |
| 30 | Charlie Singleton Nothing Ventured-Epic | 35 | 8 | 29 | M | 34 | Y | Y | | |
| 31 | Marlon Jackson-Don't Go-Capitol | 13 | 14 | 35 | M | 10 | Y | Y | 20 | 7 |
| 32 | Stephanie Mills-Secret Lady-MCA | 40 | 6 | 32 | M | 32 | Y | Y | | |
| 33 | Vaneese Thomas-(I Wanna Get) Close To You-Geffen | 41 | 9 | 39 | M | 40 | Y | Y | 57 | 17 |
| 34 | Chad-Luv's Passion And You-RCA | 17 | 11 | 27 | M | 18 | Y | Y | 58 | 3 |
| 35 | The Deele Two Occasions-Solar | 43 | 6 | 38 | M | 38 | Y | Y | 46 | 14 |
| 36 | Barry White-Sho' You Right-A&M | 20 | 11 | 34 | M | 20 | Y | Y | 29 | 5 |
| 37 | Keith Sweat-I Want Her-Vintertainment | 48 | 5 | 40 | M | 39 | Y | Y | | |
| 38 | Lillo Thomas-Wanna Make Love-Capitol | 54 | 4 | 36 | M | 37 | Y | Y | 33 | 33 |
| 39 | George Michael-Hard Day-Columbia | 26 | 8 | 33 | M | 35 | Y | Y | | |
| 40 | Whispers-In The Mood-Solar | 55 | 4 | 37 | M | 36 | Y | Y | 26 | 31 |

INDIE TOP 20

| Title | Lst. Wk. | Ttl. Wks. | Stations |
|-------------------------------------------------------|----------|-----------|----------------------------------------------------|
| | | | |
| 1 Cover Girls-Because Of You-The Fever/Sutra | 1 | 9 | KMJM-WAMO-WGCI-WDAS-WZAZ-KRNB-WIKS-KMYX-KPRS |
| 2 Rudy Kamp-Living In Paradise-Tradewind | 2 | 11 | WTMP-WMML-KCXL-WQFX-KCLT-KVOR-WENN-WATV |
| 3 Jimmy "Bo" Horne-Show Me How Much - Edge | 3 | 5 | KSOL-KOKY-WEDR-WTMP-WPAL-KATZ-FM-WAAA-WIGO-WCKX |
| 4 Franchise-Dangerous-Panoramic | 4 | 10 | WHUR-KOKY-WOWI-WTMP-WLUM-WJIZ-WATV-WPDQ-WZAZ-WDIA |
| 5 J. Blackfoot-Respect Yourself-Edge | 8 | 5 | WDAS-KSOL-WDIA-KGFJ-WZAZ-KOKY-WKXI-WIBB-WATV-WAAA |
| 6 Freeman & Blount-Signed, Sealed, Delivered -Suntown | 9 | 6 | WHUR-WGCI-WBMX-WDAS-WDIA-WILD-WVEE-KRNB-KKFX-KKDA |
| 7 Lou Rawls-I Wish You Belonged To Me-Gamble & Huff | 13 | 3 | WDJY-WDAS-WYLD-WZAK-WJIZ-WPAL-WQFX-KACE-WIKS-WQQK |
| 8 Joyce Sims-Come Into My Life-Fresh/Sleeping Bag | 14 | 4 | WILD-WAMO-KRNB-WJLB-WPAL-JET94-WQFX-WQIS-WJMG-WORV |
| 9 Robe-Turn On The Moon-2000AD | 15 | 4 | KPRS-WXOK-WPAL-WNOO-WLIQ-WORL-WWWS-JET94-WQIS-KHYS |
| 10 J.E. The P.C. From D.C.-Hello Rochelle-Profile | 10 | 6 | WZAK-WNOO-WQIS-KHYS-WANM-WQFX-WALT-KDAY-WJIZ-WANM |
| 11 Dunnstreet-Even A Fool-J & G | 5 | 12 | WHUR-KMJM-WVOV-WAWA-WGCI-WLNR-WBMX-WKKC-WZAK |
| 12 Renee Aldrich-Just Begun To Love You-Jampacked | 7 | 11 | WBLK-KMJQ-WZAZ-WANM-WRBD-WDIA-WDAS-WHUR-WRXB-WNOO |
| 13 DeBarge-You Babe-Striped Horse | 16 | 3 | WTMP-KOKY-WTLC-KDAY-KSOL-KDKS-KRNB-WPAL-WZAZ-WHUR |
| 14 Bobby Marchan-Something On Your Mind 87-Edge | 6 | 14 | WANM-KATZ-FM-WTLC-WCKX-WYLD-FM-WIGO-WIBB-KDKS-WEAS |
| 15 Dana Dane-This Be The Def Beat-Profile | 19 | 2 | KRNB-WBMX-WZAK-KMJM-KDAY-KSOL-WDKX-WJIZ-WEKS-WATV |
| 16 L L Mondy-You Had Love-Paradise | 17 | 5 | WDIA-WOWI-KPRS-WENN-WPDQ-KRNB-KDAY-WHRK-WORL |
| 17 Stevie B-Party Your Body-LMR | 20 | 2 | WDAS-WJIZ-KHYS-WVOI-XHRM-KRNB-WDIA-WPAL-WJTT-KPRR |
| 18 Execution-Pain-Thin-Lyne | - | D | KATZ-WTLC-WGPR-WCHB-WDIA-WHRK-WANN-WGOK-WVOL-WVOI |
| 19 Nocera-Let's Go-Sleeping Bag | - | D | WOWI-KSOL-WPDQ-WIKS-XHRM-WGCI-WDKX-KQXL-WNOO-WANM |
| 20 Salt & Pepa-Chick On The Side-Next Plateau | - | D | K-94-KQXL-WIKS-WWWS-WVOI-KRNB-KWTD-WGOK-KJCB-WACR |

COUNTRY

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 117 Stations

88 Stations Reported This Week



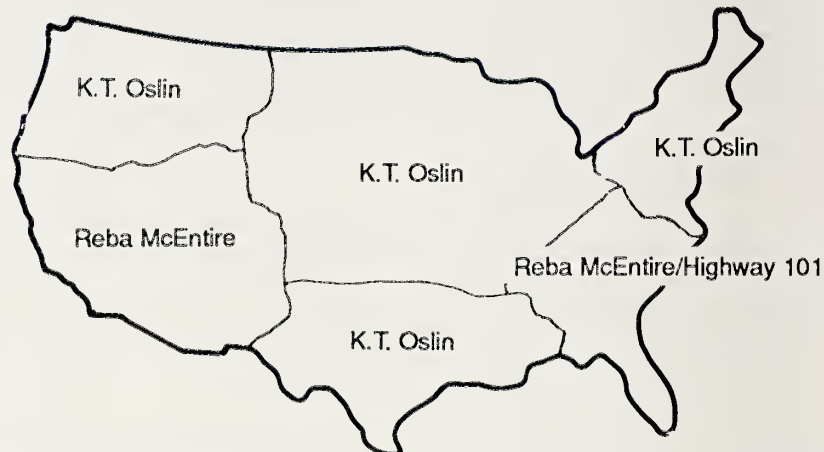
Shouldn't It Be Easier Than This
Charley Pride—16th Avenue
36 Adds
She's Like Heaven
Morgan Ruppe—Hummingbird of Clover
27 Adds

I Know All About Her
Dennis Payne—True
25 Adds

Face To Face
Alabama—RCA
24 Adds

This Missin' You Heart Of Mine
Sawyer Brown—Capitol/Curb
22 Adds

#1 SINGLES



RETAIL



Heaven Can't Be Found
Hank Williams, Jr.—(Warner Bros./Curb)
The Last One To Know
Reba McEntire—(MCA)
Somewhere Tonight
Highway 101—(Warner Bros.)
I Prefer The Moonlight
Kenny Rogers—(RCA)
One For The Money
T.G. Sheppard—(Columbia)
One Friend
Dan Seals—(Capitol)

REQUESTS



Heaven Can't Be Found
Hank Williams, Jr.—(Warner Bros./Curb)
Somewhere Tonight
Highway 101—(Warner Bros.)
I'll Pin A Note On Your Pillow
Billy Joe Royal—(Atlantic America)
The Last One To Know
Reba McEntire—(MCA)
I Prefer The Moonlight
Kenny Rogers—(RCA)
One Friend
Dan Seals—(Capitol)
Twinkle, Twinkle Lucky Star
Merle Haggard—(Epic)

PROGRAMMER'S PICK

DANNY KOEBER WFMW MADISONVILLE, KY
"Face To Face" Alabama-RCA

TIM ROBERTS WPCM BURLINGTON, NC
"Too Gone Too Long" Randy Travis-Warner Bros.

JOHNNY DARK WCAO BALTIMORE, MD
"Talkin' To Myself Again" Tammy Wynette-Epic

CRAIG ERICKSON KPQX HAVRE, MT
"This Missin' You Heart of Mine" Sawyer Brown-Capitol/Curb

KEITH PARNELL WJJC COMMERCE, GA
"Come On Joe" Jo-el Sonnier-RCA

BRUCE WAYNE KWZD ABILENE, TX
"Too Gone Too Long" Randy Travis-Warner Bros.

TOP 10 HOT CUTS

1. K.T. OSLIN — Younger Men (80's Ladies)
2. RANDY TRAVIS — Good Intentions (Always and Forever)
3. HANK WILLIAMS, JR. — Young Country (Born To Boogie)
4. REBA McENTIRE — I Don't Want To Mention Any Names (The Last...)
5. SHOOTERS — Remote Control (The Shooters)
6. RONNIE MILSAP — Button Off My Shirt (Heart and Soul)
7. RESTLESS HEART — New York Hold Her Tight (Wheels)
8. STEVE EARLE — I Ain't Ever Satisfied (Exit 0)
9. SCHUYLER, KNOBLOCH & BICKHARDT — Givers and Takers (No Easy Horses)
10. ROSANNE CASH — The Real Me (King's Record Shop)

COUNTRY SCOREBOARD

| Record Rank | Title | Lst. Wk. | Ttl. Wks. | Req. Rank | Rotat. | Sales Rank | Video | Current LP | | | Hot Cuts |
|-------------|---------------------------------------------------|----------|-----------|-----------|--------|------------|-------|--------------|----------|-----------|-----------------------------|
| | | | | | | | | Current Tour | This Wk. | Ttl. Wks. | |
| 1 | K.T. Oslin-Do Ya'-RCA | 3 | 13 | 1 | Hot | 1 | N | N | 5 | 21 | Dr., Dr.../Younger Men |
| 2 | Reba McEntire-The Last One To Know-MCA | 1 | 13 | 5 | RC | 3 | Y | Y | 7 | 11 | I Don't Want To/Someone... |
| 3 | Highway 101-Somewhere Tonight-Warner Bros. | 6 | 11 | 3 | Hot | 4 | N | N | 9 | 21 | Cry, Cry, Cry |
| 4 | T. Graham Brown-She Couldn't Love Me...-Capitol | 5 | 13 | 30 | Hot | 9 | N | Y | 39 | 25 | RFD 30592/Dock Of Bay |
| 5 | Kenny Rogers-I Prefer The Moonlight-RCA | 9 | 9 | 6 | Hot | 5 | N | Y | 34 | 15 | The Factory/Now and Forever |
| 6 | Hank Williams, Jr.-Heaven Can't Be Found-WB/Curb | 10 | 10 | 2 | Hot | 2 | N | Y | 2 | 20 | Young Country/Buck Naked |
| 7 | Trio-Those Memories Of You-Warner Bros. | 8 | 12 | 9 | Hot | 14 | Y | N | 13 | 38 | Hobo's Meditation |
| 8 | Exile-I Can't Get Close Enough-Epic | 12 | 10 | 20 | Hot | 10 | N | Y | 17 | 8 | Showdown/Just One Kiss |
| 9 | Dan Seals-One Friend-Capitol | 13 | 9 | 7 | Hot | 7 | Y | Y | 37 | 2 | - |
| 10 | Waylon Jennings-Rough and Rowdy Days-MCA | 11 | 13 | 26 | Hot | 16 | N | Y | 38 | 2 | If Ole Hank/You Deserve... |
| 11 | Billy Joe Royal-I'll Pin A Note...-Atlantic Am. | 14 | 9 | 4 | Hot | 8 | Y | Y | 30 | 2 | Let It Rain/Give-Em My... |
| 12 | T.G. Sheppard-One For The Money-Columbia | 4 | 15 | 17 | RC | 6 | N | N | - | - | Echoes.../One Of Those... |
| 13 | Kathy Mattea-Goin' Gone-Mercury/Polygram | 17 | 9 | 13 | Hot | 17 | N | Y | 28 | 5 | 18 Wheels.../Untold Stories |
| 14 | Steve Wariner-Lynda-MCA | 2 | 15 | RC | RC | 13 | N | Y | 19 | 6 | - |
| 15 | Ronnie Milsap-Where Do The Nights Go-RCA | 20 | 7 | 14 | Hot | 11 | N | Y | 27 | 15 | Button Off.../Earthquake |
| 16 | Lyle Lovett-Give Back My Heart-MCA/Curb | 18 | 11 | 23 | Hot | 24 | N | N | - | - | - |
| 17 | Glen Campbell-Still Within The Sound Of My...MCA | 19 | 11 | 21 | Hot | 29 | N | N | 35 | 12 | I'm A One Woman Man |
| 18 | Michael Johnson-Crying Shame-RCA | 25 | 8 | 32 | Hot | 26 | N | Y | - | - | - |
| 19 | Ricky Skaggs-I'm Tired-Epic | 24 | 9 | 18 | Hot | 15 | N | Y | - | - | - |
| 20 | The O'Kanes-Just Lovin' You-Columbia | 25 | 9 | 10 | Hot | 18 | N | Y | 40 | 48 | - |
| 21 | Oak Ridge Boys-Time In-MCA | 25 | 9 | 10 | Hot | 18 | N | Y | 40 | 48 | - |
| 22 | Crystal Gayle-Only Love Can Save Me Now-WB | 27 | 8 | 39 | Med. | 25 | N | Y | - | - | - |
| 23 | Restless Heart-Wheels-RCA | 28 | 6 | 19 | Med. | 21 | N | Y | 10 | 47 | New York Hold Her Tight |
| 24 | Holly Dunn-Only When I Love-MTM | 7 | 16 | RC | RC | 20 | N | Y | 15 | 26 | Small Towns/Why Wyoming |
| 25 | Vince Gill-Let's Do Something-RCA | 15 | 12 | 31 | RC | 23 | Y | Y | 49 | 20 | Everbody's Sweetheart |
| 26 | Rosanne Cash-Tennessee Flat Top Box-Columbia | 32 | 6 | 15 | Med. | 22 | Y | Y | 12 | 20 | Real Me/Rosie Strike Back |
| 27 | Ray Price-Just Enough Love-Step One | 29 | 10 | 24 | Med. | 44 | N | Y | - | - | - |
| 28 | Don Williams-I Wouldn't Be A Man-Capitol | 31 | 8 | 27 | Med. | 36 | N | N | - | - | Desperately/Til I Can't... |
| 29 | The Forester Sisters-Lyin' In His Arms Again-WB | 33 | 7 | 33 | Med. | 27 | N | Y | 31 | 18 | Sooner or Later |
| 30 | Judy Rodman-I Want A Love Like That-MTM | 35 | 8 | 47 | Med. | 34 | N | Y | 47 | 34 | What's A Broken Heart |
| 31 | Desert Rose Band-One Step Forward-MCA/Curb | 36 | 6 | 34 | Med. | 32 | N | Y | 46 | 22 | He's Back and I'm Blue |
| 32 | Randy Travis-I Won't Need You Anymore-WB | 16 | 16 | RC | RC | 19 | N | Y | 1 | 29 | Good Intentions |
| 33 | Dwight Yoakam-Please, Please Baby-Reprise/WB | 37 | 5 | 25 | Med. | 33 | N | Y | 11 | 31 | Always Late/Readin'... |
| 34 | Foster and Lloyd-Sure Thing-RCA | 39 | 5 | 48 | Med. | 41 | N | Y | 24 | 7 | Hard To Say No/Turn Around |
| 35 | Nitty Gritty Dirt Band-Oh What A Love-WB | 41 | 5 | 35 | Med. | 42 | N | Y | 41 | 32 | - |
| 36 | Statler Bros.-Maple Street Memories-Mercury/Poly. | 38 | 7 | 16 | Med. | 28 | Y | Y | 16 | 17 | The Best I Know How |
| 37 | Merle Haggard-Twinkle, Twinkle Lucky Star-Epic | 44 | 5 | 8 | Med. | 38 | N | N | - | - | - |
| 38 | Tanya Tucker-I Won't Take Less Than Your...-Cap. | 45 | 4 | 28 | Med. | 40 | N | Y | 8 | 17 | I'll Tennessee You... |
| 39 | Vern Gosdin-Do You Believe Me Now-Columbia | 42 | 6 | 11 | Med. | 37 | N | N | - | - | - |
| 40 | Conway Twitty-That's My Job-MCA | 43 | 5 | 12 | Med. | 39 | N | Y | - | - | Snake Boots |

ON DECK

| Record Rank | Title | Lst. Wk. | Ttl. Wks. | Req. Rank | Rot. | Sales Rank | Vid | Current LP | | | Hot Cuts |
|-------------|---------------------------------------------------|----------|-----------|-----------|------|------------|-----|------------|----------|-----------|-----------------------------|
| | | | | | | | | On Tour | This Wk. | Ttl. Wks. | |
| 42 | Juice Newton-Tell Me True-RCA | 47 | 4 | 36 | Lite | 47 | N | N | - | - | I Still Love You |
| 43 | Michael Martin Murphey-I'm Gonna Miss You-WB | 50 | 4 | 49 | Lite | 45 | N | Y | - | - | - |
| 44 | Keith Whitley-Some Old Side Road-RCA | 49 | 3 | 40 | Lite | 43 | N | Y | - | - | - |
| 46 | Rex Allen Jr.-We're Staying Together-TNP | 48 | 7 | 50 | Lite | - | N | N | - | - | - |
| 47 | John Conlee-Living Like There's No...-Columbia | 53 | 4 | 37 | Lite | 48 | N | Y | - | - | - |
| 48 | Sawyer Brown-This Missin' You Heart...-Cap./Curb | 63 | 2 | 42 | Lite | - | N | Y | 20 | 14 | Old Photographs/Still Life |
| 49 | Alabama-Face To Face-RCA | D | D | 45 | Lite | - | N | Y | 3 | 8 | You're My.../55 |
| 50 | The Kendalls-Still Pickin' Up After You-Step One | 51 | 6 | - | Lite | 46 | N | Y | - | - | - |
| 51 | Bobbi Lace-There's A Real Woman In Me-615 | 55 | 6 | - | Lite | - | N | Y | - | - | - |
| 52 | John Anderson-Somewhere Between Ragged...-MCA | 57 | 3 | 51 | Lite | - | N | Y | - | - | - |
| 53 | Randy Travis-Too Gone Too Long-Warner Bros. | D | D | - | Lite | - | N | Y | 1 | 29 | Good Intentions |
| 54 | Barbara Mandrell-Sure Feels Good-EMI America | 60 | 2 | 41 | Lite | - | N | Y | 42 | 16 | Angels Love Bad/Sunshine... |
| 55 | Jerry Cooper-As Long As There's Women...-Bear | 59 | 5 | - | Lite | - | N | Y | - | - | - |
| 56 | Patty Loveless-You Saved Me-MCA | 56 | 8 | - | Lite | - | N | Y | - | - | - |
| 58 | Nancy Griffith-Never Mind-MCA | 64 | 3 | - | Lite | - | N | Y | - | - | - |
| 59 | Charlie Pride-Shouldn't It Be Easier...-16th Ave. | D | D | - | Lite | - | N | N | - | - | - |
| 60 | Tony McGill-For Your Love-Killer | 66 | 4 | 22 | Lite | - | N | N | - | - | - |
| 61 | Mel McDaniel-Now You're Talkin'-Capitol | 61 | 4 | - | Lite | 49 | N | Y | - | - | - |
| 62 | Don Malena-Dance For Me-Maxima | 67 | 4 | - | Lite | - | N | N | - | - | - |

"Christmas at Twitty City" Brings Back Childhood Memories



Nativity helps maintain the true Christmas spirit.

The first Nashville attraction to offer special holiday activities, Twitty's Hendersonville theme park was the catalyst for the development of "Nashville's Country Holidays." When Twitty decided to create something special for the holidays, other attractions and hotels followed his lead. "Nashville's Country Holidays," coordinated by the Nashville Area Chamber of Commerce, has made Nashville one of the nation's hottest holiday destinations. As a result, this traditionally slow travel season has become a busy one for Nashville area attractions and hotels. In its fourth year, the holiday celebration now encompasses special events at over 50 places in the Nashville area.

Last year, an average of over 3,000 visitors per night spent part of their holidays at Conway Twitty's home. Conways's Holiday Fantasy World includes exhibits which bring back Christmas memories for visitors of all ages. Popular displays include the two and one-half story "Santa's Magical Mountain" and giant versions of classic toys like Raggedy Ann and Andy. Santa's Petting Zoo will return, with live reindeer and many other exotic animals. Visitors can also stroll through Conway's "Winter Wonderland", and take a trip through "Lollipop Lane," where elves harvest candy canes and gumdrops.

Christmas at Twitty City has begun for this year. It will continue through Sunday, January 3. If you are, or are going to be in the area of Nashville during that time, I would strongly suggest that you visit one of the most beautiful and entertaining holiday displays in the whole world..Twitty City!

Joe Henderson

If your childhood memories include piling into the car, every year, to ride around your neighborhood and look at the lights, you'll appreciate Christmas at Twitty City. That was exactly what country music superstar, Conway Twitty, had in mind when he created Christmas at Twitty City in 1982.

"I just wanted to develop a Christmas event the family could look forward to every year," Twitty said. With 350,000 holiday lights and over 50 displays, Christmas at Twitty City has become a Nashville tradition in just five years.

From Thanksgiving weekend through the first of the year, Twitty City is alive with the sights and sounds of Christmas. Live reindeer and real snow are just a few miles north of Nashville, when holiday memories come alive at Twitty's Hendersonville home and 15-acre theme park. Larger than life holiday exhibits and Christmas caroling throughout the park begin the season for Nashvillians as well as for tourists from across the country.

"Every year we try to make Christmas at Twitty City bigger and better," said General Manager Dan Stupka. "This year, we're expanding the display area to cover an additional 6 acres, and adding some more parking. We're also improving the signage, to make it easier to find your way around."

This year, Santa will move into his own bakery, where families can enjoy a break while the kids go over their Christmas lists with the grand old man. A local production of a Live

CASH BOX COUNTRY ALBUMS

DECEMBER 12, 1987

Title, Artist, Label, Number, Distributor

* = Available on Compact Disc

• = Platinum (RIAA Certified)

◻ = Gold (RIAA Certified)

| Title, Artist, Label, Number, Distributor | L | W | O | C | L | W | O | C |
|--------------------------------------------------------------------------------|-------|-----|---|----|----|---|---|---|
| | | | | | | | | |
| 1 ALWAYS AND FOREVER* RANDBY TRAVIS (Warner Bros. 25568-1) | 1 | 29 | 3 | 23 | 31 | 5 | | |
| 2 BORN TO BOOGIE* HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593) | 2 | 20 | 3 | 29 | 33 | 7 | | |
| 3 JUSTUS ALABAMA (RCA 6495-1) | 3 | 8 | | | | | | |
| 4 GREATEST HITS, VOL. 2 GEORGE STRAIT (MCA 42035) | 4 | 11 | | | | | | |
| 5 80'S LADIES K.T. OSLIN (RCA 5924-1) | 5 | 21 | | | | | | |
| 6 WILD EYED DREAM RICKY VAN SHELTON (Columbia FC 40602) | 7 | 37 | | | | | | |
| 7 THE LAST ONE TO KNOW REBA McENTIRE (MCA 42030) | 6 | 11 | | | | | | |
| 8 LOVE ME LIKE YOU USED TO TANYA TUCKER (Capitol CLT 46870) | 8 | 17 | | | | | | |
| 9 HIGHWAY 101 HIGHWAY 101 (Warner Bros. 1-25608) | 10 | 21 | | | | | | |
| 10 WHEELS* RESTLESS HEART (RCA 5648) | 11 | 47 | | | | | | |
| 11 HILLBILLY DELUXE DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1) | 9 | 31 | | | | | | |
| 12 KING'S RECORD SHOP ROSANNE CASH (Columbia FC 40777) | 14 | 20 | | | | | | |
| 13 TRIO * •• D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1) | 13 | 38 | | | | | | |
| 14 HEARTLAND * • THE JUDDS (RCA/Curb 5916-1) | 12 | 43 | | | | | | |
| 15 CORNERSTONE HOLLY DUNN (MTM ST-71063) | 16 | 26 | | | | | | |
| 16 MAPLE STREET MEMORIES THE STALLER BROTHERS (Mercury/Polygram 832-404-1) | 18 | 17 | | | | | | |
| 17 SHELTER FROM THE NIGHT EXILE (Epic FE 40901) | 19 | 8 | | | | | | |
| 18 HEARTBEAT THE OAK RIDGE BOYS(MCA 42036) | 20 | 10 | | | | | | |
| 19 GREATEST HITS STEVE WARINER (MCA 42032) | 21 | 6 | | | | | | |
| 20 SOMEWHERE IN THE NIGHT SAWYER BROWN (Capitol/Curb CLT 46923) | 15 | 13 | | | | | | |
| 21 OCEAN FRONT* • PROPERTY GEORGE STRAIT (MCA 5193) | 17 | 45 | | | | | | |
| 22 GREATEST HITS* REBA McENTIRE (MCA 5979) | 23 | 30 | | | | | | |
| 23 EXIT 0* STEVE EARLE & THE DUKES (MCA 5998) | 24 | 26 | | | | | | |
| 24 FOSTER AND LLOYD FOSTER AND LLOYD (RCA 6372-1) | 22 | 7 | | | | | | |
| 25 BAILLIE AND THE BOYS BAILLIE AND THE BOYS (RCA 6272-1) | 25 | 6 | | | | | | |
| 26 HITS GARY MORRIS (Warner Bros. 1-25581) | 29 | 4 | | | | | | |
| 27 HEART AND SOUL RONNIE MILSAP (RCA 6245-1) | 26 | 15 | | | | | | |
| 28 UNTASTED HONEY KATHY MATTEA (Mercury/Polygram 832 793-1) | 31 | 5 | | | | | | |
| 29 HARD TIMES ON EASY STREET DAVID LYNN JONES (Mercury/Polygram 832518-1) | 33 | 7 | | | | | | |
| 30 THE ROYAL TREATMENT BILLY JOE ROYAL (Atlantic America 90658-1) | 36 | 2 | | | | | | |
| 31 YOU AGAIN THE FORESTER SISTERS (Warner Bros. 25571-1) | 27 | 18 | | | | | | |
| 32 STORMS OF LIFE* • RANDY TRAVIS (Warner Bros. 25435-1) | 28 | 78 | | | | | | |
| 33 GREATEST HITS JOHN SCHNEIDER (MCA 42033) | 30 | 8 | | | | | | |
| 34 I PREFER THE MOONLIGHT KENNY ROGERS (RCA 6484-1) | 34 | 15 | | | | | | |
| 35 STILL WITHIN THE SOUND OF MY VOICE GLEN CAMPBELL(MCA 42009) | 32 | 12 | | | | | | |
| 36 SEASHORES OF OLD MEXICO MERLE HAGGARD AND WILLIE NELSON (Epic 40293) | 37 | 4 | | | | | | |
| 37 THE BEST DAN SEALS (Capitol CLT 48308) | 41 | 2 | | | | | | |
| 38 A MAN CALLED HOSS WAYLON JENNINGS (MCA 42038) | 43 | 2 | | | | | | |
| 39 BRILLIANT CONVERSATIONALIST T. GRAHAM BROWN (Capitol ST 12552) | 38 | 25 | | | | | | |
| 40 THE O'KANES THE O'KANES (Columbia BL 4059) | 40 | 48 | | | | | | |
| 41 HOLD ON THE NITTY GRITTY DIRT BAND (Warner Bros. 25573-1) | 35 | 32 | | | | | | |
| 42 SURE FEELS GOOD BARBARA MANDRELL (EMI-America ELT 46956) | 39 | 16 | | | | | | |
| 43 SWEETHEARTS OF THE* RODEO SWEETHEARTS OF THE RODEO (Columbia FC 40406) | 42 | 69 | | | | | | |
| 44 GUITARS, CADILLACS, ETC., ETC. DWIGHT YOAKAM (Reprise/Warner Bros. 25372-1) | 44 | 104 | | | | | | |
| 45 AFTER ALL THIS TIME CHARLEY PRIDE (16th Avenue ST-70550) | 45 | 28 | | | | | | |
| 46 THE DESERT ROSE BAND THE DESERT ROSE BAND (MCA/Curb 5991) | 46 | 22 | | | | | | |
| 47 A PLACE CALLED LOVE JUDY RODMAN (MTM ST-71060) | 47 | 34 | | | | | | |
| 48 NO EASY HORSES SCHUYLER, KNOBLOCH & BICKHARDT (MTM ST-71064) | 50 | 4 | | | | | | |
| 49 THE WAY BACK HOME VINCE GILL (RCA 5923-1) | 49 | 20 | | | | | | |
| 50 SUPER HITS GEORGE JONES (Epic FE 40776) | DEBUT | | | | | | | |

ALBUM REVIEW

DOLLY PARTON - Rainbow - Columbia, C 40968

The album features Dolly's new single, "The River Unbroken." The duet with Smokey Robinson, "I Know You By Heart," is beautiful, but don't look for a country sound. "Dump The Dude" is both humorous and profound. Generally speaking, the LP is for pop fans, although Dolly still reflects some country "raising" through all the metropolitan arrangements. "Make Love Work" is, at least, on the country fringes, and "Two Loves" is outstanding. Dolly is a big city girl, now, and she's successful. She does her own thing, and does it well.



ALBUM REVIEW

MERLE HAGGARD - Chill Factor - Epic, E 40986

"Chill Factor" is the first cut and features the mellow sound that only Merle can perform. His new single release, "Twinkle, Twinkle Lucky Star," is also featured on this album. For country listeners, this is a superb product. There is a lot of new country talent out there, now, but here is one of the masters who taught them the country music courses. Listen closely to "Man From Another Time" and "Thirty Again." There are statements to be noted. Like the fine wines, Merle Haggard gets better with age.



CASH BOX COUNTRY SINGLES

DECEMBER 12, 1987

| | | | Last Week | Total Weeks | | Last Week | Total Weeks |
|----|---------------------------------------------------------------------------------|------------------------------------------------|--------------|----------------|-----|------------------------------------------------------------|---------------------------------------|
| 1 | DO YA' (RCA 5239-7) | K.T. Oslin | 3 | 13 | 50 | STILL PICKIN' UP AFTER YOU (Step One 379) | The Kendalls 51 6 |
| 2 | THE LAST ONE TO KNOW (MCA 53159) | Reba McEntire | 1 | 13 | | THERE'S A REAL WOMAN IN ME (615 87-S-1010) | Bobbi Lace 55 6 |
| 3 | SOMEWHERE TONIGHT (Warner Bros. 7-28223) | Highway 101 | 6 | 11 | | SOMEWHERE BETWEEN RAGGED AND RIGHT (MCA 53226) | John Anderson 57 3 |
| 4 | SHE COULDN'T LOVE ME ANYMORE (Capitol B-44061) | T. Graham Brown | 5 | 13 | | TOO GONE TOO LONG (Warner Bros. 7-28286) | Randy Travis DEBUT |
| 5 | I PREFER THE MOONLIGHT (RCA 5258-7) | Kenny Rogers | 9 | 9 | 54 | SURE FEELS GOOD (EMI America PB-50102) | Barbara Mandrell 60 2 |
| 6 | HEAVEN CAN'T BE FOUND (Warner Bros./Curb 7-28227) | Hank Williams, Jr. | 10 | 10 | | AS LONG AS THERE'S WOMEN LIKE YOU (Bear CP 187) | Jerry Cooper 59 5 |
| 7 | THOSE MEMORIES OF YOU (Warner Bros. 7-28248) | Dolly Parton, Linda Ronstadt, Emmylou Harris | 8 | 12 | 56 | YOU SAVED ME (MCA 53179) | Patty Loveless 56 8 |
| 8 | I CAN'T GET CLOSE ENOUGH (Epic 34-07597) | Exlie | 12 | 10 | 57 | GOOD GOD, I HAD IT GOOD (RCA 5256-7) | Pake McEntire 30 11 |
| 9 | ONE FRIEND (Capitol B-44077) | Dan Seals | 13 | 9 | | NEVER MIND (MCA 53184) | Nanci Griffith 64 3 |
| 10 | ROUGH AND ROWDY DAYS (MCA 53158) | Waylon Jennings | 11 | 13 | | SHOULDN'T IT BE EASIER THAN THIS (16th Avenue PB-70408) | Charlie Pride DEBUT |
| 11 | I'LL PIN A NOTE ON YOUR PILLOW (Atlantic America 7-99404) | Billy Joe Royal | 14 | 9 | | FOR YOUR LOVE (Killer K 1008) | Tony McGill 66 4 |
| 12 | ONE FOR THE MONEY (Columbia 38-07312) | T.G. Sheppard | 4 | 15* | 61 | NOW YOU'RE TALKIN' (Capitol B-44106) | Mel McDaniel 61 4 |
| 13 | GOIN' GONE (Mercury/Polygram 888 874-7) | Kathy Mattea | 17 | 9* | | DANCE FOR ME (Maxima MRC 1311) | Don Malena 67 4 |
| 14 | LYNDA (MCA 53160) | Steve Wariner | 2 | 15 | 63 | SWEET LITTLE '66 (MCA 53182) | Steve Earle and the Dukes 34 9 |
| 15 | WHERE DO THE NIGHTS GO (RCA 5259-7) | Ronnie Milsap | 20 | 7 | | BACK IN BABY'S ARMS (MCA 53236) | Emmylou Harris 70 3 |
| 16 | GIVE BACK MY HEART (MCA/Curb 53157) | Lyle Lovett | 18 | 11 | | THIS OLD HOUSE (MTM B 72100) | Schuyler, Knobloch and Bickhardt 71 2 |
| 17 | STILL WITHIN THE SOUND OF MY VOICE (MCA 53172) | Glen Campbell | 19 | 11 | | COME ON JOE (RCA 5282-7) | Jo-el Sonnier 85 2 |
| 18 | CRYING SHAME (RCA 5279-7) | Michael Johnson | 23 | 8 | | TALKIN' TO MYSELF AGAIN (Epic 34-07635) | Tammy Wynette 73 2 |
| 19 | I'M TIRED (Epic 34-07416) | Ricky Skaggs | 24 | 9 | 68 | WALK ON BOY (Door Knob DK 87-287) | Ogden Harless 68 5 |
| 20 | JUST LOVIN' YOU (Columbia 38-07611) | The O'Kanes | 25 | 9 | | LOUISIANA RAIN (Warner Bros. 7-22828) | John Wesley Ryles 75 2 |
| 21 | TIME IN (MCA 53175) | Oak Ridge Boys | 22 | 10 | | YOU CAN'T BLAME THE TRAIN (Capitol B-44098) | Don McLean 82 3 |
| 22 | ONLY LOVE CAN SAVE ME NOW (Warner Bros. 7-28209) | Crystal Gayle | 27 | 8 | 71 | IF YOU ONLY KNEW (Soundwaves SW 4795) | Kim Grayson 74 4 |
| 23 | WHEELS (RCA 5280-7) | Restless Heart | 28 | 6 | | TIME AND TIME AGAIN (Deep South DSR 1112) | Noel Cash 79 2 |
| 24 | ONLY WHEN I LOVE (MTM B-72091) | Holly Dunn | 7 | 16 | | DON'T START THE FIRE (Evergreen EV 1063) | Marcia Lynn 80 2 |
| 25 | LET'S DO SOMETHING (RCA 5257-7) | Vince Gill | 15 | 12 | 74 | GOTTA GET AWAY (Columbia 38-07314) | Sweethearts Of The Rodeo 40 14 |
| 26 | TENNESSEE FLAT TOP BOX (Columbia 38-07624) | Rosanne Cash | 32 | 6 | | SHOOTER (SCM 18602) | Jim Christopher 77 3 |
| 27 | JUST ENOUGH LOVE (Step One SOR 378) | Ray Price | 29 | 10 | 76 | IF THERE'S ANY JUSTICE (MCA-53156) | Lee Greenwood 46 16 |
| 28 | I WOULDN'T BE A MAN (Capitol B-44066) | Don Williams | 31 | 8 | | AM I BLUE (MCA-53165) | George Stralf 52 17 |
| 29 | LYIN' IN HIS ARMS AGAIN (Warner Bros. 7-28208) | The Forester Sisters | 33 | 7 | 78 | CRAZY FROM THE HEART (MCA/Curb 53154) | Bellamy Brothers 54 18 |
| 30 | I WANT A LOVE LIKE THAT (MTM B 72092) | Judy Rodman | 35 | 8 | | GONE, GONE, GONE (Melody Dawn 77702) | Brenda Cole 81 3 |
| 31 | ONE STEP FORWARD (MCA/Curb 53201) | The Desert Rose Band | 36 | 6 | | CATCH 22 (Anoka AR 222) | Darrell Holt DEBUT |
| 32 | I WON'T NEED YOU ANYMORE (Warner Bros. 7-28246) | Randy Travis | 16 | 16 | | I KNOW ALL ABOUT HER (True TU 87) | Dennis Payne DEBUT |
| 33 | PLEASE, PLEASE BABY (Reprise/Warner Bros. 7-28174) | Dwight Yoakam | 37 | 5 | 82 | THIS OLE HOUSE (ICR CP184) | Razorback 83 3 |
| 34 | SURE THING (RCA 5281-7) | Foster and Lloyd | 39 | 5 | | SHE'S LIKE HEAVEN (Hummingbird of Clover MC105) | Morgan Ruppe DEBUT |
| 35 | OH WHAT A LOVE (Warner Bros. 7 28173) | Nitty Gritty Dirt Band | 41 | 5 | 84 | WHO PUT THE GOOD IN GOODBYE (Kansa KA 638) | The Steffin Sisters 86 2 |
| 36 | MAPLE STREET MEMORIES (Mercury/Polygram 887 920-7) | The Staller Brothers | 38 | 7 | | HERE COMES THE NIGHT (Kass KR 1015) | Dolly Hart DEBUT |
| 37 | TWINKLE, TWINKLE LUCKY STAR (Epic 34-07631) | Merle Haggard | 44 | 5 | 86 | TAKE IT FROM A WOMAN (TAKE IT LIKE A MAN) (Skyway SK-2004) | Andy Lee Smith 87 2 |
| 38 | I WON'T TAKE LESS THAN YOUR LOVE (Capitol B-44168) | Tanya Tucker with Paul Davis & Paul Overstreet | 45 | 4 | | BELIEVE IN ME (Paloma 5092787) | Mark Tribble DEBUT |
| 39 | DO YOU BELIEVE ME NOW (Columbia 38-07627) | Vern Gosdin | 42 | 6 | | PERFECT ANGEL (Axbar AX 6056) | Kenny Dale DEBUT |
| 40 | THAT'S MY JOB (MCA 53200) | Conway Twitty | 43 | 5 | 89 | I BELIEVE IN BETTER DAYS (Country Pride CP 0002) | Donna De Rieux 91 2 |
| 41 | SOMEBODY LIED (Columbia 38-07311) | Ricky Van Shelton | 21 | 16 | 90 | OUT WITH THE BOYS (Soundwaves SW 4792) | Rhonda Manning 88 2 |
| 42 | TELL ME TRUE (RCA 5283-7) | Juice Newton | 47 | 4 | | I WONDER WHO'S LOVIN' MY MEMORY (Bear CP 183) | Jack Elliott 58 6 |
| 43 | I'M GONNA MISS YOU GIRL (Warner Bros. 7-28168) | Michael Martin Murphey | 50 | 4 | 92 | ROLL THE DICE (Air CP 180) | Shurfire DEBUT |
| 44 | SOME OLD SIDE ROAD (RCA 5326-7) | Keith Whitley | 49 | 3 | | TENDER TIME (RCA 5208-7) | Louise Mandrell 89 3 |
| 45 | MAYBE YOUR BABY'S GOT THE BLUES (RCA/Curb 5255-7) | The Judds | 26 | 17 | 94 | SECOND OPINION (Li Bill LB 104) | James Vanderburg and the Vandals 62 6 |
| 46 | WE'RE STAYING TOGETHER (TNP B 75010) | Rex Allen Jr. | 48 | 7 | 95 | LOVIN' THE BLUE (Evergreen EV 1060) | Lynne Tyndall 65 9 |
| 47 | LIVING LIKE THERE'S NO TOMORROW (FINALLY GOT TO ME TONIGHT) (Columbia 38-07643) | John Conlee | 53 | 4 | 96 | NO MORE ONE MORE TIME (FL 544) | Judy Byram 69 7 |
| 48 | THIS MISSIN' YOU HEART OF MINE (Capitol/Curb B-44108) | Sawyer Brown | 63 | 2 | 97 | TAR TOP (RCA 5222-7) | Alabama 72 17 |
| 49 | FACE TO FACE (RCA 5328-7) | Alabama | DEBUT | | 98 | SHE'S TOO GOOD TO BE CHEATED THIS WAY (Awesome ASM 118) | Kenny Blair 76 4 |
| | | | | | 99 | FIRST CAME THE FEELIN' (Door Knob DK 87-288) | Gail O'Doski 78 4 |
| | | | | | 100 | DON'T STAY IF YOU DON'T LOVE ME (Showtime EP 1007) | Patsy Sledd 84 4 |

OUT OF THE BOX

ALABAMA (RCA, 5328-7-R) Face To Face (3:01) (Maypop-BMI) (R. Owen) (Producer: H. Shedd, Alabama)

This is the best product we've heard from Alabama for a good while. Sounds like they have returned to the days of success on every release. A soft acoustic intro is matched by the tender vocal of Randy Owen. This is a love song, and features K. T. Oslin with the female vocal. The production is handled as well as the performance. Oh, yes, Alabama has returned to the magic kingdom of country music just in time, and we can, once again, cheer our heroes! Alabama



fans, rejoice! The boys are coming home!

FEATURE PICKS

RANDY TRAVIS (Warner Brothers, 7-28286-A) Too Gone Too Long (2:24) (Alamo, High Falutin-ASCAP) (G. Pistilli) (Producer: K. Lehning)

Get in the swing mood with country music's finest vocalist! This release has a great feel. It's an old storyline with a fresh approach. The great country production features some fine harmony and an arrangement which highlights Dobro and fiddle in the "ride." It's not only a hit...it's a homerun!

ASLEEP AT THE WHEEL (Epic, 34-07659) Blowin' Like A Bandit (2:17) (April, GSC-ASCAP) (G. Clark) (Producer: R. Benson)

This song moves right along, and the message is clear...it's a warning. But, there could be a hidden love-sailing analogy here. Great vocals and song feel by Asleep At The Wheel. Excellent pickin' and enjoyable arrangement. Very satisfying and pleasant for the listener.

DOLLY PARTON (Columbia, 38-07665) The River Unbroken (3:56) (David Bateau, Grey Ink-ASCAP) (D. Bateau, D. Brown) (Producer: S. Goldstein)

There is traditional, contemporary, and a new category for this one... "progressive," I suppose. Dolly's voice is as distinctive as ever. Her roots may be country, but her branches are reaching in other directions. The lyrics could be country, but the arrangement surely is not. It's enjoyable, but the "hard country" fans will be disappointed. Looks like the days of Dolly in dungarees are a memory.



The fairest rose in black! Surrounded by the Fall foliage, CBS/Columbia recording artist Rosanne Cash is on location for the shooting of the video to her new single, "Tennessee Flat Top Box". Pictured with Cash is Bill Pope (left), director, and Joanne Garner (right), producer.



Patrick, Louise and Ray at the Desert Inn. Patrick Duffy (far right), alias Bobby Ewing of TV's "Dallas", took time off from South Fork and J. R. to visit friends Louise Mandrell and Ray Stevens at the Desert Inn Hotel and Casino in Las Vegas. Stevens and Mandrell recently concluded a three-week engagement in the resort's Crystal Room. The talented twosome return to the Desert Inn Feb. 4 through Feb. 24. Photo courtesy of Las Vegas News Bureau.

NASHVILLE NOTE-ABLES

Patsy Sledd... "I Was Driving Myself Crazy...Sewing!"

Patsy Sledd arrived in Nashville in 1965. Even with plenty of performing experience behind her, she was still so young to be out on her own seeking a career in country music. Patsy was born and raised in Falcon, Missouri, which she describes as "a wide spot in the road near Lebanon, but I love it!" Her family was musically inclined, and just the children could have had their own 10-piece band!



Patsy began her musical career by singing in church and at community functions. Quickly, she graduated from the local events to her first professional job as female vocalist for the Ozark Opry, a well-known country music show at the Lake of the Ozarks. She furthered her musical skills by joining the backup band at Austin's Nashville Opry, also located there, playing piano, Dobro, bass, guitar and autoharp.

So, it's no surprise that, shortly after arriving in Nashville, Roy Acuff invited her to join him and the Smokey Mountain Boys on a U.S.O. tour. That was followed by a tour of Vietnam and her debut on the world-famous Grand Ole Opry. Oh, yes, Patsy Sledd is a talented lady who has recorded for United Artists, Epic and Mega Records. And, in 1971, Patsy joined George Jones and Tammy Wynette as an opening act for their show. She was also the close harmony voice heard as Tammy sang her hit records. She spent four and one-half years with their show, touring the U. S.

and Canada, sharing the stage with nearly every major country music star.

Today, Patsy Sledd is back in the recording business after taking time off to raise her son and design stage costumes for such stars as Barbara Mandrell, Tammy Wynette, Dottie West, Louise Mandrell, Margo Smith and Helen Cornelius. Patsy said, "I was driving myself crazy...sewing! My husband, Van, is a promoter, and he wanted me to get back to singing. We had been thinking about it for two or three years. I worked a lot of personal appearances...places where they remembered me from my earlier recording days, and I was opening shows for a lot of the major acts, whom Van was booking."

She expanded her new recording story, "Jay Jackson is a friend of ours who introduced us to Eddy Pleasant, who has a publishing company. Jay promoted me to Eddy for singing his demos. A short time after, I signed a recording contract with Eddy's Showtime Records label."

Patsy recently released her first single on the label, "Don't Stay If You Don't Love Me", and it hit the Top 100 chart for her. But, it's no wonder. This pretty and talented lady of song is a real charmer, both professionally and personally. Patsy is also humble about her success when she says, "I'm thankful to the people who have helped me. I want to have good results with my records and personal appearances. But, I'm hoping to have a home, family and career. Y'know, Merle Haggard had a song out... 'Who Cares About You After You Sing Your Song'.. Your family is what you come home to."

Well, it's good to have Patsy home with her country music "family" of friends and fans. I suspect Patsy may be sewing again, soon. Only, this time, she will be making stage dresses for herself! Patsy Sledd has a beautiful voice but, more importantly, she is a beautiful person. She has the "right stuff" for the country music business.

Joe Henderson



"Country Explosion in 8 Western Dates"! Country superstars Randy Travis, Conway Twitty and Loretta Lynn joined together for a "Country Explosion" tour of eight western dates. The three stars celebrate the success of their tour backstage at their sold-out Anaheim Convention Center (8,448 seats) concert. Pictured with the stars (left to right) are: Special Moments promotion agent, Jeff Davis; Twitty's manager, Lib Hatcher; Loretta Lynn; Travis; and Jayson Promotions' Jerry Davis. Photo by J. Katz.

INDIE SPOTLIGHT

ROBIN & CRUISER (16th Avenue, B-70409) *No Heart Left To Break* (2:59) (Hits Happen-SESAC) (R. Gordon, C. Gordon) (Producer: B. Bradley, R. Gordon, C. Gordon)

This product begins slowly and gently. However, get ready for the tempo change in the chorus (bridge), which works well by giving emphasis where it's needed. This release retains some of the folk feel which Robin and Cruiser cut their teeth upon. The continual harmony is great and remindful of an Everly Brothers arrangement. The second release for Robin and Crusier is more proof that these guys have their own style and sound, and those are important ingredients in the success formula.



Big Dick (CRED)

INDIE FEATURE PICKS

CAROLSHEEHAN (Cypress, U-20502) *My Baby Sleeps With The Radio On* (2:46) (Big Cypress-BMI) (D. Steinmeyer) (Producer: D. Plummer)

Carol has a fine country voice, and her performance is very convincing. The beat sets the mood on the song, and it's a toe-tapper. Radio may be very receptive because of the tempo and the subject matter. They should. It's good!

J. LEWIS BREWER (MSM, 708-A) *I'm A Believer* (3:28) (Mount Scott-BMI) (J. L. Brewer) (Producer: G Huddleston)

Steel guitar intros always catch my attention. I get ready for a good country record. This one didn't let me down! J. Lewis Brewer has a super country voice. This is a positive attitude song with a "lost love" theme. Production is very effective for the product.

WYND (Cypress, CYP-8519) *Do You Have To Go* (2:11) (Big Cypress-BMI) (K. Bunting) (Producer: D. Plummer)

This song features some simple, straight forward lyrics, which is a pleasant change. Excellent harmonica work is featured throughout. The lead vocal is rather timid, but picks up with the harmony. Mellow sound of lead guitar is effective. Good product.

SLEEPER SELECTION:

ANNA DARLENE- (RCR, RC-1087 R)- Ask Me

CASH BOX INDIES CHART

- 1 **JUST ENOUGH LOVE**
Ray Price-Step One
- 2 **WE'RE STAYING TOGETHER**
Rex Allen Jr.-TNP
- 3 **STILL PICKIN' UP AFTER YOU**
The Kendalls-Step One
- 4 **THERE'S A REAL WOMAN IN ME**
Bobbi Lace-615
- 5 **AS LONG AS THERE'S WOMEN LIKE YOU**
Jerry Cooper-Bear
- 6 **SHOULDN'T IT BE EASIER THAN THIS**
Charley Pride-16th Avenue
- 7 **FOR YOUR LOVE**
Tony McGill-Killer
- 8 **DANCE FOR ME**
Don Malena-Maxima
- 9 **WALK ON BOY**
Ogden Harless-Door Knob
- 10 **IF YOU ONLY KNEW**
Kim Grayson-Soundwaves
- 11 **DON'T START THE FIRE**
Marcia Lynn-Evergreen
- 12 **SHOOTER**
Jim Christopher-SCM
- 13 **TIME AND TIME AGAIN**
Noel Cash-Deep South
- 14 **GONE, GONE, GONE**
Brenda Cole-Melody Dawn
- 15 **CATCH 22**
Darrell Holt-Anoka
- 16 **I KNOW ALL ABOUT HER**
Dennis Payne-True
- 17 **THIS OLE HOUSE**
Razorback-ICR
- 18 **SHE'S LIKE HEAVEN**
Morgan Ruppe-Hummingbird of Clover
- 19 **WHO PUT THE GOOD IN GOODBYE**
The Steffin Sisters-Kansa
- 20 **HERE COMES THE NIGHT**
Dolly Hartt-Kass
- 21 **TAKE IT FROM A WOMAN (TAKE IT LIKE A MAN)**
Andy Lee Smith-Skyway
- 22 **BELIEVE IN ME**
Mark Tribble-Paloma
- 23 **PERFECT ANGEL**
Kenny Dale-Axbar
- 24 **I WONDER WHO'S LOVIN' MY MEMORY**
Jack Elliott-Bear
- 25 **SECOND OPINION**
James Vanderburg and the Vandals-L'il Bill
- 26 **I BELIEVE IN BETTER DAYS**
Donna De Rieux-Country Pride
- 27 **OUT WITH THE BOYS**
Rhonda Manning-Soundwaves
- 28 **ROLL THE DICE**
Shurfire-Air
- 29 **FOR OLD LOVES SAKE**
Loretta Ellis-Evergreen
- 30 **LYIN' HERE IN LOVE**
Glenda Malone-Evergreen

NEW AND ACTIVE

| TITLE-ARTIST (LABEL) | TOTAL ADDS |
|----------------------------------------------------------|------------|
| WE ALMOST HAD TEXAS SKIES TODAY - Keith Spell (HR) | 31 |
| THESE MAGIC SHOES - Marty Mitchell (Door Knob) | 27 |
| BED OF ROSES - Jim Newberry (Playback) | 26 |
| DO YOU HAVE TO GO - Wynd (Cypress) | 26 |
| MY BABY SLEEPS WITH RADIO ...- Carol Sheehan (Cypress) | 25 |
| HEART ON THE RUN - Rob Crosby (Southern Tracks) | 24 |
| RICHER NOW WITH YOU - Nina Wyatt (Charta) | 23 |
| MACON GEORGIA LOVE - Billy Mata (BGM) | 22 |
| BAD DAY FOR A BREAK UP - Cali McCord (Gazelle) | 22 |
| PUT YOUR LOVE ON THE LINE - D. Kamp (Orange Cat) | 22 |
| I OWE, I OWE... - David Chamberlain (Country Internat'l) | 22 |
| PAIN IN MY HEART - Allen Ray (Lamon) | 21 |
| STREETS OF BALTIMORE - Ernie Cash (Compleat) | 18 |
| MR. COACHMAN - J.J. Beck (Orange Cat) | 17 |
| MOST OF ALL - Leon Raines (Southern Tracks) | 15 |
| ON A GOOD NIGHT - The Johnstons (Hidden Valley) | 15 |
| DYING OLD BREED - Jimmy Windrow (Phase Inn) | 14 |
| THE RADIO SONG - Ric Steel (Panache) | 14 |
| LOVE IS BEING LOVED - Jan Rooney (Silver Star) | 13 |



Thank you Radio for the national chart success of my single,

"ONE OF THE BOYS"

On Soundwaves Records.

RHONDA MANNING

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Nashville, TN 37229

(615) 834-3444

SONGWRITER'S PAGE

TOP 30 NATIONAL CHART SONGS

| RECORD RANK | WRITER(S) | TITLE-LABEL | ARTIST(S) |
|-------------|----------------------------------------|-----------------------------------------------|-----------------------------------|
| 1 | K.T. OSLIN | Do Ya'-RCA | K.T. Oslin |
| 2 | MATRACA BERG, JANE MARIASH | The Last One To Know-MCA | Reba McEntire |
| 3 | HARLAN HOWARD, RODNEY CROWELL | Somewhere Tonight-Warner Bros. | Highway 101 |
| 4 | MADDOX, HENDERSON, McGUIRE | She Couldn't Love Me Anymore-Capitol | J. Graham Brown |
| 5 | GARY CHAPMAN, MARK WRIGHT | I Prefer The Moonlight-RCA | Kenny Rogers |
| 6 | HANK WILLIAMS, JR. | Heaven Can't Be Found-Warner Bros./Curb | Hank Williams, Jr. |
| 7 | ALAN O'BRYANT | Those Memories Of You-Warner Bros. | D. Parton, E. Harris, L. Ronstadt |
| 8 | S. LEMAIRE, J.P. PENNINGTON | I Can't Get Close Enough-Epic | Exile |
| 9 | DAN SEALS | One Friend-Capitol | Dan Seals |
| 10 | WAYLON JENNINGS, ROGER MURRAH | Rough and Rowdy Days-MCA | Waylon Jennings |
| 11 | C. BERZAS, D. GOODMAN, N. LARKIN | I'll Pin A Note On Your Pillow-Atlantic Amer. | Billy Joe Royal |
| 12 | B. MOORE, M. WILLIAMS | One For The Money-Columbia | T.G. Sheppard |
| 13 | PATRICK ALGER, BILL DALE, FRED KOLLER | Goin' Gone-Mercury/Polygram | Kathy Mattea |
| 14 | BILL LA BOUNTY, PAT McLAUGHLIN | Lynda-MCA | Steve Wariner |
| 15 | MIKE REID, RORY MICHAEL BOURKE | Where Do The Nights Go-RCA | Ronnie Milsap |
| 16 | LYLE LOVETT | Give Back My Heart-MCA/Curb | Lyle Lovett |
| 17 | JIMMY WEBB | Still Within The Sound Of My Voice-MCA | Glen Campbell |
| 18 | M. JOHNSON, D. SCHLITZ, B. MAHER | Crying Shame-RCA | Michael Johnson |
| 19 | M. TILLIS, A.R. PEDDY, R. PRICE | I'm Tired-Epic | Ricky Skaggs |
| 20 | J. O'HARA, K. KANE | Just Lovin' You-Columbia | O'Kanes |
| 21 | R. MURRAH, R. ALVES, J. DEAN HICKS | Time In-MCA | The Oak Ridge Boys |
| 22 | BUCKY JONES, CHRIS WATERS, TOM SHAPIRO | Only Love Can Save Me Now-Warner Bros. | Crystal Gayle |
| 23 | DAVE LOGGINS | Wheels-RCA | Restless Heart |
| 24 | HOLLY DUNN, TOM SHAPIRO, CHRIS WATERS | Only When I Love-MTM | Holly Dunn |
| 25 | VINCE GILL, REED NIELSEN | Let's Do Something-RCA | Vince Gill |
| 26 | J. CASH | Tennessee Flat Top Box-Columbia | Rosanne Cash |
| 27 | MATRACA BERG, JANE MARIASH | Just Enough Love-Step One | Ray Price |
| 28 | R.M. BOURKE, M. REID | I Wouldn't Be A Man-Capitol | Don Williams |
| 29 | TERRY SKINNER, J.L. WALLACE | Lyin' In His Arms Again-Warner Bros. | The Forester Sisters |
| 30 | THOM SCHUYLER, JANIS IAN | I Want A Love Like That-MTM | Judy Rodman |

TOP 20 INDIE LABEL NATIONAL CHART SONGS

| | | | |
|----|------------------------------------------|--------------------------------------------|--------------------|
| 1 | MATRACA BERG, JANE MARIASH | Just Enough Love-Step One | Ray Price |
| 2 | THOM SCHUYLER | We're Staying Together-TNP | Rex Allen Jr. |
| 3 | DEWAYNE BLACKWELL, LARRY BASTIAN | Still Pickin' Up After You-Step One | The Kendalls |
| 4 | MELISSA JAVORS | There's A Real Woman In Me-615 | Bobbi Lace |
| 5 | KENT WESTBERRY, EDDIE BURTON | As Long As There's Women Like You-Bear | Jerry Cooper |
| 6 | JOHN JARRARD, RICK GILES | Shouldn't It Be Easier Than This-16th Ave. | Charley Pride |
| 7 | ED TOWNSEND | For Your Love-Killer | Tony McGill |
| 8 | DENNY HENSON, BOB JOHNSON | Dance For Me-Maxima | Don Malena |
| 9 | CHARLES F. WEATHERS | Walk On Boy-Door Knob | Ogden Harless |
| 10 | JANE MARIASH, DIANO RAE | If You Only Knew-Soundwaves | Kim Grayson |
| 11 | TOMMY ROCCO, TERRY SKINNER, J.L. WALLACE | Don't Start The Fire | Marcia Lynn |
| 12 | DON KING, DAVE WOODWARD | Shooter-SCM | Jim Christopher |
| 13 | N. HAUGHEY | Time and Time Again-Deep South | Noel Cash |
| 14 | WILL RAY | Gone, Gone, Gone-Melody | Brenda Cole |
| 15 | DARRELL HOLT, NORMA GELIN | Catch 22-Anoka | Darrell Holt |
| 16 | BOBBY D. REED | I Know All About Her-True | Dennis Payne |
| 17 | D. MORGAN, F. J. MYERS, D. PFRIMMER | This Ole House-ICR | Razorback |
| 18 | MORGAN RUPPE | She's Like Heaven-HBC | Morgan Ruppe |
| 19 | JERRY KEENE | Who Put The Good In Goodbye-Kansa | The Steffen Sister |
| 20 | VICKI GOSSETT, RONNIE GOSSETT | Here Comes The Night-Kass | Dolly Hartt |



CREDITS

"Train of Memories"...Kathy Mattea
 "Harmony"...John Conlee
 "Hillbilly Highway"...Steve Earle
 "Fancy Free"...Oak Ridge Boys
 "Broken Trust"...Brenda Lee

RAPPIN' WITH THE WRITERS:

JIMBEAU HINSON

If you turn on your TV to "Star Search" this Saturday night, you will see Jimbeau Hinson on his way to the semi-final round. Long one of Nashville's finest songwriters, Jimbeau was born in Newton, Mississippi. However, he moved to Nashville when he was 16 years old. He was lucky. He knew at that early age what he wanted to be...a songwriter!

Loretta Lynn came to perform in Meridian, Mississippi, and Jimbeau asked her to listen to him sing. She played the guitar and Jimbeau sang one of her songs. Loretta was so impressed that she put him on her show the following Saturday. Jimbeau Hinson wrote his first song at age 14. He won an ASCAP award for "Sugar In The Flowers" when he was 17!

His songs have been cut by the most prominent stars in country music, including the Oak Ridge Boys, Reba McEntire, Tammy Wynette, Brenda Lee, Steve Earle, John Conlee, and Kathy Mattea...just to mention a few. Jimbeau says, "Thank God for country music-lovin' parents! I've been singin' in honky tonks since I was ten." Now, Jimbeau is singin' on American Romance Records, and his latest writing efforts have resulted in two cuts by Rusty Golden on the new album, on Epic, titled "The Goldens".

Joe Henderson

Bragg

(Continued from page 11)

like the smell of Christmas, and just take you straight back. It's so important. And that's what I was trying to write about in 'Levi Stubbs' Tears': how fortunate we are to be able to be moved by something like that...Although I know 'Levi Stubbs' is a pretty bleak song, there is that redeeming factor in it."

The politics, when they appear, come from that commitment to touching the soul and writing of the everyday. "It's my goal as a songwriter to reflect society," said Bragg during his keynote address to the CMJ convention in New York this past October, "and in Great Britain today I find it impossible to divorce politics from life or, dare I say it, art." So Bragg writes the occasional sloganeering song in the great tradition of the Wobblies. And he also writes songs that proceed from the great feminist epiphany that the personal is political: "There's an area of sex and politics where they work together, the politics of a sexual relation, which I'm very interested in."

Bragg believes in maintaining the line between artist and politician. He

doesn't push political ideas on people, he pushes people to consider politics and make their own decisions, and he doesn't believe popular music will change the world by itself: "The most it can do is to provide a focus for people's feelings on a specific occasion. Whether that's the world on Live Aid, or a tiny little gig in a miner's hall in Wales during the miner's strike, or the Carnegie Hall here...Even if it's just in a club, and you hear a record in a club and everyone sings along with that record. That celebration of being together is something you don't often get."

His frank acknowledgement of the contradictions of pop – that it is trivial and awesome at the same time – and the complexities of politics – that no ideology, even Socialism, has all the answers – makes Billy Bragg a fascinating figure in a world of MTV-cartoon-pop-stars. And if he continues to add things like bass and drums to his music, he may even snare a broad pop audience. Asked about the direction of future recordings he says, "We've been listening to a lot of stuff like Eric B. and Rakim." Which means soon you may be able to add "hip-hopper" to the list of all the things Billy Bragg is.

Guadalcanal (From page 5)

producer Don Dixon, who first worked with the band on their debut LP, *Walking In The Shadow Of The Big Man*. (originally released independently on DB records and later picked up by Elektra). Dixon, who has produced both R.E.M. and the Smithereens, has returned to the ranks for this, *Guadalcanal Diary's* third LP. Crowe commented on the chemistry found with Dixon at the helm: "He likes to keep the human element in there... he's really into getting the spontaneity across, which is really nice, because that's what we like too. He's able to come into the studio and be part of the band and understand exactly where we're coming from and what we're trying to do a put it across in a very good way."

Crowe insists that the band is not constantly striving for Top 40 radio acceptance, nor are they "selling out" (a popular term with disgruntled rock critics). Rather she sees the changes as natural growth in their musical progression. She explained, "I don't feel that the band has changed at all, our attitudes have not changed

much and our outlooks really hasn't. I think on this album the only thing that has changed it the production value. It's really up to par and sounds better than any of the others. I think the production is more straight forward or commercial sounding, which is not bad to me because we are able to say the same things."

Crowe is enthusiastic when talking about the bands association with the Elektra label. "We've actually had quite a bit of support the whole time from Elektra. It's never been like 'you're going to stay home for a year until you send us ten hit singles.' When we wrote the songs and did the demos for this album, we were kind of expecting a little resistance - that never happened. We sent them the demos and after about a week they were calling up saying 'wow, this is great.' That was real pleasant."

"Sometimes when you do something it just happens to fall into place perfectly." Crowe stated. She concluded, "I think that's what happened with this record. The whole band pulled together with Don, and then when we handed it over [to Elektra] the whole record company pulled together as well."



GOLDEN DOCUMENT – The members of R.E.M. were presented with gold record plaques to certify 500,000 unit sales of their latest I.R.S. LP, *Document* recently before their sold-out show at Universal Amphitheatre. Shown at the ceremony are (kneeling, left to right): I.R.S. president Jay Boberg; John Burns, executive vp/distribution, MCA; I.R.S.'s Karen Kelly, Sheryl Ingber, Barbara Bolan, Ann Loureiro, Glori Fredrickson and Michael Garbe; and R.E.M. tour manager Geoff Trump. First row standing: I.R.S. vp/business operations Michael O'Brien; MCA president Myron Roth; MCA sr vp/marketing and promotion Richard Palmese (with Richard Palmese, Jr.); MCA vp/sales Harold Sulman; band members Mike Mills, Bill Berry, and Peter Buck; manager Jefferson Holt; band member Michael Stipe; R.E.M. attorney Bertis Downs; and I.R.S.'s Keith Altomare, Adrian Harewood, Susan Deneau, and Cary Baker. Back row, standing: MCA vp/artist development Liz Heller; MCA vp/marketing Lou Mann; MCA executive director of marketing and administration Glen Lajesky; I.R.S. promotion executives Barry Lyons and Mel Delatte; MCA director of national accounts Jim La France; and MCA vp/promotion Bill Bennett.

K-Tel (Continued from page 5)

"The primary area of business that we're looking at with respect to original product is in – and this is in no particular order of significance – a) black-oriented product, b) heavy metal and AOR product, c) gospel product, and d) jazz product."

To that end, K-Tel has already unveiled Qwil, and signed John Kay & Steppenwolf and Venom, an English heavy metal band, to that imprint; and Arrival, its gospel label (with several releases already out, including a gospel album by Willie and Bobbie Nelson). It has also established a licensing deal with M.A., a Danish jazz label. It is currently developing its black music label.

One of the things that K-Tel has to be careful about is in any way harming its relationship with the major labels, labels it depends on for the material it licenses for its compilations.

"That's why we're really staying out of contemporary kind of product," says Elfenbein. "We're trying to stay out of contemporary hits kind of product pretty much for that reason. We're trying to find some niches that we feel are not

purely directly competitive."

And, although K-Tel does not intend to advertise its current product quite the same way it does its compilations – through the heavy use of mass-merchandising techniques – Elfenbein doesn't rule out using television with "the right kind of product."

One of the other things that K-Tel wants to move into, in this new plan, is arrangements with small, independent labels for distribution.

"I think we're in a kind of unique position here," says Elfenbein, "to be a national independent distributor of product. There really isn't anybody like that left in the business to any great extent. It's CBS and RCA, the big guys, and there really aren't any solid middle-level national distributors. That's the position we're trying to take on. We're looking to do distribution for small independents or producers or labels that can't get their product distributed nationally."

And who knows? Maybe in a few years time, on the latest compilation featuring "Woolly Bully" and "Honey" and "The Rain, The Park, and Other Things," there'll be a track that began life on K-Tel.

Faithfull (Continued from page 7)

Eartha Kitt. She ironically nailed it herself: explaining that she was inspired to carry on lyric sheets by a poetry reading she had attended. "It's part real, part affectation," she said. Bingo! Part real, part affectation. The weariness of that voice – the, at times, ugliness of that voice – is very real, but she doesn't seem to quite know how to use it on stage, nor does she convey emotion very convincingly. Alienation, that she can convey – in fact, the whole evening had a thick aura of alienation. But she seems to be uncertain of whether she's a rock singer or a latter-day Marlene Dietrich. If she's a rock singer, this band worked against her. If she's a modern torch singer, a tragic figure

in a simple black dress, the band was perfection. But tragedy – the kind of tragedy that informed the work of, say, Judy Garland or Edith Piaf – is not Faithfull's thing; despite Willner's efforts (and despite the album) she can't throw herself into it completely. Good – that kind of *tsouris* is not something you can manufacture, unless, like Garland, you're also an effective actress. That kind of *tsouris* you wouldn't wish on a dog. Faithfull may have lived it, the voice may sound it, but she comes across as tough. Fragile, yeah, but tough. Never pathetic.

So, the concert hit bullseyes, but, at times, it missed the target entirely. At times, Marianne Faithfull did not seem to have made up her mind exactly what the target was.

Lee Jeske



MILES SMILES – 4th and Broadway recording artist Miles Jay celebrates his signing with the booking agency, General Talent International (GTI). Pictured from left are: GTI President Jerry Ade, Miles Jaye, GTI Chairman of the Board Norby Walters, Jaye's Manager, Sedonia Walker, Jaye's attorney, Joe Serling.

AROUND THE ROUTE

First off, Cash Box would like to extend good wishes to Joe Dillon, who was named president of Bally Midway Mfg. Co. Announcement was made just around AMOA time. The trade is fully aware of the expertise and capabilities of Joe Dillon. He's a very special person and this reporter wishes him all the best in his new post!

American Vending Sales in Wood Dale, IL recently added Premier to its product roster and when we spoke with sales manager John Neville he told us that a good number of orders were written up for the new "Victory" pingame that was showcased at AMOA Expo '87. Likewise, Leland Corp.'s "Quarterback" was another item that made an impact at the show resulting in lots of orders being written up by AVS. John's hit picks at Expo were Taito's "Operation Wolf" as number one and Romstar's "Time Soldier" kit as a close number two!

Tony Yula Jr., general manager of Mondial-Springfield, NJ, expressed the sentiments of many tradesters we spoke with regarding Expo. The show was terrific - attendance was fantastic - and there was an abundance of outstanding products on display, he said. However, his main objection was the lack of enough equipment for the street operator. "New York operators are probably healthier than many of their counterparts across the country," Tony observed, "but even at that, they will have to be very careful, and very selective in what they buy. They cannot afford to spend a lot of dollars on a machine that will not produce a good return on investment." As for his picks of the show he singled out "Operation Wolf", "Street Fighter", "Xybots", "Pac-Mania" - and Leland Corp.'s "Quarterback" as the "sleeper of the show."

With "National Jukebox Month" officially set (beginning November, 1988) a number of special promotional activities are on the planning board under the direction of AMOA and the Jukebox Promotion Committee. Most recently, Cash Box learned that the association has approached the U.S. Postal service to consider the possibility of releasing a commemorative postage stamp in 1989, honoring the jukebox's 100th birthday!

Correction. Regarding the American Amusement Machine

Charitable Foundation dinner honoring Sega chairman David Rosen (Cash Box, 12/5/87 issue) the association advised us that the date is March 11, 1988 and not March 9 as they originally reported. Event is being held during the annual ACME '88 trade show at Bally's in Reno, Nevada...Just prior to the opening of AMOA Expo '87, the AAMA board met in Chicago and the agenda focused on approval of a 1988 budget, decisions affecting the funding of the association's enforcement and location trade show programs; as well as other pertinent business issues. AAMA's next meeting is scheduled for February 11-12, 1988 in Phoenix at which time the association's legislative program and AAMA-Protect will top the agenda.



Got the word from Rock-Ola's Frank Schultz that the factory's newly intro'd "Signature" model compact disc jukebox went into initial delivery last week. This is the combo unit we all saw, attractively perched on a revolving platform in Rock-Ola's Expo exhibit. The accompanying photo of the machine was taken by CB photog Joe Gino - while it was in motion!

Running true to tradition, this year's post-AMOA showings hosted by C.A. Robinson & Co. drew big numbers. Some 800 attended the festivities in San Francisco and there were 1000 tradesters at the Los Angeles event. The roster of manufacturer reps in attendance reads like a 'who's who' in coinbiz. Everyone - but everyone - was there, to participate and to fully enjoy the hospitality of the house that is annually extended by the Bettelman family. There was a lavish dinner party, a luncheon - and, of course, the full assortment of equipment introduced at AMOA Expo '87 on display for op customers to see and examine.

Camille Compasio

Data East Intro's 'Real Ghostbusters' Video Game At AMOA Expo

CHICAGO - Data East U.S.A., Inc., a leading manufacturer of video games and computer software translations, introduced "The Real Ghostbusters" arcade game at the recent AMOA Expo '87 convention in Chicago.

Since 1983 video arcade games have been on the upswing and, according to survey reports, last year's revenues from coin-operated amusement machines reached \$5.59 billion, reflecting the highest figure since 1980.

"With over 105 million video game players today, the coin-op business is a natural fit for a 'Ghostbuster'-licensed product," stated Data East president Bob Lloyd. "Given the performance of the movie and test market results on our game thus far, we predict The Real Ghostbusters will be one of our top grossing games."

The original "Ghostbusters" movie debuted in June of 1984 and achieved reported sales of \$220 million in 1984, one of the highest grossing movies ever. "The Real Ghostbusters" cartoon series debuted in 1986 and is consistently

one of the top rated Saturday morning shows on all three networks. Today, over 30 Ghostbusters products, from cereal to underwear, are available.

Under licensing agreement with Columbia Pictures, Data East acquired the rights to "The Real Ghostbusters" logo and characters for the upright game. Data East also licensed the original "Ghostbusters" music used in the movie from singer Ray Parker, Jr.

A one to three player game, "The Real Ghostbusters" allows players to become "ghostbusters" Peter Venkman, Ray Stantz and Egon Spengler. Each character has a neutron wand with a proton pack to capture ghosts that can be activated by fire buttons. Once the spooks, specters and goblins are captured, they are deposited in the ghost containment unit an points are scored based on the number deposited.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc. at 470 Needles Drive, San Jose, CA 95112.

AAMA Releases T.V. Public Service Announcement

CHICAGO - Working hand in hand with Mothers Against Drunk Driving (MADD), the American Amusement Machine Association has produced and released a thirty second television public service announcement which takes place in an amusement arcade. The association's goal was to portray the coin-operated amusement machine industry and its products in a favorable light while striking a blow against drunk driving by teenagers.

The project was directed by AAMA's David Weaver with the active participation of number of member firms. Aladdin's Castle at the Spotsylvania Mall in Fredericksburg, Virginia hosted the filming, which took an entire day. Mark Whittaker, of Bally Midway, originally proposed the concept and script for the spot, and also participated during the filming. According to Weaver, "Aladdin's one hundred percent cooperation on this project contributed significantly to its success. There was no limit to what the Bally/Aladdin folks would do. With all of the lights and cameras we really tied up that very beautiful

store for the entire day."

The spot is built around Sega's very popular "Out Run" video driving game. While the narrator draws a distinction between games and real life, the viewer is shown a teenager entering an arcade, looking at all the games and then selecting a video driving game. The camera actually looks over the young man's shoulder as clips of Out Run's action are shown. Because of commercial constraints on public service announcements, Sega Corporation agreed to allow the game to be shown in the spot without credit to Sega or without identifying the game name. "Sega was very admirably interested in the greater goal of working against drunk driving and portraying this industry in a very favorable way," said Weaver. "The industry is very appreciative of this selflessness on the part of Sega."

The spot is being distributed nationwide to member stations of the National Association of Broadcasters. Local station managers will then decide whether the spot will be shown on their respective stations.

INDUSTRY CALENDAR

- Jan. 7-10: Winter Consumer Electronics Show; Las Vegas Convention Center (also Las Vegas Hilton, Sahara & Riviera Hotels); Las Vegas, NV.
- Jan. 27-30: IMA trade fair; Frankfurt exhibition center; Frankfurt, Germany.
- Feb. 12-14: MOMA (Minnesota Operators of Music & Amusements); Sheraton Park Place Hotel; Minneapolis, MN; annual state convention & trade show.

'Super 6 Plus' Is Intro'd By Arachnid

CHICAGO - The English Mark Darts "Super 6 Plus", which presents two exciting new dart games made possible by the futuristic video graphic capabilities of the Super 6, was recently introduced by Arachnid, Inc. and showcased at the AMOA convention in early November.

Tic Tac Darts is the first of the new games, bringing this familiar pastime to darts with a game grid, X's and O's and points to score. Each time Tic Tac Darts is selected it offers different challenges with the board computer randomly selecting which numbers will appear in the eight positions of the game grid; and the bullseye always remaining in the center square. In order to capture a square the player must hit the number four times, with doubles counting for two hits, triples for three hits and singles for only one. Once a player owns a square, point values are registered by additional hits. The goal is to connect three squares in a

row, either up, down or diagonally. The strategy of Tic Tac Darts has been compared to Cricket, but with many more strategic play options to wing the game.

Horse is the other new games offered on Super 6 Plus. Based on the street basketball game of the same name, players must equal or better the shot of the player shooting ahead of them in order to issue the letters H-O-R-S-E to their opponents and eliminate them from the game. The graphics include a basketball shooter taking shots at a hoop on the screen as the dart player hits the target. Horse is a 50 cents selection that requires at least two players, but is most fun when played by three or four shooters.

The Super 6 Plus is being offered by Arachnid as an easy update kit (#00-6000-35) for on location model 6000 dart games. The update includes three attractive decals and the EPROM. Copyright is pending on both games.



TOKYO MEETING. The American Amusement Machine Association and JAMMA, the Japanese trade organization, held a joint board meeting in Tokyo this past October, during the latter's annual trade convention. Topics discussed included market development, copyright and trademark protection and public relations. Pictured in this group shot are AAMA president Frank Ballouz and JAMMA chairman Masaya Nakamura (seated, center) flanked by members of their boards and staff who were present at the joint conference.

15 YEARS AGO IN CASH BOX

Nearly 2,500 tradesters jam the Conrad Hilton Hotel in Chicago for MOA '72, which was proclaimed a "world shaking show" inasmuch as a mild earth tremor hit the Windy City on opening night. This year's event (9/14-16) saw an enormous variety of new equipment, the latest rage being dart games which were a dominating force on the exhibit floor. Harlan Wingrave of Emporia, Kansas succeeded John Trucano as president for the 1972-73 term...Morris Lerner, president of Advance Distributing (Syracuse, NY) dies of a heart attack at the age of 50...Nu-Game Plates Co. of Enfield, Connecticut is advertising its new conversion plates for dart games (Basketball/Football), which are priced at \$59.95 each..."Table Tennis" is the name and play theme of the newly introduced electronic wall game from Midway Mfg. Co...Bud Lurie is named president of the Seeburg Products Division in Chicago, which is the coin-op phonograph, beverage vending and background music manufacturing and sales wing of the parent company-Seeburg Corporation of Delaware..."Sub-Pack" is the new Bally game which focuses on a deep sea submarine battle featuring realistic underwater scenes, authentic sound effects and heated battle action...Gulf & Western Industries Inc., parent company of Sega Enterprises Ltd., announced the impending merger of Sega with Polly Bergen Co., the New York-based cosmetics company founded by actress-singer Polly Bergen...The 1972 IAAPA (Parks Show) announces more emphasis on the games and arcade industry in this year's format and proceeds to attract a large number of coin-op tradesters.

AMOA EXPO '87 REVISITED. Needless to say, with an estimated 7000 attendees and 486 exhibit booths showcasing the very latest in coin-op amusement equipment in every style and concept, the Cash Box photog had his work cut out for him trying to capture as much of the floor activity as possible. Here are some additional photos to follow up our previous coverage (11/28/87 and 12/5/87 issues). (Photos by Joe Gino).



Is it any wonder that Data East Pinball's Gary Stern (r) and Shelley Sax are smiling so widely? Look at the crowd at the "Laser War" pinball game!



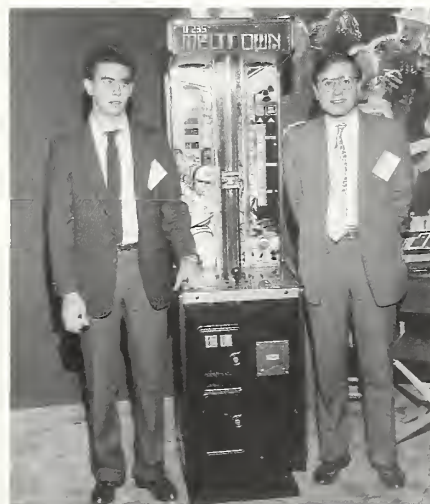
The American Vending Sales team at Expo included John Neville, Frank Gumma, Frank Gumma Jr. and Leo Finn (l-r) pictured at the Bally "Xenophobe" models.



The CB photog captured this familiar duo just as they were about to enter the exhibit area - Alvin Gottlieb and his son, Michael - two generations of this historic family.



Show regulars Dick Delfino, Nick Melone, Sol Lipkin and Leo Stelter (l-r) posed for us at the 12' Royal Cushion which was featured in the American Shuffleboard Co. exhibit.



The "U235 Meltdown", one of the novelty pieces featured in the I.C.E. exhibit at Expo is pictured with I.C.E. prexy Ralph Coppola (r) and Mark Gfroerer.



Among the attractions in the Valley exhibit were "Royal Darts" and "Cougar Darts", pictured here with firm's Alan Schafer (l-r) and Dick Shelton.

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R. Browde (B. Dall, C. C. DeVille, B. Michaels, R. Rockett) (Sweet Cyanide/Willesden-BMI)
If You Let Me Stay 92
H. Gray (T. D. Arby) (Virgin-Nymph/Young Terrence-BMI)
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D. Lanois, B. Eno (U2) (Chappell/U2-ASCAP)
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K. Cronin, G. Richrath, A. Graizer, D. Devore (K. Cronin, T. Kelly) (Is This Love)
It's A Sin 39
L. Mendelsohn (Tennant, Lowe) (EMI America/Mantel-ASCAP)
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S. Thompson, M. Barbiero (N. Eede) (Virgin/Nymph-BMI)
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R. Calloway, V. Calloway (R. Calloway, V. Calloway) (Caloco-BMI)
Just Like Heaven 46
D. Allen, R. Smith (Smith, Gallup, Thompson, Williams, Tolhurst) (Blue Disque-ASCAP)
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J. Holder, D. Smith (J. Davis) (Unde Oscar's/Songs Unreal-ASCAP)
Let Me Be 59
L. A. Martine (L. A. Martine) (Panchin-BMI)
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L. Buckingham, R. Dashut (C. McVie, E. Quintela) (Fleetwood Mac-BMI)
Lost In Emotion 60
Full Force (Full Force) (Forceful Music adm. by Willesden/My Music-ASCAP)
Love Will Find 62
Yes (T. Rabini) (Affirmative-BMI)
Money Money 25
K. Forsey (T. James, R. Cordell, B. Bloom, B. Gentry) (Big Seven-ASCAP)

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P. Wright (Kane Gang (Brammer, Brewis, Woods) (SBK adm by Blackwood/BMI)
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C. Thomas (A. Farniss, M. Hutchence) (MCA-ASCAP)
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M. Sharron, G. Skardina (Hirst, M. Sharron) (ATV-BMI/Welbeck-ASCAP)
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S. Litt, R. E.M. (Berry, Buck, Mills, Stipe) Night Gardens (Adm. by Unichappell-BMI)
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Z. B. Held, Men Without Hats (Men Without Hats) (PolyGram Song-BMI)
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D. Kennerburn, C. DeRouge, G. Mende, J. Rush, M.S. Applegate (Leibaphone Musikverleg-ASCAP)
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F. Zam (D. Gibson) (Creative Bloc/Deborah Ann-ASCAP)
Should've Known Better 4
R. Marx, D. Cole (R. Marx) (Chi-Boy-ASCAP)
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R. Ricardo & P. Robb (N. Pagan) (Not Listed)
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R. Ocacek (R. Ocacek) (Lido-ASCAP)
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P. Gray, J. Pat (P. Gray) (MCA-ASCAP)
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M. White (P. Glass (Skylark) (Sputnik Adventure/Maurice White-ASCAP)
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R. Wake (Swirsky, Gold) (Chappell/November Nights/Goldpoint-ASCAP)
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K. Diamond (M. Bolton, E. Kaz) (Emboe/Kaz/April-ASCAP)
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R. Nevison (H. Knight, N. Wilson) (Makiki/Knighty-Knight/Know/Arista-ASCAP)
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M. Jagger, D. A. Stewart (M. Jagger) (Promopub B.V.-PRS)
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S. Hague, New Order (New Order, S. Hague) (Bermusic/WB/Cut/MCA-ASCAP)
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B. Springsteen, J. Landau, C. Plotkin (B. Springsteen) (Bruce Springsteen-ASCAP)
U Got The 66
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S. Winwood, T. Lord-Aige (S. Winwood, W. Jennings) (Island/Blue Sky Rider/Willin David-BMI)
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Q. Jones, M. Jackson (M. Jackson) (Mijac/adm. by Warner-Tamerlane-BMI)
We'll Be Together 7
B. Loren, Sting (Sting) (Magnetic Pub. Rep. by Regatta/Illegal Songs Adm. by Atlantic-BMI)
We're Only 85
T. Allen (T. Allen, G. Jones) (Willesden/Johnnie Mae-BMI/Luella/WB-ASCAP)
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S. Hague (C. Lowe, N. Tennant, A. Willis) (Cage/10 Music/adm. by Virgin Music/Texasity/Screamline Modern-ASCAP/BMI)
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P. Bunetta, R. Chudacoff (I. Stone, L. Kirtz, P. Talbert, W. Robinson) (Taj Mahal/53rd State/Lonnie K-ASCAP)
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D. Lanois, B. Eno (U2) (Chappell/U2)
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D. Ward (Realsong-ASCAP)
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E. Kelly, J. Randolph (E. Kelly, J. Randolph, K. Moore) (Virgin Nymph/Attractive-BMI)
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R. Ocacek (R. Ocacek) (Lido-ASCAP)

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Angel 28
A. Winbush (A. Winbush) (Angel Notes-ASCAP)
Baby Be Mine 22
N. Martinelli (Ingram, J. Rawe) (BMC Music)
Baby I'm For Real 70
S. Herk, M. Stokes (M. Gave, A. Gave) (Jobete-ASCAP)
Baby Tell Me Can You Dance 23
B. Loren (B. Loren) (Wiz Kid/Irving-BMI)
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Q. Jones (M. Jackson) (Mijac/Warner-Tamerlane-BMI)
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Sinister, Whodini, R. Cormier (Atkins/Hutchins) (Willesden-BMI/Zomba-ASCAP)
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R. Cliviles (D. Cole) (Amber Pass/Disco Fever/Red Instructional-ASCAP)
(Catch Me) I'm Falling 18
K. Williams K. Shore (J. Staring, W. Cooler) (Genetic-ASCAP)
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R. J. Rice (R. J. Rice, D. Leita, L. Dodson) (BarKays/Warner-Tamerlane-BMI)
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J. Johnson (G. Johnson, A. O'Neal) (Flyte Tyme/Avante Garde-ASCAP)
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J. Mtume (K. Manno, J. Mtume) (Mtume Number Nine-BMI)
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P. Glass (G. Glass/Afanasieff/Walden) (Bellboy-BMI/Gratitude Sky-ASCAP)
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B. Bacharach, C. Sager, D. Foster (B. Bacharach, C. Sager, B. Conti) (United Artists adm. by April/New Hidden Valley-ASCAP/Carole B. Sager, United Lion adm. by Blackwood-BMI)
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L.A./Babyface (C. Muldrow, S. Johnson, B. Robinson, J. Wilson) (Hip Trip/Hip Chic/Mister Johnsons-Jams-BMI)
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G. Michael (G. Michael) (Chappell/Morrison Leahy-ASCAP)

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I Couldn't Believe It 14
M. McNear, R. Iantocci, J. Bonifone (R. McNear, M. Crump, R. Benson)
(Tight Squeeze-BMI)
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M. Verdick, R. Kelly (L. Mallah, R. Kelly) (Meow Baby-ASCAP/Rick Kelly-BMI)
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D. Lambert (Reswick, Werfel, Rich) (O'Lyric/Tunesworks/Nelana-BMI/Vandorf/Reswick-Werfel/Beseme West-ASCAP)
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E. Poccia, V. Thomas, W. Warneke (V. Thomas, L. White) (Bush Burnin'/KMA/Screen Jems-ASCAP)
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K. Sweet (K. Sweet, T. Riley) (Vintertainment/Keith Sweat/Dorini-ASCAP)
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R. Troutman (L. Troutman) (Troutman's/Saja-BMI)
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K. Gamble, L. Huff (L. Huff, K. Gamble) (Downstairs/Piano-BMI)
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I'm So Happy 89
L. Job, W. Beasley (W. Beasley) (Harrindur/Tulora-BMI)
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H. Gray (T.D. Arby) (Virgin-Nymph/Young Terrence-BMI)
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S. Harvey (Harvey, Manuick) (Ackee/MCA-ASCAP)
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(G. Levert) (Assorted/WB/Try Cap Adm. by The Mighty Threes-BMI)
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H. Hayes, III (M. Claxton) (Blackwood/Huemar-BMI)
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D. Conley, D. Townsend, B. Jackson (B. Jackson, D. Townsend, D. Conley) (Colgems-EMI-ASCAP)
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B. Womak, R. Hamilton III (M. Vere, S. Piggot) (WB/Brampton-ASCAP)
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R. Kursey, Colonel Abrams (C. Abrams, M. Freeman) (MCA/Unicity/Moonwalk-ASCAP)
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C. Singleton (C. Singleton) (Almo/Wumtun-ASCAP)
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