

CASH BOXTM

NOVEMBER 12, 1988

NEWSPAPER \$3.50

The Making Of
Karyn White
.....

Martika
19 With A Bullet
.....

Kylie Minogue
Going Through The
Loco-Motions
.....

Taylor Dayne
Attitude Dancing



CASH BOX TOP 100 SINGLES

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

			Last Week	Total Weeks		Last Week	Total Weeks		
1	KOKOMO (Elektra 7-69385) (From the Cocktail Soundtrack)	The Beach Boys	1	10	53	DIDN'T KNOW IT WAS LOVE (Scotti Bros./E.P.A. 4-08067)	Survivor	53	5
2	WILD, WILD WEST (Atlantic 7-89048)	The Escape Club	3	12	54	GHOST TOWN (Epic 34-08097)	Cheap Trick	60	2
3	BAD MEDICINE (Mercury/PolyGram 870 657-7)	Bon Jovi	4	8	55	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	59	4
4	THE LOCO-MOTION (Geffen 7-27752)	Kylie Minogue	5	12	56	YOU CAME (MCA MCA-53370)	Kim Wilde	46	10
5	DESIRE (Island 7-99250)	U2	7	7	57	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/Al Green	63	2
6	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	6	10	58	BEST OF TIMES (Full Moon/Warner Bros. 7-27712)	Peter Cetera	71	2
7	GROOVY KIND OF LOVE (Atlantic 7-89017) (Atlantic 7-89017)	Phil Collins	2	11	59	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	82	2
8	KISSING A FOOL (Columbia 38-08050)	George Michael	10	6	60	ALL THIS TIME (MCA 53371)	Tiffany	60	2
9	HOW CAN I FALL (A&M AM-1224)	Breathe	11	10	61	DANCING UNDER A LATIN MOON (I.R.S. IRS-53436)	Candi	64	5
10	(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD MEDLEY (FREE BABY) (Epic 34 08034)	Will To Power	13	10	62	HIPPY HIPPI SHAKE (From "Cocktail") (Elektra 7-69366)	Georgla Satellites	67	3
11	NEVER TEAR US APART (Atlantic 7-89038)	INXS	8	14	63	ROCK 'N ROLL STRATEGY (A&M AM-1246)	38 Special	69	3
12	LOOK AWAY (Reprise 7-27766)	Chicago	14	8	64	GIRLS AIN'T NOTHING BUT TROUBLE (Jive/RCA 1147-7)	DJ Jazzy Jeff & The Fresh Prince	73	3
13	ANOTHER LOVER (A&M AM-1226)	Giant Steps	15	13	65	WILD WORLD (Virgin 7-99269)	Maxi Priest	75	3
14	I DON'T WANT YOUR LOVE (Capitol P-B-44237)	DuranDuran	17	5	66	THANK YOU FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsi" Riley	76	3
15	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (Virgin 7-99290)	Steve Winwood	9	13	67	BOY I'VE BEEN TOLD (Cutting/PolyGram 870 514-7)	Sa-Fire	66	4
16	WALK ON WATER (Columbia 38-08060)	Eddie Money	19	7	68	DON'T BREAK MY HEART (Jive/RCA 1140-7-J)	Romeo's Daughter	72	5
17	WHAT'S ON YOUR MIND (PURE ENERGY) (Tommy Boy 7-27826)	Information Society	12	17	69	IT'S MONEY THAT MATTERS (Reprise/Warner Bros. 7-27709)	Randy Newman	81	2
18	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	23	11	70	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	DEBUT	
19	A WORD IN SPANISH (MCA MCA-53408)	Elton John	20	8	71	PUT THIS LOVE TO THE TEST (Atlantic 7-89027)	Jon Astley	74	4
20	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	25	7	72	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	56	8
21	RED RED WINE (A&M 2600)	UB40	18	14	73	I'LL ALWAYS LOVE YOU (Arista AS1-9700)	Taylor Dayne	48	23
22	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Mercury/PolyGram 876 646-7)	Cinderella	26	12	74	I HATE MYSELF FOR LOVING YOU (Blackheart/CBS Z54 07919)	Joan Jeff and the Blackhearts	32	52
23	CHAINS OF LOVE (Sire/Reprise 7-27844)	Erasure	16	15	75	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	92	2
24	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses	32	4	76	BACK ON HOLIDAY (EMI B-50152)	Robble Nevil	DEBUT	
25	DON'T BE CRUEL (MCA MCA-53327)	Bobby Brown	21	15	77	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7)	Samantha Fox	84	2
26	SMALL WORLD (Chrysalis VS4 41622)	Huey Lewis & The News	29	6	78	THE LOVER IN ME (MCA 53416)	Sheena Easton	80	3
27	EVERY ROSE HAS ITS THORN (Enigma/Capitol P-B-44203)	Poison	36	3	79	(IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin 7-99282)	Paula Abdul	79	33
28	THE PROMISE (Virgin 7-99328)	When In Rome	31	10	80	NOBODY'S PERFECT (Atlantic 7-88990)	Mike + The Mechanics	DEBUT	
29	FOREVER YOUNG (Warner Bros. 7-27796)	Rod Stewart	22	15	81	PEEK-A-BOO (Geffen 7-27760)	Siouxsie and the Banshees	86	3
30	DOMINO DANCING (EMI-Manhattan B-50161)	Pet Shop Boys	35	6	82	FOREVER YOUNG (Atlantic 7-89013)	Alphaville	87	2
31	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	34	7	83	GOT A NEW LOVE (Paisley Park/Warner Bros. 7-27861)	Good Question	83	3
32	IN YOUR ROOM (Columbia 38-08090)	Bangles	37	5	84	AMERICAN DREAM (Atlantic 7-89003)	Crosby, Stills, Nash & Young	DEBUT	
33	DOWNTOWN LIFE (Arista AS1-9753)	Daryl Hall John Oates	33	7	85	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	65	7
34	TILL I LOVED YOU (Columbia 38-08062)	Barbra Streisand & Don Johnson	38	4	86	LOVE, TRUTH & HONESTY (Polydor/PolyGram 886 362-7)	Bananarama	DEBUT	
35	DON'T BE CRUEL (Epic 34-07965)	Cheap Trick	24	16	87	IF YOU FEEL IT (Vendetta/A&M VV 7213)	Deniece Lopez	DEBUT	
36	EARLY IN THE MORNING (EMI PB-50157)	Robert Palmer	41	4	88	IT TAKES TWO (Profile 5186)	Rob Base & D.J. E-Z Rock	85	11
37	EDGE OF A BROKEN HEART (EMI-Manhattan 50141)	Vixen	40	9	89	I'M GONNA MISS YOU (Columbia 38-08091)	Kenny Loggins	DEBUT	
38	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	Ivan Neville	42	7	90	ONE GOOD WOMAN (Full Moon/Warner Bros 7-27824)	Peter Cetera	58	17
39	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)	Was (Not Was)	43	6	91	YOU MAKE ME WORK (Atlanta Artists/PolyGram 870-587-7)	Cameo	DEBUT	
40	MY PREROGATIVE (MCA 53383)	Bobby Brown	54	2	92	SWEET CHILD O' MINE (Geffen 7-27963)	Guns N'Roses	90	21
41	SYMPTOMS OF TRUE LOVE (Capitol 44140)	Tracie Spencer	44	6	93	PLEASE DON'T GO GIRL (Columbia 38-07700)	New Kids On The Block	62	20
42	YEAH, YEAH, YEAH (Atlantic 7-88999)	Judson Spence	47	5	94	JEALOUS GUY (Capitol P-B-44230)	John Lennon	68	5
43	TRUE LOVE (MCA MCA-53363)	Glen Frey	27	13	95	STRANGELOVE (Sire 7-27777)	Depeche Mode	61	10
44	SILHOUETTE (Arista AS1-9751)	Kenny G	50	4	96	WAY OUT (Ruthless/Atlantic 7-99285)	J.J. Fad	77	7
45	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	51	4	97	IF IT ISN'T LOVE (MCA 53264)	New Edition	88	20
46	ANY LOVE (Epic 34-08047)	Luther Vandross	49	6	98	NOBODY'S FOOL (Columbia 38-07971)	Kenny Loggins	91	19
47	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	28	10	99	FALLEN ANGEL (Enigma/Capitol B-44191)	Polson	78	15
48	TIME AND TIDE (Epic 34-07730)	Basia	39	14	100	SHE'S ON THE LEFT (A&M AM-1227)	Jeffrey Osborne	89	13
49	LITTLE LIAR (Blackheart/CBS Z54-08095)	Joan Jeff and the Blackhearts	57	3					
50	DON'T WORRY BE HAPPY (EMI-Manhattan B-50146)	Bobby McFerrin	45	16					
51	HANDLE WITH CARE (Wilbury/Warner Bros. 7-27732)	Traveling Wilburys	55	4					
52	LOVE BITES (Mercury/PolyGram 870 402-7)	Def Leppard	30	14					

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Intro

The Singers Not The Songs



While 1988 has been a banner year for young female artists, most of the attention has been heaped on the singer/songwriter sector, and for good reason. Tracy Chapman, Sinead O'Connor, Edie Brickell, Toni Childs, Melissa Etheridge and Michelle Shocked—that's quite a harvest. On the other hand, says 20-year-old Aussie vocalist Kylie Minogue, "I don't see why a singer can't just be a singer." Why not, indeed.



The feature pages of this issue are devoted to profiles of

four emerging female artists who specialize in singing, while for the most part leaving the writing to others. The youngest member of our distaff quartet is 19-year-old Martika, the oldest is Taylor Dayne, who's said to be in her "mid-20s"; cover girl Karyn White is 23. What these four young women have in common is a willingness to record contemporary pop songs that their labels consider to have hit potential. Now, that approach may not be as lofty as those of Chapman and her peers, but there will always be a place on the charts for well-crafted pop music. And pop craft is what White, Minogue, Dayne and Martika are all about.



Will any of these young women have the staying power of Linda Ronstadt, Barbra Streisand, Diana Ross, Whitney Houston, Olivia Newton-John or Dionne Warwick? In other words, is there a budding interpretive artist in this bunch? In each case, the answer is several years away. We'll let you know in 1993.



CONTENTS

Executives On The Move / 6
Single Releases / 12
Album Releases / 11

COLUMNS

Coast To Coast / 7
On Jazz / 27
Nashville Notables / 23
Indie Groove / 25

CHARTS

Top 40 Jazz Albums / 27
Top 75 Black Albums / 19
Top 100 Black Singles / 17
Top 100 Singles / 4

Top 200 LP's / 8 - 9

Top 50 Country Albums / 21
Top 100 Country Singles / 20
Top 30 12" Dance Singles / 19
Top 10 Rap Albums / 19
Top 15 Rap Singles / 19

DEPARTMENTS

News / 5
Features / 12 - 15
Black Contemporary / 174 - 19
The Independent Way / 26
Country / 20 - 24
Coin Machine / 28 - 29
Classifieds / 31
Chart Index / 30

TOP POP DEBUTS

SINGLES

70

SMOOTH CRIMINAL
Michael Jackson - Epic

ALBUMS

38

TILL I LOVED YOU
Barbra Streisand - Columbia

#1

POP SINGLE

KOKOMO
The Beach Boys
Elektra

#1

POP ALBUM

RATTLE AND HUM
U2
Island

#1

B/C SINGLE

GIVING YOU THE BEST THAT I GOT
Anita Baker
Elektra

#1

B/C ALBUM

DON'T BE CRUEL
Bobby Brown
MCA

WINNER'S CIRCLE

MY PREROGATIVE
Bobby Brown
MCA

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

#1

COUNTRY SINGLE

NEW SHADE OF BLUE
Southern Pacific
Warner Bros

#1

COUNTRY ALBUM

LOVING PROOF
Ricky Van Shelton
Columbia

#1

JAZZ ALBUM

SILHOUETTE
Kenny G
Arista

#1

12" SINGLE

BREAK 4 LOVE
Raze
Columbia

#1

RAP ALBUM

POWER
Ice-T
Sire

NEW YORK—The Tenth College Media Journal Convention was held at the New York Vista Hotel last week, and this year's symposium reflected the growing importance of college and alternative radio as a medium for breaking new artists. The attendance figure was roughly 2,700, up about 500 from the previous year.

CMJ director Joanne Abbot Green said the convention has gotten "better each year than the year before," and attributes a lot of the success to the fact that college radio is being taken more seriously in the wake of the recent commercial success of artists such as U2, the Church, the Cure, Tracy Chapman, Midnight Oil and Sinéad O'Connor. "It's finally being recognized as a force, not just by listeners but also by the music industry," she said. "It seems like every major tipsheet or trade has an alternative chart, and its being covered in the commercial press as well. The youth market has always been focused on the alternative and the radical, and sales figures reflect that." She added that colleges and universities are taking college radio more seriously, as well: "A good percentage of the college radio students who attended this year had their fares paid by the universities. They're taking a more active role, being more supportive."

One important offshoot of the alternative scene is metal, and for the past three of the ten years the convention has existed, there has been an all-day Metal Marathon to provide input and feedback on this area of the musical market. "The Metal Marathon has been extraordinarily successful," Green said. "It's built up quite a reputation -- this year we had Megadeth and Anthrax giving



The manic pop couple, Steve Mack of That Petrol Emotion and Voice of the Beehive's Tracey Bryn, with Creation artist Nikki Sudden.

CMJ Convention College Radio First Stop For Commercial Success

By Karen Woods

keynote speeches, and Lee Abrams (managing director of Z-Rock and radio consultant) spoke as well."

Some of the main events of the convention included an all-day college radio symposium, which covered everything from setting up a station and creating campus awareness to establishing relationships with record companies, a press conference

with Siouxsie & the Banshees, and the ever-popular artists panel, which was by far the best attended. Artists featured this year included Lloyd Cole of Lloyd Cole & the Commotions, Steve Mack of That Petrol Emotion, performance artist Phoebe Legere, Tracey Bryn from Voice of the Beehive, Hugh Cornwell from the Stranglers, Tom Goodkind from the

Washington Squares, Shinehead, Martin Phillips from the Chills, and Nikki Sudden. There were also informal performances throughout the convention by artists such as Billy Bragg, the Triffids, Sandy Bull, Katie Webster, and the Tom Pierson Orchestra; folk singer Michelle Shocked was one of the keynote speakers.

Panel topics this year ran the media gamut. One example was the Monsters of Publicity panel, an offshoot of the "Pub Club" Monsters of Publicity tour, founded in Los Angeles by CMJ moderator Tracy Hill from Rhino Records, Cary Baker of I.R.S., and former Slash publicist Grace Ensenat. The purpose of the tour, which has hit several major U.S. cities so far, is to provide a forum for publicists and writers and make the process of music press more efficient on both sides of the fence. The CMJ "monsters" included Hill, Michael Whittaker from Corner Store PR, Chris Kamatani from Chameleon, Lisa Shively from The Press Network, John Raso from Susstones, Susan Deneaux from I.R.S., and Michelle Mena and Juli Kryslur from the New York offices of Rough Trade and Enigma, respectively.

Also on the interest list was the underground video workshop, which served as a sounding board for MTV alternatives, such as clubs and video jukeboxes, and included a good portion of a recent SNUB-TV program. SNUB is an alternative video show that airs on the USA Network at 1 a.m. every other Saturday. Other panel topics included world beat, country music, retail, independent labels, press, marketing, A&R and commercial radio.

(photo: Lisa Johnson)

Shulman Exits PolyGram, Headed To Atco

NEW YORK - PolyGram Records last week agreed to release Derek Shulman from his employment contract with the company, where he was senior vice president, A&R, clearing the way for him to assume the stewardship of Atco Records. In a statement, Dick Asher, PolyGram's president and ceo, said, "We are saying goodbye to Derek with a mixture of pride and regret. We are proud that Derek was able to develop his considerable talents here at PolyGram. It is also a source of pride that PolyGram was able to provide the kind of education and support to grow talented executives like Derek. It is time for PolyGram and Derek to move on."

Concrete Strengthens With New Appointments

NEW YORK—Concrete Management & Marketing, one of the nation's largest independent marketing, publicity, promotion and management firms devoted to the heavy metal/hard rock marketplace, has announced several recent appointments within the company.

Marketing head Bob Chiappardi has announced the following appointments:

Jim Cardillo has been elevated from director of marketing to vice

president, marketing. Before joining Concrete, Cardillo was in the publicity department at MCA Records.

Kim Kaiman joins Concrete's New York office as director of creative services, handling publicity and marketing promotional responsibilities for the company. Kaiman was previously an account executive with JLM Public Relations in New York.

Mindy Glassberg has been tapped

as director of west coast operations for Concrete's new Los Angeles office. Prior to her appointment, Glassberg was a regional marketing coordinator at Macey Lipman Marketing.

In addition, Concrete's management chief Walter O'Brien has announced the appointment of Diana Sherman as co-manager of bands. Previously, Sherman was director of operations with Kiss Management.



Cardillo



Kaiman



Glassberg



Sherman



ALL FIRED UP—Pat Benatar's current release, *Wide Awake in Dreamland* was certified gold last week. Pictured in New York at the presentation are (l-r) Daniel Glass, vp promotion, *Chrysalis*; Billy Bass, vp marketing, *Chrysalis*; Mike Bone, president, *Chrysalis*; Benatar; Neil Geraldo, and Kevin Sutter, senior director A&R, *Chrysalis*.

TICKERTAPE

NEW YORK — MCA has signed a U.S. distribution pact with Varese Sarabande Records, the active film soundtrack label; the deal covers U.S. distribution of 50 catalogue titles, along with such upcoming soundtracks as *Crossing Delancey* and *Cocoon II*...NARM and VSDA have formed a joint Executive Search Committee to fill the positions of executive vice president, a move prompted by the retirement of Mickey Granberg...The Garden State Music Awards will be presented at Red Bank, NJ's Count Basie Theatre, Nov. 18; call (201) 785-0015 for further info...The ever-restive RIAA initiated recent searches in Milwaukee and Alsip, IL, netting over 13,000 alleged counterfeit cassettes...The 10th annual SoulBeat Hollywood Awards Ball and Dinner is set for Oakland's Hyatt Regency, Nov. 26; call (415) 644-0772 for details.



CHEAP TRICK OR TREAT—Cheap Trick has signed an exclusive worldwide co-publishing agreement between their Consenting Adult Music and EMI Music Publishing. Celebrating the signing are (from left) Cheap Trick's Robin Zander, EMI Music Publishing President Ira Jaffe, bandmember Bun E. Carlos, EMI Music Publishing VP of professional activities Linda Blum Huntington, with Cheap Tricksters Tom Peterson and Rick Nielsen.



Miller Feliciano Mann Paar

- **RCA Records** has appointed Skip Miller to the newly created position of vice president, black music. During his 16 years at Motown, Miller served in every capacity from promotion to A&R to marketing, and most recently as president until its sale to MCA. Miller was responsible for the development of such artists as the Jackson Five, Stevie Wonder and Lionel Richie.
- **Gloria Feliciano** has been named vice president of human resources and administrative services at PolyGram Records. Feliciano joined PolyGram in 1985 as director of personnel.
- **Lou Mann** has been named vice president of sales for Capitol Records. Mann was most recently VP of marketing for MCA Records, and has worked for Arista and CBS.
- **Norman Winter/Associates** entertainment public relations firm has promoted senior account executive Howard Paar to vice president. Paar has worked with such artists as Wham!, the Cure, the Bangles, and the Clash.
- **Mercury, Polydor and Associated Labels, PolyGram Records** has named Kerry Wood as national director of adult contemporary promotion. Wood was director of adult contemporary/CHR secondaries for PolyGram.
- A well-known figure on the Boston alternative scene, Paul Vitagliano (a.k.a. club DJ "Paul V") has been named Warner Bros. Records national promotion manager for modern music/college radio. For the last two years he wrote Movers And Shakers, a popular column in *Rockpool*.
- **Paul Donahoe** has been promoted to manager of international promotion for EMI Music International Marketing Division. Donahoe was the division's coordinator of marketing and promotion. He will now be responsible for coordinating promo tours by Capitol Records and EMI artists in territories outside of North America.
- **Motown Records** has promoted two regional managers to co-national director positions: James Cochran on the East Coast, and Eric Thrasher on the West Coast. Thrasher has been with Motown for four years, and Cochran for nine.
- **Enigma Entertainment Corporation** announced that Tom Yotka would take the helm as label manager of the recently launched Enigma Classics division. Yotka comes from Warehouse Entertainment, where he was product coordinator/manager for their Wilshire Blvd. store in Santa Monica.
- **Elektra Records** has promoted Larry Silver from director of finance to the newly created position of label controller. Silver is based in New York, and will continue to act as Elektra's account liaison with Atlantic.
- Milwaukee radio veteran Nick Alton joins Chicago's WNUA 95.5 as the station's midday host. Alton comes from WMIL-AM in Milwaukee.
- **Associated Press Broadcast Services** has named Dave Polyard broadcast executive for Iowa, Nebraska and South Dakota. Now based in Des Moines, Polyard was newscast producer/director at KGAN-TV in Cedar Rapids, Iowa.
- **Arbitron Ratings** has promoted Thomas F. Mocarsky to the newly created VP of communications. Mocarsky has been director of Communications since he joined Arbitron in 1983.



Wood Paul V Donahoe Thrasher

Chimes Of Freedom Flash In Brazil

By Christopher Pickard

SAO PAULO — The Amnesty International Human Rights Now tour made its way to South America at the end of October, for shows in Brazil and Argentina, to close its lengthy trek around the globe.

The Brazilian concert, set for Sao Paulo on October 12, could have been a disaster but bounced back to be hailed by most of the Brazilian media as the best show the country had ever seen.

Problems for the Brazilian date were mostly Amnesty's own fault. They scheduled the show for Wednesday, October 12, believing it to be a Brazilian national holiday without having checked that Brazilian holidays are celebrated on the preceding Monday, thus the day of the concert was a normal work day, but in a four day week, which meant that many people who would have travelled to the show could not.

Initially nobody was overly worried by the date — in fact, the only con-

cern was that the Palmeira's Stadium, the only one free on that day, would be too small, as its capacity was restricted to 60,000. The marketing of the show was poor and the system of ticket sales worse, which led many people to believe that the show was a sell-out when, in fact, ticket sales were extremely slow in the run up to the show.

Final estimates put the crowd, at its peak, at somewhere between 35,000 and 45,000, although only 10,000 were in the stadium when the show started, punctually, at 6 p.m. This, against the crowd of 180,000 that Sting alone performed to less than a year ago in Rio de Janeiro.

If the early Amnesty tour dates had been criticized for being sloppy, nothing could be said to fault the individual and joint presentations. Youssou N'Dour opened the evening and was followed by Brazil's own Milton Nascimento, whose band boasted both Pat Metheny and Tonin-

ho Horta. Tracy Chapman turned in a memorable acoustic set, performing to an audience which basically knew just one of her songs, before it was Peter Gabriel's turn to take the stage.

Gabriel is a regular visitor to Brazil, recording many of the percussion tracks for *So* here, but this was the first time he performed live in the country. If Sting and Bruce Springsteen got most of the pre-concert coverage, it was Gabriel who produced the surprises with a faultless and innovative performance, which had the crowd at its most energetic and electric during *Sledgehammer* and its most sober and respectful during *Biko*.

Sting was the most relaxed performer. Like Gabriel, he is a regular in Brazil and he also has the benefit of the experience gained from two tours of Brazil, one with the Police at the time of *Ghosts in the Machine*, and the other, last year, to kick off his most recent world tour. Sting used his experience to help his fellow performers and it was no surprise that his set could count on the greatest audience participation.

Springsteen, for his part, probably played one of the hardest concerts of

his life, as he was unknown to the majority of the audience despite healthy local sales of *Born in the U.S.A.*. Thus, for once, Springsteen faced an audience that could not join in the refrains of his songs, many of which have become anthems in the U.S. Springsteen also had to combat the time factor, which took his set off through to 3 a.m., by which time many of the crowd had left. But he triumphed, and his warmth, professionalism, and love of performing shone through as the night roared to a close with special Springsteen versions of *Twist and Shout* and *La Barba*.

The Concert for Human Rights Now probably is the best show that Brazil has ever seen — although it would be run close by Rock 'n Rio — and therefore it is sad that only 40,000 got to see it. With the massive media coverage of the show there are now 140 million Brazilians who wish they could have been present. Chapman, Sting, Springsteen, and especially Gabriel should now benefit from a surge in album sales and interest in Brazil which, sadly, may not be the case for Amnesty International.



FREED AT LAST—Having just a jolly ol' time at a bash Almo/Irving/Rondor Music held during their weeklong international meetings are president Lance Freed, writer/producer Rod Temperton and the A-in-A&M, Mr. Herb Albert.



ELTON, JON AT THE GARDEN—Pop legend Elton John (left) was joined backstage during his recent Madison Square Garden appearance by Bon Jovi's Jon Bon Jovi (far right) and Richie Sambora (in hat). Here are the rock & roll party dudes with ASCAP's PR manager Ken Sunshine.



Whitney, Guns, Hank and U2 Top RIAA October Certifications

NEW YORK—Whitney Houston's debut album, *Whitney Houston*, which notched its nine millionth sale last month, headed the RIAA's rather thin list of gold and platinum certifications for October. Joining La Houston in the Multi-Platinum sweepstakes were Guns 'N Roses' *Appetite for Destruction* and U2's *The Joshua Tree*, at five million each, and the 1982 *Hank Williams Jr.'s Greatest Hits*, which tallied its two millionth sale.

Metallica's *And Justice For All* was the only platinum album certified, simultaneously scoring a gold

album. Also going gold last month were *The Judds' Greatest Hits*, Pat Benatar's *Wide Awake in Dreamland*, *Robbie Robertson*, the Robert Cray Band's *Don't Be Afraid of the Dark*, and the *1988 Olympics Album*.

The list of music video awards was led by Madonna's *Ciao Italia—Live From Italy* and George Michael's *Faith*, which both went simultaneously gold and platinum. Gold videos were also being prepared for Debbie Gibson's *Out of the Blue*, AC/DC's *Who Made Who*, and *Introducing the Hardline According to Terence Trent D'Arby*.

SCROOGED—On November 15, A&M Records will release the soundtrack for the upcoming film comedy *Scrooged*. The film, which stars **Bill Murray**, is a revamped version of Dickens' classic *A Christmas Carol*, and will open in theatres on November 23.

The soundtrack is a multi-artist, multi-format compilation that should prove extremely successful during the gift-giving season. The first single and video is **Al Green & Annie Lennox's** reworking of **Jackie DeShannon's** "Put A Little Love In Your Heart." Other songs on the LP include: **Mark Lennon's** R&B-ish "A Wonderful Life"; a gospel recording by new A&M signing **New Voices Of Freedom** entitled "Sweetest Thing" (which was penned by **U2**); **Dan Hartman & Denise Lopez** duet on the dance tune "The Love You Take"; rapper **Kool Moe Dee's** "Get Up And Dance"; **Miles Davis, Larry Carlton, David Sanborn & Paul Shaffer's** collaborative "We Three Kings Of Orient Are"; **Robbie Robertson's** "Christmas Must Be Tonight"; **Buster Poindexter's** remake of **Van Morrison's** "Brown Eyed Girl"; and **Natalie Cole** delivers a breathtaking reading of "The Christmas Song," the timeless standard immortalized by her father, the late **Nat King Cole**.



SHOW OF HANDS—In January of 1989, I.R.S. Records will release the anticipated debut album from *Show Of Hands*. The band, a proficient pop/folk trio, called on the skills of producer **David Kershenbaum** (**Tracy Chapman, Joe Jackson**) who helmed the project. A fantastic album - be aware. *Show Of Hands* are (from left), **Randell Kirsch, Lu Ann Olson and Chris Hickey**.

BLURBS, BLURBS, BLURBS—This week, PolyGram Records will release *Some Hearts*, the latest release from **The Everly Brothers**. "Don't Worry Baby," a modernized remake of the **Beach Boys'** classic, has been chosen as the LP's first single, and will be released on November 14. In addition, the album track "Can't Get Over It," will be released simultaneously to AOR radio....**Virgin** recording artists **In Tua Nua** will appear at the **Club Lingerie** on November 5, in support of their excellent **Don Dixon**-produced debut LP *The Long Acre*....**Epic** has signed Los Angeles-based hard rock outfit **Shark Island** - look for their debut LP to surface in early 1989....Enough said....

...**THE CUCUMBER???**—Enigma recording artist **Al Stewart** was faced

with some decisions when planning his new video for "King Of Portugal" from his current *Last Days Of The Century* album. It seems that **Stewart**, who watched hours of videos in preparation for his own shoot, decided that the leather and explosions found in most heavy metal clips were simply not his style. "Besides," he added, "I wouldn't know what to do with the cucumber."



PHIL OCHS

HIGH BIAS—A&M Records recently released two compilation LPs worthy of your immediate attention: *Farther Along: The Best Of The Flying Burrito Brothers* and *The Best Of Phil Ochs*.

Farther Along... is a comprehensive collection of some of the **Flying Burrito Brothers'** finest recorded work. All of the 21 tracks on the LP feature the late **Gram Parsons**, who departed the band for a solo career prior to his untimely death in 1973. Featured are an alternate take of "Sing Me Back Home," and a previously unreleased fragment of the band's studio performance of **Dylan's** "I Shall Be Released."

The Best Of Phil Ochs features 16 tracks from the legendary protest singer. Included is the rare single "Kansas City Bomber" (Ochs' title song to a forgotten film about roller derby which starred **Raquel Welch**), and a live performance of "I Ain't Marchin' Anymore."

"These were two of the most prominent acts in the history of A&M," stated **Jeff Gold**, co-executive producer of the albums and A&M's Vice President, Creative Services. "Phil Ochs was far more influential than he's usually given credit for, and the **Burrito Brothers** virtually invented a genre of music. These compilations are a way of acknowledging the contributions of these acts by way of comprehensive career overviews, and making their music available to people who might not know about them."

THE WONDERFUL WORLD OF...—The folks at **Disney** have announced the launching of **Walt Disney Records**, a label which is devoted entirely to soundtrack releases from **Disney** films and directed at the mainstream market. The first release will be the soundtrack to the upcoming animated film *Oliver & Company*, which features new songs performed by **Billy Joel, Huey Lewis, Bette Midler, Ruth Pointer and Ruben Blades**.

Until next week...

Tom De Savia
Los Angeles



Siouxsie does CMJ

THE BIG NEWS IN THE BIG APPLE—last week anyway, was the **CMJ Convention**. It was three days of...well, convention stuff. A cruise through the exhibition hall netted more magazines, buttons and compilation tapes, like there weren't already enough in the registration bag, and if you were lucky, a t-shirt or two. My favorites in the latter category are the A&M shirt, and the one for the soon-to-released **MTV** spoof, *Tapeheads*. It says "let's get in trouble, baby."

In addition to the panels, one of the most interesting events at the convention was the **Siouxsie and the Banshees** press conference. Strange is probably a better word. This was a rare opportunity—this is not a press-friendly band—and the premise was that college radio stations might be able to use bits and pieces of it in their programming. Not a bad idea, really. Instead it turned into a bit of a circus, with the band as the main attraction. A high percentage of those asking questions chose to use it as a forum to impress their peers, or as a means to vent their spleen against something. A couple of the more ridiculous questions asked were "what is your favorite kind of cheese," and "what are your cats' names." **Siouxsie** didn't have any cats—they died of old age years ago. There were a few "Dear **Siouxsie**" questions like "how do I get a break," or "how do I get a record deal." The answers: "Play. A lot." Someone else asked several rather emotional questions about "Sid," as in **Vicious**, who played drums briefly for **The Banshees** before joining **The Sex Pistols** on bass. The answer was very patient: "That was 12 years ago, and yes, I think he was a better bass player than a drummer." Some

people were very hostile, some very nervous. The band looked great, and to their credit, tried very hard not to get annoyed. I got annoyed.

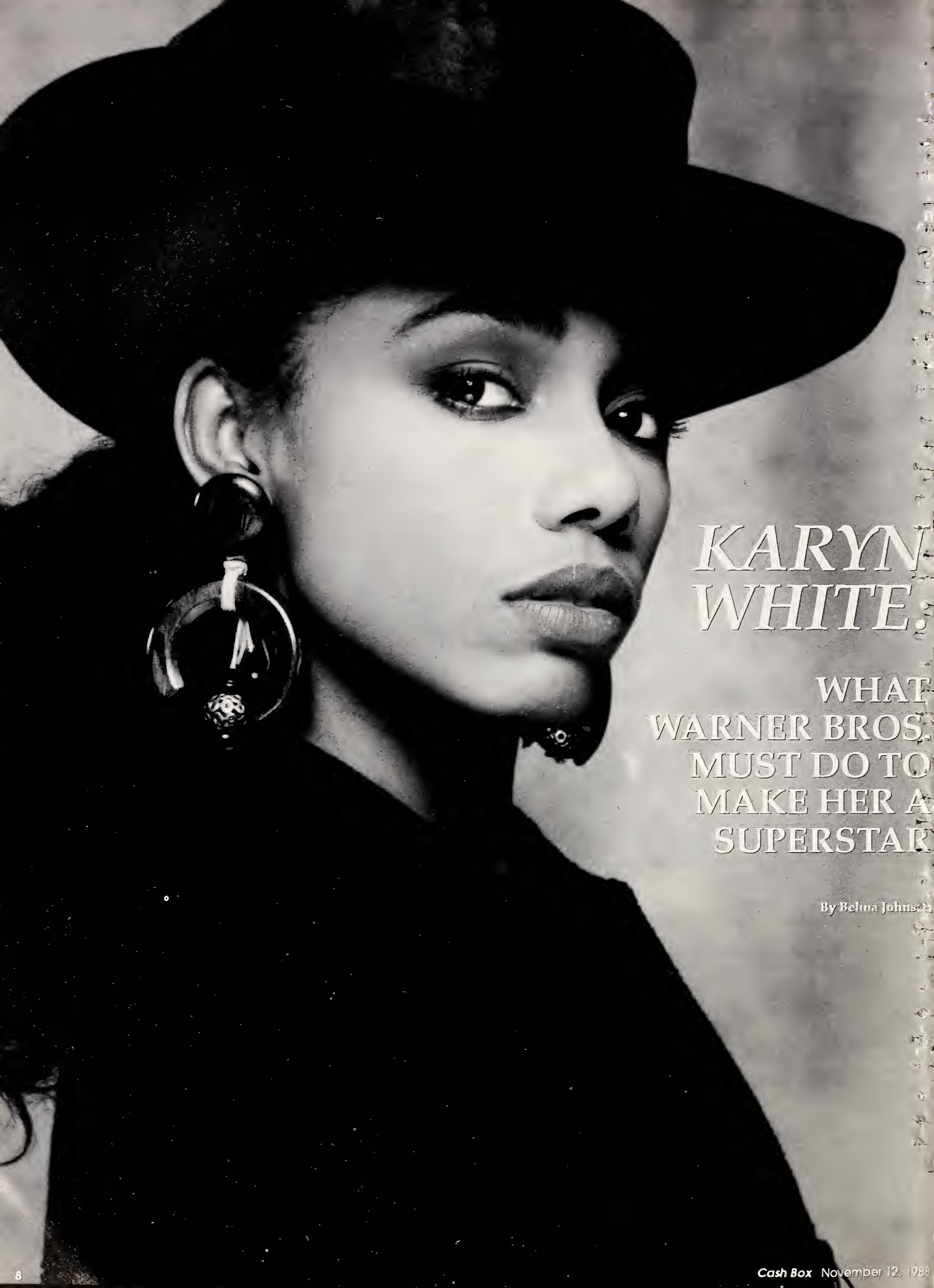
Then there were the showcases. The ones I caught were impressive all around: **Scrawl**, even though **The Knitting Factory** was disgustingly hot, **Souled American** and **Velvet Elvis** at **Kowabunga**, excuse me, **The Big Kahuna, Cowboy Junkies** and **Christmas** at **CBGBs**. I missed more than I saw, of course, and the only real disappointment was the **Jane's Addiction** show at **The World**. I believe the opening band was called **Stopp**. They were awful. **Jane's Addiction** wasn't as bad, but sort of reminded me of **Gene Loves Jezebel** on crack. I stayed through four songs, maybe five, I couldn't tell. They may have gotten better. I think I'll just listen to the record from now on. I also saw part of a ska showcase, featuring **Shot B/W, One People, and Bim Skala Bim**, and part of the **Crazy 8s** set, as well. Putting in a plug for the hometown, the **Eights** have a new record out called *Live Nut Pack*, and if you like high energy, danceable ska-based music with lotsa horns, pick it up.

ACROSS THE HUDSON—The **Garden State Music Awards** will be held Nov. 18 at the **Count Basie Theater** in **Red Bank, NJ**. The event will feature live performances by **The Cucumbers, Nona Hendryx, Millie Jackson, Pretty Poison, Al Demeola, Prophet, and Gwen Guthrie**. Tickets are available through **Ticketron** and **Teletron**, and at the box office, at \$25 a shot. There will also be a special giveaway of an on-stage outfit worn by **New Jersey** homeboy **Jon Bon Jovi**. For more information, call (201) 785-0015.

Peace, Love and Save the Whales.
Karen Woods New York



Monster of Publicity **Michael Whitaker**, who heads **Corner Store** public relations in **L.A.** (photo: **Lisa Johnson**)



KARYN WHITE:

WHAT
WARNER BROS.
MUST DO TO
MAKE HER A
SUPERSTAR

By Belma Johnson

You are Karyn White. You have a single that's climbing the black charts with no problem and a video that's getting you a lot of attention. You notice that people are friendlier. You're getting discovered. But Warner Bros. has you working hard, too. They smell a victory they badly want—a victory that they boldly predicted, in fact—and now that's it's within striking distance there can be no relaxing. It's time to go for the kill.

You got all the hype the law allows when your album came out, from the R&B department and the pop department, indeed all the way up to the top of the company—*everyone* said this project was a sure thing. No one wants to eat those words. Ernie Singleton, Sr., VP of the black music division, has personally guaranteed he could take your first single to Number One. And Ernie doesn't like to be wrong. If you think Pat Riley is serious about backing up his guarantees, you should meet Ernie. He intends to bring this record home, he intends to break this artist. And since he's still establishing himself at Warner Bros., people are watching to see of the Man can live up to the Reputation. This is serious, serious business. And serious weight. And there you are, little 5-foot-6 you, underneath it all.

It's time to go to New York for a whirlwind few days. You're going to play the Apollo. This isn't just a gig. This means something to you. You know people like Luther Vandross lost more than once on amateur night at the Apollo. You know the stories about the Aretha sang there, and you're aware of the legacy that includes performances by just about every major black artist of the past three generations. No, this isn't just a gig. It's the Apollo. You've never even been to the Apollo. And now you're playing there. Not only that—you're hosting the show. Jesus, what a week.

The schedule Warner Bros. has set up for is a masterpiece of grueling efficiency. You're on the move from 7 a.m. each day to 2 a.m. the next day—press interviews, radio interviews, TV interviews, retail events, moving, hustling, working. And then at the end of the day it's time to hit the clubs, to keep a smiling despite the aching feet, to look good regardless, to be relaxed and personable with no energy wasted on self-pity. Then sleep fast and get up tomorrow.

It's the day before the Apollo show. A major trade publication just came out. For the last couple of weeks Bobby Brown has been Number One on the black chart in this publication, with you at Number Two, and Anita Baker and Luther Vandross streaking toward the top. You hope against hope that Bobby has slipped enough, and that Luther and Anita will hold off just enough to allow you to hit Number One. You turn the pages to the black chart, and...you...made it! You're Number One. Ernie was right. "The Way You Love Me" hit the top the day before the Apollo date. Alright, enough with that. It's time to rehearse because the show is tomorrow. Jesus, what a week.

After eight hours of rehearsing your two songs, it's off to Washington D.C. and the studios of Black Entertainment Television to be interviewed by Bonnie Simpson on "Video Soul," and to appear on "Video Connection," a local video program. Did we say "appear" on a show? We meant to say "host" the show. You don't find out you're the hostess until you get to the studio. You've never hosted anything in your life before. Now all of the sudden on consecutive days you're suppose to host the vaunted Apollo show and another show you've never even seen before. Jesus, what a week.

"Video Soul" goes fine. "Video Connection" goes fine. Then it's back to New York for the Apollo show after another long work day, another night at the clubs, another night on heels in a form-fitting outfit, with a form-fitting smile, amid a form-fitting crowd.

Before the show, you eat soul food at Sylvia's in Harlem with your manager, Larkin Arnold, artist development staffer Ife Crumbley, and back-up singer Kim Eurisa. You tell them you can't decide what to wear. Maybe the short skirt. You know you have good legs—they're sexy, firm, sculpted like black marble—probably from all those years of running track. Nah, on second thought, maybe you'll wear the long skirt; if you show the legs too much it takes away from the singing, and your second song is a singer's song. That's the song you hope will establish you as a vocalist instead of just a dance diva. Better go with the long skirt. What do you think, Larkin? Never mind. Eureka—you'll wear both outfits! On "The Way You Love Me" you'll show some legs; on "Superwoman" you'll show talent.

Showtime. Jesus, what a week. At least the hard part is over. There's no more talking, no more interviewing, no more smiling and being gracious and patient. All that's left now is the singing part. Which is the only part you really like anyway.

You're singing "The Way You Love Me" and some of the crowd is actually singing along. They know the song! You're accepted! So this is what it means to have a Number One record. It means when you sing, people sing along! Silly you: you were actually worried when you heard that last week in New York people were throwing things at a couple of artists you know. New York's not so bad. They like "The Way You Love Me," anyway. Applause, applause, applause. Costume change. Time to slip into the long skirt and show them why you got into this business in the first place.

"Superwoman" is totally different from what you're known for. Your big hit before the solo career was Jeff Lorber's "Facts of Love," which is danceable, and your solo debut, the song that just went Number One is a dance tune, too. But this new song, "Superwoman," is a ballad with a story line. It's the weeping soul of an '80s woman, diligent woman who cooks and cleans every morning for her man and herself, who then tools off to her job and toils all day, and then fights through rush hour to get home and make dinner, only to have her man come home, bruised by his worldly worries and soaking in self-pity, only to have him ignore her, saying he's not hungry, that he wants to just read his newspaper, and that he's in no mood to talk. You sing,

I'm not your superwoman

I'm not the kind of girl

That you can let down

And think that everything's okay Boy I am only human

This girl needs more

Than occasional hugs

As a token of love

From you to me.

The song is alive, just as human as the person next to you, just as human as every lonely woman who cries herself to sleep on a heartbroken night. It's a story relived in bedrooms in every neighborhood every day. It's the best song ever written and produced by L.A. and Babyface, the hottest production team in the business.

"Superwoman" is hard on you. You almost hate singing the song because it takes so much out of you. It makes you transform into a character so vulnerable and honest, so wrenched by conflicting power emotions...and it makes you give so much truth to the audience, so much, almost too much, it's almost a form of pain to perform. But you do it...

And they're laughing at you. They don't understand where you're coming from. When you first came out, they booed because you changed into the long skirt. They wanted legs! But you ignored that, for the most part, confident that the song would win them over. And while you're singing this gorgeous classic song, they're laughing. They don't understand why you're singing about cook-

ing eggs for breakfast, or something like that. You fight through it and finish the song anyway. And they applaud politely. And backstage Warner Bros. staffers tell you that you were great and that the audience loved it. But you're skeptical. You're not sure they understood. You think that all they want from you is legs.

Karyn White is more than just a gorgeous set of legs. She's The Next One. She's Talent.

Karyn is a storyteller, an artist who doesn't choose a song because "it has a nice melody" or "my manager says it's what radio's looking for." She sings songs because they feel right. You must believe this is about Karyn White because that is what she said and she's not a good liar. Like when she was telling the story about how Apollo audience reacted to "Superwoman." She tried to tell us that she really believed that she won the audience over, that she convinced them that she's a serious singer. But you could tell by her eyes that she knows they wanted to see her legs, not hear her heart.

Fortunately, the Apollo crowd doesn't have the last word. Fortunately, "Superwoman" is scheduled to be the second single from her self-titled album. And fortunately radio will give the song the airplay it needs to be understood, appreciated, and loved. This song can establish Karyn White as a star. Ernie might as well promise that he can deliver Number One records for Karyn "back to back." If he won't, we will. This record will reach Number One on the national black charts. Guaranteed.

Buy what about the pop charts? Here it gets tricky. Pop listeners may expect to see her legs. Look at the successful crossover female vocalist. There are two types: *the dance divas*, those gorgeous creatures accompanied by catchy beats, danceable grooves and featuring great legs; and then there are *balladeers* whose warm voices glow the copper-orange of a soothing fireplace flame. The thing about Karyn White is that she's both types—she can sing with the short skirt or the long. And that's why she could become bigger than them all. As long as pop listeners don't mistakenly think they understand her after one single.

Word has to get out: Karyn White is more than a gorgeous set of legs.

Word has to get out that L.A. & Babyface love her. We don't know this from talking to them—they're so busy, they couldn't slow down for an interview—but it's obvious that they love her because of the songs they gave her. "Superwoman" is literally a classic, a timeless tale exquisitely well-told. On Side Two of the album, there's another pop classic. And we don't just throw around the term "classic" like a bar of soap in a locker room. When we say classic, that's what we mean. The song is "Love Saw It." It's the best duet L.A. & Babyface ever had anything to do with. If you don't believe us, play the record. The song is about a love that cannot be resisted, no matter how busy you'd rather be, no matter how much you'd rather fall into anything but love. Not only is this a great song, it's painted in copper-orange; it glows like an Anita Baker song. "Love Saw It" is another potential Number One black record, and has the crossover glow. That record should confirm for pop listeners that Karyn White is a vocalist to remember.

Other highlights include "Tell Me Tomorrow," which recalls the Diana Ross classic, "Touch Me in the Morning," "One Wish," a feel-good song about world harmony; and "Secret Rendezvous," a super-jam tune that is more deserving of club success than even the proven winner "The Way You Love Me."

Yes, Karyn has great legs, a great body, a great smile. Yes it's true that she's won beauty contests. Fine. Now forget about that and listen to the album. This is no leggy dance diva. This is a Voice.

Step By Step With Kylie Minogue

By Tom De Savia

She is arguably the most popular entertainer in her native Australia, nearly surpassing even that country's most famous export Olivia Newton-John. At age 20 she is a multiplatinum singing sensation and a veteran television star. She is the sweetheart of the British and Australian pop charts. She is Kylie Minogue.

America is only now getting to know Kylie Minogue. Her spirited remake of the Gerry Goffin/Carole King classic "Loco-Motion" is bulleted in the top five on the *Cash Box* pop singles chart. It's actually the second single from her Geffen debut album, *Kylie*, produced by the hit team of Stock/Aitken/Waterman (Bananarama, Rick Astley, Samantha Fox); the first, "I Should Be So Lucky," failed to catch on. Minogue's high-tech hit is the third rendition of "Loco-Motion" to become an American smash. Little Eva took the original version to the top of the charts in 1962. Twelve years later, Grand Funk's rocking reworking brought the tune back to Number One. "It's funny," Minogue said. "I only heard the Little Eva version after I recorded my version, and I know I must have heard Grand Funk's. But 'Loco-Motion' just seems to be one of those songs that *everybody* knows from somewhere."

When *Cash Box* spoke to Minogue, she had just begun her first extensive promotional tour of America. In addition, "Loco-Motion" had just been released as a single and was generating surprisingly positive reaction from radio. "Coming to America is a real challenge, because I'm not known here like I am overseas," she explained. "I had a real head start in England and Australia because I already had a following with the television series I was in and the notoriety I gained from it. But in America I get a real sense of satisfaction because I can feel that what I'm doing is achieving results: laying the foundations, doing all the

groundwork. I've been around to the radio stations and the retailers, basically working my little bum off."

Minogue enjoys the challenge of establishing herself with American audiences. She is surprisingly realistic in her assessment of her responsibilities and goals: "I don't think that it matters to Americans how big you are overseas. Once you come here you've got to start again. And that's fine with me."

Born in Melbourne, Minogue began her acting career at the age of 11. At 17, she amassed a national following overseas as star of the popular daytime soap *Neighbours*, with her character, Charlene, quickly becoming one of the most popular characters on television. It was a chance benefit



"In America there's this pressure to write your own songs; I don't see why a singer can't be just a singer."

"I don't think that it matters to Americans how big you are overseas. Once you come here you've got to start again."

concert with some of her co-stars from the show that led to Minogue's recording career.

"We had finished a brief rehearsed set, and the audience wanted an encore," she recalled. "We hadn't rehearsed anything else, so we did an impromptu version of 'Loco-Motion'—I knew the words from this Carole King songbook that I had." Australia's Mushroom Records signed Kylie and she recorded "Loco-Motion." The single catapulted to Number One in Australia, eventually achieving platinum status there.

After the runaway success of her first single, Minogue headed into the studio with sought-after

producers Stock/Aitken/Waterman to record her first full-length LP—including an all-new version of "Loco-Motion." Once released, the album proved tremendously popular in such far-flung markets as Germany, Hong Kong, Japan, and England. Soon, Kylie Minogue found herself to be one of the most in-demand performers overseas.

Minogue expressed her growing fascination with R&B music, specifically the legendary Motown Sound, but she feels no need to venture into untested waters with her next work. "There's no point in racing ahead and doing an R&B album when you've already got an audience and there's a demand for what you've already given them a taste of," she explained. "There's no point in me saying, 'Sorry kids, you've had your three songs and now I'm going over to another audience.' My objective is to satisfy the market and grow as a performer and move them with me—to progress with them rather than just dropping them."

Minogue refuses to let the sudden success she's experiencing alter her outlook or hasten what she considers the natural course of things. She intends to remain in control of her own destiny. For example: "In America there's this pressure to write your own songs; I don't see why a singer can't be just a singer. I will try songwriting when I find the time—it will happen when I'm ready."

"I treat this as a job," she admitted. "This business is so unpredictable—it's great fun while it's lasting and I plan to take advantage of it and enjoy it while it's here. Basically, I don't let work get so serious that I can't be my age."



What's The Word on Taylor Dayne? "Yeah."

By Karen Woods



Someday someone is going to write a book about vocalist/dance artist Taylor Dayne, and its going to read like a how-to-succeed manual for women of the late '80s, in music or out. It will be the story of a Long Island girl who made up her mind in high school that she wanted to be a singer, and single-mindedly set out to be one, paying her dues by playing in a hometown cover band and performing Russian folk songs in a Queens nightclub. Once she found the right material and the right producer, she put a record together on her own, which was then picked up by Arista Records. A year later, that record — *Tell It To My Heart*, — has gone gold, and she has three internationally successful singles under her belt. A belt which says, aptly enough, "triumph."

Dayne is definitely role-model material. There is no Debbie Gibson coquettishness about this one: she is brash, funny, tough, honest. She doesn't go for "that star shit," she still lives on Long Island, and her most trusted companion is her dog. "He's a good judge of people," she says.

She also doesn't believe being a woman has anything to do with success or failure: "A lot of people ask me if being a woman in music is tough," she said, "but I've never regarded it in that light, because I don't look at any situation that way. Not to put anyone down who does, but that's just not my

personality. If I was a dog and really wanted to be in films, I think I'd be the next Benji. You just have to do what you want, have taste, and be assertive. Not necessarily aggressive, because aggression tends to turn people off. You don't want to turn anyone off, not in this business, because they get turned off forever."

Her attitude has paid off. In addition to the success of the album, she opened for Michael Jackson on the European leg of his *Bad* tour, was asked by Prince to join him on-stage at an after-show gig in Germany, and was awarded Germany's Barolini Award for International Female Vocalist this year, an honor that went to Tina Turner last year. Opening for Jackson, she said, "was an experience. The audiences I've played to here are a little more intimate, compared to opening for 60,000 people. The thing about opening for Jackson is that it's the ultimate pop extravaganza, it's such a phenomenon. Every song is like an opera song. The level that he tries to achieve would be the highlight of anyone's career, but for me it was just ..." she shrugs.

Dayne is a performer in her own right. She recently played two SRO shows at New York's Bottom Line, and the audience reaction to the kind of energy she exudes on stage was palpable. She is also working on material for her next record, but

has not really decided on what sort of angle it's going to take. It may or may not be as dance-oriented as this one: "I go song by song. I don't choose to take an attitude. This next record could be a torch record, it could be a rock record. It depends on the song. Do I see any really big changes? Maybe, in terms of production, of sound. That excites me, like the difference between a snare on one album and the snare on another. The sounds."

When asked the sort of reaction she wants to leave people with, she thinks for a moment, then says "Yeah." That's all. "Yeah, she's cool, I want to hear more." I'm not into that star shit; I don't care about it. I just want people to say "Yeah." "



Martika: A Wise Old Soul

By Julius Robinson

LOS ANGELES — Sometimes innocence is bliss; Martika enjoys no such luxury. "I'm an old soul," says the spunky 19 year old. She is admittedly half child, half woman, an artist who is emerging from the cocoon of youth. Evidence is her impressive debut LP on Columbia, *Martika*, a tour-de-force of pop/dance record-making, produced by Michael Jay. It features Martika's velvet vocals over a wide range of emotions, from the heart-wrenching tone of the anti-addiction song "Toy Soldiers" to the uproarious "If You're Tarzan, I'm Jane," to the

sexy "See If I Care." And an assured remake of Carole King's "I Feel The Earth Move" proves without a doubt that Martika is more than an innocent babe serving up a platter of bubble-gum.

I meet the raven-haired Martika at a deli across from CBS Records' Century City offices. She's bubbling over with youthful enthusiasm about the new record. However, after a few minutes with her you begin to see something more in her dark eyes — this is a young lady of clear insight and self-perception. "I've had a rough time adapting," admits Martika. "It's impossible to separate my new honesty in creativity from my personal life. I'm beginning to discover things about myself I didn't know were there, new ideas, feelings and emotions. I'm making the transition from young lady to woman. I still live with my parents, who are wonderful, but by next year I hope to have my own home, my own sense of identity."

Martika's parents are Cuban immigrants who were dancers in their native country. They encouraged her to sing and dance as a child. She grew up in a bilingual environment at her San Fernando Valley home, absorbing a wide range of cultural influences. Imbued with a strong sense of her own destiny and direction, she called agents on her own at the tender age of eleven, finally landing her first professional job in the film version of *Annie*. She went on to appear on television shows such as "Silver Spoons," "Diff'rent Strokes," "Hardcastle & McCormick," as well as a long-running stint as a star on

the acclaimed children's variety series, "Kids, Incorporated." She also honed her singing, dancing and acting talents in a variety of live stage productions including the Broadway-bound *Pepper Street*.

Martika feels that her rich variety of entertainment experience has helped her to deliver something extra in her vocal performances on the album.

"It was like having a role," she explained. "The best thing you can do is know the lines like the back of your hand. I didn't record with lyrics in front of me, I turned the lights out, and got to fly with it. We kept a lot of first and second takes."

In general, Martika enjoys the rigors of the studio, but she did have one problem. "The hardest thing about making the record was being in L.A., where all my friends and family are. I'm very empathetic, so if any of my friends was having a problem, she'd tell me about it. I would get emotionally involved, which would screw up my sessions. One day in particular I had a problem with somebody, and I came in to do vocals on 'It's Not What You're Doing,' and I was hysterically crying. If I had been doing 'Toy Soldiers' it would have been great! Next time I'd like to go to an island, Compass Point in the Bahamas."

Collaborating with producer-writer Michael Jay, Martika began songwriting seriously for the first time, and the results were surprisingly mature. "Toy Soldiers' is my favorite song," she says. "The song was inspired by someone who was very close to me and addicted to cocaine. But it could also be about

any kind of addiction. It doesn't matter what it means to me, it's what it means to others."

Because of her age, and the dance-pop flavor of most of the LP, she's been compared to a couple of other current teen faves, which makes her uncomfortable.

Sighs Martika, "Tiffany is Tiffany, Debbie Gibson is Debbie Gibson, Martika is Martika. We're all girls, we're all doing pop music. That's it!"

"I want to be timeless in my image," insists Martika. "I'm a chameleon, I change everyday. You don't recognize me sometimes, because I'm impulsive, I get bored with my image."

Martika also refuses to be pigeon-holed musically in the future. She'd like to do a Spanish album eventually.

"My taste changes constantly, from European dance to black funk. All the stuff I've heard growing up, Tito Puente, it suddenly means a lot more for me. I love being Cuban and speaking Spanish. I have a lot of latin friends."

As for the future, Martika only wants to carve out a place for herself in show business. She likes to visualize what her life will be like. From anyone else it might sound like naive daydreaming. But Martika is no dilettante.

"Music is always my first love. I see myself on the cover of magazines, doing tours, making films. I don't picture a husband and kids yet, not for 10 or 15 years."

In the meantime, Martika plans to "talk to everybody, read and keep my eyes open." Sage advice from a wise old soul.



SPREADING JOY—Teddy Pendergrass was presented with a RIAA certified gold album for his Elektra release *Joy*. Here's Teddy (seated) surrounded by his managers Shep Gordan and Daniel Markus, along with Elektra chairman Bob Krasnow. *Trivia Buffs*: 11 out of 12 Pendergrass albums have been certified, eight platinum and three gold.



PRICE IS RIGHT FOR LLOYD

By Bob Long

"Personality" (recently used in a Ford car commercial).

NFS recording artist Lloyd Price, whose LPO Band has just released their debut 12" single, "Love Go Round" b/w "Stick it, Stick it," has been an international star since age 17, when "Lawdy Miss Clawdy" captured the hearts and souls of music lovers around the globe. The song has since been recorded by Elvis Presley, Fats Domino, Joe Cocker and others. The record went straight to Number One and earned Lloyd Price the first of his 11 gold records.

A series of hits followed. "Just Because," the timeless standard that became a smash all over again for Fleetwood Mac, was featured in Universal Pictures' 1986 film *Peggy Sue Got Married*.

Another Lloyd Price classic, "Stagger Lee," with platinum sales, nearly 2 million broadcast performances, recordings by Wilson Pickett, Tommy Roe and an off-Broadway stage production—remains the longest-running Number One hit in its category in record business history.

From 1953 to 1960, Price charted an unprecedented 20 Top 20 hits, and eight million-sellers. In 1959 alone, Price had eight Top 20 and five Top five singles. His hits include one of the great R&B standards,

Price's career has by no means been limited to that of writer/singer. As a publisher, he controls and administers hundreds of songs, which have been recorded by such varied industry giants as Elvis Presley, Anthony Newley, John Lennon, Bobby Darin, Jerry Lee Lewis, Fat Domino, James Brown and Little Richard.

Price is also a record-label founder/executive; his Double-D Records discovered and helped establish Wilson Pickett, the Coasters and others. Lloyd Price's turntable was among the first of New York City's Midtown discos/clubs, and his showcases at Birdland brought artists such as Diana Ross & the Supremes to Manhattan Audiences long before they became household names. It is a show business axiom that one way to see the superstars in town is to get a ringside seat at a Lloyd Price show.

Now with the debut release of the LPO Band (short for Lloyd Price Organization), Price believes he has produced the biggest hit yet of his brilliant career, "Love Go Round" b/w "Stick it, Stick it." Early indications from radio (over 40 stations reporting airplay) suggest that Price is on target for hitsville once more.



THREE COOL CATS — Deon Estus (center) checks out some new moves with a little help from his friends Mason Cooper (left) of Lippman/Kahane Entertainment, and Dexter Moore (right) of BMI, during his recent visit to L.A. playing with George Michael.



ATTENTION: ATENSION—No, it's not a misspelling, that's just the way Island Records' latest signing, Atension, spell their name. Here they are (from left) with Island's Greg Gatzert, bandmembers J.R., Jake, Nate, Kevin DeLance, Island Prez Lou Maglia, manager/producer Lionel Job, and (kneeling) Dew and Ike.



PEBBLES IS PLATINUM!—MCA recording artist (and recent Cash Box covergirl) Pebbles is enjoying the platinum success of her self-titled debut LP which contains two Number One hits, "Mercedes Boy" and "Girlfriend." Shown (from left) are producer Babyface, MCA's Richard Palmese, producer L.A., MCA's Irving Azoff, Shelli Azoff, Pebbles, MCA President Al Teller, MCA's Louil Silas Jr., and Jennifer Teller.

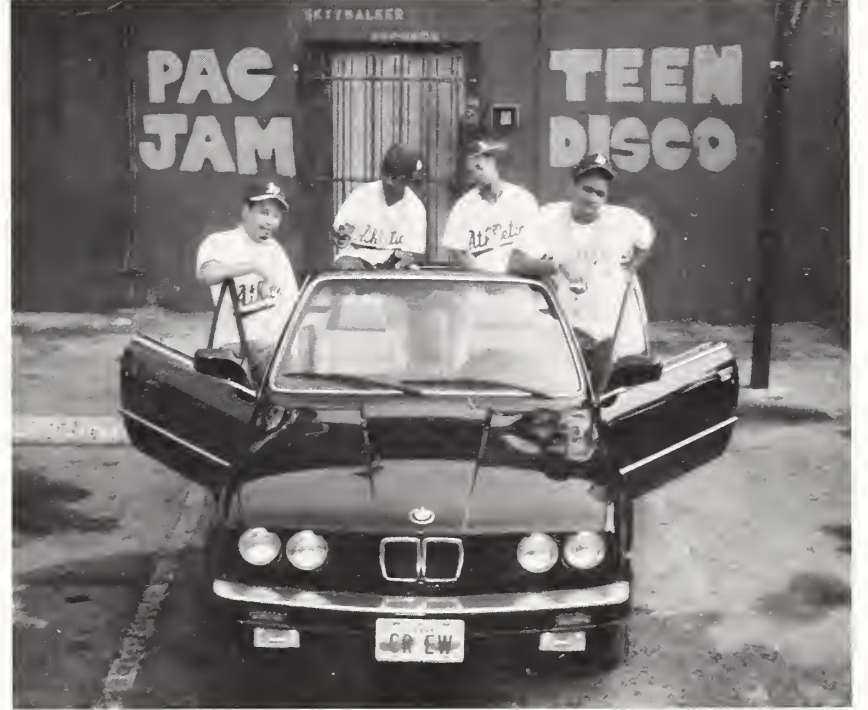


HAPPY BIRTHDAY TO...MIKI!—At the end of a long summer concert tour, Atlantic artist Miki Howard celebrated her birthday at the festive Hollywood Live club in Los Angeles. Miki treated her guests to a brief set...of songs. And here's the birthday girl with Atlantic's VP/West Coast general manager Paul Cooper and West Coast director of media relation Kathy Acquaviva.



THIRD ANNUAL OUTSTANDING TECHNICAL ACHIEVEMENT AWARDS—The OTA awards were recently at the Hollywood Roosevelt Hotel. The awards, held by the Los Angeles Black Media Coalition (LABMC), were established to recognize the achievements of minority technicians in film, television and radio. Pictured (from left) are winners J.J. Johnson of KDAY radio and Michael Mosbe of Lee Bailey Productions.

**"DO WAH DIDDY"
FROM 2 LIVE CREW
OVER 800,000 COPIES SOLD OF
"MOVE SOMETHIN"
MAN THE PHONES!**



**"A little madness from the street
straight to your airways."**
Bill Tanne-WPOW(power 96) Miami, FL

"Hottest rap EVER!!!"
Cedric Hollywood-WJHM(102 jam) Orlando, FL

**"Tested great. First week Top 10, now Top 5.
Originally great teen appeal
now break out adult demo."**
Karen Cortollo-New Orleans, LA

"Guaranteed NITR TIME SMASH."
Beach and Bailey-KISS-102 Charlotte, NC

**"Unbelievable phones—funny as hell!
2 LIVE CREW is real LIVE!!"**
Scott Mitchell-KROY-97 Sacramento, CA

**"Generating big phones after
only two days of play."**
Jeff Davis-B-95 Fresno, CA

**"Hottest release from SKYYWALKER yet!
So open your ears for the #1 hit of '88,
'DO WAH DIDDY,' from the 2 LIVE CREW."**
Mystery St. James-Justin Entertainment

- The following stations playing "Do Wah Diddy":
**WRAP WQOK WFXC WDKS WWDM WPAL
 WMGL WEKS WEAS WJIZ WQIM WBLX KRNB
 WXOK KCOH WEDR WZAZ WANM WJHM
 WORL WRBD WTMP WRXB WJTT WENN
 WGOK WQFX KYEA KDAY WCKX**



CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	2	8	53	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	63	3
2	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsi" Riley	4	9	54	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N' Pepa	65	3
3	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	5	11	55	MARY HAD A LITTLE JAM (Blip Blop/Slam 45-002)	Blast Zone	62	4
4	ANY LOVE (Epic 34-08047)	Luther Vandross	1	9	56	SHOW ME (ONE MORE TIME) (Emeric/Ichiban 88-502)	Dorian Harewood	64	4
5	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	3	11	57	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	DEBUT	
6	MY EYES DON'T CRY (Motown MOT-1946)	Stevie Wonder	12	8	58	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	70	3
7	YOU'RE NOT MY KIND OF GIRL (MCA 53405)	New Edition	6	10	59	THE BEST OF ME (Arista AS1-9730)	Kiara	38	15
8	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	11	10	60	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	71	2
9	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	9	10	61	SO HARD TO LET GO (EMI P-B-50160)	Najee	79	2
10	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	13	11	62	YOU'RE GONNA GET ROCKED (RCA 8689-7-R)	Latoya Jackson	67	4
11	MY HEART (Atlantic 7-89023)	Troop	15	9	63	PULL OVER (Atlantic 7-88987)	Lever	DEBUT	
12	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	18	7	64	SOLITAIRE (Polydor/PolyGram 887 939-7)	Commodores	58	5
13	MY GIRLY (MCA MCA-53337)	Ready For The World	8	11	65	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	72	2
14	MY PEROGATIVE (MCA MCA-53383)	Bobby Brown	14	12	66	SILHOUTTE (Arista AS1-9751)	Kenny G	75	3
15	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	17	10	67	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	73	2
16	CALL THE LAW (Polydor/PolyGram 887 681-7)	The Reddings	21	9	68	DANCIN' WITH MYSELF (Columbia 38-07994)	Johnny Kemp	43	14
17	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	20	6	69	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	DEBUT	
18	I'M MISSED (Columbia 38-08018)	Surface	22	8	70	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	81	2
19	THE WAY YOU LOVE ME (Warner Bros 7-27773)	Karyn White	7	13	71	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	76	2
20	(HE'S GOT) THE LOOK (Wing/PolyGram 887 781-7)	Vanessa Williams	10	12	72	CALL ME (Motown MOT 1945)	Stacy Lattisaw	74	4
21	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherrelle	23	6	73	A LOVE SUPREME (Island/Atlantic 7-99273)	Will Downing	77	3
22	DIAL MY HEART (Motown Mot-53301)	The Boys	26	8	74	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	83	2
23	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	27	7	75	TURN ON (THE BEAT BOX) (Columbia 38-8107)	Earth, Wind & Fire	DEBUT	
24	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	29	6	76	BREAK 4 LOVE (Columbia 38-08073)	Raze	80	3
25	SWEET, SWEET LOVE (A&M 1247)	Vesta	30	7	77	DO ME RIGHT (MCA MCA-53406)	Pebbles	69	5
26	I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745)	Prince	39	5	78	TALKIN' ALL THAT JAZZ (Tommy Boy 918)	Stetsasonic	85	2
27	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	19	10	79	TOSS IT UP (Bentley/Bustin 7-7500)	Split Image	DEBUT	
28	I'M YOUR PUSHER (Sire/Warner Bros. 7-27768)	ICE - T	32	4	80	DO WAH DIDDY (Luke Skywalker 106)	2 Live Crew	87	2
29	MR. BACHELOR (MCA MCA-53420)	Loose Ends	35	6	81	NOTHING CAN COME BETWEEN US (Epic 34-07977)	Sade	52	13
30	OASIS (Atlantic 7-88996)	Roberta Flack	33	4	82	RESPECT (Select 62318)	The Real Roxanne	DEBUT	
31	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	36	6	83	WAY OUT (Ruthless/Atlantic 7-99285)	J.J. Fad	42	6
32	ROUND AND ROUND (MCA MCA-53422)	GUY	25	8	84	TELL ME IT'S NOT TOO LATE (Virgin 7-99279)	Lia	44	8
33	DON'T WORRY, BE HAPPY (EMI-Manhattan P-B-50146)	Bobby McFerrin	16	10	85	TEAR DOWN THESE WALLS (Arista JS1-9740)	Billy Ocean	56	10
34	I'M NOT GOING OUT LIKE THAT (Profile 5224)	Run-D.M.C.	40	4	86	GOODGROOVE (Profile 7214)	Derek B	59	7
35	SAY YOU WILL (Elektra 7-69373)	Starpoint	45	4	87	STUCK (MCA 53393)	The Mac Band Featuring The McCampbell Brothers	61	11
36	STRICTLY BUSINESS (Fresh/Sleeping Bag 80123)	EPMD	24	9	88	2 A.M. (Elektra 7-69422)	Teddy Pendergrass	66	14
37	LET'S DO IT AGAIN (Warner Bros 7-27780)	George Benson	28	14	89	LET ME YOUR HERO (Columbia 38-08027)	Gregory Abbott	68	9
38	HIM OR ME (Motown MOT-1944)	Today	47	5	90	I BURN FOR YOU (Crush/K-Tel 706-6)	10DB	78	11
39	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	37	7	91	PARTY ON PLASTIC (Columbia 38-07991)	Bootsy Collins	82	12
40	WONDERFUL (Reprise/Warner Bros. 7-27828)	Rick James	46	5	92	ADDICTED TO LOVE (Atlantic 7-99292)	Lever	84	15
41	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	54	5	93	LET'S PLAY (FROM NOW ON) (Track Records TRK 58812-7)	Ohio Players	86	12
42	GIVIN' UP ON LOVE (Crush/K-Tel A-663-6)	Lenny Williams	48	6	94	A LOVE OF MY OWN (Island/Atlantic 7-99286)	Millie Scott	88	7
43	SLEEPLESS WEEKEND (MCA 53305)	Howard Huntsberry	31	13	95	AIN'T NO HALF STEPPIN' (Cold Chillin'/Warner Bros. 7-27834)	Big Daddy Kane	89	9
44	RISING TO THE TOP (EMI-Manhattan P-B-50159)	Pieces of a Dream	51	5	96	BORN NOT TO KNOW (Wing/PolyGram 887 680-7)	Tony! Toni! Toné	90	17
45	STAND AND DELIVER (Atlantic 7-89018)	Evon Jeffries & The Stand	49	5	97	GIVE ME A CHANCE (Capitol B-44170)	Chapter 8	91	15
46	GET HERE (A&M 1233)	Brenda Russell	50	7	98	SHE'S ON THE LEFT (A&M AM 1227)	Jeffrey Osborne	92	16
47	BACK ON TRACK (Epic 34-08008)	Billy Always	34	9	99	SO FINE (Epic 34-07956)	Jamm	93	11
48	HIDE AND SEEK (Capitol P-B-44198)	Tracie Spencer	41	11	100	SHOWDOWN (Columbia 38-07978)	Isaac Hayes	94	11
49	SOMEONE'S IN LOVE (RCA 8711-7-R)	Five Star	53	4					
50	L.O.V.E. (Cooltempo/Chrysalis 43292)	Tyka Nelson	55	4					
51	ALL OR NOTHING (Polydor/PolyGram 871 064-7)	René Moore	57	3					
52	KISSING A FOOL (Columbia 38-08050)	George Michael	60	4					

CASH BOX TOP 100 ALBUMS

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

All albums available on CD unless otherwise indicated

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

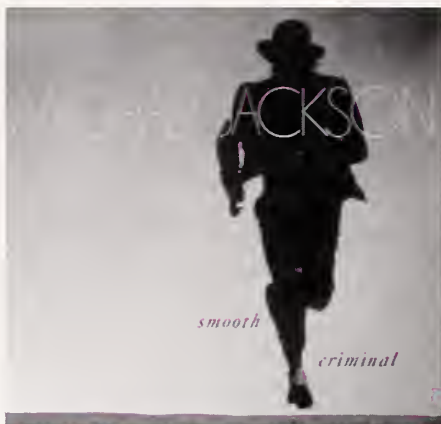
		L	W		L	W		L	W		
		W	C		W	C		W	C		
1	RATTLE AND HUM U2 (Island 91003)WEA 14.98	5	3	35	LET IT ROLL LITTLE FEAT (Warner Bros. 25750)WEA 9.98	32	13	67	BRITNY FOX (Columbia BFC 44140)CBS	63	14
2	NEW JERSEY BON JOVI (Mercury 836 345-1)POL	1	6	36	EPONYMOUS R.E.M. (I.R.S. 6262)MCA 8.98	41	4	68	UB40 UB40 (A&M SP5213)RCA 8.98	54	13
3	APPETITE FOR DESTRUCTION (P/5) GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	2	63	37	TIME AND TIDE BASIA (Epic BFE 40767)CBS	37	22	69	MACHISMO CAMEO (Atlanta Artists/PolyGram 836 002-1)POL 8.98	94	2
4	COCKTAIL (P) Original Motion Picture Soundtrack (Elektra 60806)WEA 9.98	3	12	38	TILL I LOVED YOU BARBRA STREISAND (Columbia OC 40880)CBS	DEBUT		70	BUSTER ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81905)WEA 9.98	77	6
5	DON'T BE CRUEL (P) BOBBY BROWN (MCA 42185)MCA 8.98	4	18	39	LAP OF LUXURY (P) CHEAP TRICK (Epic OE 40922)CBS	35	28	71	KARYN WHITE (Warner Bros. 25637)WEA 8.98	82	7
6	HYSTERIA (P/7) DEF LEPPARD (Mercury 830 675-1)POL 9.98	7	65	40	WILD, WILD WEST THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	44	9	72	LIFE'S TOO GOOD THE SUGARCUBES (Elektra 60801)WEA 8.98	66	22
7	GIVING YOU THE BEST THAT I GOT ANITA BAKER (Elektra 60827)WEA 8.98	19	2	41	VOLUME ONE TRAVELING WILBURYS (Wilbury/Warner Bros. 25796)WEA 9.98	DEBUT		73	BLUE BELL KNOLL COCTEAU TWINS (Capitol C1-90892)CAP 9.98	75	5
8	SIMPLE PLEASURES (P) BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	6	31	42	MAKE IT LAST FOREVER (P) KEITH SWEAT (Elektra 60763)WEA 8.98	39	48	74	TWICE THE LOVE GEORGE BENSON (Warner Bros. 25705)WEA 9.98	65	8
9	FAITH (P/6) GEORGE MICHAEL (Columbia OC 40867)CBS	9	51	43	DIESEL AND DUST (G) MIDNIGHT OIL (Columbia BFC 40967)CBS	34	40	75	PEEPSHOW SIOUXSIE & THE BANSHEES (Geffen GHS 24205)WEA 8.98	59	8
10	ANY LOVE LUTHER VANDROSS (Epic OE 44308)CBS	13	4	44	RUFF 'N' READY READY FOR THE WORLD (MCA 42198)MCA 8.98	47	6	76	LAND OF DREAMS RANDY NEWMAN (Reprise 25773)WEA 8.98	86	5
11	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	8	30	45	SMALL WORLD (P) HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	40	14	77	STARING AT THE SUN LEVEL 42 (PolyGram 837 247)POL	81	4
12	...AND JUSTICE FOR ALL (P) METALLICA (Elektra 60812)WEA 9.98	10	8	46	REG STRIKES BACK (G) ELTON JOHN (MCA 6240)MCA 9.98	45	19	78	CONSCIOUS PARTY (P) ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	72	30
13	KICK (P/3) INXS (Atlantic 81796-1)WEA 9.98	11	53	47	HANGIN' TOUGH NEW KIDS ON THE BLOCK (Columbia FC 40985)CBS	48	11	79	MOVE SOMETHIN' 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	74	26
14	HEART BREAK (P) NEW EDITION (MCA 42207)MCA 8.98	14	19	48	1988 SUMMER OLYMPICS ALBUM ONE MOMENT IN TIME (G) VARIOUS ARTISTS (Arista AL-8551)RCA 8.98	43	8	80	FOLLOW THE LEADER (G) ERIC B. & RAKIM (UNI UNI 3)MCA 8.98	73	14
15	SILHOUETTE KENNY G (Arista AL-8457)RCA 9.98	25	4	49	BIG THING DURANDURAN (Capitol C1-90958)CAP 8.98	61	2	81	LET IT LOOSE (P/2) GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	68	74
16	LONG COLD WINTER (P) CINDERELLA (Mercury 834 612-1)POL	15	17	50	ALL THAT JAZZ BREATHE (Virgin/A&M SP 5163)RCA 8.98	55	23	82	INTROSPECTIVE PET SHOP BOYS (EMI-Manhattan E1-90868)CAP 8.98	102	2
17	LABOUR OF LOVE (P) UB40 (A&M 4980)RCA 8.98	12	10	51	DIRTY DANCING (P/9) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1)RCA 9.98	51	59	83	STRICTLY BUSINESS E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)IND 8.98	79	21
18	ROLL WITH IT (P) STEVE WINWOOD (Virgin 90946)WEA 9.98	17	19	52	A SALT WITH A DEADLY PEPA SALT-N-PEPA (Next Plateau PL 1011)IND 8.98	36	14	84	THE INNOCENTS ERASURE (Sire/Warner Bros. 25730)WEA 8.98	70	22
19	OU812 (P/2) VAN HALEN (Warner Bros.25732)WEA 9.98	16	22	53	DANGEROUS AGE BAD COMPANY (Atlantic 7 81884-1)WEA 9.98	60	10	85	MIDNIGHT STAR Satar 72564)CAP 8.98	96	4
20	POWER ICE-T (Sire 25765)WEA 8.98	20	7	54	WINGER (Atlantic 81867)WEA 8.98	64	6	86	NOTHING'S SHOCKING JANE'S ADDICTION (Warner Bros. 25727)WEA 8.98	88	10
21	TALK IS CHEAP KEITH RICHARDS (Virgin 90973)WEA 9.98	24	4	55	SOUL SEARCHING GLENN FREY (MCA 6239)MCA 8.98	57	10	87	BOINGO ALIVE OINGO BOINGO (MCA 2-8030)MCA	92	5
22	OPEN UP AND SAY...AHH! (P/2) POISON (Enigma C1-48493)CAP 8.98	22	26	56	GUY GUY (MCA 42176)MCA 8.98	56	14	88	SWASS SIR MIX-A-LOT (NASTY MIX 70123)IND 8.98	98	7
23	NO REST FOR THE WICKED OZZY OSBOURNE (CBS OZ 44245)CBS	30	4	57	IT TAKES A NATION OF MILLIONS TO HOLD US BACK PUBLIC ENEMY (Def Jam FC 44303)CBS	49	17	89	SHORT SHARP SHOCKED MICHELE SHOCKED (Mercury 834 924 1)POL	97	7
24	OUT OF ORDER (G) ROD STEWART (Warner Bros. 25684)WEA 9.98	23	24	58	DON'T LET LOVE SLIP AWAY (G) FREDDIE JACKSON (Capitol C1-48987)CAP 8.98	58	14	90	LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)CBS	99	5
25	IN EFFECT MODE (P) AL B. SUREI (Uptown/Warner Bros. 25662)WEA 8.98	26	27	59	EVERYTHING THE BANGLES (Columbia OC 44056)CBS	80	2	91	MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 25794)WEA 9.98	DEBUT	
26	STRONGER THAN PRIDE (P) SADE (Epic OE 44210)CBS	18	24	60	OUT OF THIS WORLD EUROPE (Epic OE 44185)CBS	46	12	92	UNION TONI CHILDS (A&M SP 5175)RCA 8.98	78	18
27	HE'S THE DJ, I'M THE RAPPER (P/2) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	21	31	61	NOTHING TO LOSE EDDIE MONEY (Columbia OC 44302)CBS	69	4	93	OLD 8X10 (P) RANDY TRAVIS (Warner Bros 25738)WEA 8.98	84	16
28	INFORMATION SOCIETY (Tommy Boy TBLP 25691)WEA 8.98	27	15	62	WHENEVER YOU NEED (P) SOMEBODY RICK ASTLEY (RCA 6822-1)RCA 8.98	50	42	94	SHOOTING RUBBERBANDS AT THE STARS EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	108	6
29	STATE OF EUPHORIA ANTHRAX (Megafarce/Island 91004)WEA 8.98	29	6	63	INTRODUCING THE HARDLINE (P) ACCORDING TO TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	52	56	95	19 (G) CHICAGO (Reprise 25714)WEA 9.98	105	18
30	TELL IT TO MY HEART (G) TAYLOR DAYNE (Arista AL 8529)RCA 8.98	28	43	64	DON'T BE AFRAID OF THE DARK (G) THE ROBERT CRAY BAND (HighTone/Mercury 834 923-1)POL 8.98	53	12	96	WHEN IN ROME (Virgin 90994)WEA 8.98	101	7
31	UP YOUR ALLEY (G) JOAN JETT (Blackheart FZ 44146)CBS	31	25	65	IN MY TRIBE (G) 10,000 MANIACS (Elektra 60738)WEA 8.98	62	41	97	KYLIE KYLIE MINOGUE (Geffen GHS 24195)WEA 8.98	106	15
32	IMAGINE: JOHN LENNON ORIGINAL MOTION PICTURE SOUNDTRACK (Capitol C1-90803)CAP 8.98	42	4	66	SUPERSONIC-THE ALBUM (G) J. J. FADD (A&M/AntiC 90959)WEA 8.98	67	16	98	BLOW MY FUSE KIX (Atlantic 7 81877-1)WEA 8.98	103	6
33	HEAVY NOVA (G) ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	33	18					99	RICHARD MARX (P/2) (Manhattan ST 53049)CAP 8.98	76	73
34	IT TAKES TWO ROB BASE & D.J. E-Z ROCK (Profile PRO-1267)IND 8.98	38	7					100	WIDE AWAKE IN DREAMLAND (G) PAT BENATAR (Chrysalis OV 41628)CBS	90	18

SINGLE RELEASES

OUT OF THE BOX

MICHAEL JACKSON
Smooth Criminal (4:10) – Epic (34-08044) – Mijac Music adm. by Warner-Tamerlane Pub. Corp./BMI – M. Jackson – Producer: Q. Jones-M. Jackson

If Jackson's staccato delivery leaves your mind swirling, the solid groove will slam you back down to earth. A lot of folks picked this one as an early single off of *Bad*, but now that it appears at the tail-end of the pack, it looks even better as a hit tune. There's quite a buzz about the video, and we think this record will continue *Bad's* success across the board.



OUT OF THE BOX

ANNIE LENNOX & AL GREEN
Put A Little Love In Your Heart (3:48) – A&M (AM-01255) – SBK Unart Catalog Inc./BMI – J. DeShannon-R. Myers-J. Holiday – Producer: D. Stewart

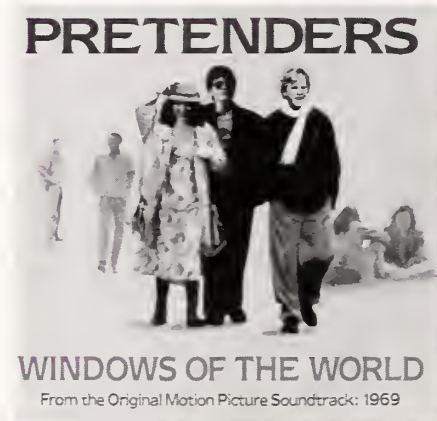
There's no way to lose with this one, unless the earth is torn from its orbit and hurled into the sun. From the soundtrack of *Scrooged*, Lennox blends in nicely with the legendary Al Green on this remake. Well-produced by Eurythmics founder Dave Stewart, although vocal effects seem a little too heavy, resulting in a slightly distant feel. Should triumph on all formats, especially CHR, Urban, AC.



OUT OF THE BOX

THE PRETENDERS
Windows Of The World (2:57) – Polydor (887 816-7) – Blue Seas Music-Jac Music Co. Inc./ASCAP – B. Bacharach-H. David – Producer: N. Lowe

A stunning rendition of the Burt Bacharach-Hal David classic by Chrissy Hynde and the Pretenders. It's given a crystalline production value by the brilliant Nick Lowe and mixer/engineer extraordinaire Bob Clearmountain. Hynde here abbreviates her signature vibrato to deliver the dreamy quality of the song with a lovely, timeless resilience. From the film *1969*, a must add.



OUT OF THE BOX

PHIL COLLINS
Two Hearts (3:23) – Atlantic (7-88980) – Phillip Collins Ltd.-Hidden Pun Music Ltd.-Beau-Di-Do Music - Warner-Tamerlane Pub. Corp./BMI – – Producer: P. Collins-L. Dozier

Word has it Collins at first wanted nothing to do with the soundtrack for his film vehicle *Buster*, but budget limitations forced his involvement. Here he collaborates with hit-maker Lamont Dozier to create an early sixties "Motown" sound. Overlaid with Collins contemporary lyric and vocal delivery, it looks like a crossover smash.



FEATURE PICKS

CHEAP TRICK – Ghost Town (4:02) – Epic (34-08097) – Consenting Adult Music/BMI Realsongs/ASCAP – R. Nielsen-D. Warren – Producer: R. Zito
A fine bit of writing by Nielsen and Dianne Warren, delivered with gusto by Zander on lead vocals. Cheap Trick is one of the most underrated bands ever.

BANANARAMA – Love, Truth & Honesty (3:25) – London (886 362-7 DJ) – In A Bunch Music adm. by Warner-Tamerlane Pub. Corp.-All Boys USA Music/BMI – Dallin-Woodward-O'Sullivan-Stock-Aitken-Waterman – Producer: Stock-Aitken-Waterman

This is a sadly vacant attempt to churn out another hit by producing team Stock-Aitken-Waterman, this time at the expense of Bananarama. Get fresh!

VANESSA WILLIAMS – Dreamin' (4:13) – Wing (871 078-7 DJ) – Jobete Music Co. Inc.-Depom Music adm. Jobete Music/ASCAP – L. Montegomary-G. Paschal – Producer: Camouflage

An easy-going, easy-listening R&B number that should perform strongly on AC and Urban. Williams has got a fine voice and considerable chops.

HOWARD HEWETT – Forever And Ever (5:42) – Elektra (7-69360) – Make it Big Music-Warner Bros. Music-Monty Seward Pub. Co.-Yellow Brick Road Pub./ASCAP – H. Hewett – Producer: H. Hewett-M. Seward

Hewett is one of the finest singers on the scene today. Here he demonstrates his creative phrasing and tone color in a tour-de-force performance.

DOKKEN – Alone Again (4:29) – Elektra (7-69353) – WB Music Corp.-Megadude Music-E/A Music Inc./ASCAP – J. Pilson-D. Dokken – Producer: Dokken-A. Arcuri

Recorded live, this is not the most inspiring cut they've ever doled out, but it shows off Dokkens considerable power-play and vocalizations.

SINEAD O'CONNOR – Jump In The River (4:10) – Ensign/Chrysalis (VS 43330) – Dizzy Heights Music Pub. Ltd.-rare Blue Music Inc.-Colgems-EMI Music Inc./ASCAP – O'Connor-Pirroni – Producer: Sinead O'Connor

O'Connor is a great artist, but this single from the film *Married To The Mob* isn't representative of her best work. A bit sluggish. AOR.

BASIA – New Day For You (3:59) – Epic (34-08112) – Cornevon Music Inc./BMI Almo Music Corp./ASCAP – B. Trzetrzelewaska-D. White-P. Ross – Producer: Basia-D. White

Basia is the thinking-man's Sade. This tune is intelligently written and produced, resulting in an engaging and romantic track. Should see action on CHR, AC.

NEW VOICES OF FREEDOM – Sweetest Thing (4:12) – A&M (AM1258) – Chappell&Co.-U2/ASCAP – U2 – Producer: J. Iovine

From the motion picture soundtrack *Scrooged*, features Adriane McDonald and George Pendergrass singing against a vast gospel chorus. A U2 penned tune.

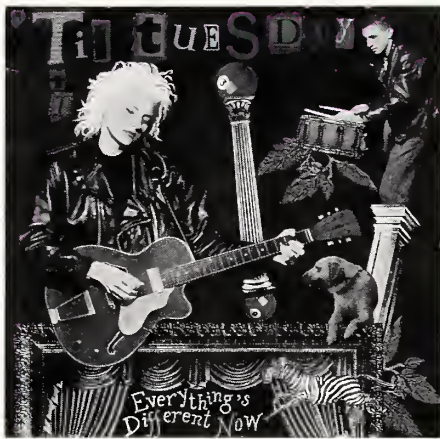
ALBUM RELEASES

OUT OF THE BOX

'TIL TUESDAY

Everything's Different Now—Epic (OE 44041)—Producers: Rhett Davies

As successful as their long-ago debut was, this follow-up is a big step forward, as Aimee Mann sings with conviction, sweetness and lyrical insight. She is aided here by such sterling pals as Elvis Costello, Matthew Sweet and songwriter/old boyfriend Jules Shear. There's a chimey, restrained quality to much of this hooky material; along with the vocals it is reminiscent of the Pretenders, although this LP should establish Mann's own voice.

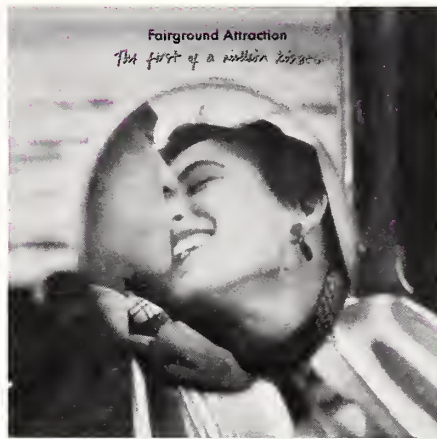


OUT OF THE BOX

FAIRGROUND ATTRACTION

The First of a Million Kisses—RCA (8596-1-R)—Producers: Fairground Attraction, Kevin Moloney

A surprise hit in England, Fairground Attraction is do-it-yourself acoustic music at its best. A combination of skiffle, ragtime, lounge music and folk balladry, it radiates feeling and intelligence. Lead vocalist Eddi Reader will remind some listeners of Rickie Lee Jones and Edie Brickell, although she's even more plaintive and contemplative, if that's possible. The single, "Perfect," sports a primitively affective, Elvis-style arrangement.



OUT OF THE BOX

MOTORHEAD

No Sleep At All—Enigma (7 75404-1)—Producers: Motorhead

The original non-fantasy metal band, and still the favorite among those who are in-the-know, Motorhead unleashes another gob of filthy, degenerate, speed-freak rock & roll, unleavened by any redeeming social values whatsoever. This was recorded live in Finland and features such classics as "Ace of Spades" and "Killed By Death." Every other metal band is a feckless bunch of poseurs compared to the unholy onslaught of Motorhead.



OUT OF THE BOX

JENNIFER RUSH

Passion—Epic (FE 44433)—various producers

One of the biggest-selling pop stars in the world, New Yorker Jennifer Rush is little known in her own country. That may change with this highly-commercial LP that spotlights the incredible range of her vocals with dramatic, dance-oriented arrangements. There's an operatic quality to much of the material, while tunes like "You're My One and Only" touch on gospel *a la* Aretha Franklin. The single is the peppy "Love Get Ready."



FEATURE PICKS

SAMANTHA FOX—*I Wanna Have Some Fun*—RCA (1150-1-J)—Various producers

There's no denying the appeal of this soft-core porn star turned dance diva, although she's hardly in Madonna's league yet. Fox employs the insidiously catchy Stock/Aitken/Waterman production team to good use.

JETBOY—*Feel the Shake*—MCA (42235)—Producer: Tom Allom

Tattooed love-boys from hell, this band is riding the tail end of the glam-metal wagon train. Twangy vocals, middling metal arrangements and pared-down songwriting make for an unpretentious rockapunkmetalboogie debut.

LaTOYA JACKSON—*LaToya*—Teldec/RCA (85021-R)—Various producers

My goodness, look at that cover—it's Michael Jackson in a studded bra! No wait—it's l'il sis LaToya, who collaborates here with Full Force, Stock/Aitken/Waterman and others on some perky dance material.

TOM COCHRANE & RED RIDER—*Victory Day*—RCA (8532-1-R)—Producer: Don Gehman

Ontario's Tom Cochrane has that strangely Canadian sound—sassy and muscular, roots-conscious, sincere, addressing the concerns of a regular guy with big dreams. A bit Tom Petty, a bit John Cougar, a bit Bryan Adams.

LeVERT—*Just Coolin'*—Atlantic (7 81926-1)—Producers: Gerald LeVert, Mark Gordon

LeVert does the dog here, dishing up a low-key but funky brand of R&B reminiscent of the Time, seasoned with a dash of hip-hop flavoring and a sizeable portion of unpretentious girl-crazy fun.

BILLY ALWAYS—*Watch Out*—Epic (FE 44332)—Various producers

R&B-pop in a classic mode, highlighted by Billy Always' distinctive, elas-

tic voice. Although he ventures into icy, modern synth funk, Always is best when he's most traditional, crooning love songs.

BRIAN SPENCE—*Reputation*—Polydor (835 779-1)—Producers: Stephen W. Taylor, Brian Spence

Brian Spence, from Scotland, makes album-rock with a modern edge, danceable and passionate but not especially hooky.

VESTA WILLIAMS—*Vesta 4U*—A&M (SP 5223)—Producer: Attala Zane Giles

Newcomer Vesta Williams rises above the R&B pack with this supremely funky effort, highlighted by her big, earthy vocals, her sense of humor and the abundantly clever production detail.

CHRIS DeBURGH—*Flying Colours*—A&M (SP 5224)—Producers: Paul Hardiman, Chris De Burgh

A surprising effort from the veteran singer-songwriter, *Flying Colours* is tender without becoming maudlin. Solidly professional A/C with occasional pop sweetnesses that could mean crossover success for "Missing You."

ELVIS PRESLEY—*Elvis in Nashville*—RCA (8468-1-R)—Producers: Steve Sholes, Felton Jarvis

What a treat for fans and fanatics alike—fourteen lesser-known tracks of Elvis at his rockin' hillbilly best (along with a bit of gospel), recorded over several years in Nashville, before he got literally and figuratively bloated. There's joy in that voice, friends.

VARIOUS ARTISTS—*Male Vs. Female/Battle of the Sexes*—Jive/RCA (1138-1-J)—Various producers

Another of Jive's very crafty (and useful) rap compilations, this one features such tough guys as Schooly D and Two Live Crew on one side and chicks like Salt 'n Pepa and M.C. Lyte on the other.

CASH BOX COUNTRY SINGLES

NOVEMBER 12, 1988

			Last Week	Total Weeks			Last Week	Total Weeks	
1	NEW SHADE OF BLUE (Warner Bros. 7-27790)	Southern Pacific	4	14	52	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	60	2
2	RUNAWAY TRAIN (Columbia 38-07988)	Rosanne Cash	1	13	53	I WON'T BE SEEING HER NO MORE (OL 127)	Touch Of Country	58	5
3	DESPERATELY (Capitol B-44216)	Don Williams	5	13	54	HOT DOG (Capitol B-44248)	Buck Owens	59	4
4	I'VE BEEN LOOKIN' (Warner Bros. 7-27750)	Nitty Gritty Dirt Band	6	11	55	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)	Hank Williams, Jr.	DEBUT	
5	I'LL LEAVE THIS WORLD LOVING YOU (Columbia 38-08022)	Ricky Van Shelton	7	10	56	I JUST CAN'T SAY NO TO YOU (Curb CRB-10513)	Moe Bandy	29	10
6	SUMMER WIND (MCA/Curb 53354)	The Desert Rose Band	2	16	57	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	67	2
7	BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Epic 34-08002)	Charlie Daniels Band	9	13	58	BUTTON OFF MY SHIRT (RCA 8389-7)	Ronnie Milsap	31	16
8	I KNOW HOW HE FEELS (MCA 53402)	Reba McEntire	11	10	59	HOT ROD LINCOLN (Epic 34-08081)	Asleep At The Wheel	64	3
9	WHAT DO YOU WANT FROM ME THIS TIME (RCA 8633-7)	Foster & Lloyd	8	14	60	DANCIN' TO THE RADIO (Airborne ABS 10009)	The Sanders	61	5
10	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)	George Strait	12	9	61	MOONLIGHT IN MEXICO (Southern Sounds SS-1003)	CW Ferrari	66	6
11	I WISH THAT I COULD FALL IN LOVE TODAY (Capitol B-44220)	Barbara Mandrell	13	12	62	SINCERELY (Warner Bros. 7027686)	The Forester Sisters	DEBUT	
12	CHISELED IN STONE (Columbia 38-08003)	Vern Gosdin	14	11	63	STRONG ENOUGH TO BEND (Capitol B 44188)	Tanya Tucker	38	17
13	A TENDER LIE (RCA 8714-7)	Restless Heart	16	8	64	YOU MIGHT WANT TO USE ME AGAIN (Capitol B-44245)	Johnny Rodriguez	71	4
14	BLUE TO THE BONE (Columbia 38-07985)	Sweethearts Of The Rodeo	3	14	65	WHEN KAREN COMES AROUND (Capitol B-44249)	Mason Dixon	70	2
15	THAT'S THAT (RCA 8650-7)	Michael Johnson	20	11	66	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	DEBUT	
16	REBELS WITHOUT A CLUE (MCA/Curb 53399)	The Bellamy Brothers	19	11	67	NOT ENOUGH LOVE (Capitol B 44243)	Tom Wopat	65	5
17	NOBODY'S ANGEL (Warner Bros. 7-27811)	Crystal Gayle	18	11	68	DOWN IN THE ORANGE GROVE (MCA 53441)	John Anderson	74	2
18	WHEN YOU SAY NOTHING AT ALL (RCA 8637-7)	Keith Whitley	21	9	69	LOVE'S SLIPPIN' UP ON ME (Evergreen EV-1079)	Lynne Tyndall	69	4
19	LOVE HELPS THOSE (MTM B-72113)	Paul Overstreet	22	7	70	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	DEBUT	
20	SATURDAY NIGHT SPECIAL (MCA 53373)	Conway Twitty	7	14	71	I SANG DIXIE (Reprise/Warner Bros. 7-27715)	Dwight Yoakam	DEBUT	
21	IT'S YOU AGAIN (Epic 34-08020)	Exile	28	9	72	I'VE GOT NO RIGHT (TO FEEL SO WRONG) (Tip TRSS 44288)	Johnny Travis	77	3
22	PILGRIMS ON THE WAY (MATTHEW'S SONG) (Warner Bros. 7-27810)	Michael Martin Murphey	24	9	73	(TURN ME LOOSE AND) LET ME SWING (Step One SOR 392)	The Swing Shift Band	78	2
23	WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7)	Eddie Rabbitt	27	6	74	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (MCA 53386)	Lee Greenwood	50	12
24	LONG SHOT (RCA 8631-7)	Baillie And The Boys	28	7	75	ROCKY ROAD (Columbia 38-08099)	The O'Kanes	DEBUT	
25	HOW MUCH IS IT WORTH TO LIVE IN L.A. (MCA 53314)	Waylon Jennings	26	8	76	WE WERE MEANT TO BE LOVERS (Capitol B-44257)	David Slater	80	3
26	MAMA KNOWS (Columbia 38-08042)	Shenandoah	30	7	77	LOVE WILL WASH IT AWAY (16th Avenue B-70422)	Randy VanWarmer	DEBUT	
27	MY BABY'S GONE (Capitol/Curb B-44218)	Sawyer Brown	32	7	78	ALONG THE NAVAJO TRAIL (American West ARW 3745)	Justine McCoy	81	3
28	THE BLUE SIDE OF TOWN (MCA 53418)	Patty Loveless	33	6	79	DAYLIGHT (Axbar AX-6060)	Kenny Dale	84	2
29	HOLD ME (RCA 8725-7)	K.T. Oslin	36	4	80	MIDNIGHT LOVERS EXPRESS (Step One SOR 386)	Reno Brothers	DEBUT	
30	SPANISH EYES (Columbia 38-08066)	Willie Nelson (with Julio Iglesias)	35	6	81	LADY TO LOVER (Silver Star SS 7035)	Jamie Lee Hart	83	3
31	NOT A NIGHT GOES BY (Alpine PS-009)	Tim Malchak	34	7	82	CANDY KISSES (Li'l Bill LB-109)	Charley Hager	86	3
32	DARLENE (Capitol B-44205)	T. Graham Brown	15	16	83	YOU'VE GOT HER EYES (Evergreen EV 1076)	Dickey Lee	88	2
33	ARE THERE ANY MORE LIKE YOU (MTM B 72114)	Becky Hobbs	37	6	84	ARE YOU TEASIN' ME (GBS 774)	Vernon Sandusky	90	2
34	I GIVE YOU MUSIC (Warner Bros. 7-27721)	The McCarters	39	5	85	MAKING LOVE TO DIXIE (Tra-Star TSR 1222)	Heartland	DEBUT	
35	CHANGE OF HEART (RCA/Curb 8715-7)	The Judds	42	4	86	UNTOLD STORIES (Mercury 870 476-7)	Kathy Mattea	54	19
36	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)	Rodney Crowell	43	4	87	READY TO TAKE THAT RIDE (Curb CRB 10515)	Trinity Lane	87	2
37	LIGHT YEARS (MCA 42210)	Glen Campbell	40	6	88	I'M GOIN' NOWHERE (Soundwaves SW 4810)	Charlie Mitchell	89	3
38	WHERE WAS I (16th Avenue B-70420)	Charley Pride	41	5	89	WHEN YOU PUT YOUR HEART IN IT (Warner Bros./Reprise 7-27812)	Kenny Rogers	57	13
39	IT KEEPS RIGHT ON HURTIN' (Atlantic America 7-99295)	Billy Joe Royal	17	11	90	PAINT THE TOWN AND HANG THE MOON TONIGHT (RCA 8747-7)	J.C. Crowley	DEBUT	
40	HOLD ON (A LITTLE LONGER) (MCA 53419)	Steve Wariner	48	4	91	WHAT CAN I SAY (Playback P-1326)	Bonnie Guitar	94	2
41	THAT OLD WHEEL (Mercury 870 688-7)	Johnny Cash (with Hank Williams, Jr.)	44	6	92	MY TEAR DROPS TO YOU (Special Occasions SO 101)	Tricia May and Calico	DEBUT	
42	OLD KIND OF LOVE (Epic 34-08063)	Ricky Skaggs	45	5	93	WHEN YOU'VE GOT EVERYTHING (Round Robin RR 1878)	Lenny Valens	DEBUT	
43	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)	The Statler Brothers	49	4	94	HENRIETTA (Capitol B 44244)	Mel McDaniel	62	5
44	ALL THE REASONS WHY (Warner Bros. 7-27735)	Highway 101	51	3	95	SHE LOVES HER TRUCK (Track TR 201)	To The Max	72	6
45	WHAT DO LONELY PEOPLE DO (Mercury 870 687-7)	The Burch Sisters	46	5	96	FREIGHT TRAIN (Gallery II G-021)	Ginny Peters	DEBUT	
46	I'M LOVING THE WRONG MAN AGAIN (Capitol B 44223)	Dana McVicker	47	5	97	THAT'S WHY YOU HAVEN'T SEEN ME (True TU-93)	Dennis Payne	73	5
47	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	52	3	98	TOUCH OF YOUR LOVE (Round Robin RR-1777)	Harlan Helgeson	DEBUT	
48	GONNA TAKE A LOT OF RIVER (MCA 53381)	The Oak Ridge Boys	23	15	99	NOT ENOUGH COUNTRY LEFT (Wedge SR 1038)	Gary Newman	76	5
49	RIGAMAROLE (MTM B-72115)	Schuyler, Knobloch and Bickhardt	56	3	100	WORD FOR WORD (Showtime EP-1037)	Patsy Sledd	79	4
50	BORDERLINE (Epic 34-08082)	The Shooters	55	4					
51	ONE MORE NIGHT (CCR 72088)	The Shoppe	53	6					



Nashville-based country entertainer Bobby Joe Ryman strolls through Red Square in Moscow where he was recently recording his album *Country Boy In Moscow*. Ryman is the first American ever to

record on Melodiya, the only Soviet record label. Produced by renowned country music producer Stan Cornelius, the album was recorded in Melodiya's only Moscow studio, located in a reconverted church some five blocks from Red Square.

Ryman and Cornelius were joined by a band that featured some of country music's most prestigious musicians: Cliff Parker on lead and acoustic guitars; "Bunky" Keels on piano; John Stacey on drums; Margie Cates on fiddle; Hal Rugg on pedal steel guitar; Steve Schaffer on bass; and Catheryn Craig on background vocals.

Country Boy in Moscow will feature 12 songs, 10 American and two Russian (all performed in English), including two duets with Russian superstar Laima Vaikule. The album will be released worldwide by Melodiya in January 1989.



Golfing with Gilley...Academy of Country Music president Fred Reiser (left) and ACM executive director Bill Boyd, surround Mickey Gilley at the Academy of Country Music's 6th Annual Celebrity Golf Tournament, which was held October 17th at the De Bell Golf Course in Burbank, California. Gilley hosted the tournament, proceeds from which go to the T.J. Martell Foundation for cancer and leukemia research and its West Coast division, the Neil Bogart Memorial Laboratory. (Photo by Ron Wolfson)

Catching Up on Personnel Changes:

Nick Hunter, senior vice president of sales and promotion at Warner Bros. Records in Nashville, has announced several staff changes. **Bill Mayne**, former regional marketing manager, Southwest region, has moved from the company's Dallas offices to Nashville to become national promotion manager, specializing in R & R stations. Mayne replaces **Chris Palmer** who is the newly appointed alternative marketing/product manager. New to Warner Bro.'s staff is **Rick Baumgartner** who takes over in Dallas replacing Mayne.

Bruce Hinton, executive vice president and general manager, MCA Records/Nashville, has announced three promotions. **Mark Maynard** has been promoted to director of Master Series marketing/director of sales for MCA/Nashville. Maynard will be obtaining maximum product placement and visibility at retail, for both the Master Series and MCA/Nashville, in his new position.

Hinton also announced the promotion of **Walt Wilson** to vice president of marketing for the label. Wilson who was most recently director of marketing in Los Angeles, will be based in Nashville. He will oversee all marketing functions of MCA/Nashville, including advertising, merchandising, marketing campaigns and sales. In addition, **Simon Levy** has been named vice president of creative services for the label. He will oversee the art direction and production of all MCA/Nashville graphics.

Publicist, **Jennifer Bohler**, has joined Reba McEntire's organization. She will continue her responsibilities as Reba's publicist, a position she held for four of her six and a half years at Network Ink.

Booking agents, **Bruce Shelton** and **Stephanie Maynard**, have joined the staff at Limelighters International Inc. Shelton, former vice president of In Concert International, will be regional agent for bookings in the West/Southwest area. Maynard, also formerly with In Concert, is regional agent for the Southeast.

CASH BOX COUNTRY ALBUMS

NOVEMBER 12, 1988

Title, Artist, Label, Number, Distributor

All albums available on CD unless otherwise indicated

(NCD) - No CD

(G) - Gold (RIAA Certified)

(P) - Platinum (RIAA Certified)

			L	W		L	W
			W	O		W	O
				C			C
1	LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)	3	6				
2	BUENAS NOCHES FROM A LONELY ROOM DWIGHT YOAKAM (Warner Bros./Reprise 25749-1)	1	12				
3	OLD 8 x 10 (P) RANDY TRAVIS (Warner Bros. 25738-1)	2	15				
4	GREATEST HITS THE JUDDS (RCA/Curb 8318-1)	4	11				
5	THIS WOMAN K.T. OSLIN (RCA 8369-1)	5	8				
6	BIG DREAMS IN A SMALL TOWN RESTLESS HEART (RCA 8317-1)	7	11				
7	REBA REBA McENTIRE (MCA 42134)	8	26				
8	WILD STREAK (G) HANK WILLIAMS, JR. (Warner Bros./Curb 25725-1)	6	18				
9	STRONG ENOUGH TO BEND TANYA TUCKER (Capitol CI-48865)	10	11				
10	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (G) GEORGE STRAIT (MCA 42114)	13	35				
11	MONONGAHELA THE OAK RIDGE BOYS (MCA 42205)	11	8				
12	DIAMONDS AND DIRT RODNEY CROWELL (Columbia FC 44076)	12	28				
13	RAGE ON DAN SEALS (Capitol 46976-1)	15	15				
14	101 2 HIGHWAY 101 (Warner Bros. 25742-1)	9	11				
15	KING'S RECORD SHOP ROSANNE CASH (Columbia FC 40777)	14	68				
16	THE ROYAL TREATMENT BILLY JOE ROYAL (Atlantic America 90658-1)	16	50				
17	WHAT A WONDERFUL WORLD WILLIE NELSON (Columbia FC 44331)	25	5				
18	WILD EYED DREAM (G) RICKY VAN SHELTON (Columbia FC 40602)	17	85				
19	HOMESICK HEROES THE CHARLIE DANIELS BAND (Epic FE 44324)	22	4				
20	SHADOWLAND K.D. LANG (Sire 1-25724)	18	25				
21	CHISELED IN STONE VERN GOSDIN (Columbia FC 40982)	19	40				
22	COME AS YOU WERE T. GRAHAM BROWN (Capitol CI-48621)	26	7				
23	ALABAMA LIVE (G) ALABAMA (RCA 6825-1)	23	20				
24	ONE TIME, ONE NIGHT SWEETHEARTS OF THE RODEO (Columbia FC 40614)	21	25				
25	ALWAYS AND FOREVER (P/3) RANDY TRAVIS (Warner Bros. 25568-1)	20	77				
26	UNTASTED HONEY KATHY MATTEA (Mercury 832 793-1)	28	53				
27	ZUMA SOUTHERN PACIFIC (Warner Bros. 35609-1)	27	18				
28	RUNNING THE DESERT ROSE BAND (MCA/Curb 42169)	29	7				
29	DON'T CLOSE YOUR EYES Keith Whitley (RCA 6494-1)	30	20				
30	ACROSS THE RIO GRANDE HOLLY DUNN (MTM DI-71070)	24	16				
31	GREATEST HITS, VOLUME TWO LEE GREENWOOD (MCA 42219)	34	3				
32	WORKIN' BAND THE NITTY GRITTY DIRT BAND (Warner Bros. 25722-1)	31	10				
33	HONKY TONK ANGEL PATTY LOVELESS (MCA 42223)	37	3				
34	I SHOULD BE WITH YOU STEVE WARINER (MCA 42130)	35	31				
35	SINCERELY THE FORESTER SISTERS (Warner Bros. 25746-1)	36	14				
36	80'S LADIES (G) K.T. OSLIN (RCA 5924-1)	33	69				
37	FULL CIRCLE WAYLON JENNINGS (MCA 42222)	38	3				
38	ALL KEYED UP BECKY HOBBS (MTM DI-71067)	32	21				
39	THE STATLERS GREATEST HITS THE STATLER BROTHERS (Mercury 834 626-1)	DEBUT					
40	THE COAST OF COLORADO SKIP EWING (MCA 42128)	42	9				
41	AS I AM ANNE MURRAY (Capitol CI-48764)	45	2				
42	COMIN' HOME TO STAY RICKY SKAGGS (Epic FE 40623)	41	31				
43	10 JOHN ANDERSON (MCA 42218)	44	3				
44	GREATEST HITS, VOL. 2 (P) GEORGE STRAIT (MCA 42035)	43	59				
45	WESTERN STANDARD TIME ASLEEP AT THE WHEEL (Epic FE 44213)	39	8				
46	VIEW FROM THE HOUSE KIM CARNES (MCA 42200)	48	10				
47	PONTIAC LYLE LOVETT (MCA/Curb 42028)	40	41				
48	THE GIFT THE McCARTERS (Warner Bros. 25737-1)	46	17				
49	REBELS WITHOUT A CLUE THE BELLAMY BROTHERS (MCA/Curb 42224)	DEBUT					
50	LIGHT YEARS GLEN CAMPBELL (MCA 42210)	DEBUT					



Restless Heart Pleases Thousands Of Hearts... Restless Heart recently played to over 3,000 people at the Henry County Fair in Paris, TN. Cash Box radio reporter, Country 1000 WMUF gave promotional tickets to the show to disabled children in the area and over 50 children were able to attend. Restless Heart group members are shown welcoming a happy concert attendee.

ALBUM RELEASES

ALBUM REVIEW

NANCI GRIFFITH - *One Fair Summer Evening* - MCA (42255) - Producers: N. Griffith-T. Brown

Griffith's latest project is a live compilation of 12 tunes, eight of which she wrote or co-wrote. A quiet and intricate performer, Griffith's strength lies in her piercing lyrics which take listeners from a street corner in New York to a century-old Western town. This live LP lets others hear how Griffith interacts with her audiences, introducing almost every tune with a background vignette and making it a personal experience for everyone involved. Her self-termed "folkabilly" style, rooted in her Austin, Texas heritage, is what has made her one of the premier new country artists. Best cuts: "Love At The Five And Dime" (which was cut by Kathy Mattea), "More Than A Whisper", "From A Distance" and "Once In A Very Blue Moon".



ALBUM REVIEW

T.G. SHEPPARD - *Crossroads* - Columbia (C 44421) - Producer: B. Montgomery

There's a lot of 'radio-ready' product on Sheppard's latest LP project for Columbia Records. Carefully chosen material and Sheppard's adept vocals have made for several strong cuts here - most dealing with a love that's been lost or betrayed. The very title, *Crossroads*, seems to indicate that Sheppard has indeed reached a point where decisions must be made and consequences accepted. Already released is the single "Don't Say It With Diamonds (Say It With Love)", which peaked at #43 on the Top 100. Other hot cuts: "She Didn't Break My Heart", "I Know All About Her", "The Invitation" and "Nothing To It".



SINGLE RELEASES

OUT OF THE BOX

RANDY TRAVIS - *Deeper Than The Holler* (3:39) - Warner Bros. (7-27689) - Scarlet Moon-Screen Gems-EMI/BMI; Don Schlitz-MCA Music/ASCAP - P. Overstreet-D. Schlitz - Producer: K. Lehning

CMA Male Vocalist of the Year, Randy Travis releases a country boy's love song for his legion of fans. With stoic grace, Travis compares his love to the rural delights which he seems most comfortable with. This is the second release from his LP *Old 8 x 10*, which has already gone platinum and has amassed nine weeks at #1 on the country album chart so far. Paul Overstreet and Don Schlitz, who have both



penned tunes for Travis in the past, should have yet another hit on their hands as Travis' popularity makes this tune a sure bet for heavy airplay, pronto!

INDIE SPOTLIGHT

RAY PRICE - *I'd Do It All Over Again* (2:54) - Step One (SOR-393) - Music Corp. of America-Hightop/BMI - J. Fuller - Producer: R. Pennington

Ray Price, the master of country ballads, has done it again! His unique voice has always been a pleasurable listening experience. Backed by the able producing efforts of Ray Pennington, Price finds harmony with a fully orchestrated product. Telling his departing lover that a second chance at their relationship would be more than welcome at any time, Price exercises those legendary smooth vocals with the greatest of ease. As for



chart action, Price should be ready to 'do it all over again' and nab a high position for this most enjoyable release!

FEATURE PICKS

KATHY MATTEA - *Life As We Knew It* (3:17) - Mercury (872 062-7) - Silverline-Lucrative/BMI - W. Carter-F. Koller - Producer: A. Reynolds

Heading for the Carolinas and away from her lover, Mattea laments the loss of life as it was. Delicate guitar work frames the lyrical picture beautifully while Mattea vocals accordingly relate the pain involved in leaving someone you love.

DAN SEALS - *Big Wheels In The Moonlight* (3:49) - Capitol (B-44267) - Jack And Bill-Ranger Bob-Pink Pig/ASCAP-BMI - B. McDill-D. Seals - Producer: K. Lehning

A second productive effort by Kyle Lehning made our pick list this week. Seals, who's last release "Addicted" hit the #1 spot, should also find chart success with this traditional country tune about a small town boy who wants to roam the roads in search of a better life.

CANYON - *Love Is On The Line* (3:02) - 16th Avenue (B-70423) - Milene/ASCAP - S. Cooper - Producer: T. Brasfield

With the possibility of having their biggest hit to date right here, Canyon forges on with a country/rock love song. Written by lead vocalist Steve Cooper, the tune deals with saving a relationship that's on rocky ground.

INDIE FEATURE PICKS

LOREN ALAN LINDSAY - *Two Times Love (Divided By You)* (2:40) - Royal Master (RM 8806-A) - Samos Island/BMI - L.A. Lindsay - Producer: A. Zanetis

The smart hook here should help listeners latch on to this release quickly. Lindsay sings of a heart broken not only once, but twice, and the result is a true country song worthy of airplay.

TERESA KENNEDY - *I Can't Say No* (3:13) - D & T (003) - Samspoon-Texas Wedge/ASCAP - A. Spooner-B. Samples - Producer: D. VcVey

Determination dissolves quickly as an old flame returns looking to re-ignite with Kennedy after leaving her for another. This Louisiana-born artist knows how to relate the confusion involved in such a situation.

CERRITO - *My Baby Left Me* (2:10) - Soundwaves (SW-4814) - Unichappell-Crudup/BMI - A. Crudup - Producer: B. Green

Lacking in substantial lyrical content, this tune is carried by a honky tonk, rockabilly sound guaranteed to set your foot to tappin'. Some mean fiddle sawin' at the end brings it all together in a most fitting way.

PROGRAMMERS' PICK

HANK WILLIAMS, JR. - *Early In The Morning And Late At Night* - Warner Bros./Curb (7-27722)

With the highest charting debut single this week (#55, bullet) Hank looks ready to storm the charts again. This is his second single release from the RIAA gold certified LP *Wild Streak*. Stations giving Hank the thumbs up include: KZNN, WVAM, KZKX, KYKZ, WQST, WJRM, WAAC and KSIW.

DARK HORSE CONSENSUS

DEBBIE RICH - *I Ain't Gonna Take This Layin' Down-Door Knob* (DK88-311)

Debuting on the Indie chart this week at #27, Debbie Rich seems to have struck gold with her latest release for Door Knob records. Rich asserts her feelings about her man on this tune produced by Gene Kennedy and written by Bob Stamper. Some of the stations voting for Rich are as follows: KINO, WKDY, WTMX, WTRI, KXAL, WKAC, KRLW and WASP.



Reba Visits The Cowboy...MCA recording star Reba McEntire is smiling for "The Cowboy" (music director of KSJB in Jamestown, ND.). The occasion was the South Dakota State Fair in Huron. It certainly looks like The Cowboy enjoyed his visit to the Fair, as did the huge crowd attending Reba's performance!



Straight to Starwood...MCA recording artist, George Strait, played to an enthusiastic crowd at Nashville's Starwood Amphitheatre recently. George met backstage with a lucky contest winner from WKSJ in Mobile, who won a trip to the concert. Shown (L to R) are: Scott O'Brien, WKST radio; Karen Clark, friend of contest winner; Strait; Becky Bell, contest winner; and Bill Dotson, WKSJ radio. (Photo by Alan Mayor)



Heavy Security for Cee Cee Signing!...Extra security precautions were taken, in the form of "Ruby" and "Bubba", as Cee Cee Chapman signed a long term artist contract with Curb Records. Shown with the "security duo" (L to R) are: Dick Whitehouse, Curb Records; Chapman; and Bobby Fischer, Charlie Black and Austin Roberts, all of Poker Productions.

RECORDS TO WATCH

- **MERLE HAGGARD** - *You Babe* - Epic (34-08111) (S.D. Shafer) (Producers: K. Suesov-M. Haggard)
- **ROBIN LEE** - *Before You Cheat On Me Once (You Better Think Twice)* - Atlantic America (7-99264) (D. Goodman-P. Rakes-N. Larkin. M.L. Larkin) (Producer: N. Larkin)
- **LARI WHITE** - *Flying Above The Rain* - Capitol (B-44251) (L. White-L. Silver) (Producer: T. Choate)
- **THE MARSHALL TUCKER BAND** - *Still Holdin' On* - Mercury (872-096-7) (B. Corbin) (Producers: B. Cannon-B. Corbin)
- **MIKE BLACK** - *Princess Of Pain* - Sundown (3488 B) (M. Black) (Producer: G. Tucker)
- **ROGER RONE** - *I'm Positive I Love You* - LDR (LDR 101) (E.D. Harp-B.D. Reed) (Producer: B. Reed)

NASHVILLE NOTE-ABLES

"The Sheriff" Is Still In Charge!

Thanks to Billy Deaton, legendary talent booking agent in Nashville, I got my chance to speak with another legend in country music. For the first time, Faron Young walked into our *Cash Box* offices and, immediately, charmed all the employees with his down-home personality and sincere smiles.

Faron has a brand new single, "Here's To You", on Step One Records. "The Sheriff" has joined other legendary country performers, such as Ray Price, Floyd Cramer and Charlie McCoy on the highly successful label, under the direction and leadership of Ray Pennington.

"I'm really happy being with Ray Pennington," said Faron. "Ray has done more, producing my sessions, than any producer I have ever had."

After that statement of satisfaction, Faron began to expound on the current directions of country music. "There are so many facets of country music right now. I don't think some of those facets (music styles) are really **country**, but it gives us a lot of directions to choose from. Maybe, they should start another awards show for "close to country" music, he said with a mischievous smile.

"They want some artists to be country, when they aren't. I was a pop singer, myself, before I started singin' country. I enjoy pop music, but you can't call it country. **However**, I think country music is healthy, today. The country fans have many choices and they are buying what they want to hear.

"We're closer to 'traditional', now, than we have been for a long while. I'm all for the new blood in our business. Hell, I've made a good living for 37 years, and I'm glad the new artists are here. All of us have our own fans and we don't really 'hurt' one another.

"I still have a great relationship with my fans. We work about 120 road dates each year. I keep working because I make money for the promoters, I keep my band together, and I **enjoy** it! The people out there across the nation, made my success for me, and I have never forgotten that!"

By simply listening to his new record, one can easily tell that Faron Young has not lost any of the 'touch'. In fact, this writer thinks he's singing better than ever. He has always been at his best singing a country ballad. Speaking of material choices for his current sessions, Faron says, "I'm lookin' for



country music that has a chance of 'crossing over'. I'm a ballad singer, basically, and I'm always lookin' for pretty ballads.

"Being a writer myself I look for songs that are real! For example, when I write about a subject that I haven't personally experienced...I have to get into the role of an 'actor' in that song. I don't like that actor feeling. I want it to be as real as possible.

"Some of the best judges of what will be a hit song are the women who work in the music business. They have the best insight into the potential popularity of a song. Besides, the ladies buy most of the records!"

Faron Young is confident, open-minded and benevolent. I don't believe he has ever met a stranger. He is truthful to his feelings and he will tell you so. In other words, he is **honest**. He may not tell you what you want to hear, but he will tell you what he honestly thinks...not to hurt you, but to **help** you. Oh yes, Faron Young has helped more people in this business than anyone truly realizes. After this interview, I'm proud to say that one of my all-time heroes is even better than I had always believed. "The Sheriff" is still in charge. Make no mistake about that!

Joe Henderson

RISING STARS

BONNIE GUITAR:

Now, every country music fan should know that Bonnie Guitar is no rising star. She has been an established star for quite a few years! However, after too long gone, Bonnie is back in the recording studio in Nashville, thanks to Jack Gale and Playback Records. Bonnie has been recording at Reflections Studio, here in Nashville, with Gale and Jim Pierce co-producing.

Bonnie Guitar now lives near Soap Lake, Washington (between Seattle and Spokane), where she performs regularly at "The Businessmen's Club". During our interview, I learned that Bonnie is, perhaps, more excited about her recording sessions than she has ever been.

"I've been around long enough to know that I have to sing my heart out, each time, on every song. I enjoy session work more than anything. We're working on an album project, and I don't really know how to explain what kind of country music I'm doing now. I'm simply doing good songs and that's what counts!"

Bonnie's new single, "What Can

I Say", certainly fits that description! This is her third single on Playback, and they keep getting better each time. Bonnie Guitar is still a star, and she's proving it to her old and new fans, alike.

"It's a good feeling to have people interested in your music, and your career, again! Van Barker (Patsy Sledd's husband/manager) told me that Jack Gale was interested in talking with me. So, we talked and, now, I have another chance to record.

"It's exciting to be back in 'the mainstream'. My first trip to Nashville was in 1956. I was all starry-eyed and in awe of the musicians and recording stars...and I still am! There's so much talent here!"

That statement is certainly true. However, Bonnie Guitar need not stand in awe - Bonnie should stand tall! She is one of the people who made this exciting business what it is today...and, today, she continues to make it even more exciting for all of us! Thank goodness that old family guitar was handed down to Bonnie when she was eleven years old.

Joe Henderson

INDIE LP REVIEW

JOE ELY - Dig All Night - Hightone (8015) - Producer: J. Ely

As an artist, songwriter and producer, Joe Ely is oozing with creative talent. His hard-edged songs have a gritty feel that is both energetic and raw. His songs border on rock 'n' roll, blues and country with Rosie Flores and The Neptunes appearing to help on background vocals. With an acoustic sound that could shake any dance hall's rafters, Ely revs up the motion especially on songs like "Dig All Night", "Settle For Love" and "Drivin' Man". Country swangers included "My Eyes Got Lucky", "Maybe She'll Find Me" and "Behind The Bamboo Shade" which



featured some moving 'south of the border' guitar licks. A little to the left of most country radio formats, this LP should find airplay on more alternative/progressive stations.

COUNTRY INDIES CHART

1	Not A Night Goes By	1	7	26	Rising Cost Of Loving You	8	9
	Tim Malchuk (Alpine)				The Western Union Band (Shawn-Del)		
2	One More Night	2	7	27	I Ain't Gonna Take This Layin' Down	DEBUT	
	The Shoppe (CCR)				Debbie Rich (Door Knob)		
3	I Won't Be Seeing Her No More	3	4	28	The Gal From San Antonio	14	4
	Touch Of Country (OL)				Mickey Jones (Stop Hunger)		
4	Moonlight In Mexico	4	6	29	Take A Letter Maria	17	4
	CW Ferrari (Southern Sounds)				Roger Marshall (Master)		
5	Love's Slippin' Up On Me	5	5	30	You'll Be The First To Know	DEBUT	
	Lynne Tyndall (Evergreen)				Lee J. Stevens (Regal)		
6	I've Got No Right (To Feel So Wrong)	10	4	31	Don't Send Me Roses	34	3
	Johnny Travis (Tip)				Sarah (Hub)		
7	(Tum Me Loose And) Let Me Swing	11	2	32	But I Lie	22	7
	The Swing Shift Band (Step One)				Richie Balin (Door Knob)		
8	Along The Navajo Trail	13	5	33	Let The Sandman Wait	45	2
	Justine McCoy (American West)				Betty Kean (Music City, USA)		
9	Daylight	16	2	34	Breakdown Highway	DEBUT	
	Kenny Dale (Axbar)				Darnell Miller (Playback)		
10	Midnight Lovers Express	DEBUT		35	This Song Is Just For You	36	3
	Reno Brothers (Step One)				Billy Western (Empire)		
11	Lady To Lover	15	3	36	Baby I've Got To Hand It To You	23	3
	Jamie Lee Hart (Silver Star)				Leroy Steele (Orbit)		
12	Candy Kisses	18	5	37	There's A Telephone Ringing	25	8
	Charley Hager (L'il Bill)				(In An Empty House)		
13	You've Got Her Eyes	19	3		Southern Reign (Step One)		
	Dickey Lee (Evergreen)				Gary Stewart (Hightone)		
14	Are You Teasin' Me	21	2	38	Brand New Whiskey	33	3
	Vernon Sandusky (GBS)				Diane Phillips (L'il Bill)		
15	Making Love To Dixie	DEBUT		39	Heart Strings	DEBUT	
	Heartland (Tra-Star)				Diane Phillips (L'il Bill)		
16	I'm Goin' Nowhere	20	5	40	Go Out And Vote	26	4
	Charlie Mitchell (Soundwaves)				Debbie Randle (NCP)		
17	What Can I Say	24	3	41	I Wish It Would Rain	27	4
	Bonnie Guitar (Playback)				Tracy Wilson (Roadrunner)		
18	My Tear Drops To You	44	3	42	To Be Loved	42	2
	Tricia May and Calico (Special Occasions)				Jeremiah (Chariot)		
19	When You've Got Everything	41	2	43	'57	43	4
	Lenny Valens (Round Robin)				Brian Sklar (Uptown)		
20	She Loves Her Truck	6	6	44	Little Red Heart	DEBUT	
	To The Max (Track)				Day Johnston (GBS)		
21	Freight Train	38	3	45	Love's Talkin'	28	8
	Ginny Peters (Gallery II)				Kevin Pearce (Evergreen)		
22	That's Why You Haven't Seen Me	7	6	46	Wisdom Of A Fool	DEBUT	
	Dennis Payne (True)				Billie Jo Spears (GBS)		
23	Touch Of Your Love	32	3	47	Indiana Highway	29	7
	Harlan Helgeson (Round Robin)				Stagger Lee (ASA/Jolson)		
24	Not Enough Country Left	9	8	48	I Wonder Who's Loving My Memory	35	3
	Gary Newman (Wedge)				Bo Smith (Bitter Creek)		
25	Word For Word	12	4	49	Almost Jack Daniels Drowned	DEBUT	
	Patsy Sledd (Showtime)				Ernie Bivens 3rd (GBS)		
				50	I'd Throw It All Away	31	6
					Darrell Holt (Anoka)		



RAPPIN' WITH THE WRITERS:

MICHAEL WOODY:

Michael Woody spent 15 years building a respected following in the Boulder/Denver music circles of his home state, Colorado. Throughout the 70's, Woddy's name became synonymous with country/rock at its best. Ask Chris Hillman (The Byrds; Flying Burrito Brothers), now heading The Desert Rose Band, who took Woody's song, "He's Back And I'm Blue", to the top of the country charts.

Hillman has described Michael as having "that something special". That "something special" brought Michael to Nashville in September of '85, and almost immediately made Bug Music a believer in his songs. He signed a writer's contract with them in January of '86.

Distanced from the daily band routine, Michael now approaches his career as a full-time writing job in Nashville. "Since moving here, I've been more aware of what is being written, but I still have to write what I feel. I know writers who try to write for certain artists. Personally, I write what comes...in my style. I know that there are certain artists who would be more acceptable to my style, but I don't write with any one artist in mind.

"I have to write what I feel, or what I'm interested in, when it comes to song subject matter. I hear a lot of drinkin' and cheatin' songs aren't getting cut much anymore, for example. I feel that's because country music simply doesn't portray that 'hard drinking' image anymore. Love and relationships are always popular themes because people deal with those emotions every day.

"I believe timing has a lot to do with certain writers getting 'hot'. There are so many great writers here...it basically ends up being a lot of luck. But, I have heard 'luck' defined as 'the point where preparation meets opportunity'!"

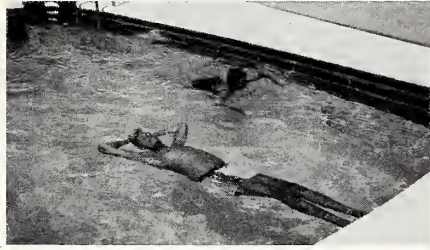
Michael Woody knows his business. Others who have recognized his talent include The Desert Rose Band, Steve Earle, Barbara Mandrell and Jill Jordan, among an ever-growing list of Nashville recording stars. He is always prepared and looking for the opportunity!

CREDITS

"He's Back And I'm Blue"...The Desert Rose Band
 "The Rain Came Down"...Steve Earle
 "My Train Of Thought"...Barbara Mandrell
 "I Did It For Love"...Jill Jordan

Joe Henderson

ON JAZZ



'ROUND MIDDAY - Dexter floats.

SAILING - There are lots of things you can do on a Caribbean cruise - eat, lie in the sun, skeet shoot, eat, lie in the sun, play volleyball, eat, lie in the sun, swim, etc. But in October on the NCL's flagship, the S.S. Norway (and, as of this year, the new M/S Seaward a week later), there's another option. The Thursday before last, for example, after I ate, I laid in the sun and ate some more, I wandered down to the ship's comfortable Saga Theatre for an afternoon "Saxophone Spectacular." Spectacular? Arnett Cobb, Buddy Tate, Illinois Jacquet, Flip Phillips, Benny Carter, Sam Rivers and Red Holloway carving up "Jumpin' At The Woodside"? Are you kidding? Avast, ye mateys!!

The S.S. Norway's Sixth Annual Floating Jazz Festival was a mainstream jazz fan's delight—a nifty encapsulation of jazz styles from swing to bebop (not a wide range, but the types of people who choose—and can afford—cruises for their vacations are not likely to be your Art Ensemble of Chicago crowd). Hank O'Neal and Shelly Shier put the thing together every year and they know what they're doing. The musicians look and feel at home in the Norway's wide assortment of venues—along with the theatre, there are several nightclubs (Club Internationale, Checkers Cabaret, North Cape Lounge) that bring the cozy jazz club ambience to the open seas. And the musicians play with the kind of easy, relaxed feeling that comes to people who have spent their day eating, lying in the sun, eating and hanging out.

Dexter Gordon was the ship's prime jazz celebrity and prime tease. Dexter was there as a guest—he hasn't played much in the past year and he wasn't there to play. But the "Dexter may show up with his horn" rumor kept things buzzing for the week. On the last night, after the Baked Alaskas had been paraded and eaten, Dexter—his tone intact but his strength questionable—played "Now's the Time" with Clark Terry and a lovely "Stardust" with Tommy Flanagan.

The music on board was exceptional almost every step of the way. How could it not be? The players listed above don't need much kick-starting to get revved up and neither do guys like Kenny Davern, Red Rodney and Dizzy Gillespie. Dizzy came with his quintet (which

includes Sam Rivers), Jacquet brought his bruising big band, and young guitarist Frank Vignola led his New Quintet of the Hot Club of France; but everybody else was teamed around three prime rhythm sections - Ray Bryant/Milt Hinton/Gus Johnson, John Bunch/Howard Alden/Michael Moore/Chuck Riggs, and Roger Kellaway/Major Holley/Ed Shaughnessy. There were week-long pairings - the two Reds (Rodney and Holloway), Flip Phillips and Kenny Davern - guys like Terry and Erskine Hawkins airing their big band charts in front of the Norway's own lickety-split orchestra, and all sorts of jamming going on. The Texas Tenors - Cobb, Tate and Jacquet - were ferocious at every turn; Gillespie got hot when Red Rodney blew some bebop steam in his face; Carter, Davern and Phillips were sublime. And, as an added bonus, gospel legend Marion Williams performed two uplifting sets, the second in tandem with Juanita Brooks, a big-voiced, sassy gospel/blues/jazz singer from New Orleans who, for her set, talked another passenger, Allen Toussaint, away from the blackjack tables and to the piano.

The Norway's Floating Jazz Festival is, goodness knows, an expensive way to listen to jazz. But the jazz cruise costs no more than the regular cruises, so, in fact, if cruising's your vacation choice, it can be a bargain. And the atmosphere really can't be beat—the structure of the Norway allows you to club hop; a band will do maybe two or three sets a night, alternating with another band, in one of two or three rooms. And the musicians are captive and relaxed—available for chit-chat, bridge games, whatever else ship's passengers do with each other. There were three "Meet The Stars" bull sessions, a continuous, and very well-programmed, jazz channel on the in-room televisions, and just enough jazz to make it attractive without surrounding you with it, without having it blot out the sun or drown out the lapping of the waves. (The lure of the islands was clearly not everybody's choice—at breakfast one morning, as we were about to get off the ship in St. Maarten, one guy grumbled that he didn't realize that the ship ever docked, he just thought he'd be able to sit on board and listen to live jazz all day every day.)

The most amazing thing, from my standpoint, is that in all the listening I did in my week on the Norway, I never - not once - heard anybody play "How Deep is the Ocean" or "My Ship." And, remarkably, nobody played "St. Thomas," either before or after the ship docked in St. Thomas. Hmmm!

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor		W		L		O	
		L	O	L	O	L	O
		W	C	W	C	W	C
1	SILHOUETTE KENNY G (Arista AL-8457)	2	4	23	2		
2	SIMPLE PLEASURES BOBBY MC FERRIN (EMI-Manhattan E1-48059)	1	31	24	15		
3	FLYING HOME STANLEY JORDAN (EMI-Manhattan 48682)	4	6	25	21		
4	DON'T TRY THIS AT HOME MICHAEL BRECKER (MCA Impulse! 42229)	3	8	26	14		
5	TIME AND TIDE BASIA (Epic BFE 40767/E.P.A.)	5	33	27	16		
6	BIRD ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia FC 44299)	7	8	28	5		
7	TALKIN' BOUT YOU DIANE SCHUUR (GRP 9567)	8	9	29	5		
8	CLOSE-UP DAVID SANBORN (Reprise 9 25715)	6	18	30	2		
9	FESTIVAL LEE RITENOUR (GRP 9570)	11	4	31		DEBUT	
10	STREET DREAMS LYLE MAYS (Geffen GHS 24204)	14	6	32	3		
11	TWICE THE LOVE GEORGE BENSON (Warner Bros. 25705)	16	4	33	3		
12	THEN AND NOW GROVER WASHINGTON, JR. (Columbia OC 44256)	13	15	34		DEBUT	
13	IVORY COAST BOB JAMES (Warner Bros. 25757)	12	12	35	5		
14	THE REAL ME PATTI AUSTIN (GWest/Warner Bros. 25696)	10	13	36	14		
15	IF THIS BASS COULD ONLY TALK STANLEY CLARKE (Portrait/CBS 40923)	9	19	37	19		
16	RISES OF SUMMER SPYRO GYRA (MCA 6235)	15	25	38	24		
17	AUDIO VISUALSCAPES JACK DEJOHNETTE'S SPECIAL EDITION (MCA Impulse! 8029)	17	10	39	26		
18	BLUES FOR COLTRANE A TRIBUTE TO JOHN COLTRANE (MCA Impulse! 42122)	18	7	40	9		
19	DAY BY DAY NAJEE (EMI-Manhattan E1-90096)	19	17				
20	POLITICS YELLOWJACKETS (MCA 6236)	20	20				
21	LIVING IN PARADISE FATTBURGER (Intima 7 73334)	24	3				
22	RANDOM ABSTRACT BRANFORD MARSALIS (Columbia OC 44055)	21	17				

JAZZ FEATURE PICKS

MIDNIGHT DREAM - Robert Irving III - Verve Forecast 837 034 - Producer: Robert Irving III

Miles's keyboard man debuts with streetwise, high-funk fusion effort; B/C ears should hear this, too.

THE HARPER BROTHERS - Verve 0704 - Producer: Ron Carter

Soulful bow from a hot-to-trot bunch of hard bop babies led by brothers Philip (trumpet) and Winard (drums).

IN ANGEL CITY - Charlie Haden Quartet West - Verve 837 031 - Producer: Hans Wendl

Another evocative, romantic set from bassist Haden's richly melodic quartet.

FLASHPOINT - Tom Scott - GRP 9571 - Producer: Tom Scott

"Contemporary jazz" radio should jump on this slick effort from the proven fusion sax hitmaker.

STEPPIN' OUT - Daryl Stuermer - GRP 9573 - Producers: Daryl Stuermer, Don Murray

Genesis session guitarist fits the GRP roster like a glove.

COUNTRY COOKING - Chris McGregor/Brotherhood of Breath - Virgin Venture 90998 - Producer: Joe Boyd

Welcome U.S. issue from one of England's finest modern ensembles, led by South African pianist with a sharp and richly realized.

SPIRIT OF THE DANCER - Wayne Johnson - Zebra 42228 - Producers: Wayne Johnson, Kevin Clark

Hard-driving fusion effort from virtuosic Manhattan Transfer guitarist.

ONE HOUR TONIGHT - Kenny Davern - Musicmasters 60148 - Producer: Leroy Parkins

Maybe the best clarinetist around in a smooth, sly and witty mainstream quartet date.

SOFT LIGHTS AND HOT MUSIC - Mel Lewis Jazz Orchestra - Musicmasters 60172 - Producer: John Snyder

Good title for this lush big band date from the steadfast Lewis ensemble. They can snap or purr, they do both here.

PALE FIRE - Gust William Tsillis - Enja 5061 (dist: Muse) - Producer: Bruce Purse

Arthur Blythe guests on this debut from a gritty, talented and highly-rhythmic modern vibist.



Indie Groove

WOW, IT'S LIKE A FLASHBACK—Two trippy new platters have crash-landed on my desk, each with that certain *je ne sais quoi* that whispers "psychedelia." The two discs are self-titled debut releases from **Living Earth** and **Dinosaurs**, both on Relix Records, an offshoot of the long-time fanzine devoted to '60s culture. The Dinosaurs are about as authentically '60s as a band can be, which is no surprise considering that these guys actually created much of the psychedelic sound the first time around. The band includes former members of the **Jefferson Airplane**, **Quicksilver Messenger Service**, **Big Brother & the Holding Company**, **Country Joe & the Fish** and other Bay-area icons. Listening to this wiggled-out wax, it's almost possible to believe that the Haight-Ashbury district still echoes with the sound of ten-minute acid-guitar solos from nearby communes rather than the ring of cash registers from the newest frozen yogurt stand. Living Earth is an improvisational blues/rock/country/fusion band from Pennsylvania with a real jones for the **Grateful Dead**. It shows in everything from their cover material to their album cover design. For more information about Relix and their noble effort to keep the psychedelic candle burning, write 'em at P.O. Box 94, Brooklyn, NY 11229.



TOO SMART FOR THIS BIZ?—They're called **American Music Club**, and like their previous two highly-acclaimed **Grifter/Frontier** records, their new album, California, is a masterpiece of understated intelligence cloaked in roots-folky music. By their own sheepish admission, they've been compared to everyone from Springsteen to Richard Thompson to the Stooges to the Moody Blues. (Honest.) None of those comparisons really apply, but their dogged integrity makes them hard to pigeon-hole. As they say in their self-penned press release, "We figure that if we have to take dumb pills to go to work every day, we shouldn't have to take them to play music."

PERSONICALLY SPEAKING—Like everyone else in this office, I'm impressed with the new Personics music system, that contraption that

lets you walk into a record store, choose a bunch of songs from an extensive catalog, and have them assembled on your own personal cassette in about five minutes. At the big press conference unveiling the system, I, like every other free-loading music journalist in town, put together my own tape, which included everything from the **Raspberries'** "Go All the Way" to **Television's** "See No Evil" to the **Flaming Lips'** "Everything's Exploding." I was especially happy to see the number of independent labels that are represented in the Personics catalog, labels like **Enigma/Restless**, **Frontier** and **Alligator**. (Thus **The Sneetches**, **the Pastels** and **the Young Fresh Fellows** are available, but not **the Beatles**.) A few quibbles, however, are in order. The recording levels on the various songs are not equalized, since the system is at the mercy of whatever source material the record labels provide, so some songs seem to be louder than others. (Although the sound quality overall is excellent.) Also, 15-second sound effects and six-minute rock opuses are equally counted as "songs" toward the tape's 25-song maximum capacity. Mine thus ended with twenty minutes of blank tape on one side. And finally, a 90-minute tape will cost you about 20 bucks, which isn't exactly cheap. Still, this is a swell innovation, and in particular, I think, a boon for new and independent artists.



A fedora, a skinny tie, a baggy suit with sneakers—it must be either yours truly or the **Blue Wave Band** on **Cool and Unusual Records**. This veteran sextet has been making party-able blues/funk/jazz/R&B for about eight years, and now you can sample their clever hybrid sounds on **Modern Blues**, a fine slab of clear blue vinyl. Their stuff extends across the blues spectrum, from earthy Chicago blues to chillin' funk to slightly avant explorations, all of it leavened by a worldly and wisecracking sense of humor. Generally it's in a good-timey vein, but don't let the grooves distract you from the quality of the songwriting. If you're one of those roots 'n' blues hepcats, this should be on your must-hear list.

Keep the Faith

Joe Williams

Third Annual Indie Best Sellers Announced

Winners of the Third Annual National Association of Recording Merchandisers (NARM) Independent Distributors Best Sellers Awards were announced on Sunday, Oct. 23, during the Independent Distributors and Manufacturers Conference held in Palm Springs, Calif., October 23-25.

Nominees were based on the ballot of the NARM Independent Distributors Advisory Committee and winners were selected from the votes of NARM Regular Members, based on their sales between July 1, 1987 and June 30, 1988.

The complete list of nominees follows, with the winners listed first:

Best Selling 7" Single

"Push It"—Salt 'N Pepa—Next Plateau Records "No Pain, No Gain"—Betty Wright—MSB Records "Pump Up the Volume"—M/A/R/R/S—4th & Broadway

Best Selling 12" Single

"Push It"—Salt 'N Pepa—Next Plateau Records "Pump Up the Volume"—M/A/R/R/S—4th & Broadway "Panic Zone"—NWA—Maccolla Records

Best Selling Catalog

Creedence Clearwater Revival—Fantasy Records Jimmy Cliff—Mango Records Jimi Hendrix—Rykodisc Records Tommy James—Roulette Record Mannheim Steamroller—American Gramophone Run DMC—Profile Records Stylistics—Amherst Records

Best Selling New Artist

"Strictly Business"—EPMD—Fresh Records "Party Your Body"—Stevie B.—LMR Records "Show Me"—Cover Girls—Sutra Records

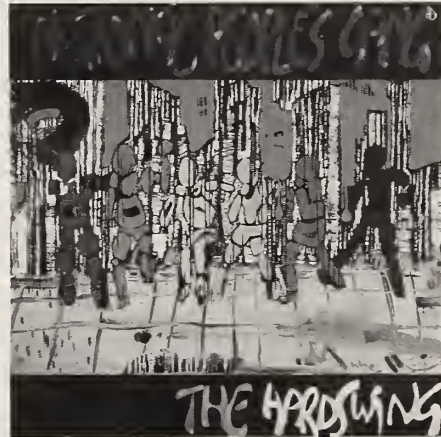
Best Selling Album

Hot, Cool & Vicious—Salt 'N Pepa—Next Plateau Records *Paid in Full*—Eric B./Rakim—4th & Broadway *Tougher Than Leather*—Run DMC—Profile Records

Reviews

NATIONAL PEOPLE'S GANG—*The Hard Swing*—Dr. Dream Records

In the interest of journalistic objectivity I have to begin this review of National People's Gang by acknowledging that I date the bass player's sister; so you can take this with however many grains of salt you think are necessary. Nonetheless I like the band for reasons that have nothing to do with my gal-pal. Others share my fascination, as evidenced by their recent trip to Canada to represent the U.S. in an international festival of indie bands. Soon they will be embarking on their first national tour.



National People's Gang is as close to being unclassifiable as any band in Los Angeles—not because they handle a wide variety of styles, but because the style they have perfected is unique. It's a tribal sound,

fueled by the slightly discordant melodies and the rumbling rhythm section of Anthony Arvizu and Chuck Morris. There's hardly a hook on this whole album; rather, the band depends on inertial hypnosis, a kind of directed repetition. On top of the swirling foundation are the jazzy, jagged guitar figures of Chad Forrelo and the otherworldly vocals of Chad Jasmine. (Could this be the only band in America featuring two guys named Chad?) Jasmine's multi-octave voice is an acquired taste. His dips and dives, his distended line readings, can be intoxicating or irritating, depending on your tolerance for falsetto theatricality. The lyrics are arty and elliptical, a series of vaguely suggestive vignettes of life in the subculture. There's a lot of quest imagery, a lot of "take my hand" stuff that remains pretty much in the abstract. The overall effect is scary spots, reminiscent of Joy Division, but just when it threatens to crumble under the weight of its own seriousness, there's a grace note like the tender piano in the relatively poppy "Caroline." There's no denying the talent of this band, their musical skill, their willingness to push against the boundaries of song structure. If it's a stifling world that they create for us, it's only because it's a world that most of us don't often enter, a shadow world where only the strong and the clever survive.

Joe Williams



SCRUFFY THE CAT—*Moons of Jupiter—Relativity*

Like a mangy ol' polecat shivering on your doorstep, Scruffy the Cat is irresistible. They work a turf that's as heavily-trodden as any in the alternative music universe—"roots rock," the timeless giddyup rock 'n' boogie form that is replicated a thousand times over by every bar band in every town in America. In this case, the quality that makes a band outstanding in such crowded company is a precarious balance of passion and restraint, a blend of reverence and innovation, and an absolute solidity of execution. Most of Scruffy's material has a familiarity to it, but it never cops a riff from "Louie, Louie" or "House of the Rising Sun." It's fresh, and it's refreshing. Charles Chesterman is a classic songwriter (and a tolerable singer), with a knack for both lyrical precision and melodic exhilaration. His best material is as much inspired by '60s pop as '50s rock 'n' roll. He's aided by a crack band (one, by the way, that's as tight in front of an audience as it is in front of a tape recorder) and a sympathetic producer in Jim Dickinson. Dickinson has given the material a sheen that's somewhere between Liverpool '65 and Austin '88, and he's especially good with the vocals (which are generally twinned to nice self-harmonizing effect). Bands like the Replacements might be more rambunctious and inventive than Scruffy the Cat, but none are as fun, as effortlessly correct, as seemingly born for this kind of rock 'n' roll. It's party music with smarts and heart, guilt free.

Joe Williams



JOHN PRINE—*John Prine Live—Oh Boy Records*

A much beloved singer/songwriter for the last decade and a half, John Prine has released his first live recording, on his own Nashville-based Oh Boy record label. It was mostly taped during a recent stint at the Coach House in San Juan Capistrano, Calif., although a couple earlier recordings feature Bonnie Raitt and the late Steve Goodman. The live setting emphasizes Prine's strengths as a storyteller and reduces his acoustic guitar playing to an appropriately supportive role. In the intimacy of the nightclub, Prine's plaintive tales of loneliness and despair have an even more bitersweet tang, while the wit in such tunes as "Illegal Smile" and "Sabu Visits the Twin Cities Alone" is both more warm and more penetrating. The album is a nicely recorded two-LP set, with Prine's gravelly, Dylanesque vocals in fine form, and it includes such indispensable cuts as "Angel From Montgomery" (a duet with Bonnie Raitt) and the harrowing "Sam Stone" (one of the first and most poignant of the returning-Vietnam-veteran songs). Typical of his style is "Hello In There," an acute examination of the aged and their loneliness. John Prine is a master at seeing other people's point-of-view, and never does he pass judgement on his characters, for he knows that we are all so lost, so alone, and so terribly free. (Oh Boy Records, P.O. Box 36099, Los Angeles, CA 90036)

Joe Williams



SKY "SUNLIGHT" SAXON AND FIRE WALL—*World Fantastic—Skyclad*

God bless Sky Saxon. If he never does another thing in his life, we will always thank him for "Pushin' Too Hard," his classic psychedelic-era single with the Seeds. Now we can thank him for providing an excuse for one of the greatest psychedelic/garage-rock hoedowns conceivable. On this one album the listener will find members of the Church, Rain Parade, the Fuzztones, the Plimsouls, the Miracle Workers, Three O' Clock, Steppenwolf, the Standells and many others. (The excited garage-rock fan imagines Steve Kilbey, Rudi Protrudi, Michael Quercio and Steven Roback gathered around a lava lamp in a back room of the studio, trading secret information, plotting our collective psychedelic future.)

No record could possibly live up to that kind of roster, of course, and *World Fantastic* is no *Sgt. Pepper*. Trippy production detail or a modern redefinition of the psychedelic aesthetic is not the ambition here. The material (by Saxon, producer Frank Beeson and "Born to Be Wild" auteur Mars Bonfire) is riffy but not hooky, a wash of rhythm guitar and cheesy keyboards. A tune called "Baby Baby (Be Patient)" echoes "Pushin' Too Hard" chord-for-chord, and others settle into a similarly comfortable, mid-tempo garage-rock pattern that is a pleasant echo of 1966. Highlights include "Put Something Sweet Between Your Lips" (with a welcome chorus of background vocals and Steve Kilbey of the Church on 12-string), "Barbie Doll Look" and "Paisley Rocker" (both of which feature a hooky Farfisa), "Come A-Here Right Now" (in which Sky seems more in control of his vocals by not trying to sound like a petulant teenager) and a peppy cover of Roky Erickson's "Don't Slander Me." It aims for garage abandon, but in a way it's a very modest and temperate record. Still, as a tribute to an uncompromising and somewhat eccentric spirit, it's a precious document.

Joe Williams

AGE OF THE THING ★ POP TARTS



POP TARTS—*Age of the Thing—Funtone USA*



SCREAMERS—This trio of stylin' gents is *Late Night Magic*, a local hip-hop/funk posse with a new 12" on *Settin'/JDC Records*. The 'A' side is "Scream Baybee," a suggestive little ditty that should score big in the clubs, if only on novelty value. The excellent flip-side is "Lost in Bass," a celebration of the low-end. Both tracks have a slightly Euro feel (Depeche Mode, Human League) cross-bred with traditional-style rap and a nice sense of humor.

Joe Williams

Sal DeBruno Marks His 50th in Coinbiz— And Still Counting!

By Joe Gino

Sal DeBruno, general manager of the Beston Pacific Distributing branch in Phoenix, Ariz., started out in the coin-op business at the age of 14; but not with an operating company or a distributing company, but as an employee in a restaurant where there happened to be a few coin-op machines on location. Unfortunately, the operator who owned them experienced financial difficulties, wound up owing the restaurant a lot of money and in an effort to resolve his indebtedness offered to relinquish his pinball machines. While the arrangement was acceptable, three months later the state of New Jersey outlawed pinball machines so the equipment had to be sold at a big loss. This new venture didn't seem to be working out too well, but the proverbial light at the end of the tunnel appeared a few months later when the ban was lifted and it was back to business. This episode provided the foundation for what would become Sal's career. He recently celebrated his 49th year in the business. As he told us, "I will very shortly qualify for the exclusive 50 Year Club that is being organized in our industry."

Sal presently heads up the Beston Pacific branch in Phoenix, which offers a full line of music, games and vending equipment. He had previously served in a similar capacity, when the facility was part of the Bally-owned distributor network. The Phoenix off, the only remaining Bally-owned distributorship, continued operating for about two years after the factory's liquidation of its distributing outlets. Sal stayed on board during the brief period when Phoenix Coin-Op owned the branch; and now that it is part of the Beston Pacific organization, he states "This is our last stop, and I'm very proud to be a member of the Beston team."

Cash Box asked Sal to make a comparison between doing business in New Jersey and in Arizona. "It's a lot different out here," he said, "but you have to consider that demands vary according to the part of the country you're in. Rentals are a big thing with operators in Arizona, particularly with respect to jukeboxes and pool tables. Consequently, operators tend to keep their jukeboxes on the route for longer periods of time," he continued. "This does not apply, however, to video games. We sell to a lot of arcades and when it comes to videos, operators prefer to buy rather than rent."

The growth factor in this area of the country was another topic we discussed, and Sal provided enlightenment. "When I first moved out to Phoenix 25 years ago, the population was not quite 300,000. Right now, it's crowding 1 million and there's been considerable growth outside of Phoenix as well, in such areas as Tempe, Mesa, Scottsdale, Sandler, Glendale, etc., where the population figure is bordering on 2 million."

The Beston Pacific territory encompasses the entire state of Arizona and also includes the Nevada border (into Las Vegas), New Mexico and Mexico; and, with regard to the latter, Sal noted that "business activity in Mexico has slowed down quite a bit due to the devaluation of their currency." They're just not buying the way they did in the past.

And now for the subject of used equipment. Does Beston Pacific-Phoenix have a demand a bit of a dilemma, to say the least. As we sat down for this interview, the phones continued to ring in the background, prompting a number of interruptions as Sal took the calls, a portion of which, on the day we were there, related to used equipment. "We are in desperate need of used equipment," he told us, "if there are any operators who want to get rid of some of their older pieces, I urge them to contact me."

Getting to the "good news" department, Sal told us that, following a long, expensive campaign, involving the Arizona state association as well as support from all levels of the industry—operators, manufacturers, distributors—the state of Arizona finally passed a bill permitting the operation of cranes. "I can't tell you how pleased I am to see that this equipment is now legal, and the door has been opened for the giving out of prizes on the various types of machines in this category." He did note that there are limitations with respect to the value of the prizes but this is not a problem.

A coin-op distributor's success comes from an outstanding product line, impeccable service and backup, and a staff of dedicated professionals, to name just a few of the major requirements. Beston Pacific-Phoenix has these prerequisites totally intact, and then some. The company took over this branch on January 4, 1988. The facility at 2300 N. Black Canyon Highway in Phoenix occupies about 18,000 sq. ft. of space, housing all of the necessities of a full-service distributor. The members of the crew include John Reckas, vending manager, a 16-year veteran; Sylvia DeLeon, office manager; John Wright, warehouse manager; Joe Sholtz, parts manager; and head technician Greg Hungerford. The combined experience of all of these individuals adds up to a lot of years.

"We have a terrific crew out here," Sal says. "Most of these people have been with me for a good number of years. Since Beston Pacific took over in January, we've been progressing beautifully and moving forward. We are now part of a very prominent, reputable distributor family and all I can see is continued prosperity ahead and a long, profitable relationship."



DeBruno, area operator Allan Beyer, Reckas and office manager Sylvia DeLeon gather in the showroom's music area.



Electronic technician Keith Snedecker at his busy bench in the service area.



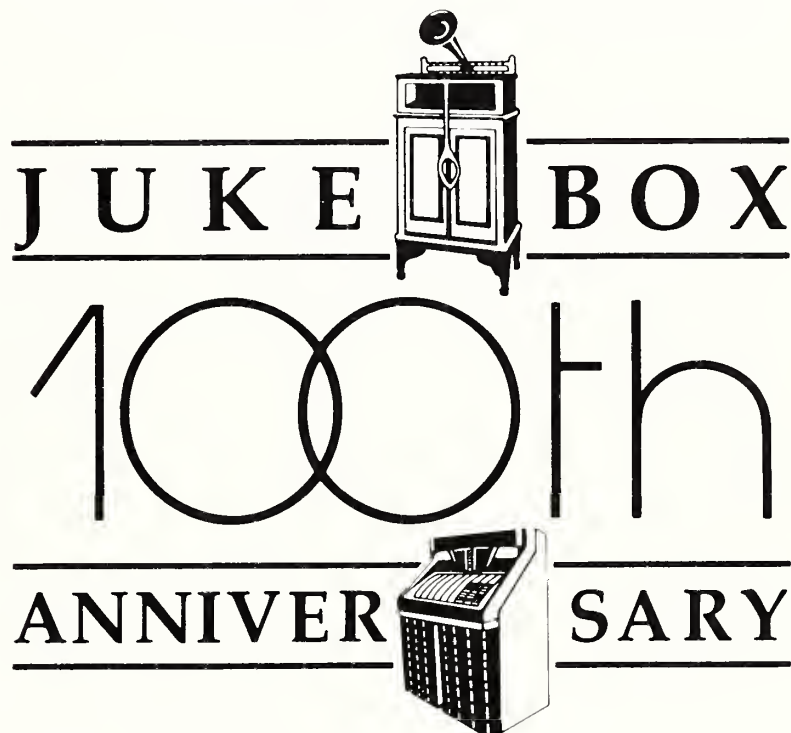
Sal DeBruno (left) and vending manager John Reckas in the vending section of the showroom.



Sal poses with warehouse manager John Wright, who's attired in the traditional Phoenix manner.



Parts manager Joe Sholz keeps things moving at a steady pace.



RCA To Honor Jukebox's 100th With Special Logo on All 45s

Chicago—RCA Records will incorporate a special jukebox 100th anniversary logo on all seven-inch (45 rpm) promotional and commercial releases on its RCA, Jive and Beggars Banquet labels, to commemorate the jukebox's 100th anniversary in 1989.

All 45s manufactured by RCA between November 1988 and December 1989 will include the logo, which was created by the Amusement & Music Operators Association, whose members own and service approximately 115,000 of the nation's 225,000 jukeboxes. The logo includes line drawings of the very first jukebox and a contemporary model.

"We want to recognize the importance of the jukebox to the record industry over the years and the 100th anniversary seemed an appropriate time," commented Tony Montgomery, RCA's national director of singles sales.

A sizable percentage of RCA 45s are purchased by the jukebox industry each year.

The world's first jukebox appeared in the Palais Royale Saloon in San Francisco on November 23, 1889. Called "Nickel-in-the-Slot," it was modification of Thomas Edison's first phonograph invented a few years earlier.

In conjunction with the celebration of the jukebox's 100th anniversary in 1989, AMOA has spearheaded efforts to establish November 1988 and every November thereafter, as "National Jukebox Month."



Exterior view of the Betson Pacific Distributing facility in Phoenix.



RESTLESS OPENING PANDORAS' BOX—Recently, Restless Records hosted an album release party honoring the Pandoras' new Rock Hard EP. Pictured at Hollywood's glamorous Scream Club are (from left) Pandora Rita D'Albert, the infamous Rodney Bingenheimer, keyboardist Melanie Vammen, Kim Fowley, drummer Sherri Kaplan, singer Paula "Pandora" Pierce, and the band's new manager, Tony Ferguson. (photo:Lisa Johnson)



BONE IN L.A.—Fishbone greeted a host of festive people backstage following a recent concert at L.A.'s open air John Anson Ford Theater. Currently on an extensive U.S. tour supporting their new LP Truth & Soul, Fishbone also contributed music to the newly released film Tape Heads, starring Tim Robbins and John Cusack. Pictured are (left to right) Cusack, Fishbone's Kendall and Walt, manager Roger Perry, lead singer Angelo Moore, Columbia Records National Director Albert Promotion Alan Orem, 'Boner Chris; Columbia Associate Director West Coast Marketing and Ron Oberman, VP A&R. Kneeling are bandmembers Norwood and Fish, along with David Kahne, Executive Producer A&R West Coast, Columbia Records.



WELCOME TO THE UNDERGROUND—Just another wild night in Hollywood with Apache Records artists Hollywood Underground, celebrating the release of their self-titled debut album and single, "Blue Taboo." Pictured are party host Lance of L.A.'s notorious gossip mongers the Hollywood Kids, authoress Pamela "I'm With the Band" DesBarres, and Hollywood Underground's Jeff Laine.



MAXI PAD? NO, MAXI PRIEST!—Get out the ganja, 'cause Maxi Priest's on tour with Sly & Robbie and the Taxi Connection heatin' it up coast to coast. The Priest's single, "Wild World," has already been Number One in England, and is destined for huge cross-over success. Pictured (from left) are Virgin VP Phil Quartararo, Maxi Priest, and his manager Alan Edwards.



DEMENTO MOMENTO AND A WET DREAM—Comedian Kip Addotta (right) recently dropped by Westwood One to toast the world-renowned Dr. Demento and his Rhino release, The Best of Dr. Demento, on CD. Of the 18 novelty tunes on the CD, Addotta's contribution is "Wet Dream."

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THE FIRST SINGLE

(31-08025)

AND 12"

(41-07888)

EIGHTH WONDER

CROSS MY HEART


(31-08036)

FROM THE ALBUM

FEARLESS

(44390)

**WTG
RECORDS.
WHERE
TALENT
GROWS.**

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