The Ramones
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Flame</td>
<td>Cheap Trick</td>
<td>1</td>
</tr>
<tr>
<td>Pour Some Sugar on Me</td>
<td>Def Leppard</td>
<td>3</td>
</tr>
<tr>
<td>New Sensation</td>
<td>INXS</td>
<td>6</td>
</tr>
<tr>
<td>Mercedes Boy</td>
<td>Pebbles</td>
<td>4</td>
</tr>
<tr>
<td>Dirty Diana</td>
<td>Michael Jackson</td>
<td>2</td>
</tr>
<tr>
<td>Roll with It</td>
<td>Steve Winwood</td>
<td>13</td>
</tr>
<tr>
<td>Hold on to the Night</td>
<td>The Emotions</td>
<td>9</td>
</tr>
<tr>
<td>Nite and Day</td>
<td>Al B. Sure</td>
<td>8</td>
</tr>
<tr>
<td>Foolish Beat</td>
<td>Debbie Gibson</td>
<td>5</td>
</tr>
<tr>
<td>Hands to Heaven</td>
<td>The Contours</td>
<td>16</td>
</tr>
<tr>
<td>Make Me Lose Control</td>
<td>Eric Carmen</td>
<td>17</td>
</tr>
<tr>
<td>Rush Hour</td>
<td>The Emotions</td>
<td>15</td>
</tr>
<tr>
<td>Sign Your Name</td>
<td>Terrence Trent D’Arby</td>
<td>19</td>
</tr>
<tr>
<td>Make It Real</td>
<td>The Jets</td>
<td>7</td>
</tr>
<tr>
<td>Lost in You</td>
<td>Rod Stewart</td>
<td>8</td>
</tr>
<tr>
<td>Nothin’ But a Good Time</td>
<td>Poison</td>
<td>12</td>
</tr>
<tr>
<td>1-2-3</td>
<td>Gloria Estefan and The Miami Sound Machine</td>
<td>22</td>
</tr>
<tr>
<td>Do You Love Me</td>
<td>The Contours</td>
<td>28</td>
</tr>
<tr>
<td>I Don’t Wanna Live Without You</td>
<td>Chicago</td>
<td>27</td>
</tr>
<tr>
<td>Parents Just Don’t Understand</td>
<td>D.J. Jazzy Jeff &amp; The Fresh Prince</td>
<td>24</td>
</tr>
<tr>
<td>Paradise</td>
<td>Sade</td>
<td>23</td>
</tr>
<tr>
<td>I Don’t Wanna Go on with You That</td>
<td>Elton John</td>
<td>29</td>
</tr>
<tr>
<td>Colour of Love</td>
<td>Billy Ocean</td>
<td>25</td>
</tr>
<tr>
<td>The Valley Road</td>
<td>Bruce Hornsby &amp; The Range</td>
<td>9</td>
</tr>
<tr>
<td>Just Got Paid</td>
<td>Johnny Kemp</td>
<td>30</td>
</tr>
<tr>
<td>Together Forever</td>
<td>Rick Astley</td>
<td>10</td>
</tr>
<tr>
<td>I Still Believe</td>
<td>Brenda K. Starr</td>
<td>14</td>
</tr>
<tr>
<td>Circle in the Sand</td>
<td>Belinda Carlisle</td>
<td>21</td>
</tr>
<tr>
<td>Love Will Save the Day</td>
<td>Whitney Houston</td>
<td>38</td>
</tr>
<tr>
<td>The Twist</td>
<td>Fat Boys</td>
<td>37</td>
</tr>
<tr>
<td>I Should Be So Lucky</td>
<td>Kylie Minogue</td>
<td>32</td>
</tr>
<tr>
<td>Love Changes (Everything)</td>
<td>Climie Fisher</td>
<td>35</td>
</tr>
<tr>
<td>Monkey</td>
<td>Michael George</td>
<td>45</td>
</tr>
<tr>
<td>Alphabet St.</td>
<td>Prince</td>
<td>20</td>
</tr>
<tr>
<td>Simply Irresistible</td>
<td>Robert Palmer</td>
<td>42</td>
</tr>
<tr>
<td>One More Try</td>
<td>Michael George</td>
<td>26</td>
</tr>
<tr>
<td>Rag Doll</td>
<td>Aerosmith</td>
<td>41</td>
</tr>
<tr>
<td>Tall Cool One</td>
<td>Robert Plant</td>
<td>31</td>
</tr>
<tr>
<td>Fast Car</td>
<td>Tracy Chapman</td>
<td>49</td>
</tr>
<tr>
<td>When It’s Love</td>
<td>Van Halen</td>
<td>54</td>
</tr>
<tr>
<td>Beds Are Burning</td>
<td>Midnight Oil</td>
<td>34</td>
</tr>
<tr>
<td>Kiss Me Deadly</td>
<td>Lita Ford</td>
<td>33</td>
</tr>
<tr>
<td>Shattered Dreams</td>
<td>Johnny Hates Jazzes</td>
<td>36</td>
</tr>
<tr>
<td>Everything You Heart Desire</td>
<td>Daryl Hall John Oates</td>
<td>39</td>
</tr>
<tr>
<td>Tomorrow People</td>
<td>Virgil (Virgin 7-99347)</td>
<td>43</td>
</tr>
<tr>
<td>I’ll Always Love You</td>
<td>Lita Ford</td>
<td>52</td>
</tr>
<tr>
<td>In Your Soul</td>
<td>Corey Hart</td>
<td>53</td>
</tr>
<tr>
<td>Little Walter</td>
<td>Tonyion Tale</td>
<td>50</td>
</tr>
<tr>
<td>All Fired Up</td>
<td>Pat Benatar</td>
<td>67</td>
</tr>
<tr>
<td>Here With Me</td>
<td>REO Speedwagon</td>
<td>57</td>
</tr>
<tr>
<td>I Know You’re Out There Somewhere</td>
<td>The Moody Blues</td>
<td>56</td>
</tr>
<tr>
<td>Sweet Child O’ Mine</td>
<td>Guns ‘n’ Roses</td>
<td>63</td>
</tr>
<tr>
<td>Trouble</td>
<td>Nia Peeples</td>
<td>41</td>
</tr>
<tr>
<td>Perfect World</td>
<td>Huey Lewis and The News</td>
<td>41</td>
</tr>
<tr>
<td>Feelings of Forever</td>
<td>Tiffany</td>
<td>55</td>
</tr>
<tr>
<td>We All Sleep Alone</td>
<td>The O'Jays</td>
<td>40</td>
</tr>
<tr>
<td>Forgive Me for Dreaming</td>
<td>Elio Fiorillo</td>
<td>51</td>
</tr>
<tr>
<td>Nobody’s Fool (Theme from Caddyshack II)</td>
<td>Kenny Loggins</td>
<td>84</td>
</tr>
<tr>
<td>It’s Gonna Rain</td>
<td>Will To Power</td>
<td>66</td>
</tr>
<tr>
<td>I Hate Myself for Loving You</td>
<td>Joan Jeff and the Blackhearts</td>
<td>64</td>
</tr>
<tr>
<td>Sayin’ Sorry (Don’t Make It Right)</td>
<td>Denise Lopez</td>
<td>65</td>
</tr>
<tr>
<td>Piano in the Dark</td>
<td>Brenda Russell</td>
<td>43</td>
</tr>
<tr>
<td>Supersonic</td>
<td>J. J. Fad</td>
<td>61</td>
</tr>
<tr>
<td>Naughty Girls (Need Love Too)</td>
<td>Samantha Fox</td>
<td>47</td>
</tr>
<tr>
<td>Anything for You</td>
<td>Gloria Estefan and Miami Sound Machine</td>
<td>48</td>
</tr>
<tr>
<td>Please Don’t Go Girl</td>
<td>Paula Abdul</td>
<td>73</td>
</tr>
<tr>
<td>Knocked Out</td>
<td>The Whispers</td>
<td>59</td>
</tr>
<tr>
<td>Boom There She Was</td>
<td>Scotti Poliatti</td>
<td>70</td>
</tr>
<tr>
<td>Missed Opportunity</td>
<td>Daryl Hall John Oates</td>
<td>82</td>
</tr>
<tr>
<td>Should I Say Yes</td>
<td>Nu Shooz</td>
<td>60</td>
</tr>
<tr>
<td>Two O’Clocks</td>
<td>The Deeley</td>
<td>59</td>
</tr>
<tr>
<td>Darlin’ Danielle Don’t</td>
<td>Henry Lee Summer</td>
<td>69</td>
</tr>
<tr>
<td>I Don’t Want to Be a Hero</td>
<td>Johnny Hates Jazzes</td>
<td>86</td>
</tr>
<tr>
<td>Hole in My Heart (All the Way to China)</td>
<td>Cyndi Lauper</td>
<td>85</td>
</tr>
<tr>
<td>I Wished I Was Lucky</td>
<td>Wet Wet Wet</td>
<td>53</td>
</tr>
<tr>
<td>Under the Milky Way</td>
<td>The Church</td>
<td>62</td>
</tr>
<tr>
<td>Heart of Mine</td>
<td>Foo Fighters</td>
<td>68</td>
</tr>
<tr>
<td>Black and Blue</td>
<td>Van Halen</td>
<td>71</td>
</tr>
<tr>
<td>If It Isn’t Love</td>
<td>New Edition</td>
<td>83</td>
</tr>
<tr>
<td>Better Be Home Soon</td>
<td>Crowded House</td>
<td>87</td>
</tr>
<tr>
<td>Joy</td>
<td>Ted Pendergrass</td>
<td>81</td>
</tr>
<tr>
<td>It Would Take A Strong Man</td>
<td>Rick Astley</td>
<td>82</td>
</tr>
<tr>
<td>My Obsession</td>
<td>Icehouse</td>
<td>82</td>
</tr>
<tr>
<td>Spring Love (Come Back to Me)</td>
<td>Stevie B.</td>
<td>83</td>
</tr>
<tr>
<td>Forever Yours</td>
<td>Tony Terry</td>
<td>88</td>
</tr>
<tr>
<td>Wishing Well</td>
<td>Terrence Trent D’Arby</td>
<td>72</td>
</tr>
<tr>
<td>You Have Placed a Chill in My Heart</td>
<td>Eurythmics</td>
<td>72</td>
</tr>
<tr>
<td>I Don’t Want to Live Without You</td>
<td>Foreigner</td>
<td>78</td>
</tr>
<tr>
<td>Strange but True</td>
<td>Two Times</td>
<td>75</td>
</tr>
<tr>
<td>Wait</td>
<td>White Lion</td>
<td>83</td>
</tr>
<tr>
<td>Coming to America</td>
<td>The System</td>
<td>85</td>
</tr>
<tr>
<td>My Obsession</td>
<td>Icehouse</td>
<td>82</td>
</tr>
<tr>
<td>Spring Love (Come Back to Me)</td>
<td>Stevie &amp; The Doobie Brothers</td>
<td>82</td>
</tr>
<tr>
<td>Forever Yours</td>
<td>Tony Terry</td>
<td>88</td>
</tr>
<tr>
<td>Wishing Well</td>
<td>Terrence Trent D’Arby</td>
<td>72</td>
</tr>
<tr>
<td>You Have Placed a Chill in My Heart</td>
<td>Eurythmics</td>
<td>72</td>
</tr>
<tr>
<td>I Don’t Want to Live Without You</td>
<td>Foreigner</td>
<td>78</td>
</tr>
<tr>
<td>Strange but True</td>
<td>Two Times</td>
<td>75</td>
</tr>
<tr>
<td>Wait</td>
<td>White Lion</td>
<td>83</td>
</tr>
<tr>
<td>Dreaming</td>
<td>Orchestra of the Dark</td>
<td>79</td>
</tr>
<tr>
<td>Most of All</td>
<td>Jodie Watley</td>
<td>91</td>
</tr>
<tr>
<td>Electric Blue</td>
<td>Icehouse</td>
<td>92</td>
</tr>
<tr>
<td>Always on My Mind</td>
<td>Pat Shop Boys</td>
<td>93</td>
</tr>
<tr>
<td>Rooty Toot Toot</td>
<td>John Cougar Mellencamp</td>
<td>94</td>
</tr>
<tr>
<td>Where Do Broken Hearts Go</td>
<td>Whitney Houston</td>
<td>95</td>
</tr>
</tbody>
</table>
We opened the door to R&B songwriters and publishers when other doors were closed. Today, BMI is home to the largest R&B repertoire in the performing rights field.

We're proud to have helped launch the careers of R&B legends like Little Richard, Chuck Berry and Holland, Dozier, Holland and that our '80s roster includes Janet Jackson, Fat Boys, Jody Watley, Anita Baker and LeVert.

We supported the pioneers in rap, house music, go-go and hip hop.

We've led the way on every innovation in the performing rights field for the last 50 years.

We've assembled a team of responsive, young music industry professionals who are excited by R&B and who are behind you all the way.

BMI
We Perform for You

New York  Nashville  Los Angeles  London
The Ramones

Joe Williams

The Ramones have been the greatest neglected band in the world — if not the greatest band, period — for so long now that those who are in-the-know sometimes tend to feel bad for them. After all, these guys practically invented punk rock, they rejuvenated the two-minute pop idol and they brought back a sense of adolescent fun to an industry that was moribund with self-importance and art-rock pretense. Yet in the 14 years of their existence they’ve never had a “hit record.”

“We’re not ‘the poor Ramones.’” says singer Joey Ramone. “We’re very happy. We’re very proud of what we do. And we like our followers, our fans. They’re a breed of their own, and so are we.”

History, it seems, has exonerated the Ramones. No survey of modern American rock is complete without a mention of the four street kids who burst onto the New York club scene in 1974 with leather jackets and hyper-punk anthems about food, violence and alienation. Their three-chord mini-masterpieces of speed pop inspired a whole generation of do-it-yourself musicians, particularly on the other side of the Atlantic. The story goes that the members of Sex Pistols saw the Ramones play a London concert on the Fourth of July, 1976, and learned a valuable lesson about musical economy. “Every musician who came to see us in 1976 tried to imitate our style,” says Joey, “but they couldn’t do it.”

The band’s originality and uncompromising spirit is well represented on Ramones Mania, their new double-album “best of” collection on Sire Records. Joey, Dee Dee, Johnny and Marky picked all of the songs themselves, and the collection includes some mixes that have been new released to the public before. To coincide with the release of the record, the band is embarking on a tour of the western world and re-releasing “I Wanna Be Sedated” as a single and video.

But while Joey says the band is more popular than ever and getting along like brothers (they are unrelated), things were not always so rosy. The strain of being a critical favorite and a commercial also-ran has sometimes threatened the (Continued on page 13)

TOP POP DEBUTS

SINGLES

#1

PERFEKWORLD

Huey Lewis And The News

Chrysalis

ALBUMS

#7

HEAVYNOVA

Robert Palmer — EMI-Manhattan

#1

POP SINGLE

THE BLAME

Cheap Trick

Epic

#1

B/C SINGLE

PARADISE

Sade

Epic

#1

COUNTRY SINGLE

IF YOU CHANGE YOUR MIND

Rosanne Cash

Columbia

#1

JAZZ ALBUM

REFLECTIONS

George Howard

MCA

#1

RAP ALBUM

TOUGHER THAN LEATHER

RUN DMC

Profile

#1

POP ALBUM

OU812

Van Halen

Warner Bros.

#1

B/C ALBUM

IN EFFECT MODE

Al B. Sure

Warner Bros.

#1

COUNTRY ALBUM

REBA

Reba McEntire

MCA

#1

12” SINGLE

SUPersonic

J.J. Fad

Dream Team

WINNER’S CIRCLE

ALL FIRED UP

Pat Benatar

Chrysalis
NEW YORK -- Bob and Ziggy Marley each earned their first gold albums last month, according to the RIAA’s June list of gold and platinum album certifications. Bob Marley & The Wailers’ Legend, went simultaneously gold and platinum; Ziggy Marley & The Melody Makers’ Conscious Party earned a gold disc.

Other simultaneous gold and platinum winners last month were Scorpions’ Savage Amusement and Poison’s Open Up And Say... Aah!, with platinum plaques being struck for such previous gold honorees as the Fabulous Thunderbirds’ Tuff Stuff, White Lion’s Pride, George Michael’s Greatest Hits Volume 2, and those fat and juicy California Raisins.

Michael Jackson led the multi-platinum parade last month, with his latest, Bad, and his 1979 Off The Wall each chalking up its six millionth sale. Def Leppard’s Hysteria was only a notch below — four million of them have marched out of stores according to the RIAA.

On the top of the gold heap was Eric Clapton’s Crossroads, a rare multi-record gold minting. Joining the aging rocker, the Marleys, Scorpions and Poison on the gold slate are The Doobie’s Eyes of a Stranger, Tracy Chapman, Al B. Sure’s In Effect Mode, and Hall & Oates’ Ooh Yeah!

Two videos also put gold notches into their belts last month: the Grateful Dead’s The Making Of The Touch of Grey and The Cure in Orange.

RIAA Hits Out At Child Protection And Obscenity Enforcement Act

NEW YORK — The RIAA has issued a statement on behalf of its member companies strongly opposing the Child Protection and Obscenity Enforcement Act currently before Congress (S.2033, H.R. 5899) contending it “would curtail the right to express legitimate ideas through music and art” and “would limit the rights of the music consuming public to have access to those creative expressions.” The RIAA has three objections to the legislation: 1) The difficulty in determining what standards and perspectives will be used to define obscenity, 2) The chilling effect on other legitimate forms of speech, and 3) The susceptibility of works to multiple interpretations.

“This raises the inevitable question,” continues the RIAA, “of what standards will be used to define obscenity? Record producers, distributors, and retailers would become responsible for applying obscenity standards to their product. Which is the community standard to be applied? Or does the least restrictive definition apply? If local community standards will apply, how are they changed by additional federal interests?”

“Not only will the proposed federal legislation chill legitimate speech, damaging American music listeners’ and buyers’ ability to hear and purchase the creative expression of their choice, but it will also disrupt the orderly functioning of existing nationwide distribution for the dissemination of recorded music.”

“In the final analysis, RIAA believes the proposed legislation will dramatically and unnecessarily limit the artistic expression of the American creative community, and necessarily infringe upon the right of Americans to choose that which they wish to hear.”

CBS Lowers CD Prices

LOS ANGELES — Effective July 5, 1988, CBS Records will make a price change on wholesale of several of its CD categories. Paul Smith, Senior Vice President/General Manager of Marketing for CBS Records commented, “We now have in effect four prices for CD’s, one at $10.29 for superstar new releases and a few catalogue items, $9.00 for the majority of our new catalogue, $7.78 for the best value series which is a deeper catalogue and some new artists. $6.86 will be for the collector’s choice series older catalogue. The return cap, we previously had is lifted, with only a 5% penalty. On the return issue we are very competitive. We’re right in the middle of it.”

C OLOURIZATION — Famous Music have recently signed an exclusive publishing deal with EMI recording artists Living Colour. Pictured (l to r): Jerry Love, Famous Music Creative Director; Living Colour’s Vernon Reid, Corey Glover, Muzz Skilling and William Calhoun; & Famous Music President Robert Fead.

CBS Box July 16, 1988
Faraci Upped At Atlantic

LOS ANGELES – The newly-created position of Senior Vice President of Promotion/Marketing for Atlantic Records at the New York headquarters has been filled by Vince Faraci. The announcement of Mr. Faraci’s promotion was made by Atlantic Senior VP, General Manager Mark Schulman.

Mr. Faraci came to Atlantic Records in 1969 as Southwest Regional Pop Promotion Rep., and he soon joined the staff in New York. In 1974 he was named National Pop Promotion Director, and in 1979 was appointed Vice President of Promotion. In 1981, Mr. Faraci was upped to Atlantic Senior VP of Promotion, a position held until the new appointment.

Mr. Faraci will work closely with the label’s promotion, sales, and marketing departments, maximizing communication between these key areas of the company. A primary focus will be in the long-range planning and overall development of radio/retail strategies.

Atlantic President Doug Morris added: “This year has been the most successful in Atlantic’s 40 year history. As we look forward to a very bright future, Vince’s challenging new role marks a major step in our positioning for the music business of the 1990’s. The critical link between the radio and retail communities will become his focus, as we strive to realize the potential of our artists in a highly competitive marketplace. I congratulate Vince on this important and much-deserved promotion.”


LOS ANGELES – Michael Ostin has been named Senior Vice President/A&R for Warner Bros. Records. The announcement was made by Warner Bros. Records President Lenny Waronker.

Commenting on Ostin’s promotion, Waronker remarked, “Michael’s unique ability to understand the creative process and his proven administrative skills have made him an indispensable part of our company. I join with the rest of the Warner Bros. staff in congratulating him on his promotion.”

Ostin joined the Warner Bros. Records A&R staff in 1977 and was promoted to Vice President/A&R in 1983. During his tenure in the department he has worked with a wide variety of artists including Chicago,

TRES HOMBRES – A&M artists, local personnel and national bigwigs gathered at the opening cocktail party at the Four Seasons Hotel in Beverly Hills for the label’s 1988 National Meetings. Picture (l-r) are: Local Promotion Manager, Dallas, Mark Tindle; A&M recording artist Paul Kelly; and National Promotion Director Al Caffaro.

Fleetwood Mac, Peter Cetera, Christopher Cross, Rod Stewart, Siedah Garrett, Louise Goffin, Taja Sevelle and the film soundtracks to Who’s That Girl, Colors, and others.
JULIA FORDHAM

VIRGIN NEWS - By the look of things, it appears that Virgin Records summer release schedule is off to an exciting start: First up is Tua Nua's Don Dixon-produced debut, The Long Acre. The project is already generating quite a bit of (deserved) word of mouth around town. Street date is July 14. . . . Sam Phillips' The Indescribable Wow is due in-store on August 4. The LP, Phillips' first for Virgin, was produced by T. Bone Burnett. Simply brilliant. And finally, on August 29, the label will release Julia Fordham's self-titled debut. The project - which has already taken the UK press by storm - is a haunting collection of top-notch pop gems that instantly captivate. Keep an open ear.

BLURBS, BLURBS, BLURBS - Los Angeles-based Del Rubio Triplettes have just released their debut LP on local Blue Yonder Records entitled Three Guys, Three Guitars (see The Independent Way, this issue). The trio, who boast a 750 song repertoire, have been making quite an impact on the local club scene in recent months. Among the tunes included on the LP are "Light My Fire," "Those Boots Are Made For Walking," "Walk Like an Egyptian," "Feve," "Hey Jude" and "Neutron Dance." The Surgeon General would be proud of pop-rockers Chicago. It seems that the band, who are about to undertake a national tour in support of Chicago 19 (Reprise), are traveling in two separate busses - one smoking, one non-smoking. It's an approach that's "keeping us from getting on each other's nerves," sez the band's Robert Lamb. He added, "When we talk about clearing the air, we really mean it." Hmm. . . . Lloyd Cole And The Commotions' excellent Mainstream LP has finally been picked up for U.S. distribution. Capitol Records is the lucky label, and the album is set for a fall release. . . . Tim Finn's Capitol debut is set for a September/October release. Enough said...

AMBITIOUS - Ambitious Losers Art Lindsey (r) and Peter Scherer (l) look so serious "cause they've just finished figuring out how to reconcile NYC anthem-noise with elements of Madonna-pop-funk and Brazilian samba, and it was hard work. The new Ambitious Losers LP on Virgin, Greed, is the mainstream-underground smash of the year. It fuses order and chaos into one glorious sounding whole.

PMRC PUT DOWN - On his new (and very funny) comedy record, Most Bob (Chrysalis), Bob "Bobcat" Goldthwait has a few words to say about the notion that Ozzy Osbourne's "Suicide Solution" can drive troubled teens over the edge: "I think we ought to nail William Shakespeare right now for Romeo And Juliet." Well, it's funnier when he says it.

CONCERT NEWS - Didn't have a chance to mention the wonderful Also got to see Soul Asylum at the Ritz, June 29. This ferociously talented Minneapolis foursome is best experienced live, where their post-punk metal-coated blast of pop-noise seems like fun. On their third LP, and major label debut for A&M, Hang Time, things seem a little scary, about as scary as the horrible album cover (which depicts folkies hanging by their feet). But tearing through their songs live everything was at once louder and more tuneful.

TASTY BITS - Fresh/Sleeping Bag Records has a new 12 cut rap sampler out, The Rap Pack II. It charts the development of the label's rap roster from the electro-disco oriented tracks produced by Motronik for T La Rock and Just-Ice to the more streetwise sounds of EPMD and Just-Ice's KRS-One produced reggae-rap... The Senegalese Afro-pop group Toure Kunda plays S.O.B.'s July 11 & 12... The Slammin' Watusis and Gang Green team up for a New Music Seminar showcase on Friday, July 14, at the Pyramid Club. These are two bands that do their thing best live. Their thing being post-hardcore trash-ska-metal pop. Also, Three Mustaphas Three, described by Shanachie records as "The Marx Brothers of world beat," play S.O.B.'s at Seminar time, July 19, in support of their Shanachie LP Shopping... Final Seminar tidbit: ASCAP kicks off its New Artist/Writer Showcase program with a part at the Cat Club on Sunday, July 17, 6 P.M. Three unsigned bands will perform: Diving For Pearls, R U Ready, and Tiffani Time. The invitation-only event is designed to bring deserving bands to the attention of the all the industry mavens in town for the New Music Seminar. Other such showcases will follow... Michael Jackson's solo tour returns to those shores in September, stopping at the Meadowlands Arena, October 3-5. Bad has been RIAA certified six times platinum. Not bad at all... Womack & Womack showcase at the Bottom Line on June 22 in support of their Island Records debut Conscience. The husband and wife soul duo treated a packed house to a fairly spectacular evening of gospel inflected r&b. Though they were a bit uncomfortable onstage (they've never been a perform- ing group, and had just arrived from London earlier in the day), they more than made up for it with their glorious vocals. Their backup band, Concentra- tion, created a beat like waves breaking on the shore. Presently Womack & Womack are arranging a European tour. We can only hope they schedule more than this one U.S. performance in support of one of the most soulful releases of this or any other year.

Joe Levy
<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OUT12</td>
<td>Van Halen</td>
<td>Warner Bros. [25732]</td>
<td>1988</td>
</tr>
<tr>
<td>2</td>
<td>FAITH</td>
<td>George Michael</td>
<td>Columbia [40674]</td>
<td>1987</td>
</tr>
<tr>
<td>3</td>
<td>DIRTY DANCING</td>
<td>Original Motion Picture Soundtrack</td>
<td>Columbia [40841]</td>
<td>1988</td>
</tr>
<tr>
<td>4</td>
<td>HYSTRIA</td>
<td>Def Leppard</td>
<td>Epic [675-130]</td>
<td>1992</td>
</tr>
<tr>
<td>5</td>
<td>APPETITE FOR DESTRUCTION</td>
<td>GUNS AND ROSES</td>
<td>MCA [40718]</td>
<td>1988</td>
</tr>
<tr>
<td>6</td>
<td>STRONGER THAN PRIDE</td>
<td>Sade [40714]</td>
<td>CBS</td>
<td>1988</td>
</tr>
<tr>
<td>7</td>
<td>TRACY CHAPMAN</td>
<td>(Electro 40714/2)</td>
<td>CBS</td>
<td>1988</td>
</tr>
<tr>
<td>8</td>
<td>OPEN UP AND SAY...AHH!</td>
<td>Poison</td>
<td>Epic [40725]</td>
<td>1987</td>
</tr>
<tr>
<td>9</td>
<td>SCENES FROM THE SOUTH SIDE</td>
<td>Bruce Hornsby &amp; the Range</td>
<td>RCA [40845]</td>
<td>1988</td>
</tr>
<tr>
<td>10</td>
<td>TOUGHER THAN LEATHER</td>
<td>Run D.M.C.</td>
<td>Profile [40727]</td>
<td>1988</td>
</tr>
<tr>
<td>11</td>
<td>INTRODUCING THE HARDLINE</td>
<td>Cliff &amp; the Hardline</td>
<td>MCA [40712]</td>
<td>1988</td>
</tr>
<tr>
<td>12</td>
<td>MORE DIRTY DANCING</td>
<td>Original Motion Picture Soundtrack</td>
<td>Columbia [40941]</td>
<td>1988</td>
</tr>
<tr>
<td>14</td>
<td>ROLL WITH IT</td>
<td>Steve Winwood</td>
<td>Virgin [40846/3]</td>
<td>1988</td>
</tr>
<tr>
<td>16</td>
<td>SAVAGE AMUSEMENT</td>
<td>Scorpions</td>
<td>Mercury [40853-3]</td>
<td>1988</td>
</tr>
<tr>
<td>17</td>
<td>HE'S THE DJ, I'M THE RAPPER</td>
<td>DJ Jazzy Jeff &amp; the Fresh Prince</td>
<td>Epic [40847/2]</td>
<td>1988</td>
</tr>
<tr>
<td>18</td>
<td>LOVESEXY</td>
<td>Prince</td>
<td>Warner Bros. [25732]</td>
<td>1988</td>
</tr>
<tr>
<td>19</td>
<td>LAP OF LUXURY</td>
<td>Cheap Trick</td>
<td>Epic [40872]</td>
<td>1988</td>
</tr>
<tr>
<td>20</td>
<td>BAD</td>
<td>Michael Jackson</td>
<td>Epic [40833]</td>
<td>1988</td>
</tr>
<tr>
<td>21</td>
<td>PEBBLES</td>
<td>INXS</td>
<td>Epic [40846]</td>
<td>1988</td>
</tr>
<tr>
<td>22</td>
<td>KICK</td>
<td>INXS</td>
<td>Atlantic [40846]</td>
<td>1988</td>
</tr>
<tr>
<td>24</td>
<td>DIESEL AND BONE</td>
<td>Queen Of The Stone Age</td>
<td>Atlantic [40947]</td>
<td>1988</td>
</tr>
<tr>
<td>25</td>
<td>MAKE IT LAST FOREVER</td>
<td>Keith Sweat</td>
<td>Epic [40733]</td>
<td>1988</td>
</tr>
<tr>
<td>26</td>
<td>WHENEVER YOU NEED</td>
<td>Somebody</td>
<td>Epic [40841/2]</td>
<td>1988</td>
</tr>
<tr>
<td>28</td>
<td>CONSCIOUS PARTY</td>
<td>Queen Zac [40849]</td>
<td>Epic [40840]</td>
<td>1988</td>
</tr>
<tr>
<td>29</td>
<td>ORDER OF ST. ROBLOT</td>
<td>ROD Stewart</td>
<td>Warner Bros. [25732]</td>
<td>1988</td>
</tr>
<tr>
<td>30</td>
<td>REGGIE STRIKES</td>
<td>(at)</td>
<td>MCA [40717]</td>
<td>1988</td>
</tr>
<tr>
<td>31</td>
<td>RICHARD MARK</td>
<td>(at)</td>
<td>MCA [40718]</td>
<td>1988</td>
</tr>
<tr>
<td>32</td>
<td>SU LA MER</td>
<td>(at)</td>
<td>MCA [40719]</td>
<td>1988</td>
</tr>
</tbody>
</table>

**CASH BOX TOP 100 ALBUMS**

The CASH BOX Top 100 Albums Chart is based solely on album sales. The chart is updated weekly and includes all albums available on CD unless otherwise indicated. The chart is designed to reflect the popularity of albums in the United States. The chart is published in the weekly newspaper CASH BOX, which is distributed to music retailers and other industry professionals. The chart is a valuable tool for music retailers and record companies to track the performance of new albums. The chart is widely respected and considered to be one of the most accurate and reliable sources of album sales information in the industry.
MARTI JONES

LOS ANGELES — Beginning with her 1985 heart-stopping solo debut, Un Sophisticated Time, Marti Jones, along with producer/Songwriter extraordinare Don Dixon, has been responsible for creating some of the finest pop music to emerge in the 1980's. Jones took the music industry quite by surprise with her first LP — garnering the instant affection of rock critics all over the world. The media certainly loved Marti, yet, for some reason, radio did not respond.

The same held true with Jones' anticipated second LP, 1986's Match Game. Once again, the place to find Jones was in the laudatory words scrawled by nearly every rock journalist on the nation. The place you couldn't find Jones, however, was on the airwaves.

"It didn't quite make sense. It's true that Jones' music doesn't quite fit into any given trend or formula - but perhaps the beauty of her music is its downright simplicity. Her understated, yet powerful vocal delivery - coupled with Dixon's stylized arrangements - make for some of the most accessible, sophisticated, infectious and downright groovy pop to emerge in this era. So why did radio turn a deaf ear? No matter, that's all about to change.

Now, in 1988, Jones returns with her third, and perhaps finest, project: Used Guitars. The LP is once again produced by Dixon, and features songs contributed from the likes of Graham Parker, John Hiatt, David Enloe of the Woods and the songwriting team of Janis Ian and Kye Fleming. Jones herself collaborated with Dixon in the writing of three of the album's songs. With this LP, Marti Jones should finally establish a name at radio. The first single, the John Hiatt-penned "Real One," is tailor made for acceptance on the airwaves. Radio play could feasibly result at a number of outlets: from AOR to Adult Contemporary to Alternative to CHR.

"I think radio is changing a bit," expressed Jones during a recent interview with Cash Box. "The Smithereens can have a number one OR hit, it indicates a bright future for radio. people like Suzanne [Vega] getting a number one hit is definitely a sign that something is about to change, or that something is changing. So maybe this is a good time."

Don Dixon, producer of all three Jones albums, has established himself not only as a sought-after producer (The Smithereens, Marshall Crenshaw, REM, etc.), but as a respected songwriter and performer as well. To his credit, Dixon has released two well-received solo LP's on the Enigma label: '86's Most Of The Girls Like To Dance But Only Some Of The Boys Like To and '87's Romeo At Juilliard. Together, Dixon and Jones have unearthed an undeniable natural musical chemistry that is nothing less than brilliant.

Prior to her solo career, Jones fronted an early-80's outfit called Color Me Gone. Jones first met up with Don Dixon shortly after Color Me Gone had released their debut EP on A&M - at the time, the band had expressed interest in working with Dixon. Soon thereafter, however, Jones decided to depart the ranks of Color Me Gone and the band dissolved. With a lack of direction or motivation, Jones took a self-imposed hiatus from the recording scene. "After I left the band I figured that was the end of my musical career," Jones confessed.

"Dixon sent me a postcard, it said he heard I left the band and he wondered what I was up to. I wrote him back and told him that I wasn't really doing anything, I wasn't sure what I wanted to do. He talked to the people at A&M and they said they would like to hear what we could do together. They gave us some money to do demos, and that became the first record (Un Sophisticated Time). "I had never had any intention in my whole life to play seriously or for money or anything - it just kept falling in my lap," Jones revealed.

"It seemed like a real easy way to make money through college..."

The two entertained the idea of calling the new record Good Golly Svengali - a poke at those who think of Dixon as Jones' Svengali figure. "An awful lot of things were being written saying he found me and he discovered me. It wasn't that I would want to necessarily discredit that - it was just so funny, because it wasn't that way at all. We've always worked directly together; it wasn't like he took me shopping and told me what to wear or anything [laughs]."

"We've remained best friends. We had a real good time with that first record and have stuck together... we work real well together. We just sort of instinctively know what the other is thinking; we have from the beginning."

Songwriter/performance Janis Ian couldn't have put it any better when she stated, "Marti and Dixon do records the way they're supposed to be done: it absolutely must be fun, it's genuinely from the heart, and it winds up great.

JANE WIEDLIN

LOS ANGELES — Jane Wiedlin, noted primarily for her work with the Go-Go's in the early 1980's, has proved in the last few years to be a solo performer to be reckoned with. After amicably departing the ranks of the Go-Go's in 1985 (shortly before the group's eventual disbandment), Wiedlin went on to find and establish her own niche in the music world.

Her newest album, her first for EMI-Manhattan Records, Fur, is currently gaining impressive mainstream notoriety, while the album's first single, "Rush Hour," is currently logged high in the top 20 on the Cash Box pop singles' chart. The album is Wiedlin's second solo album: the first, a self-titled effort released on I.R.S. Records in 1985, proved a major regional hit in Wiedlin's native Los Angeles, but failed to generate the widespread notoriety it deserved.

Wiedlin explained that she did not want to rush to release her crucial second album. She explained that although it was nearly three years between projects, she did not sit around idly: "I worked on the songs for about two years... as far as the recording - we ripped through that sucker, it was done in 28 days. Also, I had to wait for [producer] Steve Hague, because he was booked up for months and months."

Wiedlin stressed that she had her heart set on having Hague (New Order, OMD, Pet Shop Boys) produce the project, because "I never heard anything that he'd produced that didn't sound great to me."

She continued, "Something about the sounds he chooses really appeal to me. I realize that sounds a little weird, but I think different people feel things differently - and he and I seem to like the same kind of sounds."

"I never thought about the future... I never, ever dreamed that I would be as happy as I am now."

Wiedlin, who co-wrote all of the ten tracks included on Fur, expressed her enjoyment with collaborating with other songwriters as opposed to writing on her own: "I enjoy co-writing, I think it's better than writing on my own. I get better results - and that's what I'm after. If on my next album I couldn't write one good song, I would go out and sing other people's songs. The important thing is to have good songs, not to be an ego-manic about who wrote what or whatever." Although she confessed "as far as I'm concerned, the most satisfying part about what I do is the songwriting."

The album's title track, "Fur," deals with animal rights - a cause Wiedlin has been active in for some time now. In the song, Wiedlin utilizes a light-hearted pop backdrop to present a powerful message that is close to her heart: "I've been a supporter of animal rights groups for years. After I left the Go-Go's I decided to become more active and not just be a letter writer or a check writer - although that is important, too - and I started going to demonstrations, and then I ended up getting arrested [laughs]. The more I learned, the more I wanted to do."

Wiedlin explained that she never really anticipated success as a solo performer during her stint with the Go-Go's. "I never thought about the future. Obviously I knew that there had to be life beyond the Go-Go's, but I didn't know what that life would be. I never, ever dreamed that I would be as happy as I am now. I was so confused as a teenager and as a young adult that now I am finally beginning to feel happy about myself."

"I'm a little more relaxed now. It's not a 'life or death' thing anymore for me, I feel that there are so many problems in the world that it's more important to get involved with causes and try and help change the world; that is more important than making pop music. But because I make pop music," she concluded "I hope that I will have the opportunity to help change the world."
**Soul Asylum: Having Fun The Loud Way**

By Joe Levy

NEW YORK – Hang Time (A&M), the new LP from Minneapolis quartet Soul Asylum, isn’t only the band’s major label debut. It’s also their first really really good record. Consistent touring and a good deal of critical approval for the group’s previous EP and two LPs on Minneapolis indie Twin/Tone has won a dedicated cult following for Soul Asylum’s post-punk big rock. But, familiar story, recreating the awesomely energetic whomp of that live show in the studio wasn’t easy.

Producers Lenny Kaye (formerly guitarist for the Patti Smith Group and producer for Suzanne Vega and Ed Stasiu, Living Colour, Ramones) worked the trick on Hang Time. “Just kind of pushing us to push ourselves is what they did,” guitarst Dan Murphy says. “And no one had done that with us through the form before. Ah, I say to myself, we’ll bury it in the mix. It’ll be fine... Sounds great on playback. You always hear that, but if you have everything sussed out beforehand it’s going to be that much easier.”

Just spending a week of pre-production rehearsals with Kaye in Minneapolis and three days of intensive rehearsals in New York with Kaye and Stasiu was a big change for Soul Asylum. Taking a full two months for recording and working in the studio six days a week, thirteen hours a day, was an even bigger change. Their Twin Tone albums (the EP and first LP were produced Bob Mould of Husker Du) were made quickly. The first, Made To Be Broken, took six days, and the second, While You Were Out, took two weeks, “but that wasn’t spent very productively,” comments Murphy. Not that these records are bad (many fans still swear by the sweetly paranoid crunch of Made To Be Broken), but they don’t show Soul Asylum to be the songwriter they are. Hang Time does.

“You’ve got to get everything where it’s clear and everybody has a concept of what the song is trying to do and how it moves and things,” says Murphy. “And that’s pretty much what these [producers Kaye and Stasiu] helped us with a lot. I think that’s why this record sounds more cohesive than our other records. Because all of us.”

If Hang Time song has four different time signatures in it, it can still work if you have a clear idea of how you want to make it move.

**Soul Asylum**

**LOUIS ANGELES** – The punk era has produced few bands that are more enigmatic and influential than Wire. And surely there is no band from that era that has progressed as far from what they once were. In 1977, the triple-time art-punk of their Pink Flag album taught a generation of British musicians that speed and energy were not just for blockheads. A decade later, the only thing left of their original style is an underlying pop sense and a penchant for lyrical obscurity, now swaddled in an electronic music that is alternately abrasive and atmospheric. Yet Wire has remained uniquely themselves through eleven years, six albums and an seven-year hiatus in the early ’80s.

“Think of Wire as a pop band, really,” says singer Colin Newman. While guitarist Bruce Gilbert has said he aspires to an artful combination of “words and noises,” Newman says, “I’d like to get rid of the noise aspects of the band.” Newman acknowledges that Wire uses an element of repetition that some listeners may find grating, but “I’d say, that three-quarters of our material is pop songs.” Such an assertion may seem puzzling to casual listeners, who see the band’s use of electronics and sonic environments as avant-garde; but Wire’s definition of pop is subversive. Quite often their strategy is to wrap challenging lyrical ideas or distorted minimalism in a dreamy la-la song structure that recalls the best of the British invasion. Other songs have borrowed guitar riffs from such sources as the Pretenders. But always it is with an intent that is at least partly ironic. Their current single “Kidney Bingos,” from the Enigma release A Bell Is A Cup Until It Is Streck, may sound like an airy love ditty, but Newman says that the message is deadly serious. “In Britain the National Health In-

**The Railway Children – On The Move**

By Julius Robinson

LOS ANGELES – As you might guess, they are hardly children. A little young, perhaps, to be producing such assured and mature rock and roll. Having been compared too and touring with such bands as R.E.M., The Smiths, Lloyd Cole and New Order, they have absorbed the savvy, stage experience and recording acumen of those bands. Headed by Gary Newby, lead-singer and writer (age 21), The Railway Children’s new LP Recurrence demonstrates a maturity in the emotional and musical landscapes Newby creates, and makes this new Virgin release one of the most challenging in some time. The Railway Children are Newby, guitar and vocals, Stephen Hall, bassist, Guy Keegan, drums and Brian Bateman, guitar.

The band was formed in 1983 in Wigan England. The Railway Children enjoyed success releasing several independent singles on the influential Factory Records label in the U.K. These records, “A Gentle Sound,” “Brighter,” and the UK mini LP “Reunion Wilderness,” all reached top 50 positions on the indie music charts, a considerable accomplishment for such a youthful band.

Gary Newby spoke to Cash Box about the band past and present.

“In England, it’s very difficult to cross from an Independent label to a major, because there isn’t a college radio scene like here. You’ve got no outlet there. The biggest difference between the Factory and a major label, was that the indie was very low-key, if you record, you do, if you don’t then fine, you can take as long as you want. But when you’re done, they won’t promote you as thoroughly.”

Recurrence was produced by Bruce Lampcovan.”

**Cash Box** July 16, 1988
The Ramones (Continued from page 4)

Johnny's band's existence. Early in their career they found themselves opening for such arena-rock bands as Toto and Foreigner, and in later years their act of airplay prompted a move toward commercialism that estranged many of their old fans. The reaction to the End of the Century album, produced by Phil Spector in 1979, is still a sore spot with the band. 'Tell ya, I really enjoyed making that album,' says Johnny. 'It was controversial, and people said 'That's not the Ramones,' but what's done is done. It was a time when I really had full input and was able to get everything I wanted on the tracks. And it was exciting to me, working with Phil. We had a good rapport. I admire the guy.' Talking to Phil Spector into coming out of retirement to work with us was like 'the pioneers collide.' Ya know what I mean?

Meanwhile, most of those fourteen years the band has been amazingly true to their original intent. The music still has a visceral directness, which masks the growing maturity and political insight of the lyrics. And the band is still dedicated to an ethic of fun and a personal relationship with their fans. 'I never got off on the limousines and making a big deal out of me,' says Johnny.

Still, for all of their humility and just-plain-guys demeanor, the Ramones are duly aware of their importance. 'We've done a lot for music,' says Johnny. 'We've done a lot for changing people's lives. We've done a lot for changing the course of rock 'n' roll, the attitudes and the singing and the way people dress. It wasn't just the punk-rock scene that was influenced. It was bands like Anthrax and Metallica and Guns N' Roses and Poison and all that stuff, too. Everything is healthier because of us. Having a hit record isn't not that important any more. There's a lot of one-hit wonders. But this band has substance.'

'We enjoy doing what we do,' he adds. 'We like going out and playing for the kids. Nowadays a lot of kids are disillusioned. They're not getting off on the bands they're paying their hard-earned week's salary to see. But when you go to see the Ramones, it's like an experience. Ya know what I mean? We're all in it together, us and our fans.'
**Front Cover:**

Grand Funk

A little over a year ago there were three musicians in separate (and competitive) bands playing the Flint and Detroit, Michigan, areas: a lead guitarist/vocalist named Mark Farner, Mel Schacher on bass, and a drummer (and sometimes vocalist) named Don Brewer. DJ and rock performer, Terry Knight brought the three forest together and Grand Funk Railroad was born.

Dwarfed under the shadows of moutainous amplifiers, the trio has gone on to become one of Capitol Record's most outstanding financial ventures. Already having cut three best-selling albums (the second of which, "Closer To Home," won RIAA million-dollar certification this week) the group plays constantly to sold-out halls, expecting a potential gross of $2,000,000 on concerts by the end of this, their first year together. Their birthday present from Capitol: their likenesses the world's largest billboard, in Times Square—a first for the space which is usually used for theatre and consumer product ads.

**Something's Burning** — Clu Eastwood, star of the new film Kelly's Heroes, on the urging of Cartron Nashville chief Aubrey Mayhew, has just recorded the featured song from the movie, "Burning Bridges." Dicky Lee and Allen Reynolds directed the sessions at the Jack Clement studios in Nashville.
UNNEL VISION – London has just recovered from the onslaught of Bruce Springsteen. We all went to worship at his Wembley shrine; the quasi-religious and political overtones are never far from the surface when the great Boss descends.

He was revered, every word hung on, every action and drop of sweat detectable on the giant video screen. It was not just anthems that provided the framework for this mass communion, but moodier, simpler songs, like "Backstreets." He has the power to make a song transcend lyric and melody and create Atmosphere. He brooded, slowly turning the song until it hit the frequency of the crowd’s heartbeat.

Bruce has slowed down a little. The ceaseless running across the stage has steadied, though he later gave a stunning acrobatic display. He is more somber and less flashy; carefully pacing the four-hour show, minus a half-hour interval, concentrating on the less frenetic, sparser blues and rockably feel of the Tunnel of Love songs for the first half.

Is it love between him and his backing singer, Patti Scialfa? Well, they did occasionally cavort brazenly in front of all 72,000 of us – he sliding up behind her, both of them bending their bodies together. But maybe it was just convincing stagecraft; Patti has been part of the band for two tours now, after all.

The trouble with Bruce is that he seems incapable of a dull performance. Yes there are times of tedium, but they are exceptions, and they usually occur during cover versions.

He is constantly reappraising his own material, which is why he still sounds so fresh. A classic example was "Born to Run," which Bruce told us he performed on his first visit to this country 13 years ago. It is a song he wrote about escape, the open road and those suicide machines, but he now realizes is just as much about self-realization and finding a place to belong. He sang it solo with the harmonica brace strapped around his neck. Bruce made that soulless stadium shrink and gave it heart. He is unique.

He will return to Wembley on September 2 to launch Amnesty International's six-week Human Rights Now! tour, with Sting, Peter Gabriel, Tracy Chapman, and Senegalese musician Youssou N'Dour. Dubbed the Human Rights Now! tour, the world-wide happening will mark the 40th anniversary of Universal Declaration of Human Rights, and is intended more to raise consciousness than raise funds.

The tour begins on Sept. 2 at London's Wembley Stadium and will play to and expected total of more than a million people in 20 locations in Europe, Africa, Asia, and North and South America. U.S. dates are scheduled for Long Beach, Philadelphia on Sept. 19 and the Los Angeles Coliseum on Sept. 21. Elsewhere the tour will stop in Paris, France, and Sao Paulo, Brazil before finishing in Buenos Aires, Argentina, on Oct. 15.

At each stop country to country a performer of national importance will be added to the already announced core of acts. Additionally, pocket-sized copies of the Universal Declaration of Human Rights will be distributed. Audience members can sign these declarations, indicating their support, and they will be collected by Amnesty International for presentation to governments. The governments of the United Nations took a historic step by adopting the Universal Declaration of Human Rights in 1948," read a statement delivered at the new conference. "But it is far from universally known or respected."

The tour is part of a continuing effort to publicize the goals of Amnesty International and the Universal Declaration of Human Rights. Hand in hand with the concert tour is an animated film, currently under production, which dramatizes the Universal Declaration. 32 animators from 13 countries – including Yugoslav, Poland, the Soviet Union, Japan, Canada, and the U.S. – are working under the coordination of Stephen Johnson.

As with the successful two week U.S. Conspiracy of Hope tour, the Human Rights Now! tour will be organized by John G. Healey, president of Concerts for Human Rights, under the direction of Bill Graham, interna-
tional director of the Human Rights Now! tour. Reebok International will underwrite the cost of the tour. U.S. ticket prices have been set at $35, with profits from concerts in Western countries earmarked to cut ticket costs in more economically disadvantaged areas.

"The business of government is to protect people – their lives and their rights," said Franca Scioto, chairperson of Amnesty International's Execu-
tive Committee at the press conference. "We have waited long enough. Our demand, and the demand of all those for whom we speak, is human rights, now!"
SINGLE RELEASES

MICHAEL JACKSON
This is vintage Jackson, a deceptively simple tune from Bad that gets you hooked in from start to finish. Jackson and Jones keep the groove steady and unfettered by a lot of production tricks, relying on some great bass lines and rhythm guitar licks. Michael’s performance here is easy-going, staying out of the way of the dance feel. Should perform across the board.

PRINCE
You sometimes get the feeling Prince is just playing around, but heck what is this, brain surgery? On this strangely sing-songy yet engaging funk tune, he literally laughs in the middle. Is it a good time or a big joke! A little of both, and the end result are a very unique sounding, yet commercially promising tune. Great crossover, AOR to Urban possibilities.

BRUCE HORNSBY AND THE RANGE
Hornsby is that rare breed of writer and performer whose sincerity is nearly overwhelming. Here he calls for awareness of the world around us, using visual lyrics and supported by his patented sound. It’s awfully hard to get tired of this man’s message. He’s like Springsteen, American in essence, a protest at heart. As engaging a single as he’s ever released. CHR, AOR.

OUT OF THE BOX

NEAL KRAMER
Merry Christmas, Mr. Lawrence (1:47) – Epic (7-16251) – Mijac Music adm. Epic Records Inc/ASCAP
Kramer is the rare musician who has a message worth hearing. His lyrics – about the cruelty of war – are clear and direct. And the music backs them up. Of course, the music is also a tasty melange of rock and roll, rhythm and blues, and jazz. It’s a standout. R&R

FEATURING PICKS

Another sultry and suggestive cut from Robertson’s brilliant self-titled LP AOR.
Great overlay of lead over backgrounds in chorus. A strong entry on CHR, Urban.

AZTEC CAMERA – Somewhere In My Heart (3:59) – Sire (7-27319) – WB Music Corp/ASCAP – R. Frame – Producer: M. Jonzun
Roddy Frame has always been an innovator in music, and here he pulls a rabbit out of his lens-cap, a pop song that sounds like a hit. Great lyrics.

A very fresh sounding track highlights dry vocals and a present mix. Should score well on dance and alternative formats.

This is an original by Walden that shows his musical chops to great advantage. Walden is a huge talent, deserving of much acclaim.

A song about child abuse, sensitively scripted and delivered over some fine guitar picking.

RECORDS TO WATCH


Cash Box July 16, 1988
OUT OF THE BOX

PAT BENATAR
Wide Awake in Dreamland – Chrysalis (OV41628) – Producers: P. Coleman-N. Geraldo

Benatar, as usual, has mixed rockers and heartfelt ballads that can’t fail, and this time there is more than a little social consciousness mixed in. “Too Long a Soldier” decries war without stooping to cliche, and “Suffer the Children” reprises “Hell is For Children” in even scarier fashion. The title track is hard rock at it’s best and most effective, a real showcase for hubby Neil Geraldo’s guitar, while “Let’s Stay Together” is a terrifically rappy metal number.

STRYPER
In God We Trust – Enigma (D1-73317) – Producers: Stryper-M. Lloyd

Stryper has hit on a success formula that should make this album as big as its predecessor. They combine operatic vocals reminiscent of Styx with soft-metal arrangements that owe a debt to bands like Queen, Whitesnake and Bon Jovi. But Stryper wants to do more than sell records – they want to save souls. Here they are about as up-front as possible about their religious convictions, and they should be lauded for their forthrightness, their musicality, and the high-tech skill with which they deliver their message.

CROWDED HOUSE
Temple Of Low Men – Capitol (C1-48763) – Producer: M. Froom

This year is unlikely to give us a more successful combination of ambition and execution than this new Crowded House LP. Impeccably produced without slipping into pomposity, this delicate blend of art-rock and pop sensibilities is a showcase for the impossibly hokey, impossibly sweet vocals of Neil Finn. Tenderness and feeling are the hallmark here, delivered in lyrics that are literate, evocative and none too straightforward. Highlights: the single “Better Be Home Soon,” the achingly Into Temptation” and the jazzy “Sister Madly.” Bravo.

FEATUE PICKS

THE BIBLE – Eureka – Chrysalis (BFV41613) – Producer: S. Earle

This British quartet plays tastefully tuneful mid-tempo guitar pop of a highly polished and poetic sort. The vocals are in the manner of Bono (without the bombast), while the lyrics are exquisitely rendered vignettes. Produced by Steve Earle.

ROCK A GOLDFORTHWAITE – Meat Bob – Chrysalis (BFV41642) – Producer: B. Goldthwait

The most daring, “on the edge” comedian working today commits his raging wit to vinyl. Sure he’s “offensive,” but so are his targets. A highlight is his U2-styled rendition of the Village People’s “YMCA.”

STEEL PULSE – State of Emergency – MCA (MCA 42192) – Producers: Steel Pulse

To some the greatest reggae band in the world, Steel Pulse explores new directions open this LP, adding techno elements, the occasional horn and nicely convoluted arrangements to their fiery political lyrics.

SHINE – A Far and Distant Shore – RCA (7654-1-R) – Producer B. Henry

This Scottish quintet combines American influences, the epic sweep of fellow countrymen Big Country and art-funk-dance elements on this richly textured debut release. Single: “This Wall of Hate.”

LOOTERS – Flashpoint – Island (90914-1) – Producer: K. Kessie

There are few bands more politically committed than Looters, who have played their fiery, percussive world beat-cum-Caribbean music in war zones throughout the planet.

GETTOVETTI – Missionaries Moving – Island (90916-1) Producers: B. Laswell/Material-N. Skopelitis

This mutated rap-funk has revolutionary intent, solid scratch-sample production and ominous flourishes of metal. It’s cool chillin’.

BOOK OF LOVE – Lullaby – Sire (25700-1) – Producer: Flood-T. Ottaviano

This all-synth foursome makes provocative dance music in varying tempos from leisurely to jittery. They’ve got a humorous deconstruction of “Tubular Bells” and a potential hit in the poppy “Melt My Heart.”

RAINY DAVIS – Ouch – Columbia (BFC 44109) – Producers: R. Davis-P. Warner

Davis’ spritely high-tech dance-pop r&B has everything it takes to compete with the Pebbles of the world, including a hip-hoppin’ honey of a single in “Indian Giver.”

ANDY SUMMERS – Mysterious Barricades – Private Music/RCA (2039-1-P) – Producers: A. Summers-D. Hentschel

Police guitarist Andy Summers explores the subtle interplay of guitar and synth on this ethereal, all-instrumental album.

RECORDS TO WATCH


MILLE SCOTT – I Can Make It Good For You – Island (90987-1) – Producer: N. Nazarian

BURRELL – Burrell – Virgin (90890-1) – Producers: Burrell

PHENOMENA – Dream Runner – RCA (8420-1-R) – Producer: T. Galley

ASLAN – Feel No Shame – Capitol (C1-45898) – Producer: M. Glossop

SINITTA – Sinitta – Atlantic (81800-1) – Producers: Various

THE CRUSADERS – Life in the Modern World – MCA (MCA 42168) – Producer S. Levine

Cash Box July 16, 1988
Michael Endows Motown Museum

DETROIT - The Motown Record Company has been sold, but its legacy and heritage, which are deeply rooted in Detroit, in America and in the hearts and souls of the peoples of the world are everlasting and cannot be sold. To assist in keeping the legacy alive, it was announced recently that superstar Michael Jack-

son will donate the proceeds of his October 24th concert in Detroit to the Motown Museum Historical Foundation, the site of the company's original studios and offices, appropriately named "Hitsville USA," located at 2648 West Grand Boulevard in Detroit. The museum, which stands as a symbol that anything is possible in America, is where Jackson got his start at 9 years old. He has said, "I would love to make the museum known all over the world."

In response to Jackson's generous gift, Esther G. Edwards, the museum's founder said, "Michael will always be remembered as the giant forerunner who returned to his musical roots to help preserve and perpetuate the greatest American legacy in the history of the music business."

In 1969 the Jackson 5 were signed to the Motown label and hitmaker Berry Gordy personally took Jackson under his wing. Gordy co-wrote and produced all of the Jackson 5's first and biggest hits. Their very first single, "I Want You Back," quickly went to No. 1 on all charts, followed in 1970 by three consecutive No. 1 smash hits - "ABC," "The Love You Save" and "I'll Be There" - sky-rocketing them to stardom.

More recently, Jackson returned to Motown for the 25th Anniversary TV special in 1983. Gordy and he decided that he should perform his new release, "Billie Jean," the only non-Motown song in the show. It was a rare moment in television when 50 million viewers watched his dazzling performance of the "moonwalk," generating a whole new legion of fans for him throughout the world.

Among other superstars sharing this great legacy are Smokey Robinson, Diana Ross, Stevie Wonder, Lionel Richie, Marvin Gaye, the Supremes, Gladys Knight and the Pips, the Temptations, the Four Tops and Martha and the Vandellas.

In 1987 Hitsville USA was proclaimed a historical site by Gover
NEW YORK—Once upon a time in the mid-Seventies, there was a great radio station in a great American city. Although white-owned, the station was unquestionably oriented toward the Black community, and its sense of identification with that community was an accepted fact in this giant metropolitan area’s social, cultural, and political life.

So closely was the station linked to the broad concerns of Blacks in the listening audience, that the fact of ownership seemed almost irrelevant, at least most of the time. It was our station, we thought, its allegiance bought with the blood, struggle and sheer will of many—too many—generations of Blacks at all levels of society.

By the mid-Seventies, the ultimate transformation, what many of us thought would be the crowning victory of our peoples’ movement in the area of media, was finally a Black-owned station and its sister AM daytime. Glory be.

If the new Black owners, once they were enounced in the offices of the station and privy to ratings data, experienced a revelation. They discovered that about 45 percent of the station’s listeners were white. Lo and Behold. And, to accommodate the offended needs of these white listeners, the Black owners decided that this once-great Black station would be Black no longer.

Among the first programs to be jetisoned from the format was Mutual Black Network News, which was at the time the premier Black-owned (although white-owned) radio news service. MBN (now Sheridan) had been afforded total, hourly clearance of its five-minute newscasts, along with many feature programs. This was apparently deemed potentially offensive to the newly-discovered white listenership. MBN was cancelled and replaced by NBC radio news.

A new broadcast ghetto was created, as specifically Black-oriented programming was shifted to the AM daytimer, the unprofitable daytime format. And all the while, we listeners, programmers, suppliers, community activists, syndicators, wanna-be’s and are-somebody’s were expected to celebrate the Blackening-through ownership of a station that was so obviously rejecting us. For all the community, there was no victory in Black acquisition. Instead, we were defeated from the most unexpected quarter.

This story is true, and the call letters and location of the station have only been withheld because the events I have described illuminate an entire trend in Black radio. Therefore, it would be unfair to single out one station, since the problem is media-wide. Black programmers and owners are not simply serving our semblance of Black identity as if there were a Black Plague running amuck in the land. The pitiful fact is, they are only fooling themselves and, in the process, hurting the rest of us.

They take the example of the station I described previously. So what if accepting the ratings data as valid—45 percent of its listenership was white? Doesn’t plain, common sense indicate that these whites enjoyed Black radio? They were listeners before Black owners decided to ethnically neutralize the station. Why change the formula, and sacrifice Black community interests in the process? Young whites, for instance, are the mainstay of the current Blues tours by Black artists. Does it follow that the Blacks should be diluted, to accommodate white fans who are already in love with the music as it is? We are sinking into the world of absurdity—and, once again, fooling no one.

The disease has spread far and wide since the mid-Seventies. As a station always in search of new listeners, I must continually update lists of stations that carry Black programming. My job is to look for what are, objectively, Black stations. Yet, every year, the number of stations that identify themselves as Black decreases, while Black ownership increases by leaps and bounds, and the music industry begins to look (talent-wise) almost as Black as the National Basketball Association. So advanced is the rot, accurate lists of Black programmed stations are no longer put together as personal knowledge, by inference, and often through chance discovery.

Something is amiss, and Black interests are being abandoned, despite the probable five-fold increase in Black-oriented music programming over the last two decades. How are we supposed to efficiently serve our people and our market when so many of our Black colleagues—owners and programmers—deny that their outlets are Black?

The current term of art for what we used to call “Black” stations is, of course, Urban Contemporary. Why a useless euphemism? Since when is a Black-oriented station in Natchez, Mississippi, “urban.” And who is fooling who about the actual target audience? Certainly, the ad agencies and advertisers in general are not being hoodwinked by the Urban Contemporary label. They know who the stations broadcast to, and anyone who studies Standard Rates and Data, of deals in spot sales, knows that Black-oriented stations, no matter what they choose to call themselves, can command only about half the ad rates per thousand listeners that white-oriented stations charge. And that applies, even if the “Urban Contemporary” station chooses to play NBC radio news.

We are only jerking ourselves around, pointing to a supposed bottom line that is, in reality, a color line, recognizable by every media buyer in the business. The net effect is that Black folk lose programming options, while the stations that actually serve them gain nothing in income from the Urban Contemporary subterfuge.

Plus, I don’t even know how to face some of you, in my syndication efforts. But, we manage to uncover enough programmers who are not yet poisoned by the conventional nonsense; those myths that are simply lies repeated over and over again. Most of all, the Black audience screams out its demands for shows information, music and personalities that satisfy their needs. And that won’t stop. Neither will we.

Glen Ford is Executive Producer of Rap It Up, the first and only national rap radio syndication.

Black CONTEMPORARY

Guest Commentary

“Black Radio: Who Are You Fooling?”

By Glen Ford

GOLD FOR PEBBLES—Pictured (l-r) during presentation of gold record for her debut entitled Pebbles are: A. D. Washington, Vice President Promotion, MCA; Cheryl Busby, President Talent Acquisition, MCA; Lee Bailey of RadioScope; Pebbles; her best girlfriend, Zerla Smith of Pacific Call Management; and Louis Silas, Jr., Vice President A&R, MCA. (LP now platinum)

Wright’s Wit Is Selling

LOS ANGELES—Mother Wit could have easily been her middle name. She has been telling a mean tale for nearly two decades. “It can be quite strange when you have your first big hit at an early age,” says Betty Wright, “because people typecast you as the little girl who sings these songs that she couldn’t possibly know anything about. Then years later, they imagine you’re a lot older than you really are because they’ve been hearing you for so many years.”

Betty Wright scored a major musical success as a teenager with her around the world hit Clean Up Woman from 1971. Her career continued on a consistent pattern of success in the subsequent years until hitting a formidable lull in the early 80’s. Still recognized as one of the most prolific songwriting storytellers of our time, the lady is back with one of the industries hottest selling albums, appropriately titled Mother Wit.

The LP has already produced a top selling single entitled No Pain, No Gain with the follow-up single entitled After The Pain/Love Days on the desk of programmers around the country as of this writing. Having sold millions of records around the world for other labels, Ms. Wright decided to sell records for herself under the umbrella of Vision/Ms records.

Ms. Wright said, “I decided to go back a little bit, to the real R&B record and use people like Latimore and Little Beaver who could play this type of music. The response from the black community really proved that’s what they wanted.” Needless to say, with the enormous success of Mother Wit is enjoying nationwide, she has found the key to “selling” close to gold and heading for platinum plus records. Her debut LP on her independently owned and operated Vision/Ms. B records was produced by Noel Williams and Betty Wright. Currently touring in Brazil, we would like to say welcome back Ms. B and thanks for the new “soul” music.

BETTY WRIGHT

Cash Box July 16, 1984
### CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Night Long</td>
<td>Chuck Brown</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>The Best</td>
<td>Run-D.M.C.</td>
<td>Arista</td>
</tr>
<tr>
<td>Run's House</td>
<td>Run-D.M.C.</td>
<td>Jive</td>
</tr>
<tr>
<td>Stronger Than Pride</td>
<td>Sade</td>
<td>Epic</td>
</tr>
<tr>
<td>Joy</td>
<td>Teddy Pendergrass</td>
<td>Epic</td>
</tr>
<tr>
<td>Make It Last</td>
<td>Jermaine Jackson</td>
<td>Columbia</td>
</tr>
<tr>
<td>The Greatest Entertainer</td>
<td>Stevie Wonder</td>
<td>Arista</td>
</tr>
<tr>
<td>Stricklly Business</td>
<td>P.M.</td>
<td>MCA</td>
</tr>
<tr>
<td>Introducing</td>
<td>The D.O.C.</td>
<td>Elektra</td>
</tr>
<tr>
<td>Hardline According To Trencent D'Arby</td>
<td>The D.O.C.</td>
<td>Jive</td>
</tr>
<tr>
<td>Another One</td>
<td>The Isley Brothers</td>
<td>创下</td>
</tr>
<tr>
<td>Move Somethin'</td>
<td>L'il Keed</td>
<td>Jive</td>
</tr>
<tr>
<td>Flirt</td>
<td>Jill Scott</td>
<td>Jive</td>
</tr>
<tr>
<td>Naked To The World</td>
<td>Jermaine Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>I'll Prove It To You</td>
<td>Gregory Abbott</td>
<td>Columbia</td>
</tr>
<tr>
<td>Turn Down These Walls</td>
<td>Bibi Oken (Live</td>
<td>Jive</td>
</tr>
<tr>
<td>All Our Love</td>
<td>Gladys Knight &amp; The Pips</td>
<td>MCA</td>
</tr>
<tr>
<td>Turn Of The Lights In The Fast Lane</td>
<td>Frankie Beverly</td>
<td>Motown</td>
</tr>
<tr>
<td>Diane Reeves</td>
<td>(Blue Note 16892)</td>
<td></td>
</tr>
<tr>
<td>Ooh Yeah!</td>
<td>Don't Hassle &amp; John Davis</td>
<td>Arista</td>
</tr>
<tr>
<td>Reflections</td>
<td>George Duke (MCA 1429)</td>
<td></td>
</tr>
<tr>
<td>Whitney</td>
<td>Whitney Houston (Arista 6450)</td>
<td></td>
</tr>
<tr>
<td>Get Her</td>
<td>Brenda Russell (A&amp;M 56178)</td>
<td></td>
</tr>
<tr>
<td>The Right Stuff</td>
<td>R&amp;B Hooligans</td>
<td>Motown 6248M (2)</td>
</tr>
<tr>
<td>Mac Band</td>
<td>The Mac Band (MCA 47920)</td>
<td></td>
</tr>
<tr>
<td>Personal Attention</td>
<td>Stacee Littles (MCA 4623)</td>
<td></td>
</tr>
</tbody>
</table>

### CASH BOX TOP RAP ALBUMS

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keep Rising To The Top</td>
<td>Doug E. Fresh</td>
<td>Run-D.M.C.</td>
</tr>
<tr>
<td>Mary, Mary</td>
<td>Run-D.M.C.</td>
<td>Run-D.M.C.</td>
</tr>
<tr>
<td>Parents Just Don't Understand</td>
<td>Run-D.M.C.</td>
<td>Run-D.M.C.</td>
</tr>
<tr>
<td>Vapors</td>
<td>Biz Markie</td>
<td>E.P.M.D.</td>
</tr>
<tr>
<td>No Respect</td>
<td>Kool Moe Dee</td>
<td>Young MC</td>
</tr>
<tr>
<td>Run's House</td>
<td>Run-D.M.C.</td>
<td>Run-D.M.C.</td>
</tr>
<tr>
<td>You Got To Chill</td>
<td>Kool Moe Dee</td>
<td>E.P.M.D.</td>
</tr>
<tr>
<td>Boys In The Hood</td>
<td>Eazy-E</td>
<td>Young MC</td>
</tr>
<tr>
<td>Let Em Know</td>
<td>Delicious Vinyl Dog</td>
<td>MC Hammer</td>
</tr>
<tr>
<td>Move Somethin'</td>
<td>Kool Moe Dee</td>
<td>Ice-T</td>
</tr>
<tr>
<td>Take Two</td>
<td>Run-D.M.C.</td>
<td>Ice-T</td>
</tr>
<tr>
<td>Sally</td>
<td>Tommy Boy (T9 12)</td>
<td>Stetsasonic</td>
</tr>
<tr>
<td>Why</td>
<td>(Geffen 20868)</td>
<td>Stetsasonic</td>
</tr>
</tbody>
</table>

### CASH BOX TOP 12" DANCE SINGLES

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supersonic</td>
<td>J.B. (Green Team DRT 532)</td>
<td></td>
</tr>
<tr>
<td>Sayin' Sorry Don't Make Me Righteous</td>
<td>Denise Lopez (Vendetta 7000)</td>
<td></td>
</tr>
<tr>
<td>Parents Just Don't Understand</td>
<td>D.J. Jazzy Jeff &amp; The Fresh Prince (Def Jam 100)</td>
<td></td>
</tr>
<tr>
<td>The Right Stuff</td>
<td>Yapha Zepiphany (MCA 33386)</td>
<td></td>
</tr>
<tr>
<td>Mercedes Boy</td>
<td>Pep's Buzz (MCA 33386)</td>
<td></td>
</tr>
<tr>
<td>Theme From S EXPRESS</td>
<td>The Elton John Show (Warner 9001)</td>
<td></td>
</tr>
<tr>
<td>Trouble</td>
<td>N.W.A (Epic 40870)</td>
<td></td>
</tr>
<tr>
<td>Right Back To You</td>
<td>Ten City (Atlantic 065747)</td>
<td></td>
</tr>
<tr>
<td>When We Kiss</td>
<td>Barry Brown (MCA 6794-1)</td>
<td></td>
</tr>
<tr>
<td>Tiny Laptop</td>
<td>Baha Men (RCA 87)</td>
<td></td>
</tr>
<tr>
<td>Roses Are Red</td>
<td>Luther Vandross (Sire 100)</td>
<td></td>
</tr>
<tr>
<td>Knocked Out</td>
<td>Paula Abdul (Virgin 90661)</td>
<td></td>
</tr>
<tr>
<td>I'm Real</td>
<td>James Brown (Scotti Bros.), P.A. (49 745)</td>
<td></td>
</tr>
<tr>
<td>If It's Not Love</td>
<td>Mary J. Blige (MCA 23801)</td>
<td></td>
</tr>
<tr>
<td>You Got To Chill</td>
<td>Moe Brothers</td>
<td>E.P.M.D.</td>
</tr>
<tr>
<td>Say It's Gonna Rain</td>
<td>James Brown</td>
<td>Ice-T</td>
</tr>
<tr>
<td>Roll With It</td>
<td>Steve Winwood (Virgin 91579)</td>
<td></td>
</tr>
<tr>
<td>It Takes Two</td>
<td>DJ Karaoke</td>
<td>Ice-T</td>
</tr>
<tr>
<td>Off Your Own</td>
<td>A. B. Sure! (Warner Bros. 20951)</td>
<td></td>
</tr>
<tr>
<td>Alphabet St.</td>
<td>(Polygram)</td>
<td></td>
</tr>
<tr>
<td>Extraordinary Love</td>
<td>Regina (Atlantic 06583)</td>
<td></td>
</tr>
<tr>
<td>Together Forever</td>
<td>RC (Motown 904)</td>
<td></td>
</tr>
<tr>
<td>Don't Be Cruel</td>
<td>DJ Jazzy Jeff &amp; The Fresh Prince (Def Jam 100)</td>
<td></td>
</tr>
<tr>
<td>A Little Love</td>
<td>Cee-Lo (Ruff Ryders 50074)</td>
<td></td>
</tr>
<tr>
<td>Colours</td>
<td>(Wea Bros. 20936)</td>
<td></td>
</tr>
<tr>
<td>Should I Say Yes?</td>
<td>Missy Elliot (Def Jam 100)</td>
<td></td>
</tr>
<tr>
<td>Devine Emotions</td>
<td>(Warner Bros. 20987)</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Song Title</td>
<td>Artist/Producer</td>
</tr>
<tr>
<td>-----</td>
<td>------------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>1</td>
<td>IF YOU CHANGE YOUR MIND</td>
<td>Rosanne Cash</td>
</tr>
<tr>
<td>2</td>
<td>TALKIN' TO THE WRONG MAN</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>SET EM UP JOE</td>
<td>Yam Gasdin</td>
</tr>
<tr>
<td>4</td>
<td>DON'T WE ALL HAVE THE RIGHT</td>
<td>Ricky Van Shelton</td>
</tr>
<tr>
<td>5</td>
<td>WORKIN' MAN (NOWHERE TO GO)</td>
<td>Nitty Gritty Dirt Band</td>
</tr>
<tr>
<td>6</td>
<td>BABY BLUE (MCA)</td>
<td>George Strait</td>
</tr>
<tr>
<td>7</td>
<td>GOODBYE TIME</td>
<td>Conway Twitty</td>
</tr>
<tr>
<td>8</td>
<td>FALLIN' AGAIN</td>
<td>Alabama</td>
</tr>
<tr>
<td>9</td>
<td>SUNDAY KIND OF LOVE</td>
<td>Reba McEntire</td>
</tr>
<tr>
<td>10</td>
<td>DON'T CLOSE YOUR EYES</td>
<td>Keith Whitley</td>
</tr>
<tr>
<td>11</td>
<td>I WILL WHISPER YOUR NAME</td>
<td>Michael Johnson</td>
</tr>
<tr>
<td>12</td>
<td>I'M GONNA LOVE HER ON THE RADIO</td>
<td>Charley Pride</td>
</tr>
<tr>
<td>13</td>
<td>BLUEST EYES IN TEXAS</td>
<td>Restless Heart</td>
</tr>
<tr>
<td>14</td>
<td>GIVERS AND TAKERS</td>
<td>Schuyler, Knobloch &amp; Bickhardt</td>
</tr>
<tr>
<td>15</td>
<td>THE WANDERER</td>
<td>Eddie Rabbitt</td>
</tr>
<tr>
<td>16</td>
<td>I'LL GIVE YOU ALL MY LOVE TONIGHT</td>
<td>Bellamy Brothers</td>
</tr>
<tr>
<td>17</td>
<td>JUST ONE KISS</td>
<td>Exile</td>
</tr>
<tr>
<td>18</td>
<td>LOVE OF A LIFETIME</td>
<td>Larry, Steve, Rudy, The Gatlin Brothers</td>
</tr>
<tr>
<td>19</td>
<td>GIVE A LITTLE LOVE</td>
<td>The Judds</td>
</tr>
<tr>
<td>20</td>
<td>SATISFY YOU</td>
<td>Sweethearts of the Rodeo</td>
</tr>
<tr>
<td>21</td>
<td>I LOVED YOU YESTERDAY</td>
<td>Lyle Lovett</td>
</tr>
<tr>
<td>22</td>
<td>I STILL BELIEVE</td>
<td>Lee Greenwood</td>
</tr>
<tr>
<td>23</td>
<td>A LITTLE BIT IN LOVE</td>
<td>Patty Loveless</td>
</tr>
<tr>
<td>24</td>
<td>REAL GOOD FEEL GOOD SONG</td>
<td>Mel McDaniel</td>
</tr>
<tr>
<td>25</td>
<td>I COULDN'T LEAVE YOU IF I TRIED</td>
<td>Rodney Crowell</td>
</tr>
<tr>
<td>26</td>
<td>I HAVE YOU</td>
<td>Glen Campbell</td>
</tr>
<tr>
<td>27</td>
<td>BENEATH A PAINTED SKY</td>
<td>Tammy Wynette</td>
</tr>
<tr>
<td>28</td>
<td>(DO YOU LOVE ME) JUST SAY YES</td>
<td>Highway 101</td>
</tr>
<tr>
<td>29</td>
<td>IF IT DON'T COME EASY</td>
<td>Eddy Raven</td>
</tr>
<tr>
<td>30</td>
<td>JOE KNOWS HOW TO LIVE</td>
<td>Eddy Raven</td>
</tr>
<tr>
<td>31</td>
<td>I'M DOWN TO MY LAST CIGARETTE</td>
<td>k. d. lang</td>
</tr>
<tr>
<td>32</td>
<td>THE GIFT</td>
<td>The McCarters</td>
</tr>
<tr>
<td>33</td>
<td>THE RADIO</td>
<td>Vince Gill</td>
</tr>
<tr>
<td>34</td>
<td>IF THE SOUTH WOULD WON</td>
<td>Hank Williams, Jr.</td>
</tr>
<tr>
<td>35</td>
<td>THAT'S WHAT YOUR LOVE DOES TO ME</td>
<td>Holly Dunn</td>
</tr>
<tr>
<td>36</td>
<td>MIDNIGHT HWYWAY</td>
<td>Southern Pacific</td>
</tr>
<tr>
<td>37</td>
<td>I SHOULD BE WITH YOU</td>
<td>Steve Wariner</td>
</tr>
<tr>
<td>38</td>
<td>DON'T GIVE CANDY TO A STRANGER</td>
<td>Larry Boone</td>
</tr>
<tr>
<td>39</td>
<td>THANKS AGAIN</td>
<td>Ricky Skaggs</td>
</tr>
<tr>
<td>40</td>
<td>I'M STILL MISSING YOU</td>
<td>Ronnie McDowell</td>
</tr>
<tr>
<td>41</td>
<td>I TOLD YOU SO</td>
<td>Randy Travis</td>
</tr>
<tr>
<td>42</td>
<td>NOBODY KNOWS</td>
<td>John Wesley Ryles</td>
</tr>
<tr>
<td>43</td>
<td>ADDICTED</td>
<td>Dan Seals</td>
</tr>
<tr>
<td>44</td>
<td>AM I CRAZY?</td>
<td>The Statter Brothers</td>
</tr>
<tr>
<td>45</td>
<td>LETTER HOME</td>
<td>The Forester Sisters</td>
</tr>
<tr>
<td>46</td>
<td>EVERY TIME YOU GO OUTSIDE I HOPE IT RAINS</td>
<td>The Burch Sisters</td>
</tr>
<tr>
<td>47</td>
<td>TEXAS IN 1880</td>
<td>Foster and Lloyd</td>
</tr>
<tr>
<td>48</td>
<td>STREETS OF BAKERSFIELD</td>
<td>Dwight Yoakam &amp; Buck Owens</td>
</tr>
<tr>
<td>49</td>
<td>WE BELIEVE IN HAPPY ENDINGS</td>
<td>Judy Rodman</td>
</tr>
<tr>
<td>50</td>
<td>GOIN' TO WORK</td>
<td>Earl Thomas Conley</td>
</tr>
</tbody>
</table>

This list appears to be a chart of country music singles from July 19, 1988, with artist names, song titles, and record labels.
The Nashville Chapter of the National Academy of Recording Arts and Sciences (N.A.R.A.S.) recently held a seminar, "Songwriting and Storytelling for Film and Television". The day-long event was co-sponsored by ASCAP and BMI. Featured guests were Marilyn and Alan Bergman, Mike Post and Patrick Williams.

Marilyn and Alan Bergman have been nominated for fourteen Academy Awards and have won Oscars for "The Windmills of Your Mind", "The Way We Were", and the score for "Yentl". "Windmills" and "The Way We Were" also earned Golden Globe Awards, and "The Way We Were" walked off with two Grammys. Their long list of television credits includes the theme songs for "Maudie", "Good Times" and "Alice". They have been inducted into the Songwriters Hall Of Fame and are recipients of the Songwriter's Guild Annie Award.

Mike Post, an Emmy-award winning producer and composer, adds to his already formidable credits with the release of a new album, Music From... A Man, A Lawyer & Otherwise, which includes not only the theme to "L.A. Law", but six compositions for such top-rated programs as "Hooperman", "Bobb's Bistro", "The Phil Donahue Show" and "Hunter". He scores six programs in current production.

Post’s musical scores have marked dozens of popular television programs, notably "The Rockford Files", "Hill Street Blues" and "The Greatest American Hero", which all became chart-topping records and earned him three of his four Grammy Awards.

Patrick Williams has composed the music for some sixty motion pictures including "Breaking Away", "The Best Little Whorehouse In Texas", "It’s My Turn", "Casey’s Princess", "Hallelujah, Baby" and "Violets Are Blue". In addition he has composed for many television series including "The Bob Newhart Show", "The Streets of San Francisco", "The Mary Tyler Moore Show", "The Days and Nights of Molly Dodd" and "The Slap Maxwell Story". He is the recipient of two Grammy Awards and nine Grammy nominations, two Emmy Awards and ten Emmy nominations, an Academy Award nomination for "Breaking Away" and a Pulitzer Prize Music nomination.

Roger Sovine, President of the Nashville Chapter of N.A.R.A.S., said "The response to the seminar was exceptional. It was an incredible opportunity to learn from four of the most well known songwriters and composers in the business." The event was video taped for the N.A.R.A.S. archives.
**COUNTRY**

**OUT OF THE BOX**


The Cajun has done it again! This action-packed, lively tune is sure to win over listeners in all parts of the country. Chock-full of ripping accordian riffs and even an Elvis-inspired guitar ride, Sonnier offers the public a little bit of everything here. It's a product packaged to please. Forget your mainstay diet of watered-down country music - this is living!

**FEATURE PICKS**

MASON DIXON (Capitol, B-44189) Dangerous Road (3:43) (Jack And Bill, 0/60 Its, Songs De Burgo, Lodge Hall-ASCAP) (R.M. Bourke, M. Reid) (Producer: B. Logan).

A major label signing for the Mason Dixon boys seems to agree well with them. The brooding melody jumps out with a packed, loaded chorus. Will surely appeal to younger audiences.

LIBBY HURLEY ( Epic, 34-07967) Read All About It (2:57) (Hall Clement-BMI; Tom Collins) (D. Rae, D.B. Mayo, J.D. Hicks) (Producer: H. Shedd).

Inquiring minds want to know and Hurley invites them to "Read All About It" on her latest release from Epic. The pain of an ended romance is evident here and Hurley's vocals are achingly true to the feelings that usually come from a broken heart.


His T-ness graces us with his soulful vocals again - re-introducing the sweetheart of country music, Darlene. The tune carries a countryfied Latin beat that is quite engaging.

THE SANDERS (Airborne, ABS 10001) You Fit Right Into My Heart (2:27) (Screen Gems-EMI; Beibehlem; Scarlet Moon-BMI; Colgems-EMI-ASCAP) (T. Schuyler, F. Knoblock, P. Overstreet) (Producer: H. Shedd).

With a perky tune from SKO, The Sanders cut a sing-along song for all ages. The duo's vocals recall the early '60s folk tradition and work well with the material given. Sparkling production from Harold Shedd.

**NASVILLE NOTE-ABLES**

Roy Clark Invited To Tour The Soviet Union

**COUNTRY supershowman**

Roy Clark has been invited by the Soviet talent agency Gosconcert, and the United States Information Agency (U.S.I.A.) to tour the Soviet Union this November. Billed as the Roy Clark Friendship Tour, Roy along with band and crew will open November 13th at the Sport Palace in Moscow before moving on the Concert Hall Oktiabrsky in Leningrad. In total, there will be 12 concerts.

The tour marks Roy's second trip to the Soviet Union. In 1976, he spearheaded the first headlining country music tour of the U.S.S.R. with the Oak Ridge Boys. The 1976 tour resulted in 18 sold out concerts in Moscow, Leningrad and Riga.

The U.S.I.A. is no longer funded for cultural exchange. Although Gosconcert is contributing minimal financial support to the tour, Roy's agency, The Jim Halsey Company, is launching a national campaign to raise the additional monies needed to fund this trip. $200,000 is needed to make the tour a reality. This sum will cover all of the usual touring expenses including air fare, accommodations, equipment costs, and band expenses to cover a month long commitment.

Amana Refrigeration, Inc., Blublocker Sunglasses (a product of JS&A), and the Liberty Overall Company have joined the tour as major corporate sponsors. Each will be included in every aspect of the campaign from newspaper to television to radio promotions.

However, the bulk of the funds are expected to come from the American people themselves. A national radio promotion is being kicked-off in July which will incorporate a minimum of 100 country radio stations, forming a Friendship Network. The Friendship Network is designed to involve entire cities, inviting them to send their friendship messages to the Soviet Union.

The radio promotion will focus around a poster size Friendship Card. Each member of the Friendship Network will be provided with a number of pages from the card on which listeners will send their personal greetings to the Soviet Union. A minimum donation of $2.00 is requested to sign the card. The card will also be available for signature at each of Roy's concerts in the U.S. through October. The Friendship Card will travel with Roy to the Soviet Union where he will display it on stage each evening and eventually present it to General Secretary Gorbachev for exhibition at the Friendship House.

A major fundraising event is scheduled in Nashville on September 9th when Bob Hope will host a black-tie dinner on Roy's behalf. Mr. Hope will be joined by several of Roy's celebrity friends at the event. Further details will be announced at a later date.

The Roy Clark Friendship Tour offers an opportunity for Americans to further open the door between the United States and the Soviet Union. Roy will not only bring his talent and humor to the Soviet Union, but he will also be carrying a friendship message from thousands of Americans.

FOLLOWING FENDER'S FOOTSTEPS...Freddy Fender (left) pictured here with co-stars Sonia Braga (center) and director Robert Redford (right) recently completed a fifteen-day promotional tour for Universal Studios to open his new movie "The Milagro Beanfield War." The trio took him to eight cities including Los Angeles, Dallas and Washington D.C. From there Fender headed "Down Under" to Australia and then on to New Zealand and Europe for an annual series of dates.

**REBA'S NEW VIDEO...**_MGAC/Nashville recording artist Reba McEntire recently shot a video for her current single "Sunday Kind Of Love." The video, produced by Kitty Moon and directed by Jack Cole, stays true to the 40's origin of the song. Reba's performance footage was shot in the lobby of Nashville's Hermitage Hotel. Shown here (left to right): Kitty Moon, video producer, Scene Three; Reba; Jack Cole, video director. Photo by Alan Mayor.

**STELLA SIGNS...**Singer-entertainer Stella Parton, seated, has signed a recording contract with Nashville's Airborne Records. Her first release, titled "Legs," has just been shipped. Pictured with Parton are: (standing left to right) Frank Jones, John Lamaz, Stroe Roberts, Buzz Campbell and John Jossey, all of Airborne. Also shown, seated by Parton, is Alie Campbell, of Airborne's Campbell Talent Services.
INDIE SPOTLIGHT

RON SHAW (Cherry, CS-807) Let's Fall In Love Again (2:51) (Pubit-BMI) (R. Shaw, S. Shaw) (Producer: A.V. Mittelstedt)

Communicating through an answering machine to his ex-lover, Ron Shaw leaves a romantic message for her to find on her return. (Unless she is one of those people who leave the machine on whether she's at home or not). Whatever the case, it's a new approach, signaling the lack of communication in today's society - where lovers must work out their personal problems via modern technology. Oh Well. There's clean production here, highlighting Shaw's talented vocal abilities. Should score high in bigger markets, where this kind of thing goes on...

INDIE FEATURE PICKS


Ms. Carr adds a fresh perspective to the Fogerty classic. She is a gifted singer and this is the perfect vehicle to showcase her talents.


Campbell's smooth, adept vocals wrap this ballad up wonderfully. Added with full-sounding production and an easy-going melody, he should be showing up on playlists nationwide.

GUY GOLEMON (Gumbo, CB007) Twenty Years In Nashville (2:50) (Lewis and Warvic, Guy & Co-BMI) (G. Golemon) (Producers: M. Warwick, A.A. Warwick)

Straight from a struggling singer/songwriter's heart, Golemon relates the feelings that many artists feel in Music City. His persistence just might pay off with this release. Strong vocals, imaginative lyrics and solid production make it a sure shot for heavy airplay.

Even

Tuesday Nite In Texas
(Beat The Weekend In New York)

To: MD, PD & DJ's

Tuesday Nite In Texas is a catchy, up-tempo song that will BOOST your ratings all summer long.

Currently being aired on over 500 stations nationwide.

"Great hooks, great song, best of Luck Shamus"  
Randy Travis 2:10-88

"Shamus, I told you it was a hit"  
Richard Sterban (Oaks) 1:28-88

"Great combination, clever words & strong beat"  
Mickey Gilley 2:11-88

"I can't stop singing it. It's super"  
DH J. Don Hinson KLAC, L.A.

"Jumps out of the radio and into your heart"  
DJ Sonny Melendez, KFTR TX

SHAMUS M'COOL  
(Singer - Comic - Writer)  
Background vocals by  
APRIL AXTON

For INFORMATION, BOOKINGS and RECORDS  
Perspective Records (818) 360-3118  
P.O. Box 3582 • Hollywood, CA 90028

Cash Box  July 16, 1988

CASH BOX INDIES CHART

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Last Week Rank</th>
<th>This Week Rank</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'm Gonna Love Her</td>
<td>Jeff Beck</td>
<td>Chry</td>
<td>11</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Don't The Morning</td>
<td>C.W. McCall</td>
<td>Chry</td>
<td>6</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Doesn't Miss Anything</td>
<td>Lee Roy Wilson</td>
<td>Chry</td>
<td>8</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Without Love</td>
<td>Plumb</td>
<td>Chry</td>
<td>4</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>If I Were Looking</td>
<td>Johnny Reno</td>
<td>Chry</td>
<td>5</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>In The Middle</td>
<td>Dean Martin</td>
<td>Chry</td>
<td>2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>A Battle Of Wine</td>
<td>Bobby Bare</td>
<td>Chry</td>
<td>11</td>
<td>9</td>
<td>-2</td>
</tr>
<tr>
<td>8</td>
<td>California Sunny</td>
<td>Bobby Bare</td>
<td>Chry</td>
<td>13</td>
<td>12</td>
<td>-1</td>
</tr>
<tr>
<td>9</td>
<td>Took It Like A Man</td>
<td>Tony Orlando</td>
<td>Chry</td>
<td>3</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>Wishful Thinking</td>
<td>Stan Getz</td>
<td>Chry</td>
<td>18</td>
<td>18</td>
<td>0</td>
</tr>
<tr>
<td>11</td>
<td>Hocus Pocus</td>
<td>The Commodores</td>
<td>Chry</td>
<td>9</td>
<td>8</td>
<td>-1</td>
</tr>
<tr>
<td>12</td>
<td>She Doesn't Like The Rain</td>
<td>The Commodores</td>
<td>Chry</td>
<td>20</td>
<td>20</td>
<td>0</td>
</tr>
<tr>
<td>13</td>
<td>Divided</td>
<td>Paul Simon</td>
<td>Chry</td>
<td>15</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>14</td>
<td>Lost In Austin</td>
<td>The Commodores</td>
<td>Chry</td>
<td>14</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>15</td>
<td>She's In Love</td>
<td>The Commodores</td>
<td>Chry</td>
<td>27</td>
<td>27</td>
<td>0</td>
</tr>
<tr>
<td>16</td>
<td>Wild Texas Rose</td>
<td>The Commodores</td>
<td>Chry</td>
<td>19</td>
<td>18</td>
<td>-1</td>
</tr>
<tr>
<td>17</td>
<td>Daddy's Greatest</td>
<td>The Commodores</td>
<td>Chry</td>
<td>22</td>
<td>22</td>
<td>0</td>
</tr>
<tr>
<td>18</td>
<td>My Heart's Way Behind</td>
<td>The Commodores</td>
<td>Chry</td>
<td>28</td>
<td>28</td>
<td>0</td>
</tr>
<tr>
<td>19</td>
<td>Her Heart Don't Beat</td>
<td>The Commodores</td>
<td>Chry</td>
<td>32</td>
<td>32</td>
<td>0</td>
</tr>
<tr>
<td>20</td>
<td>Old Five and Dimer</td>
<td>The Commodores</td>
<td>Chry</td>
<td>40</td>
<td>40</td>
<td>0</td>
</tr>
<tr>
<td>21</td>
<td>Footsteps</td>
<td>The Commodores</td>
<td>Chry</td>
<td>34</td>
<td>34</td>
<td>0</td>
</tr>
<tr>
<td>22</td>
<td>Make It On Your Own</td>
<td>The Commodores</td>
<td>Chry</td>
<td>21</td>
<td>21</td>
<td>0</td>
</tr>
<tr>
<td>23</td>
<td>Yonder Comes A Freight Train</td>
<td>The Commodores</td>
<td>Chry</td>
<td>6</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>24</td>
<td>As If</td>
<td>The Commodores</td>
<td>Chry</td>
<td>33</td>
<td>33</td>
<td>0</td>
</tr>
<tr>
<td>25</td>
<td>Tie Me Up</td>
<td>The Commodores</td>
<td>Chry</td>
<td>9</td>
<td>8</td>
<td>-1</td>
</tr>
</tbody>
</table>

BROADCAST • JOURNALIST • LITERARY • ENTERTAINMENT • ADVERTISING PROFESSIONALS
NOW NEEDED NATIONWIDE

We are in immediate need of dynamic, hard working industry professionals. 1988 will be the best year, ever, in the industry where your talents are needed.

You must win one of these opportunities hands down! We stand prepared and ready to do what it takes to win that job victory for you. We are a national marketing consulting firm catering to industry professionals coast-to-coast.

Why don't you pick up your telephone and call us, today, for the best agent representation. Please call...

MEDIA ENTERTAINMENT MANAGEMENT CONSULTANTS  
(615)558-4911  
(all inquiries held in strictest confidence)
TOP 30 NATIONAL CHART SONGS

<table>
<thead>
<tr>
<th>RECORD RANK</th>
<th>WRITER(S)</th>
<th>TITLE-LABEL</th>
<th>ARTIST(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R. CASH, H. DeVITO</td>
<td>If You Change Your Mind-Columbia</td>
<td>Rosanne Cash</td>
</tr>
<tr>
<td>2</td>
<td>MICHAEL MARTIN MURPHEY</td>
<td>Talkin' To The Wrong Man-Warner Bros.</td>
<td>Michael Martin Murphey (with Ryan Murphy)</td>
</tr>
<tr>
<td>3</td>
<td>H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON</td>
<td>Set'em Up Joe-Columbia</td>
<td>Vern Gosdin</td>
</tr>
<tr>
<td>4</td>
<td>R. MILLER</td>
<td>Don't We All Have The Right-Columbia</td>
<td>Ricky Van Shelton</td>
</tr>
<tr>
<td>5</td>
<td>JIMMIE FADDEN</td>
<td>Workin' Man (Nowhere To Go)-Warner Bros.</td>
<td>Nitty Gritty Dirt Band</td>
</tr>
<tr>
<td>6</td>
<td>AARON BAKER</td>
<td>Baby Blue-MCA</td>
<td>George Strait</td>
</tr>
<tr>
<td>7</td>
<td>ROGER MURRAH, JAMES DEAN HICKS</td>
<td>Goodbye Time-MCA</td>
<td>Conway Twitty</td>
</tr>
<tr>
<td>8</td>
<td>TEDDY GENTRY, GREG FOWLER, RANDY OWEN</td>
<td>Fallin' Again-RCA</td>
<td>Alabama</td>
</tr>
<tr>
<td>9</td>
<td>B. BELLE, L. PRIMA, A. LEONARD, S. RHODES</td>
<td>Sunday Kind Of Love-MCA</td>
<td>Reba McEntire</td>
</tr>
<tr>
<td>10</td>
<td>BOB McDILL</td>
<td>Don't Close Your Eyes-RCA</td>
<td>Keith Whitley</td>
</tr>
<tr>
<td>11</td>
<td>RANDY VANWARMER</td>
<td>I Will Whisper Your Name-RCA</td>
<td>Michael Johnson</td>
</tr>
<tr>
<td>12</td>
<td>TOMMY BRASFIELD, MAC MCANALLY</td>
<td>I'm Gonna Love Her On The Radio-16th Ave.</td>
<td>Charley Pride</td>
</tr>
<tr>
<td>13</td>
<td>DAVE ROBBINS, VAN STEPHENSON, TIM DU BOIS</td>
<td>Blue Eyes In Texas-RCA</td>
<td>Restless Heart</td>
</tr>
<tr>
<td>14</td>
<td>CRAIG BICKARD</td>
<td>Givers and Takers-MTM</td>
<td>Schuyler, Knobloch and Bickhardt</td>
</tr>
<tr>
<td>15</td>
<td>ERIEAN MARESCA</td>
<td>The Wanderin'-RCA</td>
<td>Eddie Rabbitt</td>
</tr>
<tr>
<td>16</td>
<td>DAVID BELLAMY, WALLY DENTZ, BILLY CRAIN</td>
<td>I'll Give You All My Love Tonight-MCA/Curb</td>
<td>Bellamy Brothers</td>
</tr>
<tr>
<td>17</td>
<td>S. LAMAIRE, J. P. PENNINGTON</td>
<td>Just One Kiss-Epic</td>
<td>Exile</td>
</tr>
<tr>
<td>18</td>
<td>L. GATLIN</td>
<td>Love Of A Lifetime-Columbia</td>
<td>Gatlin Brothers</td>
</tr>
<tr>
<td>19</td>
<td>PAUL KENNERLEY</td>
<td>Give A Little Love-RCA/Curb</td>
<td>The Judds</td>
</tr>
<tr>
<td>20</td>
<td>J. GILL, D. SCHLITZ</td>
<td>Satisfy You-Columbia</td>
<td>Sweethearts Of The Rodeo</td>
</tr>
<tr>
<td>21</td>
<td>LYLE LOVETT</td>
<td>I Loved You Yesterday-MCA/Curb</td>
<td>Lyle Lovett</td>
</tr>
<tr>
<td>22</td>
<td>DOUG JOHNSON</td>
<td>I Still Believe-MCA</td>
<td>Lee Greenwood</td>
</tr>
<tr>
<td>23</td>
<td>STEVE EARLE</td>
<td>A Little Bit In Love-MCA</td>
<td>Patsy Loveless</td>
</tr>
<tr>
<td>24</td>
<td>R. MILLER, L. ALDERMAN</td>
<td>Real Good Feel Good Song-Capitol</td>
<td>Mel McDaniel</td>
</tr>
<tr>
<td>25</td>
<td>R. CROWELL</td>
<td>I Couldn't Leave You If I Tried-Columbia</td>
<td>Rodney Crowell</td>
</tr>
<tr>
<td>26</td>
<td>GENE NELSON, PAUL NELSON</td>
<td>I Have You-MCA</td>
<td>Glen Campbell</td>
</tr>
<tr>
<td>27</td>
<td>J. CHAMBERS, B. JONES</td>
<td>Beneath A Painted Sky-Epic</td>
<td>Tammy Wynette</td>
</tr>
<tr>
<td>29</td>
<td>D. GIBSON, C. KARP</td>
<td>If It Don't Come Easy-Capitol</td>
<td>Joe Knows How To Live-RCA</td>
</tr>
</tbody>
</table>

TOP 20 INDIE LABEL NATIONAL CHART SONGS

<table>
<thead>
<tr>
<th>RECORD RANK</th>
<th>WRITER(S)</th>
<th>TITLE-LABEL</th>
<th>ARTIST(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TOMMY BRASFIELD, MAC MCANALLY</td>
<td>I'm Gonna Love Her On The Radio-16th Ave.</td>
<td>Charley Pride</td>
</tr>
<tr>
<td>2</td>
<td>JERRY McEE, FRED LEHNER</td>
<td>Don't The Morning...Step One</td>
<td>Ray Price</td>
</tr>
<tr>
<td>3</td>
<td>DANNY SMALLEY</td>
<td>Without Love...Killer</td>
<td>Tony McGill</td>
</tr>
<tr>
<td>4</td>
<td>T. SEALS, M. REID, E. SETSER</td>
<td>Hollywood Heroes-Discovery Audio Discs</td>
<td>Hunter Cain</td>
</tr>
<tr>
<td>5</td>
<td>J. GRAVES</td>
<td>If I Were Looking-TIP</td>
<td>Johnny Travis</td>
</tr>
<tr>
<td>6</td>
<td>WOODY MULLIS, MIKE GEBER, RICKY RAY RECTOR</td>
<td>In The Middle Of The Night-16th Avenue</td>
<td>Canyon</td>
</tr>
<tr>
<td>7</td>
<td>TOMMY ROCCO, LINDY GRAVELLE</td>
<td>A Bottle Of Wine...Evergreen</td>
<td>Marcia Lynn</td>
</tr>
<tr>
<td>8</td>
<td>DENNIS B. PAYNE, KENNETH W. JOHNSON</td>
<td>California Sunny Beach-True</td>
<td>Dennis Payne</td>
</tr>
<tr>
<td>9</td>
<td>TOMMY ROCCO, RORY BOURKE, CHARLIE BLACK</td>
<td>Took It Like A Man...Evergreen</td>
<td>Kevin Pearse</td>
</tr>
<tr>
<td>10</td>
<td>WYNN STEWART</td>
<td>Wishful Thinking-Fresh Squeezed</td>
<td>Grizz Sawbuck</td>
</tr>
<tr>
<td>11</td>
<td>LARRY SHELL, ROGER MURRAY</td>
<td>Hocus Pocus-AVM</td>
<td>Roger Marshall</td>
</tr>
<tr>
<td>12</td>
<td>KEITH BUNTING</td>
<td>She Don't Like The Rain-Cypress</td>
<td>Wynd</td>
</tr>
<tr>
<td>13</td>
<td>JIM RUSHING, JOHN JARRARD</td>
<td>Divided-Prairie Dust</td>
<td>Burbank Station</td>
</tr>
<tr>
<td>14</td>
<td>DON GOODMAN, LANE CAUDELL</td>
<td>Lost In Austin-Awesome</td>
<td>Kenny Blair</td>
</tr>
<tr>
<td>15</td>
<td>MIKE REID, ROΥY BOURKE</td>
<td>She's In Love-Nu-Kountry</td>
<td>Da-Kota</td>
</tr>
<tr>
<td>16</td>
<td>BILLY WALKER, KENT WESTBERRY</td>
<td>Wild Texas Rose-Tall Texan</td>
<td>Billy Walker</td>
</tr>
<tr>
<td>17</td>
<td>DUKE ROBERTS, ROBERT PACK</td>
<td>Daddy's Biggest Dream-Happy Man</td>
<td>Ray Pack</td>
</tr>
<tr>
<td>18</td>
<td>DOUG PETERS</td>
<td>My Heart's Way Behind-Comstock</td>
<td>Doug Peters</td>
</tr>
<tr>
<td>19</td>
<td>TOBY COVEL</td>
<td>Her Heart Don't Beat-BGM</td>
<td>Easy Money</td>
</tr>
<tr>
<td>20</td>
<td>B. J. SHAEVER</td>
<td>Old Five and Dimer-Axbar</td>
<td>Billy D. Hunter</td>
</tr>
</tbody>
</table>

RAPPIN’ WITH THE WRITERS:

JIM GLASER

Most of you will probably recognize Jim Glaser for his stature as a country recording artist. However, Jim is an outstanding writer, too, with an unbelievable list of songwriting credits.

Jim Glaser fell in love with songwriting when he was a kid back on the family farm in Spalding, Nebraska. The legendary Marty Robbins brought Jim and his brothers (Tom Pall and Chuck) to Nashville. The Glaser brothers wrote for Marty's publishing company for the first 3 1/2 years they were here. Jim and Tom wrote "Goin' Gun," which was the B-side of Marty's "I'll Say Goodbye," single release. They also wrote another of Marty's memorable songs, "Don't Worry." When the Glasers struck out on their own recording career, they formed their own publishing firm, Glaser Publications, in the 60's. The Glaser's fought, and won, a lot of battles for the industry by trying to retain creative and quality control. Their publishing company had more songwriter quality control has than any of the majors.

Many other famous artists have recorded Jim's songs. To mention a few: Warner Mack, Connie Smith, Cal Smith, Jimmy Dean, Dottie West and, even Arthur Godfrey.

Joe Henderson
THE INDEPENDENT WAY

Indie Groove

RABID CATS – Austin, Texas’ Rabid Cat Records has recently released the new LP from The Texas Instruments. The new album, entitled ‘Sun Tunnels’, is their best effort yet and should fare extremely well at the College/Alternative level. Look for the T.I.‘s at Berkeley Square in San Francisco on July 27th and at the Anti-Club in Los Angeles on the 28th. For more concert or album info, contact Laurel at (512) 526-9969.

NEWS – Restless Records proudly announces the following upcoming releases: In Rock by The Rose of Avalanche, Ben Vaughn Blows Your Mind by Ben Vaughn, The Vandals’ Slipped When III and the new Wire twelve-inch, “Silk Skin Paws.” However, the most exciting news of all has to be the signing of the Madison, Wisc. ‘punk’ group, Old Skool. The line-up consists of two nine-year olds and a seven-year old, including J.P. on vocals, and Jesse and Jamie on ‘music.’ Titles off the upcoming release include, “Hot Dog Hell,” “Who Lit The House,” “I’m Gonna Kill That Man” and the anthem-rocker “2nd Grade Sucks, 2nd Grade Rules.” For more info, call Maria at (213) 640-3772. ATTENTION MAJORS: The Best of Blackberry Way Vol. 2 has recently been released by Minneapolis-based label Blackberry Way Records. Some of the outstanding groups found on the LP are The Oh’s, The Swing Set, The Idle Strand and Small Wonder. The compilation is excellent as both a retail item and radio sampler. For more information, contact Michael at (612) 378-2468.

Kevin Coogan

more info, contact Jane at (212) 751-9582.

READ THIS HYPE TOO – Last year, Rykodisc released ‘Steal This Disc’, the first low-price, full-program CD. Now, for only $6.98, you can get ‘Steal This Disc 2’. The release features 21 tracks and over 70 minutes of music by one of the most eclectic mix of musicians imaginable. Featured artists include: Frank and Dweezil Zappa, Duke Ellington, Steve Kirby of The Church, Misaln of Burma, Nina Lojgren and Beausoleil. Also included is a track off the upcoming Jimal Hendrix release, Isle of Wight. Certainly the Compact Disc bargain of the year. For further information, contact Carrie at (617) 744-7678.

CASH BOX INDIE JAZZ ALBUMS

1. KUIMANJURO THE SPOTTING ZONES REALM (RCA BPG 88472) 1 55
2. EARLY SPRING ALBERT MOUZON (Optimip OD 9002) 4 55
3. DANCING IN THE DARK SONNY ROLLINS (Milestone M-9185) 3 55
4. TRIBUTE TO COUNT BASIE GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337) 2 55
5. WHEN WE’RE ALONE FRANK PONTI (BTA 236) 5 55
6. GAMALON (Amherst AM 3131) 7 55
7. SEARCHING THE HEART THE JUICE BAND (TBA) 8 55
8. NIGHTWIND MIKE LAWRENCE (Optimip OD 9014) 9 55
9. THE POWER OF SUGGESTION RICHARD ELLIS (Intima 7321) 14 55
10. JASIL BRAZIL (RPM/Ox Music Group 1880 401) 10 55
11. MAJOR CHANGES FRANK MORRISON & THE MCCOY THREE (Contemporary C-16049) 6 55
12. SAY WHAT YOU WANT BOB THOMPSON (Intima DI-7333) 15 55
13. STEPPIN UP JIM BROWN (JMMY MCGRIFF (Milestone M-9185) 11 55
14. CRAZY RHYTHM AYMOUMI (Milestone M-9156A) 16 55
15. HARLEM BLUES DONALD BYRD (Landmark LP-15104) 17 55
16. SYMPHONIC DREAMS GREGG MILLER (Prod/Jntersea CDP-703) 12 55
17. PASSION SUITE DOUG CAMERON (Sparrows SP 124) 13 55
18. REAL TIME ALAN ABBOTT (Contemporary C-15024) 18 55
19. LAY IT ON THE LINE SAM SPIKE (Sitting Fool CF 121) 21 3 55
20. LIVE JAZZ NANCY KELLY (Amherst AM 3131) 22 5 5
21. LIVE AT BIRDLAND WEST CAHIN MCCABE (Concord CJ-342) 25 5 5

LABEL BREAKDOWN: Each label is followed by the number of albums that appear on this week’s Indie Jazz Chart.

FANTASY 9 Contemporary (5)
Milestone (3)
Landmark (1)
CONCORD (7)
Crossover (1)
INTIMA 3
TBA 3
AMHERST 2
MOSS MUSIC 2
OPTIMISM 2
PROJAZZ/INTERSOUND 2
SPINDLETOP 2
CMG 1
JVC 1
MALACO 1
MUSE 1
NOVA 1
PASSPORT 1
SOUNDWINGS 1
UPTOWN 1

THE WEEK’S #1 DEBUT: EVENING STAR

Joshua Breakstone

FAVORITE TRACKS:

1. "2nd Grade Sucks, 2nd Grade Rules" - The Texas Instruments
2. "Silk Skin Paws" - The Rose of Avalanche
3. "Hot Dog Hell" - The Rose of Avalanche
4. "Who Lit The House" - The Rose of Avalanche
5. "I’m Gonna Kill That Man" - The Rose of Avalanche
6. "2nd Grade Sucks, 2nd Grade Rules" - The Texas Instruments

LOS ANGELES—"The best way to do something is to do it yourself." While these may not be the most original words ever spoken, they are still refreshing to hear when the speaker has actually done just that. SPV USA is one of the many "do-it-yourself" stories to emerge from the independent music scene this year. This progressive company, a division of SPV Germany, was formed in January and has grown by leaps and bounds ever since.

The first product to hit our shores were four releases off of SPV's own in-house metal label, Steamhammer. The initial plan was to use various distributors from around the country to move the merchandise. This approach lasted until the end of May. Vice President Steven Manney explained: "They (the indie distributor) did fairly well - but not as well as we wanted and could have done on our own. We just didn't have sales staff and weren't set up at the time for direct sales. Direct sales were definitely one of our goals - and the distributors did do a fair enough job of getting our name into the marketplace."

"The timing for the formation is almost perfect due to a few things - one being the demise of one of the major indie distributors, and the other is the problem that most independent labels are facing; that is, payment from the independent distributor. That's a real crisis that has arisen. Another thing is that, as of late, no major distributor has taken it upon themselves to get good import product," Manney continues, "I see a lot of independent distributors taking an 'old world' approach. In other words, there isn't enough youth involved. We are the first distributor run by young people who really understand the music and can get it out there. We like the music we distribute and work with it."

"We are looking to open a Tokyo office by the end of the year - so your talking about a worldwide network. That's never been attempted and done before in the independent market."

SPV Germany is the largest independent distributor in West Germany and is known for its excellent sales penetration and payment policies. "Many labels had relationships with SPV Germany, who have a great track record and reputation. The European labels did not hesitate to align themselves with SPV USA due to the rep of the German office and secondly, because of the poor payment and representation they were getting from other U.S. distributors."

Currently, the majority of the groups handled under the SPV umbrella are hardcore/metal outfits. However, their own in-house label, West Side Records, specializes in Euro techno-pop. They scored a #1 West German hit last year with "Okay," by the group O.K. Manney, explains the reasoning behind the diversity, "A lot of the major independent distributors are very weak as far as dance stuff goes. We want to be able to break some of the dance stuff into the rock stores, as well as break the rock releases into the dance-oriented outlets...Along the lines of dance and rock, we're open to just about anything." With the acquisition of several labels in a relatively short period of time, it appears that SPV is looking to cater to all comers. "Our goals right now are to build strong allegiances with all our accounts, and guarantee them the best and fastest service with the widest array of product - import and domestic."

Look for the SPV staff at the upcoming New Music Seminar in New York. For further information concerning just about anything, contact promo man Michael Schnapp at (516) 783-3040.

---

The Jazz Butcher/Alex Chilton

THE ROXY THEATRE, LOS ANGELES – It was a meeting of two of college radio's greatest minds last week at West L.A.'s Roxy. The Jazz Butcher, who headlined the show, is a guitarist/vocalist with a jazzy, nostalgic feel to his music that he upholds through the use of rap and ethnic elements into his musical stew. He shared the bill with Alex Chilton, the legendary guitarist/singer of the Box Tops and 70s cult band Big Star.

The Jazz Butcher, whose band goes by the same name, was making his first L.A. appearance without his sidekick, Max Eider, who left the band to pursue a solo career. J.B. strolled onto the stage and treated the crowd to a jazzy, soul acoustic version of "Party Time" from the Bloody Nonsense LP, thus, signaling the partylke atmosphere that was in store.

For the remainder of the show, J.B. took his acoustic guitar out of its jazzy sidekick's hands and displayed some powerful, churning rhythm interplay with his new lead guitarist, Kizzy O'Callaghan.

Standout songs from the set included a rave-up of the Jazz Butcher's country/punk flavored "The Devil Is My Friend," a blisteringly funny "Caroline Wheeler's Birthday Present" and the J.B.'s hip-hop inspired "The Best Way." The party came to an end with the band tearing into Camper Van Beethoven's "Take The Skinheads Bowling," which J.B. described as "a real Southern California song."

A legend in his own right, Alex Chilton, at age 16, rose from virtual obscurity to sing lead on the Box Tops' 1967 hit, "The Letter." By 1972 Chilton had left the Box Tops and had started his own band, Big Star. Big Star's first two albums were critically acclaimed, but it was their third, "Sister Lovers," that is still considered a rock-n-roll masterpiece and continues to receive college radio play.

Tonight Chilton displayed a primer course on the history of his career. He reached back to his late '60s roots for a few choice cover tunes, and with several performances of songs from his current Big Time Records album, High Priest, he also proved that he has his feet firmly planted in the present as well.

Chilton's show was almost a 50/50 mix of originals and covers. The three original songs he played were from High Priest, "Take It Off."

(Coover Box 1988)
Reviews

THE INDEPENDENT WAY

WORLD DOMINATION ENTERPRISES - Let's Play "Domination Caroline" (1937)

World Domination Enterprises employ some of the deliberately annoying techniques that are used by Sonic Youth, Public Image, Pussy Galore and the Jesus and Mary Chain — inescapable bass, atonal melodies, and a grating layer of guitar feedback laid on top of the Dinosaur percussion. But WDE doesn't come across as derivative, and their lyric thematic intent is sharper than those of the aforementioned bands. Their target is commercialism; by torturing the life out of their own swing-funk-rap originals — and by reconstituting pop chestnuts like "Funky Town" and LLCoolJ's "I Can't Live Without My Radio," they both distance the listener and shine a new light on the crassness of the pop machinery. This may be noise, but it's noise with a def beat and a serious, satirical purpose.

Joe Williams

DANCING HOODS - Hallelujah Anyway - Relativity (88561-8224-1)

Dancing Hoods' two-year hiatus from the recording studio probably didn't help their reputation any, but it certainly didn't hurt their sound. The band's 1986 debut, Twelve Jealous Roses was one of that year's most lauded indie releases. The follow-up is every bit as bracing, but with a bit more of an American giddily-hop quality to complement the poppier jangle. They're still a pop band, despite the twang, with an acute sense of harmony, hook-filled melodies, and the kind of Rickenbacker strum sound that's the quickest way to pop nirvana in the modern musicians' handbook. It's way too easy to fall back on Replacements, but it's also fair. Both bands understand the importance of dynamics and can switch easily from rowdy bar-rock to sweet ballads to 60s pop. Both bands have a playful, loose style that hides the seriousness of their intent. And both bands have a reputation for exuberant live shows and screwball cover tunes.

But it can be argued that Dancing Hoods are the better band, with more discipline and potentially more commercial sound. The word is that Relativity sunk a lot of dough into these guys, and in a better world "Baby's Got Rockets" would be a hit single, Hallelujah Anyway would be a platinum album, and Dancing Hoods would go on making records this solid and affecting until sometime in the next century.

Joe Williams

THE DEL RUBIO TRIPLETs Three Gals, Three Guitars - Cabazon/Blue Yonder (BY333)

It takes little more than a description of the gals and a list of the songs to make this experience come alive. The Del Rubio Triplet are three over-50 blondes with acoustic guitars and a penchant for hot pants. These self-styled "songsectionalists" play over a thousand gigs a year at retirement homes, hospitals, night clubs, and now the hip underground venues of Hollywood. Their debut LP is an eclectic collection of acoustically rendered tunes from the girls' 750-song repertoire, and it's a doozy. Just dig this selection: "Hey Jude," "Walk Like an Egyptian," "These Boots Are Made For Walking," " Fever," and much, much more. A highlight is their lovely flamenco-style rendition of "Light My Fire." Their harmonies are impeccable, and their arrangements are effectively percussive despite the limited instrumentation. Whether this release was intended as a novelty or not, it overcomes the campiness with musical vitality and human warmth.

Joe Williams

UNCLE GREEN - 15 Dryden - New Vision/DB Records (NYU989102)

Uncle Green is not to be confused with Green, although both bands do a pleasing variation on guitar pop that harks back to that mythical "golden age." Uncle Green are from Georgia, but they don't fit in with the pack of Southern jangle pop bands that Peter Buck and R.E.M. have unleashed. Theirs is both more artful sound and a less pretentious one.

The two chief songwriters in the band — guitarists Mathew Brown and Jeff Jensen — contribute material that is alternately complex and hum-along simple. Some of it, like "Compliant," achieves an overwhelming tenderness in the plaintive vocals, lyrical subtlety, and mid-tempo arrangement. Other tunes, like "Bad Dream #4," are completely out of left field, with a smorgasbord of psychedelic flourishes like backwards passages, distorted guitar licks and a vocal that sounds like it was processed through a car phone receiver. And some of the material, such as "Washday" and "Red Tape," is irresistibly toe-tapping, country-folk strum. Along the way there's plenty of jangle, tambourines, sweet harmonies and a horn or two. And oh yeah, intelligent lyrics. A superficial comparison would be to the dBs, but Uncle Green is unique. Eclectic is the word here — or one of several words that will surely come to mind as these songs linger on in the listener's head.

Joe Williams

RACER X Second Heat - Shrapnel SH 1032

Timing is everything in this business. Unfortunately for Racer X, Yngwie Malmsteen was able to grab the spotlight with his blistering brand of guitar shredding before anyone else. However, Racer X has been steadily building a following around Los Angeles for the last several years, concurrent with the ascension of Malmsteen's Rising Force; and now, the band may be ready to seriously challenge Yngwie's dominance. This is an extremely talented, virtuoso metal ensemble consisting of Jeff Martin (vocals), Paul Gilbert and Bruce Bouillet (guitars), John Alderete (bass) and Scott Travis (drums). These guys play an aggressive, mostly non-commercial brand of metal that should appeal to both hard-core audiences and musicians alike. Typical of that style are the two opening tracks on the album entitled "Sacrifice" and "Gone Too Far," Wider appeal will come with the inclusion of more commercial material such as "Asteroid B," "Hammer Away." Already in the works is a "live" album which was recorded over two nights at The Country Club, a premier showcase venue located in Reseda, California. While it may be considered unusual for a band as young as Racer X to record a live album, it is essentially their live show that has garnered them the most praise. For more information, contact Cliff or Mike at (707) 829-5259.

Gary Starr

THE LAST - Confession - SST (189)

A veteran presence on the Hollywood club circuit, The Last were notable in the late '70s for their psychedelic/pop sensibilities at a time when their peers were taking noise and aggression to the limit. Directly or indirectly, they helped spawn the "paisley underground" of L.A. bands with unmistakable '60s influences, a movement that continues to this day. But circumstances were not as kind to the band as the critics were, and for most of this decade the lineup was as fluid as a San Fernando mudslide. Last mainstays Joe and Mike Nolte have recruited three new members and producer Bill Stevenson for their first album in eight years, and it picks up right where the previous one, L.A. Explosion, left off. Like its predecessors, this album is full of ferocious pop-dance tunes, the kind of spirited, melodic delights that used to come blazing from garages in Anytown, U.S.A., back when the world was new. These songs were tailor-made for Farfisa organ, and sure enough there is keyboard sprinkled throughout the album (although it is generally submerged in the mix). Side one of the album is almost non-

Cash Box July 16, 1988
stop danceable love-pop, complete with irresistably hokey oohs and ahs, while a few of the numbers side two slow into folkie solo/acoustic introspection. The press kit says that a lot of this material was written just before the band went into the studio, which isn't generally a good idea, and some of the songs on the second side seem undernourished; but most of the record has a spunky, spontaneous quality that is as fresh and endearing as the music it emulates.

It's good to hear a band who are so unabashedly vulnerable so many years after our cultural fall from grace.

Joe Williams

SHONA LAING - South - TVT (2470)

Shona Laing is one of the hottest commodities in the college/alternative market, but she's hardly an overnight success. She has been recording in her native New Zealand since 1974, when she was 18. Since then she's had plenty of hits down under and in England, but this is her American debut. Her material is roughly in an art-rock vein, and she's been rightly compared to Peter Gabriel and Kate Bush. Her vocals are wonderfully controlled, and her lyrics confirm her status as a poet. Laing also does much of the arranging here, making good use of synthesizers and sequencers to produce a sound that is theatrical, highly textured and generally danceable. In a few cases she indulges in a cool jazz sound, and it gives the album flavor.

THE RAYMEN - From the Trashcan to the Ballroom - Blue Turtle (9001)

Normal standards of criticism get thrown out the window when one is reviewing this kind of psychotic rockabilly. Musicianship means little (although the Raymen are thoroughly qualified rave-up crunch-meisters) and song-structure is prescribed by the narrow terms of the rockabilly format. What counts the most is lunatic energy, the willingness to crawl on all fours through the slag heap of junk culture, braying incoherently at the moon. A sense of humor doesn't hurt, either. Clearly the Cramps are the model for all aspiring psychobilly bands, now and forever, and it's unlikely that any band will ever match their overall weirdness and their shock demotion of pop icons. But the Raymen come about as close as possible. This double 12" is like a lost Cramps LP, an embarrassment of riches, with 17 rambunctious rockabilly nuggets that are perfect for bopping until the apocalypse comes.

The arrangements are threadbare, hard-back-and-trashcan-lid American, and the deliberately slurred vocals are no more than a nod to the Def Def, Surtin's Bird School. But the kicker is that the Raymen are from Germany. Yep, it took a bunch of feisty foreigners to reinvent a dying American art-form. The lyrics are in English, and when they're decipherable they're about much besides bar fights, Cheap Sex, Dancing and space aliens, but the Raymen have selected the right themes for this kind of goofball giddyness. We're talking instant classic here.

Joe Williams

SPARROW SIGNS HAWKINS - Gospel artist Tramaine Hawkins has signed an exclusively long-term recording and production agreement with Chatsworth, California's Sparrow Records. The 1985 Grammy nominee for her Sparrow debut which is due out some time in September, I'm thrilled to be involved with Sparrow," Tramaine said. "They are giving me the freedom to do the album I've always wanted to do." Pictured (l to r) are: Billy Rae Heart, President of Sparrow Records, Tramaine and her manager, Lee Magid.

Cash Box July 16, 1988

Butcher

(Continued from page 28)

"Thing For You" and "Make A Little Love," all had a sexy, rockin', lounge band feel to them. The one cover that he played from the LP, "Volare," definitely had the potential to deteriorate into sheer satire, but Chilton pulled it off with flying colors and sang it with passion and conviction. He even had the majority of the audience singing along with him.

Chilton's selection of additional cover songs was right on the money."Little G.T.O.,” "The In Crowd" and 'Isaac Hayes’ "B-A-B-Y" were all crowd pleasers.

Brad Buchsbaum

EPMD - Strictly Business - Fresh (LPRE-82006) - Producers: EPMD

Think of it like this: The hard-slaming Def Jam sound of "Jack The Ripper" LL Cool J defined the Mike Tyson school of rap -- coming down as hard as a brick house. With their slow and low delivery and detailed production, EPMD define an equally tough alternative -- smooth, subtle, dancing, and mean, the way Michael Spinks was supposed fight.

Or think of it like this: The Long Island rapapists Fee MD and E Double E have a slow paced rhyme style and voices as thick and heavy as the gold rope chains they're sporting on the cover of their new album Strictly Business. They remind more than a few people of Rakim, because no matter what they rap about they sound vicious. To these guys everybody else in the world is nothing more than a customer, somebody who will eventually be paying them.

In full:

Or think of it like this: Strictly Business would be groundbreaking and brilliant for the sample that begins "So Let The Funk Flow" alone. It's a blues guitar solo set off against soul horns (something that hasn't been heard in hip hop before), and coming in between all these def beats it's like sliding off a hot and sweaty dancefloor for a really cold drink -- refreshing, invigorating, and just what's needed. Of course, it's a lot better than that makes it sound, a lot sweeter, a lot more sexual, but what do you want, poetry?

Strictly Business collects the hits singles "It's My Thing" and "You Gots To Chill" (reason enough for this to sell), adds several more instant classics (reason enough for this to sell a ton), and runs like a Porsche: slick and sleek, never too hyped. Things slow down a bit on side two, but what do you want, ultimate perfection?

Joe Levy

JOEY TAFOLLA
Out Of The Sun - Shrapnel SH 1030

Instrumental rock LP's, long out of fashion and perennial non-sellers, are currently making somewhat of a comeback. Leading the way is guitarist Joe Satriani, whose album is enjoying remarkable success on the charts. Following in Satrani's footsteps is newcomer Joey Tafolla, whose album Out Of The Sun has just been released on Shrapnel Records.

Tafolla's playing has Malmssteind and Satrani fingerprints all over it. This is extremely serious music, impressive in terms of execution. The band consists of Tafolla on guitar, Wally Voos (bass), Reynold Carson (drums), keyboardist Tony Macapinle, and guitarist Paul Gilbert. Despite flaws this is an impressive debut with first-rate playing all the way around. Ultimately, a strong vocalist would make this band more radio-accessible and a musical force to be reckoned with.

Joe Williams
PASSING ON – Eddie "Cleancut" Vinson, blues shouter and alto saxophonist, died July 2nd of a heart attack in Los Angeles. Vinson was best known for that house-rocking blues belting—his voice carried the steely, unself-conscious edge of a million nights on the road—this is, to say the least, the finest bebop altoist going, a man whose playing, like that of Charlie Parker, was mercurial and steeped in the blues. His alto sound wore its Texas roots on its sleeve. Although his repertory was limited—"Cleancut's Blues," "Kidney Stew," "Cherry Red," night after night after night—no remaining student could shout those things with the authority of that cleanhead man. Eddie Vinson was 70.

EVEN THE MOUSE RUN FROM YOUR HOUSE? – Claudio Segovia and Hector Orezzi, the impresarios who brought Tango Argentino and Flamenco Puro to Broadway, have come up with another exotic, under-exposed music and dance form to bring to the Great White Way. Indian ragas? Nope. Indonesian gamalan? Uh-uh. Hawaiian slack key guitar? Wrong. We're talking about jazz and blues. Coals to Newcastle, you say? Maybe, but maybe not. Black and Blue is the name of the revue (they probably could have come up with a better name if they thought about it) and it'll explore the jazz and blues styles of the first half of this century. Now the thing, in a different form, was a huge smash in Paris—but this ain't Paris—this is the good old U. S. A., where all this stuff originated. The talent component is, to say the least, impressive. We're talking about Ruth Brown, Linda Hopkins and Carrie Smith doing the singing, Jimmy Slyde, Bunny Briggs, Lon Chaney and Ralph Brown doing the dancing. Chet Atkins, Fayahd Nicholas and Frankie Manning doing much of the choreography. Roland Hanna, Grady Tate, Jerome Richardson, Eric Gale, Claude Williams, Haywood Henry, Brit Woodman, Bill Erley and Virgil Jones in the onstage ensemble, and Sy Johnson doing the arranging. Impressive. Impressive. Segovia and Orezzi will direct to whole shebang, which will open at the Minskoff Theatre on July 30.

**JAZZ FEATURE PICKS**

**RANDOM ABSTRACT**

**BROADCAST DATE:** 4/1555 **Producer:** Deldeayo Marsalis

**Saxist Branford, whose sound gets seedy and weepy with album effort, nails down a tough-yet-tender quartet session. Stingman Kenny Kirkland's on keys.**

**FIRE AND ICE – Steve Turre – Stash ST 275 – Producer: Steve Turre**

A strong album that pairs the auspicious trombonist with the Cedar Walton Trio (fino) and a well-arranged string quartet. Turre's a killer-bonesman. TRUCKIN’ – Grover Mitchell and his band. Stash ST 277 – Producer: Grover Mitchell

Ten Basleish stylings from an alumnus. Marsalis has got that old feeling. BEAUTY BEYOND SCIENCE (THE VISIT) – The Microscopic Septet – Stash ST 276 – Producers: Philip Johnston, the Microscopic Septet

New York avant-bop wits have some fun, but it never detracts from the ingredients — straight-ahead — a bit of everything all whirred up. CATCHEISM – Dennis Gonzalez Dallas - London Sextet - Silkheart CD 1 (dist. Gazell) – Producer: Dennis Gonzalez

Excellent free-bop trumpeter/composer team to good effect with some of London's free jazz finest (Keith Tippett, Colin一一Colin Jago) for KLOOK – Paris Reunion Band – Gazell 1009 – Producer: René Ofwerman

Klook is Kenny Clarke and this hardbop summit band gathers Woody Shaw, Joe Henderson, Nat Adderley, Grachan Moncur, Eddie Harris, Bennie Maude, Kenny Drew, Jimmy Woode and Idris Muhammad. Cooking? Naturally!

**DORI CAYMME**

**Eliot/Musician 60790 – Producer: Sergio Mendes**

Soft, lovely Brazilian sounds—folkish than bossa-nova— from a talented young guitar-playing, member of Brazil's first family of music. TAKE FOR EXAMPLE THIS... – Billy Childs’ Hip Pocket WH 0113 – Producer: Andy Narell

Talented pianist ranges from pretty acoustic fusion to gritty McCoy Tyner mode, brimming with a Coltraneish quartet.

**DONT BE SHY – Pete Malinverni Trio**

**BROADCAST DATE:** 4/2307 – Producer: Pete Malinverni

Relaxed, one-note-at-a-time pianist swings lightly and politely in a mix of originals and standards with bassist Dennis Irwin and drummer Mel Lewis.
AT THE INTRIGUING SEGA MEET! - Sega Enterprises, Inc. hosted a national distribution meeting and product presentation at the Sofitel in Chicago on Friday, June 17 during which they revealed such products as the "Hot Rod" driving game, "Altered Beast" kit and a new product they're testing called "Galaxy Force" (Cash Box, 7/2/88). A full turnout of distributors attended the event, were much impressed with what they saw. However, on the evening proceeding this meeting, it was all pleasure, no business, and lots of fun, at popular Chicago eatery That Steak Joint, where guests enjoyed cocktails, hors d'oeuvres, an outstanding dinner and an intriguing mystery program which had everyone participating (including the professional actors Sega booked for the occasion). The scenario focused on the 20th reunion of the Cambridge University class of 1919 and guests, who were each given specific identities, were invited to come attired as their characters. As you will see in the accompanying photos, some adhered and those who didn't have just as much fun taking part. (Photos by Pam Caponione)

Not everyone came in costume but here you see Active Amusement's Dave Gilfor (1 to r) with top hat and stethoscope, Cleveland Coin's Ron Gold and Brady Dist.'s Jon Brady with captain's cap in place.

Central Dist.'s Lou Singer with actress Olivia Ruthbone alias Donna Kavanagh and Sega's distg. operations Howell Ivy.

Mountain Coin's Jack Brown (1 to r) and Canada's Paul Janda were among the many who thoroughly enjoyed, and participated in the show, even without costumes.

Here is Mass Dist.'s Terry Moss (2nd from left) assisting cast members in presenting fruit baskets to guests with the most original characterizations.

A rare position for noted distro Jon Brady of Brady Dist., whose stirring death scene provided a dramatic climax to the show!

INDUSTRY CALENDAR

July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower; Virginia Beach; state convention & trade show.

Cash Box July 16, 1988
We'd like to open this week's column with some excerpts from a letter recently issued to AMOA members by the association's executive vice president Bill Carpenter, in which he is seeking to help in AMOA's current effort to get the week of October 30 thru November 5, 1988 approved as National Jukebox Week. As you know, Rep. Kansteiner (D-WI) introduced a joint resolution to this effect in the House of Representatives in Washington this past February; namely, H.J. Res. 446 which must have 218 co-sponsors for passage. Currently, there are 48 sponsors for the Bill, and, as Carpenter cautioned, "there are only a few weeks left in the current Congressional session before Congress adjourns for the national political conventions," so the time to act is now! He said he was successful with his own Congressman (Harris Fawell-D-IL) and enclosed a copy of the letter he submitted, inviting AMOA members to copy it or revise it as they see fit. "Address your letter to your Congressman/ woman at the U.S. House of Representatives, Washington, D.C. 20515. If you need a specific office or telephone number, please contact Cheryl Bredberg at the AMOA office for this information." The entire industry is being urged to participate in this campaign. For further details contact the AMOA office at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601. Growing, growing! American Vending Sales proxy Frank Gumma tells us the distribs have already outgrown its present facilities in Wood Dale, IL and will soon begin breaking ground for their new building in Elk Grove Village, IL, which will be more than twice the size of their present digs!

School days. Distribs and operators from various areas of the country were on hand at the June 24 service school, sponsored by Giant America at the Holiday Inn in Chicago. Instruction focused on "Top Shooter". On its way, Konami recently began volume shipments of its newly released, 4-player dedicated upright, "Main Event" wrestling game which, according to veep Stephen Kaufman is doing quite well and will be keepin' 'em hoppin' at Konami throughout the summer season!

Dateline Milpitas, CA, home of Atari, where we spoke briefly with marketing director Mary Fujihara who advised that their recently released "Toobin" game which is currently in delivery, has been chalking up some impressive collection figures. Be on the lookout for "Final Lap", their outstanding 2-player driving game, which they will be shipping very soon!!

Wow! Don't you agree there are some really terrific pieces hitting the market for the summer season. Hats off to the manufacturers who are producing 'em!

Camille Compasio

Chicago - Illinois vending companies are not liable for state sales tax for vended food items which are prepackaged by the manufacturer, as allowed by the Illinois supreme Court in a ruling late last month. The equitable decision in this brouhaha by Canteen Corporation against the Illinois Department of Revenue treats these vended products like those sold through other retail channels under legislation adopted in 1980.

Included are vending machine items such as candy, chips, pretzels, ice cream and milk. Hot dogs, coffee, soft drinks, sandwiches, fruit, prepackaged puddings and those packaged by the vending company are not exempt from the tax, as noted by William R. Brandstrader, counsel of the National Automatic Merchandising Association.

Some 50 other Illinois vending companies also had filed for credit in 1983 in opposition to the Revenue Department ruling. Brandstrader said that a tax credit is due the companies for canned soft drink sales taxes paid through January 1, 1985, At that time the legislature ended the sales tax exemption for soft drinks. As Brandstrader explained, grocery store and convenience store sales of the same products have been exempt from the tax and the Court ruling is based on treating vending machines as a sales tax.

He said the state revenue department has 21 days in which to file a petition for rehearing.

"This decision is welcome news to vending companies and justifies our nine years of work and faith that a favorable ruling would result when the court action was initiated," he commented.

Brandstrader estimates that the ruling will result in credits toward future sales tax liability of approximately $20 million for the companies which have filed claims and that the net savings for Illinois vending operators will amount to some $45 million on an annual basis in future years.

Illinois Court Grants Tax Exemption For Certain Vended Food Items

Chicago - Illinois vending companies are not liable for state sales tax for vended food items which are prepackaged by the manufacturer, as allowed by the Illinois Supreme Court in a ruling last month. The equitable decision in this brouhaha by Canteen Corporation against the Illinois Department of Revenue treats these vended products like those sold through other retail channels under legislation adopted in 1980.

Some 50 other Illinois vending companies also had filed for credit in 1983 in opposition to the Revenue Department ruling. Brandstrader said that a tax credit is due the companies for canned soft drink sales taxes paid through January 1, 1985. At that time the legislature ended the sales tax exemption for soft drinks. As Brandstrader explained, grocery store and convenience store sales of the same products have been exempt from the tax and the Court ruling is based on treating vending machines as a sales tax.

He said the state revenue department has 21 days in which to file a petition for rehearing.

"This decision is welcome news to vending companies and justifies our nine years of work and faith that a favorable ruling would result when the court action was initiated," he commented.

Brandstrader estimates that the ruling will result in credits toward future sales tax liability of approximately $20 million for the companies which have filed claims and that the net savings for Illinois vending operators will amount to some $45 million on an annual basis in future years.

AT THE ROMSTAR DISTRIBUTORS GATHERING - As a prelude to their recently held meeting at the Hyatt Regency O'Hare in Chicago (6/16), Romstar, Inc. hosted a multi-course dinner party at the Ristorante Italia (Cash Box, 7/2/88) where proxy Takahito Yasuki, a national marketing manager Rene Lopez and sales manager Tim Jackson entertained a full house of distribs who came in from throughout the country for this event. It was a delightful gathering, abundant in good cheer and calories, from the opening twin pasta plates, through the seafood and veal entrees, all the way up to dessert, which consisted of gelato (a rich Italian ice cream) and cannoli (pastry)! The Cash Box photographer was able to capture some of the guests (as they weighed in before dinner) in the following photos: (photo 1,1 to r) C.A. Robinson's Sandy Bettelman and Ira Bettelman; Pioneer's Joel Kleinman and Atlas Dist's Jerry Marcus; (photo 2,1 to r) Charles Caplan, American Vending Sales' Frank Gumma Jr., Birmingham Vending's Gary Gouse, American Vending Sales' Frank Gumma Sr. and Patterson Dist's Dave Patterson; (photo 3,1 to r) Southgate Amusement's John Gaten, Romstar's Rene Lopez and Active Amusement's Dave Gilford; (photo 4,1 to r) Romstar's Rene Lopez, Ristorante Italia owner Pina Lollino and Atlas Dist's Ed Pellegrini; (photo 5,1 to r) Active Amusement's Paul Russell, Betson's Joe Cirillo and Brady Dist's Jon Brady; and photo 6 is a shot of one of the tables where, if you look closely, you'll notice Romstar proxy Takahito Yasuki, with Jon Brady at his right and Cleveland Coin's Ron Gold directly across. The Romstar business meeting and product presentation took place the day after the dinner party at which time the factory introduced some new kits including "China Gate" and "Gold Medalist," which is a plug-in conversion for a 4-player horizontal cabinet ("Gautier").

Cash Box July 16, 1988
COIN MACHINES
OR SALE: DUNK SHOT $695,
DRAGON SPIRIT $1095, LOCK ON $1195, XENOPHOBE $995,
1943 $1095, UP YOUR ALLEY $1195, DANGER ZONE, $1195,
TOP SECRET $695, BOOT CAMP $295, DARK ADVENTURE $995,
TIC TAC TRIVIA $495, ALIEN SYNDROME $1095, SKY SHARK $895, IKARI WARRIOR $795, BIG EVENT $795,
DUNEGONS & DRAGONS $995, PARTY ANIMAL $1095, HEAVY METAL (MELTDOWN) $895,
DIAMOND LADY $1695, ARENA $1295, PINBOT $1295,
SUPER FLIPP $295, STANDARD CHANGE MACHINES $1195,
25¢ COIN ACCEPTORS $3.00 EACH. CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOTT RD., METAIRE, LA, 70002. TEL: (504)888-3500.

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

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX 76501. Tel: (817)778-4211. I want to buy Merit Pit Boss and Merit Triv-Whiz (sex) counter (bartop) games.

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


For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel o Fun, & Dixieland. Will also by IGT-80 & Quick Change. Guerrini, 1211 W. 4th Lewiston, PA. Tel:(717)248-9611.

REAL ESTATE
GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

FOR SALE - Blue Chip Stock Market Wall Street tickettapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va (304)292-3791.

RECORDS
JUKEBOX OPERATORS - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714)337-5939.

OLDIES RECORDS..45s, LPs, CDs. Free wholesale catalog for record stores. Giant 80-page retail catalog only $3.00. Fast service, great fills. MC/Visa. Gold Vault, P.O. Box 202, Oshen, MI, 49077. 616/349-9413.

NEW RELEASE to Patterson Twins “Jesus Is Coming.” Special cassette offer for $8.95 plus shipping and handling of $2.06. Free California t-shirt for the first 2,000 orders. 1 wk-10 days shipping. Satisfaction guaranteed or your money back. Make check or money order payable to Kon-Kord Records, 6381 Hollywood Blvd., #450, Hollywood, CA, 90028. Tel: 213/871-2648.

Do you want to go into the Entertainment Booking Agency Business, but don't know how? Call HORIZON MANAGEMENT toll free in New York 1-800-678-2748 for free brochure. One time charge of $1000.00. We do the work, and you make the money!

MERCHANDISE

CASH BOX™ talks directly to Radio & Retail each and every week.
46th Annual Directory
Coming Your Way In July
Don't Be Left Out!

Issue Date: July 30th
Advertising Deadline: July 18th
Advertising Contact:
Los Angeles, Bob Long
213/464-8241
Nashville, Joe Henderson
615/244-2898
From Britain, Canada and Japan to continental Europe, Australia and the entire Latin world, CBS Records International brings the hottest sounds on Earth to America. And the heat is on all summer long!

Hot New Sounds Coming Soon:

BASIA
DEACON BLUE
ELEANOR
PAUL KING
LOVERBOY
NOISEWORKS
PLATINUM BLONDE
PRETTY MAIDS
RYUICHI SAKAMOTO
SPAGNA
TRANCE DANCE
TERENCE TRENT D'ARBY
WA WA NEE

CBS RECORDS INTERNATIONAL. WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.
In July of 1942 a new publication was born. It was a mimeographed news letter featuring typewritten and hand-printed ads for "One Balls", "Slots", "Five Ball Free Play Pin Games" and, among other miscellaneous offerings, metal tubes and floor standing phonographs, in the language of the day, Juke Boxes. The Wurlitzer, Rock-ola and Seeburg machines, for sale at prices ranging from $75.00 to $350.00, today sell for many thousands of dollars as antiques and Americana.

Editorially this publication concerned itself with national collections, "Old Coins", post war planning and distribution. Not a single word about records, music, artists, radio play, labels, home videos, compact discs or world tours. The machine was the focus. Obviously this news publication for the coin machine industry was called "THE CASH BOX". There was even a request at the bottom of most pages suggesting that you "Make it official-Mention 'The Cash Box' when answering ads."

Well, times have changed and so has "CASH BOX". As we enter our 45th year of continuous publication CASH BOX has become an indispensable tool for the music/broadcast/home entertainment industries.

Whenever a trend or a development or a technological advance has dictated a change in the industry we serve, CASH BOX has led the way in adapting new techniques and innovations. From the introduction of the chart to the bullet to the in-depth analysis of current hits in the CASH BOX RADIO REPORT, CASH BOX has been and will continue to be a leader in developing the kinds of information that make our readers the most competitive in the market place.

We look forward to serving you for the next 45 years, and thank you for your continued support.
THANK YOU CASH BOX FOR MAKING ME MANAGER OF THE YEAR FOR THE FIFTH CONSECUTIVE YEAR
DALE MORRIS
Technetronics introduces a totally computerized on-line compact disc manufacturing system.

RESULTS? Cleaner, Faster and more Economical Full Service Production to meet your increasingly demanding run schedules.

SIMPLY THE FINEST COMPACT DISC IN THE UNIVERSE... GUARANTEED.
SPECIAL ACHIEVEMENT AWARD
LIONEL RICHIE – MOTOWN
For having written or performed on a #1 record for nine consecutive years.

TOP 10 SINGLES
1. LIVING ON A PRAYER – BON JOVI – MERCURY/POLYGRAM
2. NOTHING’S GONNA STOP US NOW – STARSHIP – GRUNT/RCA
3. I KNEW YOU WERE WAITING (FOR ME) – ARETHA FRANKLIN AND GEORGE MICHAEL – ARISTA
4. OPEN YOUR HEART – MADONNA – SIRE
5. JACOB’S LADDER – HUEY LEWIS AND THE NEWS – CHRYSALIS
6. LEAN ON ME – CLUB NOUVEAU – WARNER BROS.
7. LOOKING FOR A NEW LOVE – JODY WATLEY – MCA
8. DON’T DREAM IT’S OVER – CROWDED HOUSE – CAPITOL
9. WILL YOU STILL LOVE ME? – CHICAGO – FULL MOON/WARNER BROS.
10. AT THIS MOMENT – BILLY VERA AND THE BEATERS – RHINO

TOP MALES
1. GREGORY ABBOTT – COLUMBIA
2. ROBBIE NEVIL – MANHATTAN/EMI AMERICA
3. PRINCE – PAISLEY PARK/WARNER BROS.
4. STEVE WINWOOD – ISLAND
5. BRYAN ADAMS – A&M

TOP NEW MALES
1. GREGORY ABBOTT – COLUMBIA
2. ROBBIE NEVIL – MANHATTAN/EMI AMERICA
3. LOU GRAMM – ATLANTIC

TOP B/C MALES
1. GREGORY ABBOTT – COLUMBIA
2. PRINCE – PAISLEY PARK/WARNER BROS.
3. LIONEL RICHIE – MOTOWN

TOP FEMALES
1. MADONNA – SIRE
2. JANET JACKSON – A&M
3. JODY WATLEY – MCA
4. CYNDI LAUPER – PORTRAIT/CBS
5. SAMANTHA FOX – RCA

TOP NEW FEMALE
1. JODY WATLEY – MCA
2. SAMANTHA FOX – RCA
3. DONNA ALLEN – 21/ATCO

MOST PROMISING FEMALE ARTIST
JENNIFER RUSH – EPIC

TOP B/C FEMALES
1. JANET JACKSON – A&M
2. JODY WATLEY – MCA
3. WHITNEY HOUSTON – ARISTA

TOP GROUPS
1. CROWDED HOUSE – CAPITOL
2. CLUB NOUVEAU – WARNER BROS.
3. BRUCE HORNSBY AND THE RANGE – RCA
4. CUTTING CREW – VIRGIN
5. JETS – MCA

TOP NEW GROUPS
1. CROWDED HOUSE – CAPITOL
2. CLUB NOUVEAU – WARNER BROS.
3. BRUCE HORNSBY AND THE RANGE – RCA

TOP MALE GROUPS
1. CROWDED HOUSE – CAPITOL
2. BRUCE HORNSBY AND THE RANGE – RCA
3. CUTTING CREW – VIRGIN

TOP FEMALE GROUPS
1. BANGLES – COLUMBIA
2. EXPOSE – ARISTA
3. COMPANY B. – ATLANTIC

TOP NEW FEMALE GROUPS
1. COMPANY B. – ATLANTIC
2. EXPOSE – ARISTA
3. COVER GIRLS – FEVER/SUTRA

TOP B/C GROUPS
1. CLUB NOUVEAU – WARNER BROS.
2. JETS – MCA
3. ATLANTIC STARR – WARNER BROS.
4. LISA LISA AND CULT JAM – COLUMBIA
5. KOOL AND THE GANG – MERCURY/POLYGRAM

TOP DUOS
1. ARETHA FRANKLIN AND GEORGE MICHAEL – ARISTA
2. LINDA RONSTADT AND JAMES INGRAM – MCA
3. JEFF LORBER AND KAREN WHITE – WARNER BROS.

POP SINGLES
Robbie Nevil—the artist, the writer—the success story of the year. MCA Music Publishing is proud to be associated with this versatile talent. Congratulations, Robbie. We look forward to your continued success.

Cash Box Awards: Pop—Male Vocal, New Male Vocal
Music Video—Top Male Vocal, Top New Male Vocal
12" Single—Top New Male Vocal, Male Vocal
CASH BOX Awards

TOP TEN ALBUMS
1. SLIPPERY WHEN WET – BON JOVI – MERCURY/POLYGRAM
2. LICENSED TO ILL – BEASTIE BOYS – DEF JAM/COLUMBIA
3. THE WAY IT IS – BRUCE HORNSBY AND THE RANGE – RCA
4. GRACELAND – PAUL SIMON – WARNER BROS.
5. INVISIBLE TOUCH – GENESIS – ATLANTIC
6. NIGHT SONGS – CINDERELLA – MERCURY/POLYGRAM
7. CONTROL – JANET JACKSON – A&M
8. THE JOSHUA TREE – U2 – ISLAND/ATLANTIC
9. DIFFERENT LIGHT – BANGLES – COLUMBIA
10. LIFE, LOVE & PAIN – CLUB NOUVEAU – WARNER BROS.

TOP MALES
1. PAUL SIMON – WARNER BROS.
2. ROBERT CRAY – MERCURY/POLYGRAM
3. BRUCE SPRINGSTEEN – COLUMBIA
4. PRINCE – PAISLEY PARK/WARNER BROS.
5. LUTHER VANDROSS – EPIC

TOP NEW MALES
1. BRUCE WILLIS – MOTOWN
2. GREGORY ABBOTT – COLUMBIA
3. LOU GRAMM – ATLANTIC

TOP B/C MALES
1. PRINCE – PAISLEY PARK/WARNER BROS.
2. LUTHER VANDROSS – EPIC
3. LIONEL RICHIE – MOTOWN

TOP FEMALES
1. JANET JACKSON – A&M
2. ANITA BAKER – ELEKTRA
3. MADONNA – SIRE
4. JODY WATLEY – MCA
5. BARBRA STREISAND – COLUMBIA

TOP NEW FEMALES
1. JODY WATLEY – MCA
2. SAMANTHA FOX – RCA
3. SHIRLEY MURDOCK – ELEKTRA

TOP B/C FEMALES
1. JANET JACKSON – A&M
2. ANITA BAKER – ELEKTRA
3. JODY WATLEY – MCA

TOP GROUPS
1. BON JOVI – MERCURY/POLYGRAM
2. BEASTIE BOYS – DEF JAM/COLUMBIA
3. BRUCE HORNSBY AND THE RANGE – RCA
4. GENESIS – ATLANTIC
5. CINDERELLA – MERCURY/POLYGRAM

TOP NEW GROUPS
1. BEASTIE BOYS – DEF JAM/COLUMBIA
2. BRUCE HORNSBY AND THE RANGE – RCA
3. CINDERELLA – MERCURY/POLYGRAM
4. CLUB NOUVEAU – WARNER BROS.
5. GEORGIA SATELLITES – ELEKTRA

MOST PROMISING GROUP
EUROPE – EPIC

TOP MALE GROUPS
1. BON JOVI – MERCURY/POLYGRAM
2. BEASTIE BOYS – DEF JAM/COLUMBIA
3. BRUCE HORNSBY AND THE RANGE – RCA
4. GENESIS – ATLANTIC
5. CINDERELLA – MERCURY/POLYGRAM

TOP B/C GROUPS
1. CLUB NOUVEAU – WARNER BROS.
2. CAMEO – ATLANTA ARTISTS/POLYGRAM
3. LISA LISA AND CULT JAM – COLUMBIA

TOP FEMALE GROUPS
1. BANGLES – COLUMBIA
2. TRIO – WARNER BROS.
3. EXPOSE – ARISTA

TOP SOUNDTRACKS
1. TOP GUN – COLUMBIA
2. STAND BY ME – ATLANTIC
3. LITTLE SHOP OF HORRORS – Geffen

POP ALBUMS
How Much Better Can We Get?

This Much:

Pop Singles Awards:
- Top Male Artist: Gregory Abbott
- Top New Male: Gregory Abbott
- Top B/C Male: Gregory Abbott
- Top Female Group: Bangles

Pop Album Awards:
- Top New Group: Beastie Boys*
- Top Female Group: Bangles
- Top Soundtrack: “Top Gun”

Black/Contemporary Singles Award:
- Top New Male: Gregory Abbott

Black/Contemporary Album Awards:
- Top New Male: Gregory Abbott
  - Top Group: Beastie Boys*
  - Top New Group: Beastie Boys*

Jazz Awards:
- Top Album: “Round Midnight”
- Top Acoustic Jazz: “Round Midnight”

A record 13 Number Ones from the Number One Label. Congratulations to all the artists who made it happen.

COLUMBIA RECORDS.
SPECIAL ACHIEVEMENT AWARD
HUMANITARIAN AWARD
STEVIE WONDER
For his unselfish and unceasing efforts in promoting the brotherhood of man.

TOP TEN
1. LOOKING FOR A NEW LOVE – JODY WATLEY – MCA
2. CANDY – CAMEO – ATLANTA ARTISTS/POLYGRAM
3. ALWAYS – ATLANTIC STARR – WARNER BROS.
4. HAVE YOU EVER LOVED SOMEBODY – FREDDIE JACKSON – CAPITOL
5. THERE’S NOTHING BETTER THAN LOVE – LUTHER VANDROSS AND GREGORY HINES – EPIC
6. FALLING – MELBA MOORE – CAPITOL
7. DON’T DISTURB THIS GROOVE – THE SYSTEM – ATLANTIC
8. SIGN “O” THE TIMES – PRINCE – PAISLEY PARK/WARNER BROS.
9. JUST TO SEE HER – SMOKEY ROBINSON – MOTOWN
10. SLOW DOWN – LOOSE ENDS – MCA

TOP MALES
1. FREDDIE JACKSON – CAPITOL
2. HERB ALPERT – A&M
3. PRINCE – PAISLEY PARK/WARNER BROS.
4. SMOKEY ROBINSON – MOTOWN
5. LUTHER VANDROSS – EPIC

NEW MALES
1. GREGORY ABBOTT – COLUMBIA
2. HOWARD HEWETT – ELEKTRA
3. LILLO THOMAS – CAPITOL
4. ROBBIE NEVIL – MANHATTAN
5. BOBBY BROWN

FEMALES
1. MELBA MOORE – CAPITOL
2. JODY WATLEY – MCA
3. JANET JACKSON – A&M
4. SHIRLEY MURDOCK – ELEKTRA
5. ARETHA FRANKLIN – ARISTA

NEW FEMALES
1. JODY WATLEY – MCA
2. SHIRLEY MURDOCK – ELEKTRA
3. MIKI HOWARD – ATLANTIC
4. DONNA ALLEN – 21ATCO
5. RAINY DAVIS – COLUMBIA

GROUPS
1. CAMEO – ATLANTA ARTISTS/POLYGRAM
2. CLUB NOUVEAU – WARNER BROS.
3. ATLANTIC STARR – WARNER BROS.
4. KOOL AND THE GANG – MERCURY/POLYGRAM
5. LOOSE ENDS – MCA

NEW GROUPS
1. CLUB NOUVEAU – WARNER BROS.
2. JETS – MCA
3. SURFACE – COLUMBIA
4. MADHOUSE – PAISLEY PARK/WARNER BROS.
5. EXPOSE – ARISTA

DUOS
1. LUTHER VANDROSS AND GREGORY HINES – EPIC
2. THE SYSTEM – ATLANTIC
3. ARETHA FRANKLIN AND GEORGE MICHAEL – ARISTA
4. MEL AND KIM – ATLANTIC

INSTRUMENTALISTS
1. HERB ALPERT – A&M
2. MADHOUSE – PAISLEY PARK/WARNER BROS.
3. KENNY G. – ARISTA
4. DAVID SANBORN – WARNER BROS.
5. GEORGE HOWARD – MCA

MOST PROMISING MALE
GEORGIO – MOTOWN

MOST PROMISING CROSSOVER ARTIST
BRUCE WILLIS – MOTOWN

BLACK CONTEMPORARY SINGLES
TOP TEN ALBUMS
1. JUST LIKE THE FIRST TIME – FREDDIE JACKSON – CAPITOL
2. LICENSED TO ILL – BEASTIE BOYS – DEF JAM/COLUMBIA
3. GIVE ME THE REASON – LUTHER VANDROSS – EPIC
4. LIFE, LOVE AND PAIN – CLUB NOUVEAU – WARNER BROS.
5. RAPTURE – ANITA BAKER – ELEKTRA
6. WORD UP – CAMEO – ATLANTA ARTISTS/POLYGRAM
7. CONTROL – JANET JACKSON – A&M
8. A LOT OF LOVE – MELBA MOORE – CAPITOL
9. SHIRLEY MURDOCK – SHIRLEY MURDOCK – ELEKTRA
10. LONG TIME COMING – READY FOR THE WORLD – MCA

TOP MALES
1. FREDDIE JACKSON – CAPITOL
2. LUTHER VANDROSS – EPIC
3. GREGORY ABBOTT – COLUMBIA
4. LIONEL RICHIE – MOTOWN
5. PRINCE – PAISLEY PARK/WARNER BROS.

TOP NEW MALES
1. GREGORY ABBOTT – COLUMBIA
2. BOBBY BROWN – MCA
3. ORANGE "JUICE" JONES – DEF JAM/COLUMBIA
4. HOWARD HEWETT – ELEKTRA

TOP FEMALES
1. ANITA BAKER – ELEKTRA
2. JANET JACKSON – A&M
3. SHIRLEY MURDOCK – ELEKTRA
4. JODY WATLEY – MCA
5. ARETHA FRANKLIN – ARISTA

TOP NEW FEMALES
1. SHIRLEY MURDOCK – ELEKTRA
2. JODY WATLEY – MCA
3. MIKI HOWARD – ATLANTIC

TOP GROUPS
1. BEASTIE BOYS – DEF JAM/COLUMBIA
2. CLUB NOUVEAU – WARNER BROS.
3. CAMEO – ATLANTA ARTISTS/POLYGRAM
4. READY FOR THE WORLD – MCA
5. LOOSE ENDS – MCA

TOP NEW GROUPS
1. BEASTIE BOYS – DEF JAM/COLUMBIA
2. CLUB NOUVEAU – WARNER BROS.
3. JETS – MCA
4. 2 LIVE CREW – LUKE SKYWALKER
5. SURFACE – COLUMBIA

TOP DUOS
1. THE SYSTEM – ATLANTIC
2. D.J. JAZZY JEFF AND THE FRESH PRINCE – JIVE/RCA
3. SALT 'N' PEPA – NEXT PLATEAU

BLACK CONTEMPORARY ALBUMS
Congratulations to our artists. From everyone at Capitol.
**12" SINGLES**

**TOP TEN**
1. LOOKING FOR A NEW LOVE – JODY WATLEY – MCA
2. FASCINATED – COMPANY B. – ATLANTIC
3. LEAN ON ME – CLUB NOUVEAU – WARNER BROS.
4. SIGN "O" THE TIMES – PRINCE – PAISLEY PARK/WARNER BROS.
5. C'EST LA VIE – ROBBIE NEVIL – MANHATTAN/EMI AMERICA
6. SHOWING OUT – MEL & KIM – ATLANTIC
7. SERIOUS – DONNA ALLEN – 21/ATCO
8. SHOW ME – COVER GIRLS – FEVER/SUTRA
9. SOMEONE LIKE YOU – SYLVESTER – WARNER BROS.
10. COME GO WITH ME – EXPOSE – ARISTA

**TOP GROUPS**
1. CLUB NOUVEAU – WARNER BROS.
2. COMPANY B. – ATLANTIC
3. CAMEO – ATLANTA ARTISTS/POLYGRAM
4. COVER GIRLS – FEVER/SUTRA
5. Kool AND THE GANG – MERCURY/POLYGRAM

**TOP NEW GROUPS**
1. COMPANY B. – ATLANTIC
2. CLUB NOUVEAU – WARNER BROS.
3. COVER GIRLS – FEVER/SUTRA
4. EXPOSE – ARISTA
5. HEAVY D & THE BOYZ – MCA

**MOST PROMISING GROUP**
DEAD OR ALIVE – EPIC

**TOP FEMALES**
1. JODY WATLEY – MCA
2. DONNA ALLEN – 21/ATCO
3. MADONNA – SIRE
4. JANET JACKSON – A&M
5. KIM WILDE – MCA

**TOP NEW FEMALES**
1. JODY WATLEY – MCA
2. NANCY MARTINEZ – ATLANTIC
3. DONNA ALLEN – 21/ATCO

**TOP MALES**
1. PRINCE – PAISLEY PARK/WARNER BROS.
2. ROBBIE NEVIL – MANHATTAN/EMI AMERICA
3. SYLVESTER – WARNER BROS.
4. HERB ALPERT – A&M
5. GRANDMASTER FLASH – ELEKTRA

**TOP NEW MALES**
1. ROBBIE NEVIL – MANHATTAN/EMI AMERICA
2. GREGORY ABBOTT – COLUMBIA
3. BOBBY BROWN – MCA
4. CHICO DEBARGE – MOTOWN
5. PAUL LEKAKIS – ZYX

**MOST PROMISING MALE**
CHICO DEBARGE – MOTOWN

**TOP DUOS**
1. MEL & KIM – ATLANTIC
2. D.J. JAZZY JEFF AND THE FRESH PRINCE – JIVE/RCA
3. THE SYSTEM – ATLANTIC

**MUSIC VIDEO**

**TOP TEN**
1. CHANGE OF HEART – CYNDI LAUPER – PORTRAIT/EPIC
2. LOOKING FOR A NEW LOVE – JODY WATLEY – MCA
3. LAND OF CONFUSION – GENESIS – ATLANTIC
4. VICTORY – KOOL AND THE GANG – MERCURY/POLYGRAM
5. LEAN ON ME – CLUB NOUVEAU – WARNER BROS.
6. CONTROL – JANET JACKSON – A&M
7. NOTORIOUS – DURAN DURAN – CAPITOL
8. DON'T DREAM IT'S OVER – CROWDED HOUSE – CAPITOL
9. C'EST LA VIE – ROBBIE NEVIL – EMI AMERICA
10. RIGHT ON TRACK – THE BREAKFAST CLUB – MCA

**TOP MALES**
1. ROBBIE NEVIL – EMI AMERICA
2. BRUCE WILLIS – MOTOWN
3. PAUL SIMON – WARNER BROS.
4. PETER GABRIEL – GEFFEN
5. DAVID BOWIE – EMI AMERICA

**TOP NEW MALES**
1. ROBBIE NEVIL – EMI AMERICA
2. BRUCE WILLIS – MOTOWN
3. GREGORY ABBOTT – COLUMBIA
4. BRUCE HORNBY – RCA

**MOST PROMISING MALE VOCALIST**
BRUCE WILLIS – MOTOWN

**TOP GROUPS**
1. Kool AND THE GANG – MERCURY/POLYGRAM
2. CLUB NOUVEAU – W. BROS.
3. GENESIS – ATLANTIC
4. DURAN DURAN – CAPITOL
5. CROWDED HOUSE – CAPITOL

**TOP NEW GROUPS**
1. CROWDED HOUSE – CAPITOL
2. THE BREAKFAST CLUB – MCA
3. CUTTING CREW – VIRGIN
4. TIMBUK 3 – L.R.S./MCA
5. GEORGIA SATELLITES – ELEKTRA

**TOP DUOS**
1. PETER CETERA AND AMY GRANT – WARNER BROS.
2. ARETHA FRANKLIN AND GEORGE MICHAEL – ARISTA
3. BILLY JOEL AND RAY CHARLES – COLUMBIA
4. PETER GABRIEL AND KATE BUSH – GEFFEN
5. LUTHER VANDROSS AND GREGORY HINES – EPIC

**TOP FEMALES**
1. CYNDI LAUPER – EPIC
2. JANET JACKSON – A&M
3. JODY WATLEY – MCA
4. MADONNA – SIRE
5. DONNA ALLEN – ATLANTIC

**TOP NEW FEMALES**
1. JODY WATLEY – MCA
2. DONNA ALLEN – ATLANTIC
3. CINDY VALENTINE – POLYGRAM

**COMPACT DISCS**

**TOP TEN**
1. GRACELAND – PAUL SIMON – WARNER BROS.
2. SLIPPERY WHEN WET – BON JOVI – POLYGRAM
3. WAY IT IS – BRUCE HORNBY AND THE RANGE – RCA
4. BACK IN THE HIGH LIFE – STEVE WINWOOD – ISLAND/WARNER BROS.
5. SO – PETER GABRIEL – GEFFEN
6. INVISIBLE TOUCH – GENESIS – ATLANTIC
7. JOSHUA TREE – U2 – ISLAND/ATLANTIC
8. STRONG PERSUADER – ROBERT CRAY – POLYGRAM
9. TRIO – DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS – WARNER BROS.
EPIC PROUDLY ACKNOWLEDGES OUR AWARD-WINNING ARTISTS FOR THEIR MOST PROMISING NEW MUSIC.

THE ENVELOPE PLEASE!

- Best 200 Small Companies (1986)—Forbes Magazine.
- Achievers Award for Top Media Companies (1986)—Channels Magazine.
- Janus Award, Mutual News (1986)—The Mortgage Bankers Association of America.
- Golden Reel Award, George Thorogood Live LP (1986)—Ampex Corp.
- Syndicate of the Year (1985)—The Album Network.
- Program of the Year, The US Festival (1984)—The Album Network.
- Entertainment Executive of the Year, Norman Pattiz (1986)—Executive Magazine.
- Gabriel Award, Mutual’s The Week In Review: The Shuttle Challenger (1986)
- Peabody Award, The Larry King Show (1983)

AWARD WINNING RADIO
SPECIAL ACHIEVEMENT

MANAGER OF THE YEAR
DALE MORRIS
Dale Morris & Assoc.

CONCERT PROMOTER OF THE YEAR
KEITH FOWLER
Keith Fowler Promotions

TOP TEN
1. HELL AND HIGH WATER – T. GRAHAM BROWN – CAPITOL
2. DIGGIN’ UP BONES – RANDY TRAVIS – WARNER BROS.
3. ROCKIN’ WITH THE RHYTHM OF THE RAIN – THE JUDDS – RCA/CURB
4. YOU’RE STILL NEW TO ME – MARIE OSMOND/PAUL DAVIS – CAPITOL/CURB
5. LITTLE ROCK – REBA MCENTIRE – MCA
6. OCEAN FRONT PROPERTY – GEORGE STRAIT – MCA
7. IT AIN’T COOL TO BE CRAZY ABOUT YOU – GEORGE STRAIT – MCA
8. CRY – CRYSTAL GAYLE – WARNER BROS.
9. TOO MUCH IS NOT ENOUGH – THE BELLAMY BROS./THE FORESTER SISTERS – MCA/CURB
10. DON’T GO TO STRANGERS – T. GRAHAM BROWN – CAPITOL

TOP SINGLES LABELS
1. MCA
2. WARNER BROS.
3. RCA
4. COLUMBIA
5. CAPITOL

TOP MALE VOCALISTS
1. GEORGE STRAIT
2. RANDY TRAVIS
3. T. GRAHAM BROWN
4. CONWAY TWITTY
5. JOHN SCHNEIDER

TOP FEMALE VOCALISTS
1. REBA MCENTIRE
2. JUDY RODMAN
3. CRYSTAL GAYLE
4. TANYA TUCKER
5. KATHY MATTEA

TOP GROUPS
1. THE FORESTER SISTERS
2. RESTLESS HEART
3. THE STATLER BROS.
4. THE GATLIN BROS.
5. ALABAMA

TOP DUOS
1. THE JUDDS
2. THE BELLAMY BROS.
3. MARIE OSMOND/PAUL DAVIS
4. EARL THOMAS CONLEY/ANITA POINTER
5. EDDIE RABBITT/JUICE NEWTON
THANKS FOR VOTING ME CONCERT PROMOTER OF THE YEAR "SHORT MAN"
DOOR KNOB RECORDS

proudly presents

OGDEN HARLESS

NEW ALBUM: "DEAL ME IN"
NEW SINGLE (JUST SHIPPED)
"SOMEONE OUGHT TO TELL HIM THAT SHE'S GONE"
NEW VIDEO: "SOMEONE OUGHT TO TELL HIM"
DJ's NEEDING COPIES OF ANY, WRITE DOOR KNOB RECORDS

PERRY LaPOINTE

NEW SINGLE:
"THE POWER OF A WOMAN"
WATCH FOR A SOON-TO-BE-RELEASED ALBUM FROM THIS TALENTED ARTIST!

LYNNE TYNDALL

NEW ALBUM:
"LYNNE TYNDALL"
WATCH FOR LYNNE'S NEW SINGLE FROM THIS ALBUM TO BE SHIPPED IN LATE JULY!

GAIL O'DOSKI

NEW ALBUM:
"THE FIRST TIME"
BE LOOKING FOR GAIL'S NEW SINGLE FROM THIS ALBUM. RELEASE DATE-SOON!

"THANKS, RADIO, FOR YOUR HELP ON ALL OUR ARTISTS!"

DOOR KNOB RECORDS

2125 8TH AVE. SOUTH
NASHVILLE, TN. 37204
CASH BOX Awards

TOP TEN
1. STORMS OF LIFE - RANDY TRAVIS - WARNER BROS.
2. GUITARS, CADILLACS, ETC., ETC. - DWIGHT YOAKAM - WARNER BROS./REPRISE
3. GEORGE STRAIT #7 - GEORGE STRAIT - MCA
4. MONTANNA CAFE - HANK WILLIAMS, JR. - WARNER BROS./CURB
5. THE TOUCH - ALABAMA - RCA
6. I TELL IT LIKE IT USED TO BE - T. GRAHAM BROWN - CAPITOL
7. WHAT AM I GONNA DO ABOUT YOU - REBA MCENTIRE - MCA
8. TOO MANY TIMES - EARL THOMAS CONLEY - RCA
9. WINE COLORED ROSES - GEORGE JONES - EPIC
10. WHOEVER'S IN NEW ENGLAND - REBA MCENTIRE - MCA

TOP ALBUM LABELS
1. WARNER BROS.
2. MCA
3. RCA
4. EPIC
5. WARNER BROS./REPRISE

TOP MALE VOCALISTS
1. RANDY TRAVIS
2. GEORGE STRAIT
3. DWIGHT YOAKAM
4. HANK WILLIAMS, JR.
5. T. GRAHAM BROWN

TOP FEMALE VOCALISTS
1. REBA MCENTIRE
2. JANIE FRICKIE
3. CRYSTAL GAYLE
4. MARIE OSMOND
5. KATHY MATTEA

TOP GROUPS
1. ALABAMA
2. THE NITTY GRITTY DIRT BAND
3. RESTLESS HEART
4. THE STATLER BROS.
5. THE TRIO (DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS)

TOP DUO
1. THE JUDDS

COUNTRY ALBUMS
Country Albums

Storms Of Life, Randy Travis
Guitars, Cadillacs, Etc., Etc., Dwight Yoakam
Montana Cafe, Hank Williams, Jr.

Male Vocalists
- Randy Travis
- Hank Williams, Jr.
- Dwight Yoakam

Female Vocalists
- Crystal Gayle

Groups
- Nitty Gritty Dirt Band

Trio: Dolly Parton, Linda Ronstadt, Emmylou Harris

TOP TEN
1. HAVE I GOT SOME BLUES FOR YOU – CHARLEY PRIDE – 16TH AVENUE
2. HOME GROWN – MASON DIXON – PREMIER ONE
3. COLORADO MOON – TIM MALCHAK – ALPINE
4. LOVE KEEP YOUR DISTANCE – A. J. MASTERS – BERMUDA DUNES
5. HOW MUCH DO I OWE YOU – TONI PRICE – MASTER
6. BIRTH OF ROCK & ROLL – CARL PERKINS – AMERICA/SMASH
7. OH LOUISIANA – JIM AND JESSE – MSR
8. WEREN'T YOU LISTENING – ADAM BAKER – AVISTA
9. WHEN YOU GAVE YOUR LOVE TO ME – RAY PRICE – STEP ONE
10. LIKE AN OKLAHOMA MORNING – TONY MCGILL – KILLER

TOP LABELS
1. BERMUDA DUNES
2. BGM
3. PREMIER ONE
4. STEP ONE
5. MASTER

TOP MALE VOCALISTS
1. A. J. MASTERS
2. CHARLEY PRIDE
3. ADAM BAKER
4. JIMMY MURPHY
5. RAY PRICE

TOP FEMALE VOCALISTS
1. BETH WILLIAMS
2. TONI PRICE
3. LIZ BOARDO
4. ROBIN LEE
5. DARLENE AUSTIN

TOP GROUPS
1. MASON DIXON
2. INDIANA
3. ALIBI
4. ROCKINHORSE
5. DOW JONES & THE NASHVILLE STOCK EXCHANGE

TOP DUOS
1. JIM AND JESSE
2. JAMES AND MICHAEL YOUNGER
3. THE KENDALLS

COUNTRY INDIES
Look for Charley's New Single soon to be released

"IF YOU STILL WANT A FOOL AROUND"

From his current album on 16th Avenue Records

"After All This Time"
MIKE BORCHETTA

HAS PROMOTTED OVER 200 #1 RECORDS SPANNING FOUR DECADES!

MIKE BORCHETTA

RECORD PRESSING
COMPUTERIZED
MAILING SERVICE
TO OVER 2300
RADIO STATIONS

ANYONE CAN PROMOTE
A SUPER STAR.
OUR OFFICE MAKES
SUPER STARS!

SPECIALIZING IN CASH BOX BILLBOARD R&R and GAVIN STATIONS
THE JIM HALSEY COMPANY

american music

EXCLUSIVE WORLDWIDE REPRESENTATION

THE JIM HALSEY COMPANY

3725 S. NORWOOD
TOLLFREE: 1-800-987-8475
(310) 273-2473
TOLL FREE: 1-800-987-8475

P.O. BOX 4093
BEVERLY HILLS, CA 90213
TOLL FREE: 1-800-987-8475
(310) 273-2473

24 MUSIC SQUARE WEST
NASHVILLE, TN 37203
(615) 329-7700
### Record Manufacturers

<table>
<thead>
<tr>
<th>Label</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>INC. Records</td>
<td>1416 N. La Brea Ave. Hollywood, CA 90029</td>
<td>(213) 469-2411</td>
</tr>
<tr>
<td>LITTLE</td>
<td>1900 Broadway, New York, NY 10019</td>
<td>(212) 997-0300</td>
</tr>
</tbody>
</table>

### ACCENT RECORDS

7106 Street 11H, Rancho Mirage, CA 92270 | (760) 348-0075

### ADAM PRODUCTIONS, INC.

1500 Dania Rd., Miami Beach, FL 33141 | (305) 665-0060

### ADELPHI RECORDS, INC.

P.O. Box 6768, Silver Springs, MD 20907 | (301) 434-6958

### ALBERTI REC. MFG. CO.

P.O. Box 113, Monterey Park, CA 91754 | (818) 822-0061

### ALLEGIANCE RECORDS LTD.

1419 N. La Brea, Hollywood, CA 90028 | (213) 887-0863

### ALPINE RECORDS

Extends congratulations to

### ALPINE RECORDS INC.

1025 17th Ave. So., Nashville, TN 37212 | Phone: (615) 327-2227

### AMERICAN COWBOY SONGS, INC.

1016 Isabel St. P.O. Box 7107 Burbank, CA 91510 | (213) 849-8771 TWX: 1-916-439-2769

### AMERICAN RECORDS

5007 Michigan Ave. Hollywood, CA 90038 | (213) 461-3107

### ANSONIA RECORDS, INC.

750 Patton Ave., East Rutherford, NJ 07073 | (201) 470-0010

### APON RECORDS COMPANY, INC.

P.O. Box 3082 Sheringham Station Long Island City, NY 11103 | (718) 721-5699

### ARTIE LABELS

10341 E. 35th St., Memphis, TN 38106 | (901) 942-2352

### ARTIST RECORDS INC.

83 W. 57th St. New York, NY 10019 | (212) 499-1000

### ASSOCIATED RECORDS

1900 Sunset Blvd., Bldg. 710 Los Angeles, CA 90069 | (213) 225-7460

### ASHLEY RECORD CO.

249 Bluegrass Dr. Box 567 Hendersonville, TN 37075 Pres. L. A. Watson

### ATLANTIC RECORDS

9209 Sunset Blvd., Bldg. A Los Angeles, CA 90069 | (213) 225-7460

### AVANT RECORDS

1416 S. Broadway New York, NY 10013 | (212) 246-1343

### AVALOX RECORDS

1465 Sullivan St. New York, NY 10014 | (212) 280-2354

### BARKING PUMPKIN RECORDS

P.O. Box 5269 No. Hollywood, CA 91616-5269 | (818) 792-0090

### BELLAIRE RECORDS

P.O. Box 1200 4900 Bissanett Bellair, TX 77401 | (713) 677-9169

### BENNETT'S REC. DIST. INC.

3108 Delta Dr. Jackson, MI 49201 | (610) 491-4238

### BENSON COMPANY (The)

Benson, Gawenworth, Power Disc and RiverSong Records 365 Great Circle Rd. Nashville, TN 37228 | (615) 742-6800

### BIOGRAPH RECORDS, INC.

P.O. Box 1015 Jackson, MI 49201 | (610) 781-4100

### BLACK ROSE RECORDS

827 Mariand St. Nashville, TN 37207 | (615) 258-1125

### BLUE CANARY RECORDS

P.O. Box 8490 Santa Fe, NM 87502 | (505) 884-7005

### BLUE GOOSE INC.

245 Wavertly Pl New York, NY 10014 | (212) 580-4700

### BOSS UGLY BOB RECORDS

P.O. Box 32667 Memphis, TN 38126 | (901) 882-4233

### CANDY RECORDS

2716 Spinkers Ct. Irving, TX 75060 | (214) 790-5172

### CYPRESS RECORDS


Watch for Carol’s new single “My Baby Sleeps With The Radio On”. Soon to be released on Cypress Records.

“Miss Modern Country Music” contestant Carol Sheehan receives winning trophy from Dave Plummer, President of Cypress Records.

For information concerning the 1988 “Miss Modern Country Music” Pageant, our facilities and full production services call or write

(904) 246-8222 • P.O. Box 51067, Jacksonville Bch., FL 32250
Cyndi Lauper is the consummate artist. She continues the success of her multi-platinum album, “True Colors,” with the premiere of “Cyndi Lauper In Paris,” her HBO® Special and upcoming home video. She is currently being honored with the first celebrity cover of New York Woman magazine, and her cinematic debut will be seen by millions in the major motion picture “Vibe.”

CBS Records proudly congratulates Cyndi as she takes her career to extraordinary new heights.

Cyndi Lauper is the artist. Cyndi Lauper is the art.
On Portrait® Records, Cassettes and Compact Discs.
See “Cyndi Lauper In Paris,” now playing on HBO®.
QUEENS

Specialized printing and packaging for all audio and video requirements

New York 718 457 7700 Los Angeles 213 464 7700 Indianapolis 317 635 7777
IF YOU CAN BELIEVE YOUR EYES AND EARS

Bob Marley
Reggae Roots

The Ventures
The Compact Ventures

Paul Anka
Jubilation

Brian Auger
Planet Earth Calling

Ramsey Lewis
Wade In The Water

Woody Herman
Crazy Rhythm

Stan Kenton
Summer Of '51

Contact us for information on these classic favorites and more all on Compact Disc.
Telephone 1-818-993-8822. Telex 265330 DUNL-UR.
Or write to Dunhill Compact Classics, Suite G, 8300 Tampa Ave., Northridge, CA 91324
RECORD MANUFACTURERS

(415) 396-3173
Affiliated Labels: Five Star
Records, New Zealand

FINK/PINEWOOD RECORDS
P.O. Box 5241
Chesapeake, VA 23324
(804) 627-0595

FIRST GENERATION
RECORDS
465 W. 11th
Nashville, TN 37204-3121
(615) 259-6902

FIRST STRING RECORDS
2711 N. 29th Ave., Ste. 318
Hollywood, FL 33020
(305) 921-9939

FLYING FISH RECORDS
1304 W. Schubert
Chicago, IL 60614
(312) 528-5495
Distributed Labels: Flying Fish,
Blind Pig, Hayday, Green Man,
Rooster Blues

FOLKWAYS/SMITHSONIAN
(Distribution World-Wide exclusively by
Birth Tree Group Ltd.)
622 Broadway, 9th Fl.
New York, NY 10012
(212) 777-6606
Affiliated Labels: Folkways, RSP,
ASHI

G

GEFFEN RECORDS
9190 Sunset Blvd.
Los Angeles, CA 90069
(213) 276-0202

GNP CRESCENDO RECORDS INC.
8400 Sunset Blvd., Ste. 4A
Los Angeles, CA 90069
(213) 466-2614
Toxie: 510/303-0877

GOLDBAND RECORDING CORP.
P.O. Box 1485


YOUR SOUND CHOICE

JENNIFER WARNES
WENDY WALDMAN
JESSE COLIN YOUNG
MICHAEL TOMLINSON
THE JOHNNY Z BAND
GARY WRIGHT
KENNY RANKIN
JOHN STEWART

Cypress Records

Cash Box July 1987 Directory
1987
A vintage year.
Congratulations
to all our artists who
made it a
cork-popping success!

PolyGram Records
MTM MUSIC GROUP

"The Best of the New"

MTM RECORDS

21 Music Square East
Nashville, TN 37203

Distributed by Capitol Records

HEVE V

IN PERSUIT

JUDY RODMAN

GIRLS NEXT DOOR

MARTY HAGGARD

HOLLY DUNN

SCUHLER, KNOBLOCH, AND BICKHARDT

RONNIE ROGERS
CONTACT OUR ENTERTAINMENT DIVISION:

TOM KEMPF 213 • 557-2861
RICHARD REED 213 • 271-3346
MAX BRUNO 213-557-1211

FIRST LOS ANGELES BANK
Member FDIC
ROPERY RECORDS
645 Madison Ave.
New York, NY 10022
(212) 936-4437

ROSE RECORDS CO. INC.
920 Canterbury Rd., NE
Atlanta, GA 30324
(404) 955-0125

ROUNDER RECORDS CORP.
One Camp St.
Cambridge, MA 02140
(617) 354-0700
Affiliated Labels: Rounder, Heartbeat, Varrick, Philo, Black Top, Darling, Fretless

R&R RECORDS INC/
REN ROME
521 Fifth Ave.
New York, NY 10175
(212) 757-3636
Affiliated: Faddyto Beat Records (Rena L. Feary, President)

S

SAVOY JAZZ
(SJ Records, Inc.)
160 W. 71st St.
New York, NY 10023
(212) 873-8520

SAVOY RECORDS, INC.
611 Broadway, Ste. 428
N.Y., N.Y. 10012
(212) 529-3135

SCOTTI BROS. RECORDS, INC.
2114 Pico Blvd.
Santa Monica, CA 90405
(213) 450-3193
J. Musso, President

SEA-WEST RECORDS
P.O. Box 30486
Honolulu, HI 96202
(808) 293-1800
T/LX: 7341761 SWEST

SHELBY SINGLETONE ENTERPRISES, INC.
3108 Belmont Blvd.
Nashville, TN 37212
(615) 355-1803
Affiliated Labels: Sun, Plantation, SS8

SIRE RECORDS
3 E. 54th St., 10th Fl.
New York, NY 10022
(212) 702-2051
T/LX: 710581718
Cable: ELGHORIZON
do WEA Records
20 Broadwalk St.
London W1VZQ
(01) 434-3302
T/LX: 261425
Affiliated Labels: Blue Seal, Sire

SLEEPING BAG RECORDS
1974 Broadway
New York, NY 10023
(212) 764-1440

SONIC ARTS CORP.
665 Harrison St.
San Francisco, CA 94107
(415) 957-9470
Affiliated Labels: Sonic Arts Lab
Sonic Reparise, Nostalgia

SOUNDWAVES RECORDS
1506 Elmwood Ave.
Nashville, TN 37212
(615) 385-9200
Affiliated Labels: Brand X, Phono Candle, NS&O, Evil, Wind, Grand Prize

SPRING RECORDS
161 W. 54th St.
New York, NY 10019
(212) 561-5398

STANDY RECORDS
760 Blandina St.
Urbana, IL 61801
(312) 797-6782

STAN’S RECORDS
P.O. Box 1125
Shreveport, LA 71153
(318) 459-3751

STARGEM RECORDS, INC.
43 Muske St., East
Nashville, TN 37220
(615) 244-1025
Pres.: John Hodge
Affiliated Labels: Stargem, Time-lapse, Prestige

SUGAR HILL RECORDS LTD.
96 West St.
Englewood, NJ 07631
(201) 569-5170

THE SUNSHINE GROUP
800 South Fourth St.
Philadelphia, PA 19147
(215) 755-7002
Affiliated Labels: Grand Prix, Sunshine, Latitude

SUNFLASH RECORDS, INC.
P.O. Box 7778
Silver Springs, MD 20907
(301) 434-3556

BOB SZAJNER
91 RMS Triad Productions
6287 Potomac Circle
West Bloomfield, MI 48333
(313) 661-5167

T

TAKOMA RECORDS
(Dist. by Allegiance Records Ltd.)
7525 Fountain Ave.
Los Angeles, CA 90046
(213) 938-5482
Affiliated Labels: Musikart, Discovery, AM-PM

TRIX RECORDS
Drawer AB
Rosendale, NY 12472
(914) 697-9573
Affiliated Labels: Tixx, Kaha, Shoyer Farms

U

ULTRAGROOVE
P.O. Box 838
Grinde, CA 94503
(415) 265-6520

UPSTART RECORDS
2210 Rapidie Blvd.
Arlington, TX 76013
(817) 461-6961
Affiliated Label: Manquee

V

VIC RECORDS
1327 Cobb St.
Kalamazoo, MI 49007
(616) 342-5202

VICTORY RECORDS
P.O. Box 50064
New Orleans, LA 70153
(504) 944-6244

W

WAKEFIELD COMPANY
1745 W. Linden
Phoenix, AZ 85017
(602) 252-5644

WARNER BROS. RECORDS INC.
3300 Warner Blvd.
Burbank, CA 91510
(213) 846-5090

WARNER COMMUNICATIONS INC.
75 Rockefeller Plaza
New York, NY 10019
(212) 484-6030

WEA INTERNATIONAL
83, Baker Street
London, WIM AJ
01-486-1414
75 Rockefeller Plaza
New York, NY 10019
(212) 484-7100

WESTWORLD RECORDS
3966 Standish Ave.
Cincinnati, OH 45213
(513) 703-8911

ReCORD MANUFACTURERS

We Do Country Music Right!

OUR STARS
RAY PRICE
THE KENDALLS
HANK THOMPSON
CURTIS POTTER
RAY PENNINGTON
RON ELLIOTT
BUDDY EMMONS
DARRELL McCALL
JOHNNY BUSH
BILLY WALKER
DAVE HOLLADAY
CAL SMITH
JACK GREENE
STEPHEN WOODFIN
JOE VICKERS
SAMMI SMITH
LOIS JOHNSON
LYN CHILDS

OUR STAFF
Promotion:
JESSE SHOFNER
SHARON PENNINGTON
Marketing:
RON ELLIOTT
KEN WOODS

1300 DIVISION STREET
SUITE 304
NASHVILLE, TN 37203
TELEPHONE: (615) 255-3009

Cash Box July 18, 1987 Directory
ERNE BIVENS 3rd
"THE ONLY THING I'LL HOLD AGAINST YOU IS ME"
GBS #749
Promoted by JOHN ELVIS JAMES

ON HIS SEVENTH TRIP UP THE NATIONAL CHARTS

\[\text{Cash Box} \quad \text{July 18, 1987} \quad \text{Directory}\]
**SUNDIAL RECORDS’ STABLE OF UP-COMING STARS!**

GLADYS WHITNEY
BOBBY GARRETT
BONNIE CASH

TIM JOHNSON
RANDY MOW
LISA ALVEY
DENNIS SMALLEY

BONNIE RECORDS

38

**STARGEM, INC.**

Stargem Records
Kristal Records
Timestep Records
Pyramid Records
Independent Record Charts
Stargem Productions

Recording • Promotion • Management

Stargem Records
Kristal Records
Timestep Records
Pyramid Records
Independent Record Charts
Stargem Productions

**VINE RECORDS, INC.**

Vine Records

560 Fourth Ave.
Louisville 40202

(502) 582-3331

**WESTERN MDSE. INC.**

1736 S. Twiggs St.
Dallas 75215

(214) 935-8900

**COLORADO CHRISTY REC SALES DIST.**
P.O. Box 247
Denver 80203

(303) 650-9175

**WORLD RECORD DISTRIBUTORS**


**WESTERN RECORD SALES**

5021 Seaport Ave.
Richmond 94804

(415) 235-8860

Distributed: Labels: Living Language, Pro Art, Symphonie, Quintessence, Disney, Sesame St., Peter Pan, Kids’ Stuff, Mobile Fidelity, Telarc, Dallas, Accessories: Disco Washup, Atop, Sony, Savory, BMI, Glory, Etc.

**CONNECTICUT AQUARIUS DIST. OF NEW ENGLAND, INC.**

479 Park Ave.
East Hartford 06108

(203) 526-2185

Marvin Ginsburg/Owner, Sales Manager

Warren Forbes/Promotion Manager

Distributed: Labels: American, Backman, Disney, Gramaphone, Sutra, Audio Fidelity, Emerging, Sun-view, Key Staff, LA Belo, Sugarscoop, Tommy Boy. Accessories: Discwasher, Telarc, Sheaffield, Mobile Fidelity, Demon, Deks, Ralix, Rotajet, Maxell, Ring King, TDK.

**FLORIDA DISTRIBUTORS INC.**

210 Shopping Ave.
Sarasota 33577

(813) 953-3797

LIL WALLY MUSIC

35 NE 62nd St.
Miami 33135

(305) 758-0000

RCA and A&M, ARISTA and AS-SOCIATED LABELS

3300 N. 29th Ave., Suite 104
Hollywood 33020

(305) 923-5626

John Partisi/Manager


**WARNER/ELEKTRA/ATLANTIC CORP.**

5655 W. 36 St., Suite #118
Virginia Gardens 33166

(305) 871-2990

Distributed: Labels: See WEA Corp., California.

**GEORGIA CAPITOL RECORDS**

320 Pointe Parkway, #1000
Norcross 30092

(404) 447-0540

Distributed: Labels: Capitol, EMI America, Angel, Semphim, Harvest, Manhattan, Blue Note, Rhino, M.T.M., Engine, Sparrow, Red Label.

**CBS RECORDS**

16 Executive Park Dr. N.E.
Atlanta 30329

(404) 321-4553

Roger Metting/Branch Manager

Distributed: Labels: See CBS, New York.

**ILLINOIS C.A.P. EXPORTS**

417 S. Dearborn., #220
Chicago 60603

(312) 663-1370

Fascimile (312) 663-3128

Telex 287760 PAAS UR

Chrysous A. Pass/President

Distributed Labels: Moby Dick, Rep, CAM. Megatone, Wiedend, JDC.

**NORTH CAROLINA DIVERSITY INC.**

6620 W. Belmont Avenue
Chicago 60634

Joseph Swiatek

(312) 288-4444

KIDIEREN RECORDS PROD.

P.O. Box 256577
Chicago 60625

(312) 764-1144

MCA DISTRIBUTING CORP.

10700 W. Higgins Rd., Suite 100
Rosemont 60018

(312) 296-6500

James Haldeman/Branch Manager

Pat Peterson/Credit Manager

Kevin Carroll/Pop/Rock Promo Mgr.

Mark Sullivan/H&B Promo Mgr.

Abbey Frank/MCA Dist. Reg, Marketing Specialist-Midwest


**POLYGRAM RECORDS**

4825 N. Scott St., Suite 218
Building #2

SCHILLER PARK 60176

Bob Colosi/Branch Manager


RCA, A&M & ARISTA DISTRIBUTION

2611 N. LaPorte Rd.
Oak Brook 60521

(312) 985-8300

Rick Wilcoxen/Branch Manager

SEBRO PRODUCTS CO.

2416 S. Michigan Ave.
Chicago 60616

(312) 642-8821

Distributed: Labels: Golden, Peter Pan, Bon Fire, Super-Heroes, Tinseltown Records, Record Darls, Pop-Board Baskets, Pole Record Racks, Sebro Record Rack & Tables, Record Carrying Cases, Panasonic Batteries, Panasonic Record Cleaners, Jay Jay Records and Tapes.

**THE HOUSE DIST.**

3410 Lake Shore Drive, Suite 7 E
Chicago 60657

Carole Bernstein/Manager

WARNER/ELEKTRA/ATLANTIC CORP.

222 W. Silvert Ct.
Bensenville 60106

(312) 595-6060

Al Abrams/Branch Manager

Dennis Schone/Sales Mgr.-Music

Bob Shaw/Sales Mgr.-Video

Distributed: See WEA Corp., California.

**INDIANA POLYGRAM RECORDS**

6220 Churchman Bypass
Indianapolis 46203

(317) 786-9913

Dale Johnson/VP Distribution


**IOWA MUSIC CIRCUIT PRESENTATION INC.**

2329 University Ave.
Des Moines 50311

(515) 274-4702

(515) 277-3436

**KANSAS WESTERN MDSE. INC.**

1668 Hoyes Dr.
Manhattan 66502

(913) 539-0542

**KENTUCKY VINE RECORDS, INC.**

560 Fourth Ave.
Louisville 40202

(502) 582-3331

**LOUISIANA FLOYD’S WHLSE. DIST. CO.**

P.O. Drawer 10
434 E. Main St.
Ville Platte 70586

(318) 363-2184


**SUNDIAL RECORDS’ STABLE OF UP-COMING STARS!**

GLADYS WHITNEY
BOBBY GARRETT
BONNIE CASH

TIM JOHNSON
RANDY MOW
LISA ALVEY
DENNIS SMALLEY

SUNDIAL RECORDS’

STABLE OF UP-COMING STARS!

GLADYS WHITNEY
BOBBY GARRETT
BONNIE CASH

TIM JOHNSON
RANDY MOW
LISA ALVEY
DENNIS SMALLEY

THERE IS A D U M B K I N D O M !

Cash Box July 18, 1987 Directory

38
WHEN WAS THE LAST TIME YOU VISITED THE COUNTRY!

Remember when you used to steal away with your favorite dairin’ and head out to the Toolies. Remember the parties, the romance and the friends. Well, it’s all back at Arizona’s Toolies Country, a contemporary saloon and dance hall. Capture the spirit of Cowboys and Cowgirls. Toolies Country featuring live country dance music seven nights a week and an array of TOP NAME ENTERTAINMENT. Toolies Country voted the “Friendliest Club In Arizona”!

43 Avenue & Thomas Rd. • Phoenix 272-3100
How to spoil yourself rotten.

When you are in New York or L.A., go ahead, spoil yourself a little. Let Music Express Limousine Service lay on the full royal treatment.

Color TV, AM/FM Stereo, a fully stocked complimentary bar. We'll turn any evening on the town, business meeting or airport transfer into a sublime occasion.

The automobiles are superb. The chauffeurs are impeccable. The experience is pure luxury.

When you send for a Music Express Limousine you are getting the very best and the very finest.

Music Express
Limousine Service

LOS ANGELES (213) 849-2244
Outside of CA 1-800-255-4444

24 hour service / Short or long trips / Sightseeing / Airports / Weddings / Corporate accounts invited / Most major credit cards accepted.

The Toast of Both Coasts

PUC#TCP801P
JVC brings you the look of the future...TODAY!

At JVC, providing the best for the aural sense, from recording, mastering, and pressing to sales and promotion, has always been our goal. Now your talents can be presented both visually and aurally through the latest in audio-video home entertainment - CD (Compact Disc), VHD (Video High-density Disc) and PCS (Personal Computer Software). It also holds the leadership in the field of Video Disc VHD Karaoke.

JVC: We’re tuned in to the future!
One of the most powerful games ever! The outstanding graphics take you through six screens of a daring attempt to rescue a young woman captured by a ruthless street gang.

"Spike" and "Hammer" are the heroes that must save the kidnapped woman. One player can fight alone, or two players can fight as a team. If play stops before the rescue is complete, the game can be continued from that point by adding additional coins. The graph at the bottom of the screen indicates power.

The collection reports alone tell the amazing story of Double Dragon™ and the tremendous profit opportunities it offers.
DOUBLE DRAGON

HOW TO PLAY:
- Control the player by using 8 way joystick.
- Punch button for left or right punch.
- Jump button for jump.
- Press jump and press punch button for jump kick toward right direction.
- Press jump and press kick button for jump kick toward left direction.
- Press jump and press punch button at the same time for elbow punch backward.
- Press jump and kick button at the same time for back kick.
- Push joystick toward either left or right twice for head butt.

WEAPONS: 7 items can be controlled with the punch button. (The player must be over weapon to pick it up.)
Williams® pinball
#1 in the world

REASON #9
Resale value-Williams' games average almost $200 more in trade-in value! (DRA Distributors Research Associates Price Guide)

REASON #17
Sound-Only Williams' sound system has all these features:
- 3-way speaker system
- dual microprocessor
- simulated stereo
- Yamaha synthesizer

REASON #28

Best-of-Show ACME '87
(RePlay Magazine)
(U.S. National Video Game Team)
(Play Meter)
(Canadian Coin Box Magazine)
AMUSEMENT MANUFACTURERS

Richard Robbins, vice pres.
(coin-op video games & kits; consumer video products)

TAITO AMERICA CORP.
660 S. Wheeling Rd.
Wheeling, IL 60090
(312) 520-8280
Paul Monier, vp, president
Yoshifumi, vp, vice-pres. sales
RICK OCHOLT, sales mgr.
Ben Beck, director of special projects
(coin-op video games; and consumer products)

TECMO, INC.
Victoria Business Park
18012 S. Arba Mart. Lane
Carson, CA 90746
(312) 328-5880
(800) 457-0505
Takeaki Kikuhara, president
Kanichika Nakata, vice president
John Cassidy, sales mgr.
Robert Bates, sales mgr.
(dedicated & conversion kit video games)

TOLEDO CALIFORNIA
P.O. Box 4467
Santa Rosa, CA 95402
Haitan Hanson, president
Larry Howerton, sales manager
(markets coin-op scales)

TRADE WEST
2400 South Highway 75
Corsicana, TX 75110
(214) 872-8477
Leland Cook, board chairman & CEO
John Rowe, president
Byron Cook, exec. vice pres.
(coin-operated video games)

UNITED BILLIARDS INC. (UBI)
51 Progress St.
Union, NJ 07086
(201) 698-7088
J. Roy Morris, president
Jack Monte, vice president
(coin-op pool tables, amusement equipment)

THE VALLEY COMPANY
300 Morton St.
Bay City, MI 48707
(517) 892-4306
(800) 343-0377
Charles P. Kilthum, president
Alan Van Campen, vice pres.-sales & marketing
Wally Smolucha, vice pres.-operations/engr'ing
(coin-op pay phones - Wireless 5000 and 6000)

ZAMPERLA, INC.
P.O. Box 5545
88 Fanny Rd.
Partispany, NJ 07504
(201) 334-1100
Alberto Zamperla, president
Carlos Guglielmi, general manager
(coin-op novelty, strength & skill testing games)

CRANES/REDEMPTION EQUIPMENT
R.H. BELAM COMPANY, INC.
530 Hempstead Turnpike
West Hempstead, NY 11552
(516) 282-2870

BETSON ENTERPRISES
6 Empire Blvd.
Mountview, NJ 07047
(201) 440-7200
(800) 504-2343

CRANES OF TEXAS
301 Banffington - Suite E
Houston, TX 77022
(713) 695-4220

DYNACO CORPORATION
2569 Handley-Eclair Road
Richland Hills, TX 76118
(817) 519-7999
(201) 627-6054

GLOBAL IMPORTS
604 Main St.
Davenport, IA 52803
(800) 560-0000

GRAYHOUND ELECTRONICS, INC.
Rt. 37 & Germania Station Rd.
P.O. Box 1619
Toms River, NJ 08755
(201) 341-5000
(800) 252-0491

HOLLYWOOD CRANE MERCHANDISERS, INC.
8045 Lakemont Rd.
No. Hollywood, CA 91005
(213) 767-0981

M. KRAMER MFG. CO., INC.
1100 Tidwell Ave.
Lakewood, NJ 08701
(201) 367-7000
(800) 631-2138

SHOWCASE, INC.
P.O. Box 34058
1781 Independence Blvd. #4
Baton Rouge, LA 70803
(813) 355-8407
(800) 942-7293

SMS MANUFACTURING CORP.
1000 Airport Rd.
Lakewood, NJ 08701
(201) 370-9280
(800) 231-0138

SPENCER INDUSTRIES, INC.
3571 Investment Lane
West Palm Beach, FL 33404
(505) 845-0601

UAI NEW JERSEY, INC.
2410 Somerset Blvd.
Wall, NJ 07719
(201) 681-8000

WILLIAM WALLACE, PRESIDENT, CEO & GM.

WILLIAMS ELECTRONICS, INC.
3401 N. California Ave.
Chicago, IL 60018
(312) 367-2240
Lance W. Thomas, vice pres.-gen. mgr.
Mark Glimmary, vice president-marketing
Larry Kossman, vice pres.-purchasing
Ken Federsch, vice pres.-engr'ing
(coin-operated pinball games, video games, shuffle al size)

WILLIAMS TELEPHONE COMPANY, INC.
(Whitehall)
1510 Swanston Ct.
Gurnee, IL 60031
(312) 497-2240
Richard Wilkus, vice pres.-gen. mgr.

我们将MAXIMUM PROFIT on EXIDY'S RAINBOW MACHINE

- Two product vend
- Special alarm device to discourage tampering
- Strictly mechanical
- Two viewing windows for product display
- Adjustable coin mechanism, set from .25c to $2.00
- Built-In versatility; don't lock yourself into just condoms.

EXIDY, INC. 5122 Calle del Sol, Santa Clara, CA 95050
(408) 454-666

PHONOGRAPH MANUFACTURERS

ROCK-OLA Rock-Ola Manufacturing Corp.
313 S. Robinson Rd.
Addison, IL 60101
(312) 828-7020
Cable Address: ROCK CEGO
Telex: 910-221-2714
David C. Rokok, chairman of the board
Donald D. Rotkist, president
Sette Lodiak, executive vice president

ROWE Rowe International, Inc.
75 Terry Hills Rd.
Whippany, NJ 07981
(201) 887-0400
(800) 631-8132
Cable Address: ROWI
Telex: RCA 219 052 Answer Back Rowe

Garnett, president
Jerome Gold, vice pres., distributor operations
Joe Friedman, vice president

SEEBURG Seeburg Phonograph Corp.
1103 Westwood Ave.
Addison, IL 60101
(312) 543-1270
Telex: 285037
Int'l. Telx: 282327 SEEBURG OD
Edgar C. Linneker, chairman
Nikolas A. Hintman, president
Joseph J. Plansky, exc., vice pres.
Sales: Robert E. Lentz, Tom Ertzien, Bob Breiter, Lynnland Hargen, Bill Delahanty

H.S. Apparatebau GmbH, KG
Saarlandstrasse 240
Postfach 216

6320 Bingen/Rhine
West Germany
phone: 06721/07548
Telex: 42292
Fax: 46358
Ulrich O. Schulz, managing partner
Peter L. Kuhn, marketing & sales
Michael Sangermann, export manager
Ulrich Kunde, product manager

(Importers)

Loewen-America Inc.
5207 N. Rose St.
Chicago, IL 60656
(312) 892-2280
Telex: 206744
Stanley (Rue) Brahan, president
Cajal Brohan, office manager
Michael Jablon, service manager
(NSM-Lions music & games)

WURTLIZER Deutsche Wurlitzer GmbH
Wurlitzer St. 6, P.O. Box 152
Huelhorst, West Germany 4971
Telex: 372122
Haana Dombay, general manager
Klaus W. Belligsader, deputy manager & general sales manager
Norbert Lohr, marketing manager
Jere Reeves, U.S. sales manager

Deutsche Wurlitzer GmbH
Aussl. 11, P.O. Box 45965
Blumenau, 5
Leaven, West Germany
(executive & sales offices)

U.S. contact:
Jere Reeves
of Southern Music
303 W. Central Blvd.
Oklahoma City, OK 73101
(305) 434-4320

Our Staff Wishes To Thank THE COIN-OP INDUSTRY for Making 1986-87
Our Best Year!

SOLAR MANUFACTURING

Cash Box July 18, 1987 Directory
Galaxy 200
Heavenly Sound... and profits...

... that are out-of-this-world

LOEWEN-AMERICA, INC.
(312) 992-2280    Telex: 20-6744
American Vending Sales, Inc.
520 Woll Dr.
Wooddale 60219
(312) 350-0880
Frank Gumma, president
Ron Gergovich, vice president
Frank Gumma, Jr., vice president
John Neville, sales manager

Atlas Distributing
2120 N. Western Ave.
Chicago 60647
(312) 276-5025
Jerry Marcus, president
Ed Pelegriini, vice president
Joe Serpa, treasurer
(American, Andarc, Atari, Capcom, Cinematronics, Data East, Dynamo, Exidy, Game Plan, Grand Products, Graysound, Konami, M-ami, Merit, M-Tech, Nintendo, Premier, Rock-Ola, Sega, Star Trac, Tradewest, Williams)

Coin Machine Corporation of America
4322-24 N. Western Ave.
Chicago 60625
(312) 588-1814
Herbert J. Perkins
(American Shuffleboard, Ramtek, Stern, Exidy, Seeburg, Valley, Brunswick, Status Games, Maytag, Penn-Ryan, American Lock)

The Kiddiekarde Exchange
1203 5th Ave.
Rock Island, 61201
(309) 786-0125
Tom Leon
Terri Johnson

Mini Speedways USA Inc.
431 13th St.
Rock Island 61201
(309) 796-2962
Mike Nowcom
Bill Bigg
(coin-op kiddie rides; gas go)

carts & dragstugs; electric mini dodge 'em

National Coin
1425 W. Diversey
Chicago 60614
(312) 281-4211
Carl Schmitt, vice president
Erich Schmitt, president
Paul Biedar, sales manager
Bill Grawes, service manager
(Pinball, pool tables, Premier, Game Plan Execy, Kitten, Auto Photo, U-Sell-it)

World Wide Distributors, Inc.
2730 W. Fullerton Ave.
Chicago 60614
(312) 394-2350
605-72-4285 (ill only)
Fred Star, president
Doug Star, vice president
Joe Corone, sales manager
(Arcade, Data East, Dynamo, Graysound, I.D.E., Kramer, Loewen- America NBM, Mempron, Merit, M-Tech, Sega, Sun-Corp., Taito, Tradewest, Valley, Williams)

J & J Distributors, Inc.
940 G. Washington St.
Indianapolis 46229
(317) 251-2525
Kally Flynn, president
Paul Harper, sales manager
Ron Ditch, service manager
Bustle Keith, parts manager
(American Shuffleboard, Automatic Products, Bally Midday, Baby Sente, Coinco, Cinematronics, Data East, Dynamo, Exidy, Kramer, Laser, M-Tech, Nintendo, Star Trac, Tradewest, Williams, USA, Video-Phonics, Williams)

INDIANA

INDIANA

J & J Distributors, Inc.
940 G. Washington St.
Indianapolis 46229
(317) 251-2525
Kally Flynn, president
Paul Harper, sales manager
Ron Ditch, service manager
Bustle Keith, parts manager
(American Shuffleboard, Automatic Products, Bally Midday, Baby Sente, Coinco, Cinematronics, Data East, Dynamo, Exidy, Kramer, Laser, M-Tech, Nintendo, Star Trac, Tradewest, Williams, USA, Video-Phonics, Williams)

Iowa

Moss Distributing
2130 Huxley Ave.
Des Moines 50317
(515) 286-4622
Terry Moss, president
(Arcade, Atari, Bally Midday, Baby Sente, Capcom, Data East, Dynamco, Konami, Mempron, Merit, M-Tech, Sega, Smart, Sun Corp., Taito, Tradewest, Valley, Williams)

Mountain Coin Machine Distributors
751 E. Broadway
Des Moines 50313
(515) 286-4621
Jack Brown, division manager
American Coin, Game Plan, Graysound, Imperial Holiday Cups, Kiosk, Kopez, Konami, Lieb, Mars, Merit, M-Tech, Star Trac, Tradewest, Williams, USA, Video-Phonics, Williams, USA, Video-Phonics, Williams)

KANSAS

KANSAS

Baldwin Distributors
1510 Portage Rd.
P.O. Box 16
Kansas City 66202
(913) 537-2930
A. Lou Pitbeck, president
Floyd Evans, vice president
and gen. mgr.
Kaye Wilkinson, operations mgr.
(Midwest, Originals, MNM, MNT, Rock-Ola, Very Fine/Dick Naree, Arcade, Coinco, M-Tech, Data East, Sega, Tradewest, Valley, Williams, Sega, Sun Corp., Tradewest, Williams)

World Wide Distributors
2730 W. Fullerton Ave.
Chicago 60614
(312) 394-2350
605-72-4285 (ill only)
Fred Star, president
Doug Star, vice president
Joe Corone, sales manager
(Arcade, Data East, Dynamo, Graysound, I.D.E., Kramer, Loewen-America NBM, Mempron, Merit, M-Tech, Sega, Sun-Corp., Taito, Tradewest, Valley, Williams)

World Wide Distributors & JOBBERS

World Wide Distributors & JOBBERS

U.S. DISTRIBUTORS & JOBBERS

World Wide Distributors
2730 W. Fullerton Ave.
Chicago 60614
(312) 394-2350
TOLL FREE ILLINOIS ONLY: 800-572-4285

Cash Box July 18, 1987 Directory

WORLD WIDE Distributors Celebrating 44 Years in the Coin-Op Business

WORLD WIDE Distributors Celebrating 44 Years in the Coin-Op Business

We offer quality product, dependable service back-up and a staff of trained professionals to accommodate our operator customers.

family owned ... family operated

WORLD WIDE ... dedicated to the success of the operator.

Serving The Tri-State Market.
Creating A World Of Satisfied Customers.

 Mondial International Corporation
55 Fadem Road * Springfield, New Jersey 07081 * 201 - 467-9700
45 Voice Road * Carle Place, New York 11514 * 516 - 742-0131
599 Tenth Ave. * New York, NY 10003 * 212 - 564-0006
New York & Connecticut Operators Call 800 - 526-4526
New Jersey Operators Call 800 - 672-1906
tele: 421810
We Export All Over The World.
ILLINOIS

State Sales & Service Corp.

6206 Fern Valley Rd.
Louisville 40229
(502) 585-5266
(800) 585-5266 (border state)

Harvey Walschinger, president
Jay Walschinger, executive vice president

(Arachnid Atlas, Automatic Products, Bally, Eddy, Mars, Money Systems, Midway, Nintendo, Rock-Ola, Taito, Valley, Atkinson, Data East, Digital Controls, Game Plan, Kiyo, Konami, Universal, Zaccaria, Pramier, Sega, Nichibutsu, RWI, Williams, Dynamo, Romstar, Bally, Coinco, Central Coin, Chicago, Data West, Grayhound, Kramer, Merit, Temco)

MASSACHUSETTS

Playmost Music Inc.
P.O. Box 791, 111 Hope St.
Greenfield 01301
(413) 774-0124

Timothy J. Sharan, president
Paul N. Sharan, treasurer (Lowen American NSM)

Rowe International, Inc.
888 Providence Hwy.
Dedham 02026
(617) 329-3300

Bob LeBlanc, general manager
(Row, Atura, Ninotsa, Data East, Premier, Kitko, Memron, Cinematronics, Romstar, Sega, Capcom, Valley, Mars, Litton, Game Plan, Trade West, Pop-A-Shot)

MICHIGAN

Atlas Distributing Co.
732 Crofton
Grand Rapids 49507
(616) 241-1472

James LaRooy, branch manager (same lines as Chicago office)

Cleveland Coin Machine
3770 Schoolcraft
Livonia 48150
(313) 646-1110

Ron Gold, president
Herman Fox, vice president

Thomas Stewart, branch manager, (NES, Seeburg, Craneis, Atari, Bally, Breeze, Capcom, Cinematronics, Data East, Konani, Mars, Memron, Nintendo, Premier, Rota, Tradewest, Williams, Dynamo, Valley, Sega, Automatic Products, Moyel Global, RWI, Vendo/USI, Very Fine, Diele Narco, Coinos, Mars, Arachnid, Williams)

Hanscom Distributing Co.
24920 Gibson Drive
Warren 48093
(313) 756-6500

Jeffrey Neumann, reg. vice president

Chris Vincent, parts mgr.

Marvin Worka, service mgr.

American Shuffleboard, Bally Midway, Bally, Konami, Sega, Coinco, Mercury, Brunswick, Mars, Nichibutsu, Rock-Ola, Romstar, IGA Tournament Scooter, USI, Valley)

MISSISSIPPI

Kane Amusement Dist. Co.
2105 Hardy St.
Hattiesburg 39401
(601) 582-6451

George A. Kane, founder

Marla J. Kane, president

George B. Kane, vice president - sales & marketing

(Arachnid Atlas, American Shuffleboard, Betson, Cardinal, Cinematronics, Destihoe, I.C.E., Classic, G.E.D., Dynamo, Gamerealm, Grayhound, Capcom, Kgetti, NISM, Memron, Mecchito, Romstar, Showtime Cranes, Skee-Ball, Stlak's, Mert, Tiltan, Techo, Tornado, United Billiards, Universal, Vending Inc., Trade West, Coin Controls, National Chalk, D&M, Wico)

MISSOURI

Audio Visual Amusments
1901-03 Delton Blvd.
St. Louis 63133
(314) 421-5100

Pat Dwyer, president

William, Ninotsa, Leland Corp., Konami, Arcades, Romstar, Vendo, Techo, Seeburg, Data East, SMS)

Musical Sales, Inc.
2920 Louise St.
St. Louis 63103
(314) 535-4310

Joseph H. McCormick, president

Bill Dwyer, vice president, general manager

George Gruber, sales manager

(Arachnid Atlas, Autoca, Products, Coinos, Del-Blac-Timer, Lilt, Mert, Trilke, NISM, Mario, Totokan, Sega, Konani, Sega, Konami, Big Chico Cranes, Crompton, Tecmor)

MONTANA

B.H. Brinck, Inc.
827 E. Front St.
Butte 59701
(406) 723-1134

Darren Phillips, president

(Rock-Ola, Valley, Premiere, Wico)

Haron Limited
715 Ronan St.
Missoula 59801
(406) 278-0334

H.A. "Buzz" Haver, president

Net Weare, sales mgr.

Lynda Kroyke, exec. secy.

(International Game Technology-IGT, Mars, Videotronics)

NEBRASKA

Central Distributing Co.
3814 Farm St.
Omaha 68131
(402) 531-5030

L. L. Singer, president

Mark Singer, vice pres.


Great Southern Distributing Co.
6161 Grower St.
Omaha 68017
(402) 553-2812

O.D. "Steve" Wolf, president

(Atomatic Products, Rock-Ola, VendoUSI, Arachnid Atlas, Moyel Global, RWI, Coinco, Lead-Tilt, Tommy Lift, Merlot, Komet, 8-Ball, Tokyo, Vendor, Coinco, Timrov, Crispy, Eight O'Clock Coffee)

NEVADA

International Game Technology
1205, Rock Blvd.
Reno 89502
(702) 323-5600

W. E. Redd

Steve Rodriguez, customer service (Amusement video card games, video lottery, video & electronic game machines licensed in Nevada & New Jersey)

NEW JERSEY

Alpha-Omega Amusement Sales
6utton Pl.
Edison 08817
(201) 297-4990

Frank Van Grann, president

Joseph Camarota, vice president

Mark E., sales, general manager

(Arabica, Coinco, Leading Edge, Refurb, Specialist, in conversion kit, new, and reconditioned products, monitor & board repair, leasing, operating and rental & memory Cheque-Me)

Betson Enterprises
Div. of B. Betlin Inc., Inc.
6 Empire Blvd.
Moorestown 08040
(215) 440-2500

(800) 520-0644 (800) 652-2827

Bert Betlin, chairman

Hug Betlin, vice chairman

Joe Coelho, executive vice president

Art Warner, vice president

Bob Geske, treasurer

David Lerner, branch mgr.

Robert Betlin, branch mgr.

Bob Boals, sales mgr.

Art Warner, redemption sales

John Marpali, redemption sales

Simon Deitrich, branch mgr.

(Arachnid Atlas, Dynamic, Midway, Williams, Cinematronics, Taito, Rock-Ola, Data East, U.B.L., Auto, Products, RWI, Sharp, Romstar, Capcom, Memron, Rowe Vending, Arachnid Moyel Global, Data East, Sega, Konani, Big Chico Cranes, Crompton, Tecmor)

Mondial International Corporation
56 Federal Rd.
Springfield 01081
(413) 457-9700

Gwen D. Fesjian, president

American Vending Sales Inc.
620 Wheat Lane, Wood Dale, IL 60191
(312) 350-0880

Illinois' Full Service Distributor of
Rowe Music, Games & Pool Tables.

Kits and Vending.

GO AMERICAN!
BANNER

OFFERING THE FINEST IN COIN-OPERATED EQUIPMENT, PARTS AND SERVICE.

CALL OR STOP BY TODAY!

639 Alpha Drive • Pittsburgh, PA 15238
412/782-0800 or 800/237-5000

Table games are stronger than ever...

AMERICAN SHUFFLEBOARD CO.

"the name that means quality & excellence"

210 Paterson Plank Road • Union City, NJ 07087
201-865-6633

Cash Box July 18, 1987 Directory 65
OUR BUSINESS IS MUSIC
AND THIS YEAR WE GAVE PEOPLE A LOT TO SING ABOUT

ALMO/IRVING/RONDOR INTERNATIONAL
MUSIC PUBLISHERS
LOS ANGELES • NASHVILLE • LONDON • PARIS • HAMBURG • SYDNEY

(Supporter of the Salvatore Chiantia Fund-Martell Foundation)