COMMODORES
Changing With The Times

MARC ALMOND
“Fan A Week Is All He Asks”

QUIET RIOT
“Wasted Noize Band Tries Again”

BETTY WRIGHT
“Leanin’ Up On Her Own Label”
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INTRODUCING AN ALL-NEW WEEKLY SECTION
The Cash Box Radio Report

This concise and comprehensive two-page section contains region-by-region breakdowns of the highest-moving and most-added singles in the pop, black and country sectors. In the same section, we’ll name a Guaranteed National Hit in each of the three formats. Beginning in this issue, you’ll find the Radio Report every week on the center spread of the magazine.

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#1 POP SINGLE
EVERY ROSE HAS ITS THORN
Poison
Enigma/Capitol
#1 POP ALBUM
GIVING YOU THE BEST THAT I GOT
Anita Baker
Elektra

#1 B/C SINGLE
EVERYTHING I MISS AT HOME
Cherrelle
Tabu/CBS
#1 B/C ALBUM
GIVING YOU THE BEST THAT I GOT
Anita Baker
Elektra

WINNER’S CIRCLE

WHAT I AM
Edie Brickell & New Bohemians
Geffen
Cash Box research from both radio and retail activity indicates that this record exhibits Top Ten potential.

#1 COUNTRY SINGLE
LOVE HELPS THOSE
Paul Overstreet
MTM
#1 COUNTRY ALBUM
LOVING PROOF
Ricky Van Shelton
Columbia

#1 JAZZ ALBUM
SILHOUETTE
Kenny G
Arista

#1 12” SINGLE
DON’T ROCK THE BOAT
Midnight Star
Solar/Capitol

#1 RAP ALBUM
IT TAKES TWO
Rob Base & DJ E-Z Rock
Profile
EMI Donations
Ten Charities Benefit

LOS ANGELES—In the spirit of the holiday season, EMI has made donations to ten charities in the names, and at the request of, the labels’ roster of artists, announced president and CEO Sal Licata. The gifts were presented to the National Network of Runaway & Youth Services, National Committee for the Prevention of Child Abuse, Sickle Cell Disease Foundation, National Coalition for the Homeless, Juvenile Diabetes Association, Hunter Point Youth Park, Save the Children, Ronald McDonald House, Youth Suicide National Center, and Artists Against Apartheid.

“The holidays are a time to reflect and a time to share,” said Licata said. “These donations represent an effort on the part of the artists at EMI to make more than great music. These gifts come from our heart and we hope that in some small way they will help make a difference to someone in need.”

ROCKIN’ AYERS ROCK: Managing director of CBS Records Australia Denis Handlin presided at the annual CBS Records International ‘88 convention. A high point was the news that CBS Records International has been awarded the prime position among most popular companies of the world. The winner is A&R (Artists & Records) with 120 delegates from CBS Records International. If you think we’re gonna list all of the names, you’re nuts!
SNAPS!

STRAY CATS AT FULL "STRUT" AGAIN: EMI's slick rock & roll trio recently took time out from their reunion club tour to stop by the MTV studios to chat with VJ Adam Curry about their upcoming album, due in the spring and to be produced by Dave Edmunds. During a scorching set at D.C.'s Bayou, Robert Plant joined the Cats on stage for "Be-Bop a Lula" and "Say Mama." Pictured (from left) are Slim Jim Phantom, Lee Rocker, Brian (shh, to be his rock & roll queen) Setzer and Curry.

NEW FAB FOUR: Producers Denzil Foster and Thomas McElroy of 2 Tuff-E-Nuff Productions joined Jimmy Jam and Terry Lewis on Alexander O'Neal's rendition of "The Little Drummer Boy." The single is included on O'Neal's Tabu Christmas album My Gift to You. Pictured (from left) are Lewis, McElroy, Jam and Foster.

SIMMONS PROTEGES: No more Kiss puns: Gene Simmons (bass player for a geriatric glam rock band that will remain nameless) introduces the first band to release an album on his Simmons Records label, House of Lords. The band was in Las Vegas recently to play for retail and radio people while shooting a video for their first single, "I Wanna Be Loved." Pictured in Sin City with Simmons are (from left) Lords Lanny Cordolla and Chuck Wright, the girl in the video, Gregg Giuffria, James Christian and Ken Mary.

O'NEAL'S AWARD: Tabu recording artist Alexander O'Neal was recently named "Best Male Artist of 1988" by the National Dance Music Awards and Forum. Pictured (from left) are E/P/A VP Don Eason, senior VP/GM E/P/A Dave Glew, O'Neal, CBS president Tommy Mottola, Tabu VP George Lakes and CBS GM/VP Tony Martell.

O'TOOLE'S GO GOOD AT CAPITOL: Capitol's newly signed Go-Betweens rub elbows with label execs at a listening party for their LP 16 Lovers Lane. Havin' fun at the Capitol Tower are Capitolics (from left) Kevin Breon, Cathy Lincoln, three Go-Betweens—Robert Forster, Amanda Brown and Grant McLennan—John Warner, and CEMA VP Nikki Valiot.

ANOTHER DENISE LOPEZ PICTURE??: In the see-and-be-seen department, a tip: Always wear the same thing, so people will recognize you. And for heaven's sake, buy in bulk. The ever-smiling Ms. Lopez is pictured this time taping Latin Connection with Johnny Kemp. Lopez performed "Sayin' Sorry" and "If You Feel It." Pictured (from left) are Latin Connection hostess Tanya Solar, Kemp, Lopez and Latin Connection's Joey Vega.
THE GREAT UNKNOWNs, TAKE TWO—The second of an
in-finite series of profiles on East Coast artists focuses
on a New York pop band called OK Savant, a band with a distictly American sound and a resume
that reads like the Who's Who of popular music. Members of this quintet have played with
everyone from the Gang of Four and Robyn Hitchcock to Tom Ver-
laine and all points in between.

Strange adjectives come to mind when trying to describe OK Savant's sound. They
may be described as eclectic. They may be described as accessible. They may be described as
soulful. They may be described asissing into a hole in the ground. They may be described as
engaging. They may be described as... well, anything you want, I'm just not sure.

They began as a band, but over the years things have changed. They are now a band, not
just a group of people who happen to play music together. They are not just a band, they are
something else. They are a phenomenon.

They are OK Savant.
ON STAGE

Anita Baker/Luther Vandross

LOS ANGELES SPORTS ARENA—Watching Anita Baker and Luther Vandross perform their individual sets at the L.A. Sports Arena on a recent Saturday night, I found myself wanting to avert my eyes. Here were two of the most talented adult-oriented R&B stars—artists who sing strong material brilliantly on well-produced records—but they also brought to this concert their own peculiar live-performance problems. Each was hampered by the arena’s in-the-round staging, which did little to hide these flaws.

For Anita, who coupled inspired singing with a warm presence, the problem was her awkward movements on stage. And an obese Vandross not only appeared sluggish, but seemed to be depressed, resulting in a slow-paced and lackluster performance. Reportedly he is uncomfortable and embarrassed that he regained the 150 or so pounds he’d lost recently, tempting him to cancel the tour altogether.

Baker performed a well-paced set covering her big hit “Sweet Love” early on, in a reading that stayed close to her performance on record. On the other hand, her interpretation of the classic “God Bless the Child” was nothing short of brilliant, as her throaty coloring of the familiar lyric completely redefined it; Anita became, to paraphrase the song, “the child who’d got her own.” She graciously received a flow of gifts and flowers from the audience, and spoke engagingly to the large hall. Admitting her lack of uptempo material, Baker launched into a version of Michael Jackson’s “Another Part of Me,” which satisfied the crowd’s need for “a fast song” but seemed a waste given the wealth of great songs she could have chosen.

Unfortunately, Baker’s physical awkwardness—she moves with a plodding, hunched strut—was made worse by her separation from the band, which was set up off the rotating stage on the arena floor. Anita’s jazz-tinged music and her sultry singing style play best off the physical energy of musicians. There were a few sizzling interactions, especially when saxophone man Everett Harp jumped on stage and delivered answering sax lines during a searing rendition of “Watch Your Step” from her big 1986 album Rapture. Overall, Baker appeared more comfortable a couple of years ago at the forward-facing Greek Theater, fronting a more subdued, jazz band. During her Greek performance, she would saunter over to the piano, a la Billie Holiday, to smile reassuringly at the pianist; she looked natural and relaxed swaying next to the bassist, always making eye contact with the musicians and then the audience. Baker is no Liza Minnelli, thank goodness, and hopefully she’ll be presented in a more natural setting in the future. She carried the show on the strength of her vocal artistry and spunk.

Vandross, on the other hand, suffered from a serious case of the blues, which after Baker’s uplifting set seemed a bitter pill for the crowd to swallow. Performing material from his new LP Any Love, he got off to a strong enough start, despite a bad sound mix that left the big man drowning under a pounding snare. Vandross pioneered the ten-minute ballad, which a decade ago we called “moody” music—it was great for making love. After nearly an hour of ballads with exceedingly extended intros and ineliminable finishes, the exhausted audience indeed appeared ready for bed—deep sleep, more precisely. Some relief came when Gregory Hines made an appearance to sing the duet “There’s Nothing Better Than Love.” But a pumped-up version of “Stop to Love” fell flat. You sensed Vandross’ embarrassment as the crowd began to file out even before his last number had ended. For those who have admired Luther Vandross’ long and distinguished career, it was an especially disheartening moment.

Julius Robinson

UK BUZZ

RIPE—It is probably the best record of the year. It has already been hailed as the sexiest since Madonna’s “Into the Groove.” A surprising feat for Neneh Cherry and her “Buffalo Stance” (Circa), as she is seven months pregnant. But that is just part of the tough ethics in the spirit of the music.

Ms. Cherry’s honeyed rapping was first heard on vinyl when she was with the hitless, but acclaimed, Rip Rig and Panic. She has always been around—in the background of Matt Johnson records and the like—but now she is threatening to have a hit as well as a baby before Christmas.

“Buffalo Stance” has been cunningly remixed by Tim Simenon (mastermind of Bomb the Bass) so it grinds in your bones.

‘Ray Petrie, who is a top London stylist and works mainly for the Face, called tough-looking street styles Buffalo. Ray is a good friend of mine who is responsible for introducing street style into men’s fashion. Fashion for men has always existed and so has street fashions, but never together, so that’s where I get the line, ‘People looking tough in a Buffalo stance.’

‘The lyrics are not deep and meaningful in themselves, they are simply about a gigolo’s approach to a woman and how she brushes him off: but the spirit behind them is about standing firm, being a survivor, and having fun. There is an obvious call for strength while she is touring with Bomb the Bass while seven months pregnant.

“At gigs women come up to me and say, ‘God, I really respect you.’ I’m fairly headstrong and I just think I’m going to do this and get through. At no time have I let it stop me. The men in the audience sometimes get embarrassed, they don’t know how to take it. I am almost proud of it. I’m not going to sit in a corner in a black shirt and try and hide it, I’ll work until I’m too tired. Being pregnant isn’t totally sexy. It can be, but I feel quite sexy with it.”

Neneh now lives in Ladbroke Grove, London, where she leads a bohemian-type existence, reading Ingrid Berman biographies and new fiction and not worrying about how to pay the phone bill. Her stepfather is Don Cherry, the jazz trumpeter, and she grew up in New York.

“It made me grow up fast. Like I started taking the subway on my own when I was eight, and you have to have awareness for that. But now I think America is a political nightmare.”

KRUIZ—The UK anxiously awaits Kruiiz, the first Russian rock band to be signed by the West German branch of WEA. Bemused press officers worry about how interviews will be conducted with those members of the press who speak neither German nor Russian. But that will be a small ordeal for a band who must perform every song before members of the Politburo. Even in these glasnost days, they must be checked for possible sedition.

“KING” OF ENGLAND—PMI has just made a fascinating documentary about Nat “King” Cole called Unforgettable. His daughter Natalie, normally tight-lipped about her childhood, talks frankly about her father for the first time, albeit briefly. She tells about how proud she was to hold his hand going down the street, and how she clung to him because he was so special, and how it frightened her slightly that her own son does the same to her. As well as being released on video, the documentary will be shown by the BBC just before Christmas and should be heading stateside shortly thereafter.

Chrissy Hely

NENEH CHERRY

He cleverly slips in a sample from McLaren’s “Buffalo Girls,” but Neneh is quick to point out it was not only McLaren who was interested in a generic “buffalo.”

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Chrissy Hely
The Commodores
Come Through
A Veteran Group Adjusts to Changing Times

By Ruth A. Robinson

At a time when performers come and go as fast as the newest special effects in a concept, the Commodores seem to have found the key to longevity in face of numerous personnel changes, tax rigors of the road and an ever-changing public taste. Through the 70's and 80's, the four-man group has effectively responded to changes and the most recent incarnation of the Commodores has turned its attention to social issues—-the growing problem of the homeless and the escalating use of drugs by children. (More on that later.)

"The answer to our musical staying power is both very simple and very complex," says William King, the pony-tailed guitar player who has been with the group since its inception. "You can last a long time in this business if you are willing to work really hard at it... that sounds simple. Then you've got to look at what the public wants—what a little more complex.

Keyboardist Milan Williams, who was responsible for the group's first hit, "Machine Gun," picks up the thread: "To figure out what the public wants, you have to try to be objective. And it's hard, particularly if you truly love something, to face the fact that that might not be what the public wants at this point in time. In our career, sometimes we've found it easier to be objective than at other times. When we do, it works better."

"We call ourselves a 365-day-a-year band because we will pick up and go on tour at any time during any day of the year," drummer Walter "Clyde" Orange insists. "Unlike some groups, we don't set aside 'x' number of months for recording or 'x' number of months for touring. We work everything into available opportunities."

In recent months, the Commodores have toured Europe, the Middle East and the Far East, coming home to work on material and listen to songs submitted from outside sources. Their busy schedule was one of the reasons it took longer than usual to complete the new Rock Solid LP. Another factor was their determination to be thoroughly involved in every aspect of the project.

"We just took more time because we wanted a great deal more involvement than in the past few recording projects," Orange explains. "We all wanted to be hands-on in the production and writing of the album."

The result of their full-on efforts is an LP they claim is "so much more Commodores." Each member had a writing and/or production hand in the making of the album, which sounds quite contemporary—no easy feat for a band that's been around this long. Through the years, the Commodores have always been long on both soul and sweet soul ballads. Rock Solid has its share of each, albeit decked in modern trappings.

Englishman J.D. Nicholas, the group's newest member, co-produced "Right Here N Now" with Howard Hewett as well as co-writing and co-producing the fitness-oriented "Stretchin'" and the danceable "Miracle Man." "Thank You," produced by King, was written by the same team that gave the group the hit "Lady (You Bring Me Up)"—King, his wife Shirley Hanna King and veteran Mean Machine member Harold Hudson. Williams delivered "Ain't Givin' Up," which he produced with Hawk Wolinski. Orange contributed the funk salsa "Bump the La La," the get-down "Grip" (slated to be the first single) and the soulful ballad "I'm Gonna Need Your Loving."

But recording Rock Solid isn't the only thing the Commodores have been thinking about. While touring the U.S., the group became increasingly concerned about the plight of the homeless around the country. When they heard the song "Homeless," they jumped to put it on the album—but that was only the beginning.

A letter went out recently from Bob Zmuda, president of the board of directors of Comic Relief, urging radio to play "Homeless" during the holiday season. A portion of the album profits will be contributed to Comic Relief by the Commodores and their management, producer Michael Omartian, contributing writers Marti Sharron, Randy Goodman and David Malloy, and Almo/Irving Music.

PolyGram sent out 400 copies of the song to TV news assignment editors, requesting that it be used as background music for pieces done during the holiday season. Retailers are being urged to set up bins in their stores to collect food, clothing and toys for the homeless.

Through this song and other activities, the group wants to make certain the plight of the homeless gets the visibility it warrants, so that changes come swiftly. "At holiday time, when we enjoy being at home with our families in safety and comfort, it's tragic to think about how many people have no home at all," Orange reflects.

Additionally, the group has taken an active stand on the drug issue, acting as international goodwill ambassadors for the Drug Enforcement Administration. In their concerts and visits to school, they actively salute kids for being drug-free. Further plans call for the group to serve as entertainment chairpersons for various events, both fundraisers and educational workshops, and to enlist the aid of other performers in stopping the abuse of drugs.

"We are very serious about this issue, because so much of the drug problem is in the home, and yet the parents are pushing the responsibility of educating their children off on others," King asserts. "The message is critical for the children to know that life is better without drugs."

Perhaps another message for the children is that hard work and persistence do pay off. Just ask the Commodores.
**Betty Wright**

The Clean-up Woman Goes From Pain to Gain

By Bob Long

Legendary but still youthful, vocalist Betty Wright has been making records and playing live since 1971, when she scored her first hit as a 17-year-old with the 44 Special’s “Clean Up Woman.” Working constantly both in and out of the spotlight since that early success, Wright chalked up unprecedented personal triumph in 1988 with the gold album Mother Wit, which she released on her own label, Ms. B Records, after virtually every major label passed on the master tapes. The LP, distributed by Steve Alaimo’s Miami-based Vision Records, produced a pair of top ten R&B singles, “No Pain, No Gain” and “After the Breakup.”

Mother Wit is significant in other ways as well: The album marks Wright’s return to the Miami sound she helped create, and it contains the most heartfelt songs she has ever written or recorded. These songs have become a powerful soul ballad with obvious thematic ties to its two predecessors.

Wright believes the return to popularity of her musical approach—the fact that she has remained a compromised, distinctively black sound she’s purveyed for 23 years—has been sorely missed by consumers, an explosive success of the similarly soulful Cheryl Pepsi Riley single, “Thanks for My Child.”

“This business goes in cycles,” she says. “Not too long ago, my type of music was labeled ‘too black.’ The consumer has certainly made a statement by expressing their purchasing power to let us in the music business. I want to know what type of music they want to hear and buy. Regardless of who you are and your station in life, there is a need for help and/or advice. I feel that my music lets people know that even if you mess up, there is life after the pain. Thank God, my family, friends, radio, retailers and fans around the world for their continual support.”

Wright has written and recorded a new seasonal song, “A Christmas to Remember,” on which she’s joined by her five-year-old daughter Patrice. The song’s message is very clear—it’s about the joy one gets from helping others. Putting her commitment where her mouth is, Wright intends to provide Christmas dinner for over 200 homeless people. “It may be a small number,” she says, “but that is if every family who could feed at least one person—think how many people would eat. I don’t like the overwhelming commercialization of Christmas, because many families and children feel so much pressure to be a part of giving and receiving gifts, until many fall into crime of stealing. Instead of buying four or five toys for your kids, take some of that money and buy food for people who have nothing else. It is time we all should be helping our fellow human beings who are less fortunate.”

Dedication, determination, faith, motherhood and commitment to herself and others have taken the clean-up woman a long way in the last two decades. And she’s done a great deal more than just sing about it. For Betty Wright, pain and gain are the essential elements of art and life.

**Quiet Riot**

L.A. Metal Band Starts in the Middle

By Janiss Garza

Let’s start at the beginning. Which actually means taking it to the end, because the Quiet Riot of the early-to-mid-'80s is quite different from the Quiet Riot that exists now. You see, the story of the brand—improved Quiet Riot—begins where the old one leaves off. But that doesn’t mean there isn’t some of the old Quiet Riot left. Confused? Perhaps we’d be best off starting in the middle.

Every metal fan worth his breeches knows about Quiet Riot’s earlier successes—the three multi-platinum LP’s, the hit single “Cum Feel the Noize.” Everyone knows that their fall from grace was at least partly due to the big mouth of ex-vocalist Kevin DuBrow. Guitarist Carlos Cavazo remembers those days well. “A lot of things that were written about the band were what Kevin said and what Kevin did and who Kevin chopped this week,” he grumbles. After all the bad press and ego problems, it was not only logical, it was necessary to get rid of DuBrow. Now Cavazo and drummer Frankie Banali have a new singer, Paul Shortino (formerly of Rough Cutt), a new bassist, Sean McNabb, a new Spencer Proffer-produced album, Quiet Riot, and a new attitude. The new LP’s smoky sound is less brooding than before, but still ballyhooed and powerful.

Since they’re essentially making a fresh start, you have to wonder why the L.A. band group has chosen to hold on to a name with so many patently negative connotations. Because it’s too late to change it,” the guys laugh.

“We worked so hard to build the name,” Cavazo explains more seriously. “The people that helped like it a household word were Frankie Banali, Kevin DuBrow, Rudy Sarzo and myself. Chuck Wright to a lesser degree. Me and Frankie are still in the band and we feel it would be silly and a total waste to throw that all away and start over from scratch.”

And how does the band explain the special chemistry not found within the present lineup? “It’s magic,” enthuses Shortino. “It was something that was meant to be.”

Cavazo searches for an analogy: “Have you ever picked up on someone one night and you went home and the sex was just great and it clicked? That’s how we feel.”

Of course, Quiet Riot is much more than just a one-night stand for this foursome and their label, Pasha, which has stuck by the band from the very beginning. They did, however, pick up bassist McNabb from the Cathouse, an L.A. metal club known for its libidinous atmosphere. His Indiana native had made his way to L.A. to check out the scene and search out the QR guys. “For some reason, in the back of my mind I knew that Rudy [Sarzo] was not going to stay in the band,” McNabb insists.

“Yeah,” counters Banali, “the fact that Whitesnake [Sarzo’s other band] was doing great, did nothing to color his decision.”

McNabb met Banali at the popular club last year and the bassist found himself auditioning for the band—at 11 the next morning. “It felt like a family right off,” Sean recalls. “I joined that afternoon.”

Two weeks later, the guys performed their first gig—a benefit in Japan. From Shortino’s description, it sounds like an in-your-face performance. “We were writing all these songs, and all of a sudden I had to go into the Quiet Riot catalog and go through everything. In fact, I wrote all the lyrics,” he says. “We were all taped to the floor—the stagehands were all Japanese, so they put everything out of order. I was singing, looking for my song, and I got this guy with a video camera running around.” It couldn’t have gone too badly, though. “Nobody asked where Kevin was,” Cavazo snickers.

Things should be more organized when the band hits the road in a special guest slot early next year. “We’re gonna start pre-production for the tour immediately after the New Year’s hangovers leave us,” says Shortino. And Paul won’t need lyric sheets—after all, he helped write the songs on the new album, and only a few of the band’s old hits will be part of the set. But Banali has a special project of his own. “If I’ve got some more time, I’ll consider something of my own.”

“Maybe,” Kevin Banali suggests.

But, no doubt, marks the end of the beginning.
Marc Almond Floats From Soft Cell to The Stars

Would You Buy a Used Drum Machine From This Man?

By Karen Woods

There are certain Manhattan days that literally drive people to leave the city for the backwoods of Maine, to write novels, raise chickens and have as little human contact as possible. This was one of those days. It was cold, it was blustery, it was gray and gloomy. The wind was relentless, the sky was overcast, and the people on the street somewhat less than friendly.

But sometimes on a day like this you chance upon a person who is so completely charming and oblivious to the bad karma surrounding him that all of a sudden things look a little less grim. Marc Almond is one of those people, cheerfully complaining about the weather, and turning a routine interview into an extended conversation about life, art, and poetry.

Almond is best known for being the singing half of Soft Cell, with synthesizer David Ball. Soft Cell had a worldwide smash with the foreboding synth-pop classic "Tainted Love" in the early '80s, then disbanded after three albums to pursue other projects. Almond has released several other diverse records in the interim, available here only as imports. His latest effort, The Stars We Are, released three months ago in Britain, has just hit these shores under the Capitol/EMI logo. It is a sensuous, dreamy, orchestral collection of songs, and is likely to make the same sort of name for Marc Almond the solo artist as "Tainted Love" did for Soft Cell.

"In England and Europe, I've basically established myself as a solo artist, and people sort of know what to expect from me," he says. "Here, I'm probably still known as former-Soft Cell, the 'Tainted Love' singer or whatever. But the people who know 'Tainted Love' probably don't even know me, that record was bigger than I could ever be. That sort of hit becomes bigger than the artist, bigger than the group. Maybe that's to my advantage.

Four years afterward. It made me quite bitter at one point; it nearly destroyed me. I wasn't given a chance to develop as an artist—I wasn't even given a chance to breathe. One week I'm in a bedsit in a squat in Leeds and then two weeks later I'm on the Merv Griffin show, and Merv's saying to me, 'You really are a weird, left-field sort of person, aren't you?' I was thinking, 'This is a nightmare.' This is a very strange nightmare, and it does weird things to your mind. I'm very happy with the way things are going now; I'm happy with the music I'm doing. If things are a success, great; if they're not, it's not going to change what I'm doing musically. I can only go ahead and do what I do, and try to do it with integrity.'

"Which brings up an interesting point. This seemingly happy, self-confident man produces music that sounds like an outpouring of emotion from a tortured romantic. It's a dichotomy, one that Almond explains is a combination of poetry and experience.

"I sometimes write poetry, but I've never thought I was technically accomplished as far as words are concerned—I can't spell, terrible grammar." He does, however, admit to being a romantic.

"Oh, definitely, yes. I'm a romantic, but I always say that, though my head is in the clouds, my feet are firmly on the ground. I like a real edge as well, and in my lyrics I like to mix romanticism with realism. I like to pull people into a warm, cozy, romantic situation, then put something in that stings a little.

"So I acknowledge both the romantic and the real side of me; and the side of me that sometimes is a bit of a cynic." One of the focal points of The Stars We Are is a duet called "Kisses Burn" with the late Nico. The song is an intense, conversational piece with a passionate subtext that is more akin to literature than popular music.

"'Kisses Burn' is quite a passionate song," Almond agrees, "and it has a special sort of meaning, as well, because it's the last thing Nico recorded. It's the last thing she ever did. I wanted the song to send a chill up the spine, but I never realized exactly how chilling it would be."

The collaboration came about after Almond had written the song and decided her distinctive vocal style suited it. "I literally just wrote to her and sent her a tape of the song. One of the great things I've discovered over the past few years is that if you've established yourself as an artist, you get the chance to work with people you admire, that you've always wanted to work with."
might have only dreamed about working with otherwise. "With Nico, people had always sort of dismissed her, at least in Britain, as a Goth, or just an eccentric woman. But I'd always thought her solo albums were brilliant, and she had this sort of broken, Marlene Dietrich quality to her voice, and I thought I'd like to hear her singing a passionate song. So I sent her the tape, and she was worried about some of the lyrical content, about some of the references to love, she felt a bit self-conscious singing about love, and I explained to her that it was kind of a confrontation between the angel of death and the victim. Then she was worried about the theme of death, and the fact that it was such a passionate song, and she hadn't sung anything so passionately before. I was thinking, 'Great, the three themes of the song are love, death and passion.'

I'm sort of reluctant to make the big time, sort of unprepared for big-time success. I had a taste of that with Soft Cell, and it scared me. I was never quite right for three or four years afterward."

Oh dear.' So I said, 'Look, please give it a try. I changed a couple of the lyrics for her, and then she agreed. I hope it serves as a fitting epitaph for her.'

Almond calls collaboration the spice of his music, and at first he planned the whole album as a series of duets. He has worked with the same core group of musicians—Annie Hogan, Billy McGee and Steve Humphreys—for the past several years, currently under the name La Magia.

"The name of my band changes every two years, depending on the sort of project. But it's the same nucleus of people I've worked with for a while. I like the freedom of being able to work with different musicians, different people. I never want to get tied into something, ever again, after Soft Cell—any sort of signed, sealed and delivered group. I still want to be a little bit of a chameleon."

"The Stars We Are is a rather wide range of musical influences, from the trashy "techno lounge act" of "The Very Last Pearl," to the haunting "She Took My Heart in Istanbul," with its ethereal background vocals. The common thread running through is the fact that the sound is very orchestral, dominated by strings rather than guitars. "It is very orchestral," Almond agrees. "I wanted to have that sound of the big orchestrated songs of the '60s, sort of like the Walker Brothers, or Dusty Springfield or Gene Pitney."

Almond concedes that the only truly commercial song on the album is the first single, "Tears Run Rings," which has a definite dance feel to it. He sees it as "the closest thing to Soft Cell I've done in quite some time." But that doesn't mean he's bending to the will of the marketplace. "I don't really pay attention to what people expect of me. I don't compromise anything."

"There is room for all sorts of music at the end of the day," he says, assessing the state of the industry and his competition in the radio sweepstakes. "While some of it is initially depressing, those sort of songs make it more exciting when something really original or different comes out. It reaffirms your faith, so all the dross really is worth something. I'm sort of perversely grateful, in a way."

"I'm sort of reluctant to make the big time, sort of unprepared for big-time success. I had a taste of that with Soft Cell, and it scared me. I was never quite right for three or four years afterward."

THE PURSUIT OF HAPPINESS: "I'm an Adult Now" (Chrysalis VS443316) Writers: M. Berg. Producer: T. Rundgren

Todd Rundgren produced this hard-driving, attitude-laced rocker. Should cut through on AOR radio and fly high on charts.


The best thing about these female rappers are their adorable voices, every bit as cute as the men they flow over.


Dreadlocked and handsome, Milli Vanilli have produced an average quasi-rap that goes nowhere. Might surface on Urban.


A vicious snare punctuates this exciting dance tune. Features some nice keyboard counterpoint. Should fly high on Urban, CHR.


Murdock is one of the most underrated talents in R&B. Here she bristles with emotion in a melodic torch song set in a modern times.

T. Riley-G. Griffin

High spirited instrumental jam interspersed with vocal riffs and lively percussion track keep this dance vinyl jumping for joy.

KON KAN: "I Beg Your Pardon" (Atlantic 7-88969) Writer: B. Harris Producer: B. Harris

Euro-synth imitation New Order falls flat with rambling vocal and irritating jangled, track.
| 49 | BREAK 4 LOVE (Columbia 38-08014) | Raze | 42 | 6 |
| 51 | DANCE LITTLE SISTER (Columbia 38-08023) | Terrence Trent D’Arby | 43 | 16 |
| 52 | TURN ON THE BEAT BOX (Columbia 38-8171) | .Earth, Wind & Fire | 45 | 7 |
| 53 | SAY YOU WILL (Elektra 7-49733) | Starpoint | 46 | 10 |
| 54 | I CAN’T WAIT (Columbia 38-08014) | Deniece Williams | 47 | 17 |
| 55 | I DON’T WANT TO BE ALONE (Motown 1949) | Georgio | 66 | 4 |
| 56 | BRAND NEW FUNK (Jive 1147/RCA) | D. J. Jazzy Jeff | 68 | 4 |
| 57 | PUMP IT UP (Capitol 44266) | M.C. Hammer | 63 | 6 |
| 58 | YOU’RE NOT MY KIND OF GIRL (MCA 53456) | New Edition | 48 | 16 |
| 59 | TWICE THE LOVE (Warner Bros. 7-27168) | George Benson | 72 | 4 |
| 60 | 2 THIS TIME (Arista AS 11772) | Klaire | 53 | 6 |
| 61 | IN DEBT TO YOU (Wing 887-842-1/Polanigm) | Channel 2 | 71 | 5 |
| 62 | KILLING ME SOFTLY (Warner Bros. 7-27772) | Al B. Surel | 74 | 3 |
| 63 | LOVE EDUCATION (Atlantic 872050-7) | Cashflow | 73 | 3 |
| 64 | I’M GONNA GET YOU SUCKA (Arista AS-19784) | Gap Band | 75 | 2 |
| 65 | YOU GOT IT (THE RIGHT STUFF) | New Kids On The Block | 78 | 3 |
| 66 | TEDDY’S JAM (MCA 53462) | GUY | 76 | 2 |
| 67 | BEING IN LOVE AIN’T EASY ( Epic 34-08531) | Sweet Obsession | 79 | 21 |
| 68 | SOMEONE’S IN LOVE ( RCA 8171-1-78) | .Five Star | 54 | 10 |
| 69 | MY GIRLY (MCA MCA-53337) | .Ready For the World | 56 | 17 |
| 70 | LOVE AND KISSES (Capitol 44266) | Melba Moore | 80 | 3 |
| 71 | ONE THING LED TO ANOTHER (Columbia 38-08510) | Johnny Kemp | 81 | 3 |
| 72 | WILD THING (Clearence Vinyl 102) | Tone Loc | 82 | 2 |
| 73 | JUST BECAUSE (Elektra 7-49237) | Anita Baker | DEBUT |
| 74 | MARY HAD A LITTLE JAM (Blip Bop/Slam 45-002) | .Blaze Zone | 80 | 10 |
| 75 | THIS IS AS GOOD AS IT GETS | Deniece Williams | 83 | 3 |
| 76 | SNAKE IN THE GRASS (Solar 1-72564) | Midnight Star | 84 | 2 |
| 77 | MY EYES DON’T CRY (Motown M 1946) | Stevie Wonder | 60 | 44 |
| 78 | MY PEROGATIVE (MCA MCA-53336) | Bobby Brown | 61 | 18 |
| 79 | BACK ON HOLIDAY (EMI 80-50152) | Robbie Nevil | DEBUT |
| 80 | SILHOUETTE (Arista AS-19751) | Kenny G | 62 | 9 |
| 81 | THE SPIRIT OF LOVE (Track 58831-7) | Average White Band | DEBUT |
| 82 | STILL IN LOVE (Atlantic 7-88974) | Troop | DEBUT |
| 83 | LOVE IS RISING (Future 105) | Shock-A-Ro | 90 | 2 |
| 84 | WHERE BECOMES OF A BROKEN HEART | R.J.’s Latest Arrival | DEBUT |
| 85 | WHAT DID YOU GET THAT BODY...BABY? (EMI 50155) | Ray, Goodman & Brown | 92 | 2 |
| 86 | ROUND AND ROUND (MCA MCA-53422) | Michael Rodgers | 67 | 49 |
| 87 | I LIKE IT LIKE THAT (WGI 31-0025) | Michael Rodgers | 64 | 14 |
| 88 | TEENAGE LOVE (Def Jam/Columbia 38-08105) | Slick Rick | DEBUT |
| 89 | I’M YOUR PUSHER (Geffen/Warner Bros. 7-27768) | Ice - T | 69 | 10 |
| 90 | THE CLUB (Avega Records 25.408517) | Marcus Lewis | DEBUT |
| 91 | SO HARD TO LET GO (EMI P-80160) | Najee | 85 | 8 |
| 92 | THE WAY YOU LOVE ME (Warner Bros 7-27773) | Karyn White | 77 | 19 |
| 93 | I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745) | Prince | 81 | 1 |
| 94 | POSSE ON BROADWAY (Motown 197647) | Sir Mix-a-Lot | 88 | 6 |
| 95 | ONE MOMENT IN TIME (Arista AS-19743) | Whitney Houston | 89 | 16 |
| 96 | NIGHT OF THE LIVING BASEHEADS (Def Jam/Columbia 38-00072) | Public Enemy | 91 | 6 |
| 97 | MIDNIGHT DREAM (Weave/Forecast 037 034) | Robert Irving III | 93 | 6 |
| 100 | GET HERE (A&M 1233) | Brenda Russell | 94 | 13 |
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

1. Bobby 70
   2. Any Love 70
   3. Public Enemy 70
   4. Salt-N-Pepa 70

CASH BOX TOP RAPPERS

1. Salt-N-Pepa
   2. M.C. Hammer
   3. Tone Loc
   4. DJ Yella

CASH BOX TOP RAP ALBUMS

1. Rob Base & DJ E-Z Rock
   2. Ice-T
   3. Eazy-E
   4. Salt-N-Pepa

CASH BOX TOP RAP SINGLES

1. Salt-N-Pepa
   2. M.C. Hammer
   3. Tone Loc
   4. DJ Yella

CASH BOX TOP 12" DANCE SINGLES

1. I Wanna Know
   2. Don't Rock the Boat
   3. Take Me to the Beach
   4. Get Up Everybody

BLACK CONTEMPORARY
WESTERN REGION

CHR

High Movers*
1. When I'm With You (Capitol) Sheriff
2. The Way You Love Me (Warner Bros.) Karyn White
3. Angel of Harlem (Warwick) U2
4. What I Am (Geffen) Edie Brickell & The New Bohemians
5. Wild Thing (Delicious Vinyl) Tone Loc

Most Added**
1. Wild Thing (Delicious Vinyl) Tone Loc
2. Angel of Harlem (Island) U2
3. Wild Thing (Warner Bros.) Sam Kinison
4. You Got It (Columbia) New Kids
5. What I Am (Geffen) Edie Brickell & The New Bohemians

BLACK CONTEMPORARY

High Movers*
1. Baby Doll (PolyGram) Tony Toni Tone
2. Don't Stop Your Love (Elektra) Keith Sweat
3. Can You Read My Lips (Orpheus/EMI) Z'Looke
4. She Won't Talk To Me (Epic) Luther Vandross
5. Dreamin' (PolyGram) Vanessa Williams

Most Added**
1. Just Because (Elektra) Anita Baker
2. The Club (August Records) Marcus Lewis
3. Back on Holiday (EMI) Robbie Nevil
4. Skin In My Hair (Atlantic) Cameo
5. Snake in the Grass (Solar/Capitol) Midnight Star

COUNTRY

HIGH Movers*
1. Deeper than the Holler (Atlantic) Bobby Brown
2. I Sang Dixie (Warner Bros.) Dwight Yoakam
3. Highway Robbery (Capitol) Tanya Tucker
4. 'Til You Cry (RCA) Eddy Raven
5. Song of the South (RCA) Alabama

Most Added**
1. Honey I Dare You (Warner Bros.) Southern Pacific
2. I'm a One Woman Man (Epic) George Jones
3. Come As You Were (Capitol) T. Graham Brown
4. Bridges and Walls (MCA) Oak Ridge Boys
5. From This Word Go (Warner Bros.) Michael Martin Murphey

SOUTH CENTRAL REGION

CHR

High Movers*
1. When I'm With You (Capitol) Sheriff
2. The Way You Love Me (Warner Bros.) Karyn White
3. Angel of Harlem (Warland) U2
4. What I Am (Geffen) Edie Brickell & The New Bohemians
5. Wild Thing (Delicious Vinyl) Tone Loc

Most Added**
1. Surrender to Me (Capitol) Ann Wilson & Robin Zander
2. Angel of Harlem (Island) U2
3. She Wants to Dance With Me (RCA) Rick Astley
4. Dial My Heart (Motown) The Boys
5. I Wanna Be Loved (RCA) House of Lords

BLACK CONTEMPORARY

High Movers*
1. Baby Doll (PolyGram) Tony Toni Tone
2. Can You Read My Lips (Orpheus/EMI) Z'Looke
3. Don't Stop Your Love (Elektra) Keith Sweat
4. Pull Over (Atlantic) Levert
5. Superwoman (Warner Bros.) Karyn White

Most Added**
1. Just Because (Elektra) Anita Baker
2. Still in Love (Atlantic) Troop
3. Twice the Love (Warner Bros.) George Benson
4. The Club (August Records) Marcus Lewis
5. Back on Holiday (EMI) Robbie Nevil

COUNTRY

High Movers*
1. Deep than the Holler (Warner Bros.) Randy Travis
2. Song of the South (RCA) Alabama
3. Big Wheels in the Moonlight (Capitol) Dan Seals
4. Burnin' a Hole in My Heart (MCA) Skip Ewing
5. I Sang Dixie (Warner Bros.) Dwight Yoakam

Most Added**
1. Come As You Were (Capitol) T. Graham Brown
2. Don't You Ever Get Tired (of Hurting Me) (RCA) Ronnie Milsap
3. Honey I Dare You (Warner Bros.) Southern Pacific
4. Slow Passin' Time (Capitol) Anne Murray
5. Trainwreck of Emotion (RCA) Lorrie Morgan

MIDWESTERN REGION

CHR

High Movers*
1. Born to Be My Baby (PolyGram) Bon Jovi
2. Holding On (Virgin) Steve Winwood
3. When the Children Cry (Atlantic) White Lion
4. When I'm With You (Capitol) Sheriff
5. Straight Up (Virgin) Paula Abdul

Most Added**
1. She Wants to Dance With Me (RCA) Rick Astley
2. Angel of Harlem (Island/Atlantic) U2
3. Wild Thing (Delicious Vinyl) Tone Loc
4. Superwoman (Warner Bros.) Karyn White
5. Surrender to Me (Capitol) Ann Wilson & Robin Zander

BLACK CONTEMPORARY

High Movers*
1. Can You Read My Lips (Orpheus/EMI) Z'Looke
2. Baby Doll (PolyGram) Tony Toni Tone
3. Pull Over (Atlantic) Levert
4. Superwoman (Warner Bros.) Karyn White
5. Roni (MCA) Bobby Brown

Most Added**
1. Just Because (Elektra) Anita Baker
2. Snake In The Grass (Solar) Midnight Star
3. Back on Holiday (Capitol) Robbie Nevil
4. I'm Gonna Git You Sucka (Arista) The Gap Band
5. Open Sesame (RCA) The Dazz Band
**NORTHEAST**

**COUNTRY**

- **High Movers**
  1. Highway Robbery (Capital) Tanya Tucker
  2. Song of the South (RCA) Alabama
  3. Deeper than the Holler (Warner Bros.) Randy Travis
  4. I Still Believe in You (MCA/Curb) Desert Rose Band
  5. What I'd Say (RCA) Earl Thomas Conley

- **Most Added**
  1. Heartbreak Hill (Reprise) Emmylou Harris
  2. Trainwreck of Emotion (RCA) Lorrie Morgan
  3. Don't You Ever Get Tired (of Hurting Me) (RCA) Ronnie Milsap
  4. Honey I Dare You (Warner Bros.) Southern Pacific
  5. I'm Gonna Git You Sucka (Arista) The Gap Band

**NORTHEASTERN REGION**

**CHR**

- **High Movers**
  1. Two Hearts (Atlantic) Phil Collins
  2. Armageddon It (Mercury/PolyGram) Def Leppard
  3. Don't Rush Me (Arista) Taylor Dayne
  5. When the Children Cry (Atlantic) White Lion

- **Most Added**
  1. All She Wants Is (Capitol) Duran Duran
  2. More Than You Know (Columbia) Martika
  3. Way Cool Jr. (Atlantic) Ratt
  4. Surrender to Me (Capitol) Ann Wilson & Robin Zander
  5. Dial My Heart (Motown) The Boys

**BLACK CONTEMPORARY**

- **High Movers**
  1. Baby Doll (Wing/PolyGram) Tony! Toni! Tone!
  2. I'm Gonna Git You Sucka (Arista) The Gap Band
  3. Can You Read My Lips (Orpheus/EMI) Z'Looke
  4. Supervivnawoman (Warner Bros.) Karyn White
  5. Roni (MCA) Bobby Brown

- **Most Added**
  1. Just Because (Elektra) Anita Baker
  2. Surrender to Me (Capitol) Ann Wilson & Robin Zander
  3. I'm Gonna Git You Sucka (Arista) The Gap Band
  4. Me) (of Delta Artists/PolyGram) Cameo
  5. Skin I'm In (Atlantic) Gerald Alston

**GUARANTEED NATIONAL HITS**

- **CHR***
  1. Surrender to Me
  2. Just Because
  3. Don't You Ever Get Tired (of Hurting Me)

- **BLACK CONTEMPORARY***
  1. Baby Doll (Wing/PolyGram) Tony! Toni! Tone!
  2. I'd Rather Be in the Rain (Atlantic) Steve Miller Band

- **COUNTRY***
  1. Son of the South (RCA) Alabama
  2. Life As We Know It (Mercury) Kathy Mattea
  3. What I'd Say (RCA) Earl Thomas Conley
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34 | HOLD AN OLD FRIEND'S HAND | 51 | 3 | 34 |
35 | TELL IT TO MY HEART | 30 | 49 | 35 |
36 | EVERYTHING | 37 | 8 | 36 |
37 | BIG THING | 28 | 8 | 37 |
38 | ALL THAT JAZZ | 40 | 29 | 38 |
39 | IN EFFECT MODE | 32 | 33 | 39 |
40 | WINGER | 38 | 12 | 40 |
41 | TALK IS CHEAP | 31 | 10 | 41 |
42 | A FRESH AIR CHRISTMAS | 73 | 5 | 42 |
43 | KARYN WHITE | 46 | 13 | 43 |
44 | INFORMATION SOCIETY | 41 | 21 | 44 |
45 | POWER | 36 | 13 | 45 |
46 | DREAMING #11 | 52 | 5 | 46 |
47 | MAKE IT LAST FOREVER | 48 | 54 | 47 |
48 | OUT OF ORDER | 44 | 30 | 48 |
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51 | SIMPLE PLEASURES | 33 | 37 | 51 |
52 | HAVE YOU SEEN ME LATELY? | 77 | 5 | 52 |
53 | 19 (CD) | 56 | 24 | 53 |
54 | MACHISMO | 49 | 8 | 54 |
55 | IMAGINE-JOHNN LENNON | 50 | 10 | 55 |
56 | DANGEROUS AGE | 54 | 16 | 56 |
57 | BRITNY FOX | 55 | 20 | 57 |
58 | EPOPHONY | 49 | 10 | 58 |
59 | LABOUR OF LOVE | 47 | 16 | 59 |
60 | GUY | 62 | 20 | 60 |
61 | EASY-DIZ-IT | 79 | 6 | 61 |
62 | SWASS | 64 | 13 | 62 |
63 | UP YOUR ALLEY | 59 | 31 | 63 |
64 | HEAVY NOVA | 58 | 24 | 64 |
65 | DIRTY DANCING | 69 | 65 | 65 |
66 | NOTHING TO LOSE | 57 | 10 | 66 |
67 | LAP OF LUXURY | 61 | 34 | 67 |
68 | HE'S THE DJ, I'M THE RAPPER | 60 | 37 | 68 |
69 | BUSTER | 71 | 12 | 69 |
70 | JUST COOIN' | 74 | 6 | 70 |
71 | HANGIN' TIGHT | 66 | 17 | 71 |
72 | A SALT WITH A DEADLY PEA | 60 | 20 | 72 |
73 | MESSAGES FROM THE BOYS | 100 | 9 | 73 |
74 | MONEY FOR NOTHING | 68 | 7 | 74 |
75 | STAY AWAKE | 81 | 8 | 75 |
76 | MIDNIGHT STAR | 67 | 10 | 76 |
77 | LAND OF DREAMS | 63 | 11 | 77 |
78 | BAD | 84 | 66 | 78 |
79 | AFFAIR | 88 | 6 | 79 |
80 | WHEN IN ROME | 80 | 13 | 80 |
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<td>LOVE HELPS THOSE (MIM-B-72113)</td>
<td>Paul Overstreet</td>
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<td>HOLD ME (RCA 87257-7)</td>
<td>K.T. Oslin</td>
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<td>WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 87166-7)</td>
<td>Eddie Rabbitt</td>
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<td>WHEN YOU SAY NOTHING AT ALL (RCA 8607-7)</td>
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<td>ALL THE REASONS WHY (Warner Bros. 7-27135)</td>
<td>Highway 101</td>
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<td>HOLD ON (A LITTLE LONGER) (MCA 53419)</td>
<td>Steve Wariner</td>
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<td>LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 707 681-7)</td>
<td>The Statler Brothers</td>
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<td>Restless Heart</td>
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<td>EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27227)</td>
<td>Hank Williams, Jr.</td>
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<td>Holly Dunn</td>
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<td>BURNIN' A HOLE IN MY HEART (MCA 53436)</td>
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<td>IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)</td>
<td>George Strait</td>
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<td>I SANG DIXIE (Warner Bros./Reprise 7-27115)</td>
<td>Dwight Yoakam</td>
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<td>BIG WHEELS IN THE MOONLIGHT (Capitol B-46267)</td>
<td>Dan Seals</td>
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<td>SONG OF THE SOUTH (RCA 8744-7)</td>
<td>Alabama</td>
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<td>Ricky Skaggs</td>
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<td>RIGAMAROLE (MIM-B-72115)</td>
<td>Schuyler, Knobloch and Mickhart</td>
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<td>SHE REMINDED ME OF YOU (Airborne AB 10008)</td>
<td>Mickey Gilley</td>
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<td>SINCERELY (Warner Bros. 7021666)</td>
<td>The Forester Sisters</td>
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<td>LIFE AS WE KNEW IT (Mercury 872 082-7)</td>
<td>Kathy Mattea</td>
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<td>MY BABY'S GONE (Capitol/Curb 9-44218)</td>
<td>Sawyer Brown</td>
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<td>I KNOW HOW HE FEELS (MCA 53402)</td>
<td>Reba McEntire</td>
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<td>BORDERLINE (epic 34-80682)</td>
<td>The Shooters</td>
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<td>I JUST CALLED TO SAY GOODBYE AGAIN (RCA 87267)</td>
<td>Gene Watson</td>
<td>RCA</td>
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<td>DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27202)</td>
<td>Gene Watson</td>
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<td>YOU BABE (Epic 34-83111)</td>
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<td>LOVE IS ON THE LINE (16th Avenue 8-T0423)</td>
<td>Canyon</td>
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<td>RAININ' IN MY HEART (RCA 87267-7)</td>
<td>Jo-El Sonnier</td>
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<td>'TIL YOU CRY (RCA 87267-7)</td>
<td>Eddy Raven</td>
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<td>I GIVE YOU MUSIC (Warner Bros. 7-27272)</td>
<td>The McCarters</td>
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<td>BRIDGES AND WALLS (MCA 53462)</td>
<td>Oak Ridge Boys</td>
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<td>I FEEL LIKE (Columbia 38-08064)</td>
<td>Sweethearts of the Rodeo</td>
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<td>BEFORE YOU CHEAT ON ME ONE (YOU BETTER THINK TWICE)</td>
<td>Robin Lee</td>
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<td>Mark Gay and Bobbi Lace</td>
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<td>GONE BUT NOT FORGOTTEN (Curb CR 10618)</td>
<td>See Chapman and San Fe</td>
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<td>COME AS YOU WERE (Capitol B-46213)</td>
<td>T. Graham Brown</td>
<td>Capitol</td>
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<td>ROCKY ROAD (Columbia 38-08099)</td>
<td>The O'Kanes</td>
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<td>EVERYTIME I GET TO DREAMIN' (Curb CR 10619)</td>
<td>Josh Logan</td>
<td>Capitol</td>
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**DECEMBER 26, 1988**
COUNTRY MUSIC

NASHVILLE NEWS

**Jimmy Bowen**

Universal Announces Roster... Nashville's newest local label, Universal Records, plans to join the “big four” if President Jimmy Bowen has any say in the matter. And with the stellar roster already signed, and MCA-backed label will be tough competition in coming months.

Bowen said he chose Universal's incoming artists that had all their "faculties about them"... and, indeed, many on the roster are time-proven favorites with the country music listeners.

Artists such as the Nitty Gritty Dirt Band, Lary Gatlin & The Gatlin Brothers, Lacy J. Dalton, Eddy Raven, Eddie Rabbitt and Carl Perkins have all inked with Universal, with The Judds to sign on as soon as their RCA Records' commitment is fulfilled.

**James Stroud**

The label is fully supported by MCA Records, Inc. with Bowen moving from president of MCA/Nashville to the helm of Universal. Bowen said he will still produce acts on the MCA/Nashville roster, such as Reba McEntire, George Strait, Steve Wariner and the Oak Ridge Boys, if they so desire.

The new label will have its own A&R and promotion staffs, headed by James Stroud and Bill Catino respectively. Distribution, marketing and administration services will be provided by MCA/Nashville. Bowen plans for the label to form its own publishing wing by next year.

Bowen stressed that for Universal's newer and lesser-known artists, the focus will be on their development as singers and musicians. Other artists signed with the label include Joe Bahnli, Jr., Joni Harms, Scott McQuaig, Roger Whittaker and Tim Malchak. The roster for Universal's Master Series includes Images, Larry Knechtel, Preston Reed and Sojio.

**The First LP released by the label will be Lacy J. Dalton's *Survivor*, expected to ship in mid-January. Other album projects will follow in the spring of '89.**

**Stark Buys MTM Music Group... Howard Stark**, former president of the MTM Music group, has purchased MTM Records, Lawyer's Daughter Music (BMI), Uncle Artie Music (ASCAP) and Blu-Pal Music (SESCA) from the MTM Music Group.

The announcement ended speculation regarding the fate of Nashville's largest independent record label and publishing company, which will become the Stark Entertainment Group.

"Having done business in Nashville with a great deal of success and having worked with so many fine people, I feel that this is not the end of something, but rather, just the beginning of what I hope will be an immensely successful venture for all involved," said Stark. "Our artists and writers have reached what we think is a significant plateau in the first four years of MMT's existence, and we plan to continue building from the solid foundation that has been established."

Explaining the reason for the sale, MTT Enterprises' Vice President Tom Palmieri said, "Our priorities are now in music publishing and the record industry. We feel that the MTT Music Group is poised for success, and we're excited that Howard Stark could take over the reins."

The MTT Music Group was launched in 1985 and was responsible for beginning such acts as Holly Dunn, Paul Overstreet, SKB, Judy Rodman, The Girls Next Door and Becky Hobbs. Current MTT staff writers include Radney Foster, Bill Lloyd, Hugh Prestwood, Becky Hobbs, Larry Boone, Holly Dunn, Judy Rodman and Paul Harrison. This month the hit songs in the catalogs are "The Sound Of Goodbye", "The Moon Is Still Over Her Shoulder", "She Works She'll Marry", "Crazy Over You", "What Do You Want From Me This Time", "Slow Boat To China", "You Can't Stop Loving", "Don't Go Candy To A Stranger", "Strong Enough To Bend", "Baby's Got A New Baby", "(It's Always Gonna Be) Somedaybe", "Jones On The Jukebox", "Love Someone Like COUNTRY MUSIC'S THREE R'S—Three of country music's hottest sensations (from left) Randy Travis, Ricky Van Shelton and Rodney Crowell posed outside of Nashville's historic Ryman Auditorium last week for Vogue magazine photographer, George Lange. The session, which will result in a feature called "The Three R's Of Country Music" will appear in the March issue of Vogue. (Photo by Beth Gwinn)
EDDIE ADCOCK & TALK OF THE TOWN • The Acoustic Collection • CMH (CMH-9039) • Producers: B. Troy

A double LP set (showcasing 24 classic American songs) with a common acoustic thread, makes this project a delightful pleasure. There is bluegrass, of course, but there is much more as well. Try out the jazzy "Limehouse Blues" or the gospel "Peace in the Valley" or even the popish version if "Heartaches". Adcock, joined by Martha Adcock and Misey Raines, are each stellar musicians and vocalists. They all work amazingly well together to bring cultural American music, rooted from the hills to the swamps, to listeners' ears. A fine display of artistry.

JOHN DENVER • Higher Ground • Windstar (D4-72850) • Producers: R. Nichols-J. Denver

Denver provides a mostly introspective collection of songs here (all but two of the 12 cuts are penned by him). There are several home grown country ditties ("Homegrown Tomatoes" and "Deal With The Ladies") but most tunes are social and love-related commentaries such as "Falling Leaves (The Refugees)", "All This Joy" and "Never A Doubt"). "Country Girl In Paris", a winsome story of a Tennessee girl with a broken heart, was the first single released. Denver has lost none of his distinctive vocal ability and his songwriting is as pleasing as ever.

OUT OF THE BOX

NITTY GRITTY DIRT BAND — Down That Road Tonight (3:07) • Warner Bros. (7-27679) • JeffWHO-ASCAP:Mopage-Warner-Elektra-Asylum/Moon And Stars/Screen Gems-EMI-BMI • J. Hanna-J. Leo-W. Waldman • Producer: J. Leo

The Dirt Band’s newest release has a hound-dog blues feel, complete with warbling harmonica, that’ll turn any country listener’s head. The girl here is being asked out on a country drive to make love in the moonlight • a romantic settling sure to woo any lady. Easy-going harmonies and spectacular musicianship are the reasons for this band’s popularity, and this tune is no exception.

WAYLON JENNINGS • Which Way Do I Go (Now That I’m Gone) (3:09) • MCA (53476) • Intersong/Hide-A-Bone-ASCAP • J. MacRae-S. Clark • Producers: J. Bowen-W. Jennings

Jennings, who has undergone heart surgery at this writing, sure doesn’t sound like a man about to quit on this release. An aching query as to which road he’ll take now that he’s left a heart-breaking woman.

BELLAMY BROTHERS • Big Love (3:18) • MCA/Curb (53478) • Bellamy Brothers-ASCAP • D. Bellamy • Producers: J. Bowen-J. Stroud

The Bellamy’s take a step away from their usual ’80s Hipple tunes for this effusive ballad dedicated to that sometimes frightening kind of love, when you’ll sacrifice anything for another’s attentions. Lush production from Bowen and Stroud.

LEE GREENWOOD • Christmas To Christmas (Loving You) (3:17) • MCA (S45-17739) • Tree/BMI • R. Hellard-A. Rhody • Producers: J. Crutchfield

Another seasonal tune we thought deserved special mention. Greenwood promises to spend every Christmas (and the time in-between) loving the woman of his dreams. A beautiful Yuletide ballad for the holidays.

ALAMA • Song Of The South • RCA (8744-7)

Programmers picked super band Alabama to lead the debuts this week. Coming in at #36 (bullet), the group makes a strong entrance onto the Top 100. Stations backing Alabama’s new tune include: WLKC, KWYZ, KVOX, WHTH, WCTY, KRYZ, KTEM and KRLC.

SAMMY SADLER • Tell It Like It Is (2:45) • Evergreen (EV-1088) • Conrad/Olap-BMI • G. Davis-L. Diamond • Producer: J. Morris

Sadler asks a sincere request of his girl in this ’50s era remake. Could this song’s longevity be possibly because of its quest for honesty in relationships? A perfect musical vehicle, it says so eloquently what men and women really want • truthful communication between the sexes. Sterling production from Johnny Morris highlights Sadler’s adept vocal ability. A warm song to slow dance to during these wintry nights.

TAMMY LUCAS • 9,999,999 Tears • SOA (SOA-005) • Lowery-BMI • R. Bailey • Producer: R. Bailey

Razzy Bailey finds a woman to produce and remake one of his all-time hits. Lucas takes the tune by storm, convincingly singing it’ll take more than a bucketful of tears to wash this man out of her life.

MACK ABERNATHY • Different Situations (2:58) • CMI (CMI-1988-8) • Tex-Trek-BMI • M. Abernathy • Producer: V. Clay

A railroad bluesy tune with fancy guitar, harmonica and fiddle interludes to liven up the pace even more. A country boy laments his city girl’s intolerable attitude.

JON WASHINGTON • Two Hearts (3:23) • Door Knob (DK88-315) • SBK Blackwood-BMI • K. Stegall-S. Harris • Producers: G. Morrow-D. Holiday

The memory of an old girlfriend prompts a late night invitation to take a ride on memory lane. Washington’s balladeer style translates into a convincing performance.

ERNIE WELCH • Ramblin’ Man • Duck Tape (DT-020)

This revamped tune, which was produced by Johnny Sandlin, (formerly with the Allman Brothers), finds favor with the Cash Box radio panel this week. Stations giving Welch the Dark Horse Consensus include: KWRE, KBAM, WIXR, WOZI, WKML, KICE, WMOP and WRDY.
NASHVILLE NOTE-ABLES

There Is One More Star In The Christmas Sky

Wink, Texas...sounds like a happy place, doesn't it?
Not today! Maybe, time will help.
But Wink, Texas has lost a favorite son.
The Wink Westerners...sounds like a happy band, doesn't it?
Not today! Maybe, time will help.
But, the Wink Westerners have lost their leading one.
Sun Records...sounds like a bright place doesn't it?
Not today! No, not today.
Another cloud rolls in to cover the Sun.
The Class of '55...sounds like a happy group, doesn't it?
Not today! Maybe, time will help.
But one more member has his final session done.
The world, without Roy Orbison...sounds like a sad place, doesn't it?

Joe Henderson

We have bid farewell to Roy Orbison, one of the truly great legends in our industry and, indeed, in the world. Now, we turn to the Holiday Season with melancholy hearts.

Nashville is a gala place during the Christmas Holidays. In recent years, the Opryland Hotel and Twitty City have become meccas for tourists from all over the nation. Both locations appear as fairylands of colored lights, ribbons, trees, flowers, holly and all the trimmings associated with the season. Unless one has seen these magnificent Christmas theme displays, there is no way to justly explain their beauty.

Too, Christmas and New Year's parties abound throughout the city...many among the music industry. Each year, there is a general feeling made up by individuals who take pride in the accomplishments of the past year and their enthusiasm for the coming year. In a business where heartache and broken dreams so often seem the rule, rather than the exception...eternal optimism forever prevails in the creative minds.

On the other hand, one has but to walk a short distance in any direction from Music Row to find other individuals "involved" in the music business who are never invited to the parties. They have sold their automobiles for survival money, so, they can't drive out to Opryland and/or Twitty City. And, while the celebrities of the music business play, these individuals pray...that one of those celebrities will record one of their songs, or publish one, or plug one, and change their whole lives! These are the struggling songwriters and artists who have yet to find the success most have sacrificed so much to achieve.

For these individuals, the Holiday Season will be long and lonely. There will be strolls up the December sidewalks of Music Row. The studios will be silent. Here and there, tiny trees with bright lights will peek out of small apartment windows at them. If they are fortunate enough to have the money, Christmas dinner will come from a restaurant, if they can find one open. But, these are creative minds, and optimism, though sometimes fragile, will prevail.

They know that January 3rd will awaken the music industry to new challenges. And, what makes this sometimes hectic and crazy world of country music exciting is the very real possibility that one of them...one of those not invited to any of the festivities this year...just may be the "toast of the town" by next Christmas! It has happened many times and, yet, so few!

And, so each of us in the business of creating "the universal language" should pause and look at our individual situations during this blessed season. For some, it should be easy to give thanks and recognize from where the talent comes. For others, it will certainly seem more difficult. In either case, I will take the liberty to say..."The hopes and fears of all the years are met in Thee tonight!"

Merry Christmas to all!

Joe Henderson

■ HOT CUTS

1. CHARLIE DANIELS BAND • "Uneasy Rider '88" • Homesick Heroes (Epic)
2. RICKY VAN SHELTON • "Hole In My Pocket" • Loving Proof (Columbia)
3. WAYLON JENNINGS • "You Put The Soul In The Song" • Full Circle (MCA)
4. RESTLESS HEART • "Jenny Come Back" • Big Dreams In A Small Town (RCA)
5. RICKY VAN SHELTON • "From A Jack To A King" • Loving Proof (Columbia)
6. NITTY GRITTY DIRT BAND • "Johnny O" • Workin' Band (Warner Bros.)
7. BUCK OWENS (duet with DWIGHT YOAKAM) • "Under Your Spell Again" • Hot Dog (Capitol)
8. K.T. OSLIN • "This Woman" • This Woman (RCA)
9. DWIGHT YOAKAM • "I Got You" • Buenas Noches From A Lonely Room (Warner Bros./Reprise)
10. HIGHWAY 101 • "Settin' Me Up" • 101 2 (Warner Bros.)
COUNTRY INDIES

P.J. ALLMAN

She travels up and down the East Coast, from Florida to Baltimore, on a regular basis. She is a popular country music entertainer and much in demand. However, P.J. Allman was in Nashville recently for a photo session, and we were happy to have her come by the Cash Box offices for a short interview.

Many of you readers may remember her name from her Kansas Records releases. The only two singles she released on that label both did well on the Cash Box charts. But, new and exciting things are happening for P.J. Allman. She has a new record deal with Playback Records, and it will be good to hear a brand new single just released by P.J. and Playback called "Genuine Love".

P.J. Allman is one of thirteen children. She grew up singing gospel music with her family in the church. "My real mother died when I was 12," says P.J. "That's when I moved out on my own (in Kansas City, Mo.) and found out that I could get paid for singing country music!"

P.J. is an accomplished bass player and drummer, in addition to her vocal prowess. She worked local weekend jobs and, then, appeared in Vegas for two years with a group called Fantasia. P.J. Allman then put her own group together...an all-girl trio called Chantilly which later recorded on the F & L Records label.

P.J. Allman also has eight songs "in the can" towards her new Playback album to be released in January or February. "We have two more songs to cut and we'll be ready to release it. I find that I have to work my recording sessions around my road schedule, right now. However, next year, I'll be moving to California. Md. to take a 'house band' job in the Town Creek Marina club, there. I will still have the freedom to appear elsewhere, but it will give me a 'base to work from.'"

Angie Hannah has been P.J.'s manager for four years. She is the one who convinced P.J. to become a solo performer after being with different groups for so long. It looks like a very good move, from our point of view. P.J. Allman is definitely a rising star!

Joe Henderson

INDIE LP REVIEW

NEIL CACCI - Rock-A-Billy Friends • Sunset

Imagine an album where the artist, a Grammy award nominee for "Best New Artist", the arranger, producer and songwriter of 10 out of 11 songs are one in the same. The talented Neil 'Guitar Man' Cacci has successfully accomplished this incredible feat on his album Rock-A-Billy Friends. Combining the simplicity of an older style of music with the sophistication of the new, Rock-A-Billy Friends ranges from the joys of "Falling In Love" to the despair of loneliness in "Let's Reconsider". Hot cuts (which were nominated by NARAS for "Best Country Song") include "Part Time Love" "Rhonda Lee" and "Lonely Lane".

RAPPIN' WITH THE WRITERS

BRENTON ROBERTS:

Again, this week, we feature one of the promising newcomers in our Rappin' With The Writers interview. Brenton Roberts has been in Nashville barely a month, but this native of Adelaide, South Australia has more than enough talent and charisma to keep him here for a long, long time.

Brenton came to Nashville by way of Los Angeles, where he spent nearly a year after arriving from Australia. As Brenton puts it..."I finally decided to come to the 'home' of country music, and I'm here!" Brenton is presently looking for a writing and recording deal. With his determined attitude, he will find his deal.

Brenton was raised on "Aussie country music." His mother's family had nine members. "We played all sorts of Aussie instruments," Brenton says with his disarming smile..."Some you wouldn't even recognize. We would gather and sing and play. It was great fun. From there, I began singing in boys' and mens' choirs. I would sing operatic in the group and country-rock at home.

"I signed with Powder Works Records in Australia. My first single, "A Man And A Woman", went to #8 over there, and it did very well in Scandinavia. That single got me signed to Big Time Records, a major label at home. But, they put me 'on hold' for too long a period. So, I finally decided to come to Nashville."
**Jazz Feature Picks**

- **DIFFERENT PERSPECTIVES** • Robin Eubanks • JMT 834 424 • Producers: Stefan F. Winter, Robin Eubanks

  Eclectic, proto-bop date from a strong young trumpeter in various settings, from trio (with bass and guitar) to a four-/bore stroll through "Walking."**

- **SHADES OF BUD POWELL** • Herb Robertson Brass Ensemble • JMT 834 430 • Producers: Stefan F. Winter, Bud Powell

  Bud Powell tunes well-arranged by this forward-thinking trumpeter for two trumpets, trombone, French horn, tuba and drums. Odd idea pays off.

- **MINIATURE** • JMT 834 423 • Producers: Miniature, Stefan F. Winter

  Miniature is Tim Berne (alto), Hank Roberts (cello) and Joey Baron (drums), an intuitive and adventurous trio at once pretty and gritty, melodic and raunchy.

- **BRIDES BRED IN THE BONE** • Ray Anderson • Gramavision 18-8815 • Producer: Ray Anderson

  Modern trombonist with deep roots in rich setting (standards and originals) with strong band (John Scofield, Anthony Davis, Mark Dresser, Johnny Vidacovich).

- **A LONDON BRIDGE** • Milt Jackson • Pablo 2310-932 • Producers: Ray Brown, Milt Jackson

  -Jackson, Ray Brown, Monty Alexander and Mickey Roker in a live '82 that swings from its heels. They got it, they flaunt it.

- **STORIES** • Tom Harrell • Contemporary C-14043 • Producer: Bill Goodwin

  Harrell's quintet is both fiery and tender in this everybody-stretch-out hard bop date. Bob Berg's tenor shares the front line, John Scofield guests.

- **HOLIDAY FOR SWING** • Buddy DeFranco/Terry Gibbs • Contemporary C-14047 • Producer: Ralph Kappel

  These bebop swingstes can be glib, but, oh, can they swing. Slickness absorbed by the fresh mix of tunes.
INDIE GROOVE

Pistol Packin' Platters—Just when you thought there was no more Sex Pistols product in existence, along comes this gem from our new friends at Skyclad Records. We Have Cum For Your Children is a bits 'n' pieces document from the very early pistols, featuring bassist Glen Matlock and assembled by longtime Pistols sound engineer Dave Goodman. It includes live and studio tracks from mid-'76 to the bitter end in '77. For their sociological import (if not their music), the Sex Pistols were the most significant rock band since the Beatles, so no serious collector can be without this stuff. (Skyclad continues to cement its reputation as a fun-loving, unpretentious indie. Their catalog includes the new Sky Saxon album, the swell new platter from Imitation Life, the first two Teardrop Explodes albums and something called Time Bomb, which is the Fleshtones and their various all-star spin-off bands.)

Eazy-E duz it—Eazy-E, on Priority Records, seems the next likely candidate for indie rap superstardom, joining such newly minted household names as Salt-N-Pepa, E.P.M.D. and Rob Base and D.J. E-Z Rock. He's got an album in the black Top 20 and the rap Top Ten, with a single that's rocketing. He's also the president of Ruthless Records and one of the meanest, funniest, most hardcore rappers around. If you can get past the fact that he seems to advocate shooting other people in the head, you might learn to love him. Word.

"SAY FELLA, COULD YOU PLAY ME A FEW BARS OF MELANCOLY BABY"—Radio personality and working-class hero Studs Terkel chats with pianist Lincoln Mayorga during a recent live broadcast from Chicago. Mayorga was promoting his new Sheffield Lab release, Rhapsody in Russia: A Gershwin Celebration. The recording was made in Moscow with Dimitri Katchenkov and the Moscow Philharmonic Orchestra.

Silver Bells—Our Christmas pile gets higher and funnier all the time. Somewhere deep in the holiday bag is "Santa Got Picked Up For D.U.1," by the Boys From Indiana. It's on Jewel/Old Heritage Records of Cincinnati. "Please Come Home For Christmas" b/w "Santa Claus Santa Claus" marks the return of P&B song stylist Charles Brown. Brown's material has been recorded by artists as diverse as Muddy Waters, Bruce Springsteen and Elvis Presley ("Merry Christmas Baby"). The A-side of this bluesy single was a hit for the Eagles, while the B-side was originally done by the great Louis Jordan. This is the debut for roots-conscious Charlena Records of Hollywood, whose motto is "the original is the greatest." ... And finally there's the cassette-only release of "Christmas in Jail," by a group of L.A. sob-rocker's with a solid-gold pop sense, the Mutts. If you know these guys, you know that the title of the song is potentially prophetic. Let's hope you fare better.

God bless you, one and all.

Joe Williams

BAD RELIGION • Suffer • Epiphany
Veterans of the L.A. punk scene, Bad Religion has returned to the straight-ahead speedcore sound of the early '80s. This is no nostalgia trip, however; Greg Gaffin's clear, exquisitely drawn vocals, cut-above lyrics and hookey songcraft make this one of the best rock & roll records of the year. The band also features guitarist Greg Hetson of the Circle Jerks. Recommended to anyone who understood the virtues of punk in the first place—and I know you're out there.

POI DOG PONDERR - PoI Dog Ponderer • Texas Hotel
An utterly engaging debut from a multi-instrumental, pan-ethnic combo who comes to us from sunny Hawaii by way of Austin, Tex. Their hearty stew of offbeat acoustic instrumentation and far-flung musical influences is reminiscent of Camper van Beethoven, with flavor notes that range from Aztec Camera to the shanties of Trenchtown, leavened by irresistible rhythms, intelligent lyrics and a contagious spirit of fun.

ANGST • Cry For Happy • SST
The fourth album by this criminally overlooked Northern Cal guitar trio sports a more placid air than their previous releases, with dreamy harmonies, punchy, toe-tapping arrangements and themes that are very nearly, um, happy. It may not be time to change their name, but Angst has arrived in a mature, forgiving place where their spare artistry can thrive in the sunlight. Yes, they cover the gospel standard, "Motherless Child," and for longtime fans there are still atonal elements, calculated silliness, bluesy licks and an undercurrent of irony; but Cry For Happy, with repeated listenings, should win the band a whole new and different set of fans.

HAPPY WORLD • Chinatown • Rebad Cat
These Denver punks have been threatening greatness for a long time, with a sound that is one part hardcore for every part artful, acid-etched atonality. There are echoes of Husker Du and Dinosaur Jr. here, as well as a bunch of mixmaster noise bands that I'm not hip enough to know about. The vocals are flattened, the tempos are skittish and subject to change, the guitar sounds are alternately dark, directed and dizzy. This is play-as-you-learn art-punk with a lot to recommend it, although some listeners will be put off by the distinctively negative vibe and sub-cultural mood.

THE POPES • Hi, We're The Popes • Upon This Rock
The Popes have the audacity to call themselves "one of the North Carolina Triangles's best young bands," but we'll be damned if they don't live up to that heady boast. This EP (with the identical six songs on each side) has quickly shot to the top of our "nicest surprise" list for 1985. The Popes are a pop band, pop informed by punk on the one side and the '60s on the other. A lot of bands are walking this same turf (even in the forward-thinking North Carolina Triangle), but what sets the Popes apart is their spunk, their smartness, their cohesion and their songcraft. While any number of college-town combos may have a couple well-intended pop songs that are almost right, the Popes' playlist sounds completely natural, spontaneous and correct. Even better, their songs are about real, concrete things rather than vague and hazy emotions. By the way, the leadoff song, "Train," is a day in the life of a deliveryman. "Charmless" is about the inability to flirt. All six of the tunes rank high on our cleverness and imagery meter. Our favorite is the power-poppy toe-tapper "Marlino," although in a better world, any of these songs would be spilling out of your radio on a regular basis.

Joe Williams
NEW GAMES

Williams' 'Top Dawg'

CHICAGO—For over forty years Williams has led the field in perfecting the art of what it takes to produce outstanding shuffle alleys; and, now, with the introduction of Top Dawg, the factory is building on its strong tradition of excellence and exciting game play. In addition to the traditional Regulation, Flash and Strike 90, Top Dawg employs two new game options, namely, Total Strikes and Tic Tac II.

With Total Strikes, scoring is just like regulation bowling, only there's a major difference, however. Every time players make a strike, it's recorded on a special backglass grid. And, at the end of the game, a bonus of 300 points is awarded for each strike. In Tic Tac II, a strong money-making concept has been taken one step further to provide unsurpassed shuffle alley competition. In this mode, at the start of the game, three squares are randomly spotted on the backglass grid. For each strike, the player earns 300 points and lights a square, while each spare earns 100 points. To strike it rich, players need only light three squares in a row—vertically, horizontally or diagonally, to score an extra 500 point bonus. Top Dawg also features state-of-the-art technology with advanced diagnostic procedures, comprehensive bookkeeping functions, easily identifiable connectors as well as printed circuit board for simple servicing and troubleshooting.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics, Inc., 3401 N. California Ave., Chicago, IL 60618.

Sega's 'Power Drift'

CHICAGO—Power Drift is the new, high action driving game in release from Sega Enterprises, Inc. (U.S.A.) and it features a powerful new technology called 'Triple Axis, Point-Of-View' graphics. Simply stated, the driver's point-of-view moves with the steering wheel. Thus, right/left, up/down and forward/backward movements are represented in the most realistic way.

The new game is available in both upright and deluxe models; and both of the models are equipped with a steering wheel, 2-speed shifter, accelerator pedal and foot brake. The deluxe Power Drift features a cockpit seat that leans up to 20 degrees in response to driver commands.

The game consists of five race courses identified as "A" through "E" on the screen. Within each course there are five different stages numbered 1-5. The player has thirteen seconds to choose a course as well as to select one of the twelve drivers shown on the screen. The thrill of victory occurs when the player finishes third place or better, enabling him to proceed to the next stage.

Race track conditions vary from snow covered cobble stone roads to roller coaster-like drop-offs. Each of the conditions will test the player's driving skills; however, the challenge doesn't stop there. A surprise is waiting at the end of the race when the first place winner of all five stages takes his "Victory Lap."

Further information may be obtained through factory distributors or by contacting Sega Enterprises at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

ENM's Preset Timer

CHICAGO—ENM Company is currently marketing their new Series PT22L electronic preset timer as an alternative to mechanical timers, and the unit's small size and flexible mounting are ideal for the most demanding applications. The timer consists of two printed circuit boards connected by a flexible cable which makes it possible for the controls to be hand-held.

Maximum preset time can be limited by the OME. The large LED display is easy to read at distances up to fifteen feet and the two-digit time offers a time span from on second to ninety minutes. Features include automatic reload of preset time and audio signal at the end of preset time. The internal control relay is capable of switching high current loads.

Information regarding price and other details may be obtained by contacting ENM Company at 5617 Northwest Highway, Chicago, IL 60646-6135.

TOURNAMENT

Dynamo National Air Hockey

BOULDER, Colo.—Over $7,000 in cash and prizes were awarded in the 1988 National Air Hockey Championships, which took place recently in Boulder under sponsorship of Dynamo Corporation, the Bank Saloon (the tournament site) and 18 other businesses.

A qualifying tournament program in the Rocky Mountain region provided additional new blood for the event. Aspiring young players came from fungus in Littleton, Colorado, Jolly Time Arcade in Englewood, Red Baron's Nickelodeon in Westminster, Fun Factory in Loveland, Bally's LeMans in Cheyenne and other locations to compete—resulting in a near record turnout.

At the finals, which took place on the evening of Oct. 16, a full house watched Jesse Dutner, winner of the March 1988 Houston National, beat Boulder's Bob Dubuisson to capture his 11th national title.

Other tournament winners included Joe Campbell of Philadelphia in third place, Phil Arnold of Houston in fourth, Tim Weissman of Houston in fifth, Mike Nelson of Houston in sixth and Vince Schappell of Houston in seventh, with former champ Robert Hernandez of Houston falling to eighth place. Boulder's Mark Robbins, winner of the $6 Bank Saloon Nationals, fell to ninth place, while Paul Marshall of Dallas took 10th place honors. Patrice Nale of Houston won her sixth consecutive women's crown at this event.

"Interest in Air Hockey has increased greatly in the past year," said Dynamo's Mark Robbins. "In many of these arcades, Air Hockey has become a steady anchor that consistently brings customers into the location."

The next national tournament will take place in Houston in March 1989. Regional events are being planned for various states, and Robbins noted that the college level (ACU-I) tournament program is currently underway.

Further information regarding the Air Hockey tournaments and promotions may be obtained by contacting Mark Robbins at Dynamo Corporation, 2523 Handley Ederville Road, Richland Hills, TX 76118.

TRADE FAIR

Record Turnout Is Expected At IMA '89

CHICAGO—The tenth annual International Amusement & Vending Machines Trade Fair (IMA) will be held January 25-28, 1989, at the Frankfurt Exhibition Center in Frankfurt, West Germany. The show's management firm, Heckmann, anticipates a record turnout both in terms of attendance and exhibitor participation. By late November, the exhibitor count, at 150 exhibiting companies, had already reached the preceding year's level; Heckmann predicts that the show will attract 15,000 or more visitors from many and abroad.

The exhibit area will feature a full variety of coin-operated equipment, including video games, electronic darts, table football, billiards and pinball machines, which are "still booming" in this market. The installation of slot machines is back into focus, so this product line will be very much in evidence on the exhibit floor as well. There will also be a greater emphasis on the compact disc, the 100th anniversary of the jukebox, and the new generation of music equipment. Vending machines, an integral part of this convention, will be presented in a special section of the two-floor exhibit area.

Further information regarding IMA '89 may be obtained by contacting Heckmann GmbH, Kapellenstr. 47, D-6200 Wiesbaden, Germany.
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IT'S COMING

1988 YEAR END EDITION

An Accurate Reflection Of The Year In Music

Announcing the imminent approach of Cash Box's annual double issue, a fact-filled, in-depth account of the year in music. Includes Year At A Glance charts, poll winners, special features, comprehensive analysis and much more.

The issue's acknowledged value as a definitive reference makes it a must read for movers & shakers and music fans alike. All that plus affordable rates make the '88 Year End Edition a great value for your advertising dollar.

Advertising deadline: Dec. 14

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