The Making Of
Karyn White

Martika
19 With A Bullet

Kylie Minogue
Going Through The Loco-Motions

Taylor Dayne
Attitude Dancing
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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

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.
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 Sinead 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 label or major alternative band is being considered 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 years O'Connor has sponsored the all-day Metal Marathon to provide input and feedback on the 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 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

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

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 Diane Sherman as co-manager of bands. Previously, Sherman was director of operations with Kiss Management.

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."


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 U.S. Network late night, every Saturday and every other Saturday. Other panel topics included world beat, country music, retail, independent labels, press, and A&R and commercial radio.

(photography: Lisa Johnson)
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 Class, 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, N.J.'s Count Basie Theatre, Nov. 18; call (201) 785-0015 for further info...The ever-resourceful RIAA initiated recent searches in Milwaukee and Alsip, Ill., 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 copublishing agreement between their Consenting Adult Music and EMI Music Publishing. Celebrating the signing were (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 Trick's Tom Peterson and Rick Nielsen.

EXECUTIVES ON THE MOVE

- 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/collar radio. For the last two years he wrote Movers And Shakers, a popular column in Rockpool.
- Paul Donohoe has been promoted to manager of international promotion for EMI Music International Marketing Division. Donohoe was the division's coordinator or 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 Wherehouse 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 newcast producer/director at KGAN-TV in Cedar Rapids, Iowa.
- Arbitron Ratings has promoted Thomas E. Mocarsky to the newly created VP of communications. Mocarsky has been director of Communications since he joined Arbitron in 1983.
Chimes Of Freedom Flash
In Brazil
By Christopher Pickard

SÃO 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 São 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 concern 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 crown 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 Toninho 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 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 on to a close with special Springsteen versions of Twist and Shout and La Bamba.

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.

Whitney, Guns, Hank and U2 Top RIAA October Certifications

NEW YORK—Whitney Houston's debut album, Whitney Houston, which notched its nine million 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, Bon Jovi's Slippery When Wet, Duff McKagan's Appetite For Destruction, the Robert Cray Band's Don't Be Ashamed, and the 1988 Olympics Album.

The list of music video awards was led by Madonna's Like A Virgin 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.
COAST TO COAST

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 reworked version of Dickens’ classic A Christmas Carol, and will open in theaters 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 Ronson’s R&Bish “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 female 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 Kershbaum (Tracy Chapman, Joe Jackson) who helmed the project. A fantastic album - be aware. Show Of Hands are (from left), Randall 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 Utero at the Clubmainstream. 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 DeSavia
Los Angeles

HIGH BIAS—A&M Records recently released two compilation LPs of your immediate attention: Further Along: The Best Of The Flying Burrito Brothers and The Best Of Phil Ochs. Further Along...is a comprehensive collection of some of the Flying Burrito Brothers’ most revered work. All 21 tracks on the LP feature that 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’s 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.

Tom DeSavia
Los Angeles

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 and 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 home team, the Eights have a new record out called Live Nut Pack, and if you like high energy, danceable ska-based music with lesa 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, Nina Hendry, Millie Jackson, Pretty Poison, Al Demeola, Prophet, and Gwen Guthrie. Tickets are available through Ticketron and Teletown, 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 Belina Jolimeth
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 Euria. 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 marble. It's the kind 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 are you for: love or mind? Eurocly—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 hard last that countless New York people were growing things at a couple of artists in town. 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, "Babyface," 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 toils off to her job and toils all day, and then fights through the lonely nights, the lonely nights, the lonely nights. And now that she has her man come home, bruised by 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

This girl 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 heartbreaking 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 cooking 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 wanted 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 chooses songs because she feels 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 serious. But you can tell by her face 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 play 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 goes: top 10 pop charts 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 balladiers whose warm voices glow the copper-orange of a soothing fireplace flame. The thing about Karyn White is that she's both types: she's singing 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 how to tell them 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 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. A song like "Love You Baby," with Karyn's voice and the melody, that's 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 "Second Reason," 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 concert with some of her co-stars from the show that led to Minogue's recording career. "We had finished a brief rehearsal 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—so 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 song writing 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 too serious that I can't be my age."

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

In America, there's this pressure to write your own songs; I don't see why a singer can't be just a singer.
What's The Word on Taylor Dayne?  
"Yeah."  
By Karen Woods

Someday dance turned didn't was ing the performer was artist don't Jay. "I'm going to be as funny, Jay, as I can be," she says, "and I'm going to be as serious as I can be." She is the ultimate pop extravaganza, it's such a phenomenon. Every song is like an opera song. The level that she's at is like the level of anyone's career, and for me it was just..., shes shrugs.

"I'm not a performer in my 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 be. She's really like to go as the next Benji. You 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 a 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 audienc..."

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 seen three internationally successful singles under her belt. A belt which says, "Jay, Jay, Jay!"

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 have just 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."

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. It's not into that star shit; I don't care about it. I just want people to say 'Yeah.'"
SPREADING JOY—Teddy Pendergrass was presented with a RIAA certified gold album for his Elektra release Joy. Here Teddy (seated) surrounded by his managers Shep Gordon and Dinkel Markus, along with Elektra chairman Bob Krausow. Thiea Buifs: 11 out of 12 Pendergrass albums have been certified, eight platinum and three gold.

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

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.

PRICE IS RIGHT FOR LLOYD

By Bob Long

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, “Personality” (recently used in a Ford commercial).

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-L 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.
“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 KRN
WXOK KCOH WEDR WZAZ WANN WJHM WORL WRBD WTMP WRXB WJTT WENN WOGK WQFX KYEA KDAY WCKX

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 KD4Y radio and Michael Mosbe of Lee Bailey Productions.
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated.

NOM - No CD

[CD] Gold (RIAA Certified)
[Platinum] (RIAA Certified)

1. DON'T BE CRUEL
   (Tony Boy Mafia / MCA)
2. 17
   (Columbia)
3. GIVING YOU THE THAI THAT I GOT
   (Antik Baker / Elektra 08077)
4. MESSAGE FROM THE BOYS
   (EMI-Monhottan)
5. HEARTBREAK
   (Manhattan)
6. 15
   (Epic)
7. THE POSSE
   (N.A.A. / Motown 106)
8. GUESS WHAT YOU'RE DOING?
   (Fantasia / Motown 15999)
9. WITH IT
   (Atlantic / EMI-Monhottan)
10. SP sôngEN THE ALBUM
    (Cold Chillin' / Warner Bros. 25731)
11. A WOMAN'S POINT OF VIEW
    (Shirley Murdock / Elektra 067071)
12. RHYTHM IN HER HEART
    (Geffen / MCA 43207)
13. POWER
   (Ice-T / Epic 35768)
14. I'M BACK
   (Atlantic / Columbia)
15. 17
   (Capitol)
16. THE AFRICAN
   (Isaac Hayes / Motown 3269)
17. LA DON'T GET ENOUGH LOVE
   (Tony Boy Mafia / MCA)
18. ME MYSELF & I
   (Motown / MCA 43349)
19. ONE LOVE ONE DREAM
   (Jeffrey Osborne / CBS 5050)
20. WE WILL MAKE IT
   (Eazy-E / Ruthless)
21. 12
   (Tommy Boy / Virgin)
22. I DON'T CARE
   (Vivian Green / Virgin 90785)
23. THE DAY IS MINE
   (Tone Loc / Atlantic)
24. AS GOOD AS IT GETS
   (Dennis Williams / CBS 48272)
25. 6
   (Virgin)
26. GIRLS I GOT EM LOCKED
   (Snoop Doggy Dogg / Death Row)
27. FLIRT
   (Evelyn 'Champagne' King / MCA 43247)
28. COMING CORRECT IN '88
   (MC Sway / EMI-Monhottan)
29. LET THE HUSTLERS PLAY
   (Steady B / Ice-T)
30. THE REAL ME
   (Quisley / Warner Bros. 25766)
31. WHO'S SECRETS OF LOVE
   (Vivian Green / Virgin 90809)
32. 24
   (MCA 43248)
33. BACK
   (Young MC / Elektra)
34. 16
   (R&B / Sony)
35. LET'S GET IT STARTED
   (J.C. Hopper / Columbia 07933)
36. I'M REAL
   (James Brown / Epic 35123)
37. LOVE ATTACK
   (Kool & the Gang / Motown 15999)
38. 22
   (Columbia)
39. BORN TO BE WILD
   (Little Queen / MCA 43536)
40. THE WORLD'S GREATEST ENTERTAINER
   (Bobby Brown / Epic 35123)
41. 25
   (Motown 32754)
42. LOVE IS
   (Toni Braxton / Atlantic)
43. I STILL FEEL GOOD
   (Lisa Moorer / Capitol 45444)
44. TOUCHER THAN LEATHER
   (Sharon Jones & The Dap-Kings / Daptone 1365)

CASH BOX TOP 12" DANCE SINGLES

1. BREAK & LOVE
   (RCA / CBS 46680)
2. MY PREROGATIVE
   (MCA 42105)
3. BIG FUN
   (Virgin 90959)
4. THE WAY YOU LOVE ME
   (Karyn White / Warner Bros. 25765)
5. THE LOCO-MOTION
   (Janet Jackson / Epic 35123)
6. DON'T ROCK THE BOAT
   (Babydoll / Columbia V-15449)
7. 5
   (EMI-Monhottan)
8. I'M YOUR PRUSHER
   (Warner Bros. 25765)
9. DANCE THEorgetown
   (Tommy Boy / Virgin 90959)
10. SPICY IN THE SLOW COOK
    (Warner Bros. 25765)
11. CHAIN OF LOVE
    (EMI-Monhottan)
12. I BEEN TOLD
    (Bootsy Collins / MCA 18985)
13. 4
    (Virgin)
14. WAY OUT
    (Atlantic / Columbia 089285)

CASH BOX TOP RAP ALBUMS

1. POWER
   (Epic 25745)
2. IT TAKES A NATION OF
   (Def Jam / CBS 46680)
3. TO HOLD US BACK
   (Run-D.M.C. / E-Z Rock)
4. LONG LIVES THE KANE
   (Cold Chillin' / Warner Bros. 25731)
5. STRICTLY BUSINESS
   (Ice-T / Motown 3269)
6. 6
   (Warner Bros. 25765)
7. HE'S THE DJ, I'M THE RAPPER
   (Ice / JVC 1091)
8. SWASS
   (Warner Bros. 25765)
9. FOLLOW THE LEADER
   (Capitol)
10. IN CONTROL
    (Warner Bros. 25765)

CASH BOX TOP RAP SINGLES

1. YOU'RE NOT MY KIND OF GIRL
   (EMI-Monhottan)
2. READY TO ROLL
   (RCA / CBS 46680)
3. CHILLIN'/Warner Bros. 25765
4. LESBIAN
   (Virgin 90959)
5. ME, YOURSELF & I
   (Motown 3269)
6. 6
   (Warner Bros. 25765)
7. IT'S JUST THE WAY YOU LOVE ME
   (Epic 35123)
8. 7
   (Virgin)
9. YOUR LOVE
   (J.C. Hopper / Columbia 07933)
10. THE MOVIE
    (Motown 32754)
11. I WANT YOU TO
    (Warner Bros. 25765)
12. DON'T ROCK THE BOAT
    (Flavor Unit / Motown 3269)
13. I'M YOUR PRUSHER
    (Warner Bros. 25765)
14. DANCE THEorgetown
    (Warner Bros. 25765)
15. SPICY IN THE SLOW COOK
    (Warner Bros. 25765)
16. WAY OUT
    (Atlantic / Columbia 089285)

OUT OF TIME
(CBS 46680)
TUMBLIN' DOWN
(MCA 42105)
YOUR LOVE
(EMI-Monhottan)
DON'T ROCK THE BOAT
(RECORDS)
I WANT YOU TO
(RCA / CBS 46680)
SOMETHING TO BE
(Atlantic / Columbia 089285)
CASH BOX TOP 100 ALBUMS

The Cash Box Top 100 Albums chart is based solely on actual pieces sold at retail stores. All albums available on CD unless otherwise indicated.

1. RAT TATUM & HUMLE
2. NEW JERSEY
3. APPETITE FOR DESTRUCTION
4. CRACK
5. DON'T BE CRUEL
6. HYSTERIA
7. GIVING YOU THE BEST THAT I GOT
8. SIMPLE PLACES
9. FAITH
10. ANY LOVE
11. TRACY CHAPMAN
12. ...AND JUSTICE FOR ALL
13. KICK
14. HEART BREAK
15. SILHOUETTE
16. LONG COLD WINTER
17. LABOUR OF LOVE
18. ROLL WITH IT
19. OUB12
20. POWER ICE
21. TALK IS CHEAP
22. OPEN UP AND SAY...AHH!
23. NO REST FOR THE WICKED
24. OUT OF ORDER
25. IN EFFECT MODE
26. ALL B. SUNDAY
27. STRONGER THAN RHYME
28. HE'S THE D.J., I'M THE RAPPER
29. INFORMATION SOCIETY
30. STATE OF EUPHORIA
31. TELL IT TO MY HEART
32. UP YOUR ALLEY
33. IMAGINE: JOHN LENN ON
34. IT TAKES TWO
35. LET IT ROLL
36. EPOHNIUS
37. TIME AND TIDE
38. TILL I LOVED YOU
39. LAP OF LUXURY
40. WILD, WILD WEST
41. VOLUME ONE
42. MAKE IT LAST FOREVER
43. DIESEL AND DUST
44. RUFF 'N' READY
45. SMALL WORLD
46. REG STRIKES BACK
47. HANGIN' TOUGH
48. 1988 SUMMER OLYMPICS ALBUM ONE MOMENT IN TIME
49. BIG THING
50. ALL THAT JAZZ
51. DIRTY DANCING
52. A SAL WITH A DEADLY DEPA
53. DANGEROUS AGE
54. WINGER
55. SOUL SEARCHING
56. GUY
57. IT TAKES A NATION OF GODS
58. DON'T LET LOVE SLIP AWAY
59. EVERYTHING
60. OUT OF THIS WORLD
61. NOTHING TO LOSE
62. WHENEVER YOU NEED
63. INTRODUCING THE HARDLINE
64. DON'T BE AFRAID OF THE DARK
65. IN MY TRIBE
66. SUPERSONIC-THE ALBUM
67. BRITNY FOX
68. UB4O
69. MACHISMO
70. BUSTER
71. KARYN WHITE
72. LIFE'S TOO GOOD
73. BLUE BELL KNOB
74. TWICE THE LOVE
75. PEEPSHOW
76. LAND OF DREAMS
77. STARING AT THE SUN
78. CONSCIOUS PARTY
79. MOVE SOMETHIN'
80. FOLLOW THE LEADER
81. LET IT LOOSE
82. INTROSPECTIVE
83. STRICTLY BUSINESS
84. THE INNOCENTS
85. MIDNIGHT STAR
86. NOTHING'S SHOCKING
87. BOINGO ALIVE
88. SWASS
89. SHORT SHARP SHOCKED
90. LOVING PROOF
91. MONEY FOR NOTHING
92. UNION
93. OLD 8X10
94. SHOOTING RUBBERBANDS
95. CAIRO
96. WHEN IN ROME
97. KYLIE
98. BLOW MY SNOSE
99. RICHARD MARX
100. WIDE AWAKE IN DREAMLAND

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93 91 85
94 92 86
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98 96 90
99 97 91
100 98 92

GOLD (RIAA Certified)
Platinum (RIAA Certified)
SINGLE RELEASES

OUT OF THE BOX

MICHAEL JACKSON

The song'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 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.

THE PRETENDERS

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 extraordinary Bob Clearmountain. Hynde here abandons 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

ANNIE LENNOX & AL GREEN

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 with 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

PHIL COLLINS

Word has it Collins at first wanted nothing to do with the soundtrack for his film vehicle Baster, 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


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.


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!


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.


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.


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


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 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.


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

Cash Box November 12, 1988
**OUT OF THE BOX**

**TIL TUESDAY**  
*Everything's Different Now*—Epic (OE 44041)—Producer: 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 songwriting/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**

**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**

**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 primly affective, Elvis-style arrangement.

**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 à la Aretha Franklin. The single is the peppy "Love Gets Ready."

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**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 Proto-boys from hell, this band is riding to the tail end of the glam-metal wagon train. Twangy vocals, middling metal arrangements and pared-down songwriting make for an unpretentious rockapunkametalboogie 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 I'll sis LaToya, who collaborates here with Full Force, Stock/Aitken/Waterman and others on some very 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, elastic 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 (1130-1-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.

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**ALBUM RELEASES**

**Cash Box** November 12, 1988
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks</th>
<th>First Week</th>
<th>Peak Weeks</th>
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<td>NEW SHADE OF BLUE</td>
<td>Warner Bros 7-27790</td>
<td>Southern Pacific</td>
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<td>RUNAWAY TRAIN</td>
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<td>Rosanne Cash</td>
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<td>13</td>
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<td>3</td>
<td>DESPERATE</td>
<td>Capitol B-42416</td>
<td>Don Williams</td>
<td>5</td>
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<td>4</td>
<td>I’VE BEEN LOOKIN’</td>
<td>Warner Bros 7-27750</td>
<td>Nitty Gritty Dirt Band</td>
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<td>I’LL LEAVE THIS WORLD LOVING</td>
<td>Warner Bros 38-08022</td>
<td>Ricky Van Shelton</td>
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<td>6</td>
<td>SUMMER WIND</td>
<td>MCA/Curb 53554</td>
<td>The Desert Rose Band</td>
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<td>7</td>
<td>BOOGIE WOOGIE FIDDLE COUNTRY BLUES</td>
<td>Epic 34-08002</td>
<td>Charlie Daniels Band</td>
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<td>8</td>
<td>I KNOW HOW HE FEELS</td>
<td>MCA 53420</td>
<td>Reba McEntire</td>
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<td>9</td>
<td>WHAT DO YOU WANT FROM ME THIS TIME</td>
<td>RCA 8633-7</td>
<td>Foster &amp; Lloyd</td>
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<td>IF YOU AIN’T LOVIN’ (YOU AIN’T Livin’)</td>
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<td>George Strait</td>
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<td>I WISH THAT I COULD FALL IN LOVE TODAY</td>
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<td>Barbara Mandrell</td>
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<td>CHISELED IN STONE</td>
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<td>Vern Gosdin</td>
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<td>A TENDER LIE (RCA 8714-7)</td>
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<td>BLUE TO THE BONE</td>
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<td>Sweethearts Of The Rodeo</td>
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<td>THAT’S THAT                     (RCA 8650-7)</td>
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<td>REBELS WITHOUT A CLUE</td>
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<td>NOBODY’S ANGEL (Warner Bros 7-27811)</td>
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<td>WHEN YOU SAY NOTHING AT ALL (RCA 8633-7)</td>
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<td>LOVE HELPS THOSE (MCA/B-72113)</td>
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<td>SATURDAY NIGHT SPECIAL (MCA 53373)</td>
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<td>IT’S YOU AGAIN (Epic 34-08020)</td>
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<td>WE MUST BE DOIN’ SOMETHIN’ RIGHT</td>
<td>Warner Bros 8637-1 (Capitol 53193)</td>
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<td>HOW MUCH IS IT WORTH TO LIVE IN L.A.</td>
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<td>Willie Nelson (Julio Iglesias)</td>
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<td>ARE THERE ANY MORE LIKE YOU</td>
<td>(MCA B 72114)</td>
<td>Becky Hobbs</td>
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<td>I GIVE YOU MUSIC</td>
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<td>CHANGE OF HEART (RCA/Curb 8715-7)</td>
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<td>SHE’S CRAZY FOR LEAVING</td>
<td>Columbia 38-08063</td>
<td>Rodney Crowell</td>
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<td>WHERE WAS I (16th Avenue B-70420)</td>
<td>Charley Pride</td>
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<td>Steve Wariner</td>
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<td>THAT OLD WHEEL (Mercury 870-587-7)</td>
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<td>LET’S GET STARTED IF WE’RE GONNA BREAK MY HEART (Mercury 870-667-7)</td>
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<td>WHAT DO LONELY PEOPLE DO</td>
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<td>The Burch Sisters</td>
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<td>I’M LOVING THE WRONG MAN AGAIN</td>
<td>Warner Bros 42433</td>
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<td>SHE REMINDED ME OF YOU</td>
<td>Airborne AB 10088</td>
<td>Mickey Gilley</td>
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<td>GONNA TAKE A LOT OF RIVER</td>
<td>MCA 53381</td>
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<td>BIGMAROLE (MCA/B-72115)</td>
<td>Schuyler, Knobloch and Drinkard</td>
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<td>BORDERLINE (Epic 34-08002)</td>
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<td>ONE MORE NIGHT (CRR 72088)</td>
<td>The Shoppe</td>
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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, proceeded 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 national marketing manager, Southwest region, has moved from the company’s Dallas office 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 Bros.’ 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 of Limelight International Inc. Shelton, former 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.

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 Corneliussen, the album was recorded in Melodiya’s only Moscow studio, located in a converted church some five blocks from Red Square.

Ryman and Corneliussen 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 Catherynn 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.

Restless Heart Pleases Thousands Of Hearts... Restless Heart recently played to over 30,000 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 audience.
ALBUM RELEASES

ALBUM REVIEW

NANCY MATTHEW - One Fair Summer Evening - MCA (42235) - Producers: N. Griffith-B. 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.

KATHY - Co-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!

SINGLE RELEASES

OUT OF THE BOX

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!

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.

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
Hailing 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 SEAL - Big Wheels In The Moonlight (3:49) - Capitol (B-44257) - Jack And Bill-Ranger Bob-Pink Pig/ASCAP/BMI - B. McBirr-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) - Miliene/ASCAP - S. Cooper - Producer: T. Brasfield
With the possibility of having their biggest hit to date right here, Canyon forgives on with a country love song. Written by lead vocalist Steve Cooper, the tune deals with saving a relationship that's on rocky ground.

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, WWAM, KZKX, KYKZ, WQST, WJRM, WAAC and KSW.

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
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INDIE FEATURE PICKS

LOREN ALAN LINDSAY - Two Times Love (Divided By You) (2:40) - Royal Master (RM 8806-6) - Samos Island/BMI - L. Lindsay - Producers: A. Zarnezis
The smart hook here should help listeners latch on to this release quickly. Lindsay sings of a broken heart 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) - Samsn-Texas Wedge/ASCAP - A. Spooner-B. Sample - Producer: D. VeVey
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-Grub/BMI-A. Credup - 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 this end brings it all together in a most fitting way.

DARK HORSE CONSENSUS

DEBBIE RICH - 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 herself about her song on this tune produced by Gene Kennedy and written by Bob Stamper. Some of the stations voting for Rich are as follows: KINO, WDLY, WTMX, WTRI, KXAL, KUW and WASP.

Cash Box November 12, 1988
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 KSJJ 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 Doton, KSJJ 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 Picks Productions.

RECORDS TO WATCH


LARI WHITE – Flying Above The Rain – Capitol (B-44251) (L. White L. Silver) (Producer: T. Chota)

THE MARSHALL TUCKER BAND – Still Holdin’ On – Mercury (872-0967) (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. He doesn’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

Cash Box November 12, 1988
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 Sled'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 starred-eyed and in awe of the musicians and recording stars...and I still am! There's so much talent there!"

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 twelve years old.

Joe Henderson

RISING STARS

COUNTRY INDIES CHART

1  Not A Night Goes By  1 7
2  One More Night  2 7
3  I Won't Be Seeing Her No More  3 4
4  Moonlight In Mexico  4 6
5  Love's Slippin' Up On Me  5 5
6  I've Got No Right (To Feel So Wrong)  10 4
7  Turn Me Loose And Let Me Swing  11 2
8  Along The Navajo Trail  13 5
9  Daylight  16 2
10  Midnight Lovers  DEBUT

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 Nep-tunes appearing to help on background vocals. With an acoustic sound that could shake any dance hall rafters, Ely works up the motion especially on songs like "Dig All Night", "Settle For Love" and "Drivin' Man". Country swingers 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.

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, Woody'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 the label in January of '86.

Dissatisfied with 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 for any one artist in mind. I'm interested in how it comes to the 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 drinkin'" 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!

Joe Henderson

RAPPIN’ WITH THE WRITERS:

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Joe Henderson
SAILING — There are lots of things you can do on a cruise and one of the best, lie in the sun, sunlight, 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, Dexter Gordon, as of this was the ship’s M/S (Seaworld a week later), there’s another option. The Thursday before last, for example, after I ate, 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 curving up “Jumpin’ At the Waldorf.” Are you kidding? Anast, ya maters!

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). Frank O’Neal and Shiny 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 ambiance to the open scene. Anyway, you can 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.

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 broiling big band, and young guitarist Frank Vignola led the 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/Ornith Towne, 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 John McClure 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 Texan-Tones — 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 subdued as if an added bonus, gospel legend Marion Williams performed two uplifting sets, the second in tandem with Juanita Brooks, a big-voiced, Gospel/blues/jazz singer from New Orleans who, for her part, 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 jazz space that’s wide open.

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 T.I. “Stars” bull sessions, a continuous, and very well-programmed, jazz channel on the in-room television, 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—it was breakfast one morning, 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 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—never 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.

Lee Jeske

**JAZZ FEATURE PICKS**

**MIDNIGHT DREAM** — Robert Irving III — Verve Forecast 837 031 — 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 bowl from a hot-to-trot bunch of hard hop babies led by brothers Philip (trumpet) and Winard (drums).

**ANGEL CITY** — Charlie Haden — Quartet West — Verve 837 031 — Producer: Hans Wendl

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

**FLASHPUNK** — Tom Scott/GRP 9571 — Producer: Tom Scott

“Contemporary jazz” radio should jump on this sleek effort from the proven producer.

**STEPPIN’ OUT** — Daryl Stuermer/GRP 9573 — Producers: Daryl Stuermer, Don Murray

Slide 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 wisty mainstream quarter 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 Tsallis/Enja 5061 (dist: Muse) — Producer: Bubba Pardee

Arthur Blythe guests on this debut from a gritty, talended and highly-rhythmic modern vistis.
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. In this years living wax, it's almost impossible 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 of the new age-cosmic stands. 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 Reel 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-folk 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 these comparsons really apply, but their dogged integrity makes them hard to pigeonhole. 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 Fleadings' "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 Beetles.) A few quibbles, however, are in order. The recording levels on the various songs are not equalized, so the system is at the mercy of whatever source material the record labels provide, and 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.

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 ballots of the NARM Independent Distributors Advisory Committee and winners were selected from the nominations of NARM 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
Creedence Clearwater Revival Fantasy Records Jimmy Cliff Mango Records Uriah Heep Rykydides Records Tommy James & The Shondells American Gramaphone Run DMC—Profile Records Stylistics—Amherst Records Best Selling New Artist
Hot, Cool & Vicious—Salt 'N Pepa—Next Plateau Records Paid the Price—E.L. Rawls—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 and the record that has 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.

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 partyable 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 wise cracking sense of humor. Generally it's in a good time vein, but don't let the grooves distract you from the quality of the songwriting. If you're one of those root 'n' blues hounds, this should be on your must-hear list.

Keep the Faith
Joe Williams

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 inertia, a kind of directed repetition. On top of the swirling foundation are the classically trained guitar figures of Chad Forresto and the otherworldly vocals of on vocals. (Could this be the only band in America featuring two guys named Chad?) Jasmine's multi-octave voice is an acquired taste. His kicks, 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 vague and 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; it's 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 is 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-trod 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 solidarity 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. He has a way of being in America and somewhere between Liverpool '65 and Austin '88, and he's especially good with the vocals (which are generally twined to nice self-harmonizing effect). Bands like the Replacements might be more ramshackle 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 lends itself to Prine's strengths as a storyteller. It 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 bitter-sweet tang, while the wit in such songs as "Sam Stone" and "S_GB 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, Dylan-esque vocals in fine form, and it includes such indisputable cuts 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 36095, 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 signal with Samhain. No, actually, 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 Feelies, the Wipers, 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 the back room of the studio, trading secret information, plotting our collective psychedelic future.)

Joe Williams

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 ambit here. The material (by Saxxon, producer Frank Beeson and "Born to Be Wild" auteur Mars Bonfire) is ruffly but not hokey, a wash of rhythm guitar and cheesy keyboards. A tune called "Baby Baby" 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 Rocky 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

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

Cash Box November 12, 1988

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

By Joe Gino

Sal DeBruno, general manager of the Bally 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 Bally 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 distributor, 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 Bally Pacific organization, he states “This is our last stop, and I’m very proud to be a member of the Bally 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 pay 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 video, 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, Glendale, etc., where the population figure is bordering on 2 million.”

The Bally 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 Bally Pacific-Pacific 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. Bally Pacific-Pacific has these requisites 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 Bally 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 Snedeker 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.

Exterior view of the Betson Pacific Distributing facility in Phoenix.

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, 1989. 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 established November 1988 and every November thereafter, as "National Jukebox Month."
SNAPS!

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)


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.

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 Alibi Promotion Alan Oreman, Boner Chris; Columbia Associate Director West Coast Marketing and Ron Oberman, VP A&R. Kneeling are band members Norwood and Fisk, along with David Kahne, Executive Producer A&R West Coast, Columbia Records.

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."
### Classified Ads Close Tuesday

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

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

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