THE BANGLES
A Rock and Roll Band Comes of Age
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The Girls In The Band

For some bands, "making it" means something more than just having hit records. The cross that the all-female Bangles have borne since attaining stardom two years ago is the widespread presumption that they're merely a bunch of singers masquerading as a rock & roll band. When their blistering remake of Simon & Garfunkel's "Hazy Shade of Winter" made it to #3 in February, the Bangles felt a degree of personal vindication. But the fact that the record was entirely self-made remained a virtual secret, while everyone in the record biz seemed to know that Columbia staff producer David Kahne had used a swarm of (male) session musicians for the making of the Bangles' breakthrough second album, *Different Light*. Then and now, guitarists Vicki Peterson and Susanna Hoffs, bassist Michael Steele and drummer Debbi Peterson were up against an entrenched attitude which maintains that women simply aren't meant to play rock & roll. That was the challenge that faced the group as they entered the studio with new producer Davitt Sigerson (David + Davitt) to cut their third LP.

"Before we started the new album," Vicki Peterson recalls, "Davitt sat down with us and said: 'Look, I like your band. When you guys play, I like the way the Bangles. It doesn't matter what you're playing—even if you're not singing, you sound like the Bangles. You have a sound. I like it.' Helped to hear that. We knew people were asking, 'Are they musicians or are they not?' We really had to over-ride that. We'd spent a year doing that on the road. And then, "Hazy Shade of Winter" gave us some confidence.

"Yes, we happen to be female," Peterson continues. "It's just the way we are. It adds to our point, because it makes the point of view different from Jon Bon Jovi. It's not like the Bangles can't play. The Bangles can play as a band. We don't sound like Toto when we play—we're not those kinds of musicians. But we're competent. We play what we want, and we play it for a reason: We like it that way. I don't play like Joe Satriani, but that's not why I picked up the guitar in the first place. And Debbi plays the way she plays—she's not trying to be the ultimate session drummer. If people would just understand and accept us as a band, then there's no questions. It's just rock & roll."

In this issue's cover story, the Bangles and Sigerson discuss the band and the project from their own particular points of view. Additionally, Sigerson, who's the archetypal thinking (wo)man's producer, ponders the larger truths of the record biz in the late '80s.

Bangles cover and page 3 photos by Sheila Rock

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TOP POP DEBUTS

SINGLES

#5
TWOHEARTS
Phil Collins - Atlantic

#9
REACH FOR THE SKY
RATT - Atlantic

#1
POP SINGLE
WILD, WILD WEST
The Escape Club
Atlantic

#1
H/C SINGLE
THANKS FOR MY CHILD
Cheryl "Pepsii" Riley
Columbia

#1
H/C ALBUM
GIVING YOU THE BEST THAT I GOT
Anita Baker
Elektra

WINNER'S CIRCLE

DON'T RUSH ME
Taylor Dayne
Arista

#1
COUNTRY SINGLE
I'LL LEAVE THIS WORLD
Loving You
Ricky Van Shelton
Columbia

#1
COUNTRY ALBUM
LOVING PROOF
Ricky Van Shelton
Columbia

#1
JAZZ ALBUM
SILHOUETTE
Kenny G
Arista

#1
"12" SINGLE
BREAK 4 LOVE
Raze
Columbia

#1
RAP ALBUM
POWER
Ice-T
New Era
Myron Roth To CBS As Senior VP/General Manager, West Coast

NEW YORK—Former MCA Records president Myron Roth has been named senior vice president and general manager of CBS Records, west coast, a further move by Tommy Mottola, CBS Records Division president, to strengthen the label’s western presence. Roth will be the senior management representative on the west coast. It represents a return for him to CBS, where he held the title of vice president and general manager, west coast operations, before moving to MCA in 1983 as executive vice president.

“I have always been aware of the tremendous job that Myron Roth performed for this company during his previous five years at CBS Records,” said Mottola. “We are pleased and fortunate to be able to bring him back to our company in a senior management role at a time when we are going through a new period of expansion.”

Cash Box Makes Changes

HOLLYWOOD—Cash Box executive vice president Harry Losk has announced the appointment of Bud Scoppa to the position of editor in chief and the promotion of Keith Albert to vice president.

Scoppa comes to Cash Box from L.A.’s Music Connection magazine, where he was senior editor for the last four years. A music journalist since 1969, Scoppa was a staff writer and product manager at A&M Records before becoming West Coast A&R director for Arista Records in 1978. Stated Losk: “Cash Box is fortunate to have someone as capable and experienced as Bud to fill this important position.”

Albert joined Cash Box in 1983, becoming charts manager three years later. In that post, he established the department’s current methodology, which employs the piece-count method—a detailed accounting of actual units sold at retail. In his new capacity, Albert will team with Losk and VP Bob Long to increase the visibility of the weekly music trade publication. “During his six years at Cash Box, Keith has demonstrated strong abilities which should serve him well in his new role,” Losk said.

Both Scoppa and Albert will report directly to Losk.

Rappers Plead: Stop The Violence

NEW YORK—In response to the growing violence surrounding rap music events, a coalition of artists and industry figures has been formed to record and produce “Stop the Violence,” a 12-inch single to be issued by Jive Records. The threefold purpose of the Stop the Violence Movement, as the group calls itself, is “to raise awareness about black-on-black crime and point out its real causes and social cost; to raise money for the National Urban League, a charitable organization dealing with the problems of illiteracy and crime in inner cities; and to show that rap music is a viable tool for stimulating reading and writing skills among inner city kids.” The record, to feature KRS-One, Kool Moe Dee, Public Enemy, MC Lyte, Big Daddy Kane, Stetsasonic, Ice-T and other rappers yet to be confirmed, will be accompanied by a video and a booklet to be used in classrooms.
TICKERTAPE

YORK—Philips and Du Pont Optical is expanding its optical disc manufacturing plant at Kings Mountain, NC, to enable it to produce erasable discs, with production set to begin in early 1990. About 30 new jobs will be created in the expansion...Dion, Otis Redding, the Rolling Stones, the Temptations and Stevie Wonder will be inducted into the Rock and Roll Hall of Fame at its fourth annual dinner, Jan. 18 at N.Y.'s Waldorf-Astoria, along with early influences Bessie Smith, the Ink Spots, the Soul Stirrers and producer Phil Spector; call the Hall at (212) 484-6427 for more info...BMG International has opened three new Scandinavian offices, BMG Ariola A/S in Denmark, BMG Ariola A/S in Norway, and BMG Ariola AB in Sweden...Chrysalis Records has manufactured and serviced promotional DATs for The Pursuit of Happiness's debut album. Leo junk...The music publishing divisions of the Danish Editions Wilhelm Hansen have been acquired by Music Sales/G. Schirmer...The U.S. Congress, in one of its last moves of the season, passed the extension of the Record Rental law, which allows the copyright owner of a sound recording the exclusive rights to authorize record rentals; the extension is for eight years...BMG has filed a copyright infringement suit against Bravo, American Movie Classics and Prism Cable Services for using "Jumpin' Jack Flash" and 36 other songs without payment of the required fees, the first suit BMI has brought against a cable company...Whitney Houston has become involved in efforts to create low- and middle-income housing in Newark, NJ...Women in Music will sponsor a workshop focusing on the packaging and marketing of artists, Nov. 16 at NY's Loew's Summit Hotel at 6:30 p.m.; call (212) 627-1240 for details...Larry King has signed a new six-year agreement to keep talking on the Westwood One radio network...Relativity Records has licensed seven original London cast albums from Britain's First Night Records, including British versions of Cabaret, Kiss Me Kate, and Blues in the Night...On Oct. 12 & 13, Calif. law enforcement officials executed a raid at over a dozen locations in the greater LA. area netting the largest seizure ever of alleged counterfeit cassettes — over 200,000 of them...Thirteen colleges — Alabama State/Montgomery, Middlebury College, U. of Utah/Salt Lake City, Bowling Green State, U. of Chicago, W. Virginia U/Morgantown, Tennessee State/Nashville, Indiana U/Bloomington, U. of Colorado/Boulder, Rutgers U./New Brunswick, Florida State/Tallahassee, San Diego State U. and — have been selected to receive $19,500 in this year's ASCAP-Raymond Hubbell Music Scholarships...NARM has produced a video, Silent Partner, to aid stores in the prevention of shoplifting; non-members can purchase them for $10 plus shipping (609-596-2221 for info)...The ninth annual Performance Summit Conference, for the live entertainment concert touring industry, is set for Feb. 2 & 3 at Hollywood, FL's Diplomat Hotel; call (817) 338-9444 for details...New York's Rock & Roll Entertainment Co. has moved to a boat docked at the 79th St. Boat Basin, Slip 6, Dock E, New York, NY 10024...Bill Porter, the U. of Colorado/Denver assistant professor of music who engineered hundreds of records by such artists as Elvis Presley and Roy Orbison, was the first person inducted into Absolute Sound Magazine's Audio Hall of Fame, at an Oct. dinner...Applications are now available for Round II of the Meet the Composers/Reader's Digest Commissioning Program, which awards commissions in concert music, opera, music theater, and jazz; call (212) 787-3601 for applications...Japan's LaserDisc Corp. has opened a branch office at 2525 Colorado Av. in Santa Monica...CBS Records, BMG Music and PolyGram Records have filed a copyright infringement action charging Baldenro Carza and his four Houston Pumas Record Shops with copyright infringement for the alleged sale of parallel import product...New Jersey's All Titles Compact Disc, a wholesaler, and Compact Disc World, a retailer, were served with a lawsuit charging willful infringement of major label copyrights in the allegedly distributed parallel imports...A Night For Love and Luck, the annual music industry dinner to benefit the AMC Cancer Research Center will take place at New York's Tavern on the Green, Feb. 10, and, for the first time in 20 years, there will be no honoree; call (212) 757-6460 for dinner details...Steve Gold Enterprises is selling a cache of original Woodstock Festival memorabilia, including posters and tickets; (800) 624-9000 is the number for information...New on the bookshelves: Dylan: A Biography by Bob Spitz ($19.95, McGraw-Hill).

EXECUTIVES ON THE MOVE

• Adrian White has been appointed senior counsel, West Coast, CBS Records Inc. White joined CBS Inc.'s law department in New York in 1986. She is a graduate of Princeton University and Stanford University Law School.
• BMG Classics welcomes Chris Wemcken as vice president of marketing. Wemcken comes from PolyGram, where he spent the bulk of his career over the last 17 years. Wemcken will be based in New York.
• Martin Greenfield has been appointed vice president of administration for Epic/Portrait/CBS Associated Labels. Greenfield has been VP of planning and administration for CBS Records since 1985.
• Metal Blade Records has announced three new promotions: William Howell to VP of A&R, Jon Sutherland to VP of media and artist relations, and Mike Faley from VP and label manager to Metal Blade president.
• Walter Lee has been named vice president of marketing and operations for Orpheus Records. Lee comes from Capitol, where he was senior vice president of marketing and promotion.
• Atco Records, a division of Atlantic Records, has appointed a truckload of regional promo staffers. The new team includes Valerie DeLong, southeast director at the WEA Atlanta branch; Jeff Hackett, southwest director based at the WEA Dallas branch; Jeff Neben, West Coast director based at Atco's L.A. offices; Barbara Seltzer, East Coast director at Atco's N.Y. headquarters; and Peter Spasoff, Midwest director based at the WEA Chicago branch.
• Westwood One Inc. has named Richard Zilitz as VP/director of sales, Midwest region. He has been director of sales for the Midwest since September 1987. Zilitz is based in Chicago.
• Tommy Boy Records has appointed Larry Stanley to director of business affairs and international, and Edward Strickland to national director of R&B. Both will be based in New York.
• Donna Leonard has been named director of radio membership for the National Association of Broadcasters (NAB). NAB membership includes more than 5,000 radio and 970 television stations, including all the major networks.
• Toni Sallie has been named Warner Bros.' black music promotion manager for the Midwest region. For two years, Sallie wrote a column for Black Radio Exclusive, and has worked as a promo rep for Sugar Hill Records.
• Jennifer Marwood has been promoted to VP of administration at Atlantic Records, where she has been director since 1983. Marwood has been with the label for a decade, beginning as an accounting assistant.
• Nancy Goodfriend has been appointed director of operations for Jellybean Productions in New York.
• Mary Joe Moore has made a lateral move at Motown Records, where she is now the assistant to the VP of promotion. She has been with the label for seven years, most recently as assistant to the VP of sales and distribution.
• Joan Scott now holds the position of West Coast regional promotion for Motown Records. Scott comes from Capitol/EMI, where she held a similar position for the past three years.

Electricity was in the air when we arrived precisely at midnight: the paparazzi was in full force, limousines were lined up from here to Picoima, spotlights shone throughout the Hollywood sky, young kids were shouting $10 plus to scalpers. Witnesses reported that when tickets originally went on sale, four thugs shoved to the front of the line and bought every ticket to the show. When will this ticket-brokering scam be outlawed? People were obviously willing to give up sleeping this Sunday night in order to catch His Highness this special evening.

charging $25 bucks a head, taking the stage at 2:20 a.m. and closing at 3:20 (intermission included). Backstage, was somebody notify David Horowitz just in case?

BENJI WHO?—Last week, most of L.A. was watching U2 “give it back to the kids” via a free mini-concert in front of Mann’s Chinese Theatre (celebrating the opening of their film Rattle And Hum), we were across town at St. James’s Club eating pasta, drinking champagne and getting our photos taken with giant muppets. The party was set-up for the soundtrack to the new Disney animated film Oliver & Company, which features new songs from the likes of Ruben Blades, Bette Midler, Billy Joel, Huey Lewis and Roth Pointer. The soundtrack is the first release on the new Disney Electric line, a label devoted entirely to film music from Disney releases.

It happened like this: Shortly after taking my first mouthful of pasta, a giant puddle with purple fur walked up to me, introduced herself and offered a once-in-a-lifetime photo opportunity (which I immediately accepted). No sooner did my dream dog depart, when a giant pit bull and his smaller mutt companion sauntered over to pose for the Polaroid. Quicker than you could say “kibbles n bits,” the canine co-stars of Oliver & Company began schmoozing and rubbing elbows (figuratively everyone at the party. I had seen the future of rock & roll, and it was these dogs.

Although we missed Bono grime and croon for free, I couldn’t help thinking that I had found what I was looking for.

NIGHT BLOOM BAND—One of the most polished club/bar bands on the scene today is easily the Nick Pyzow Band, who perform their special blend of blues and rock with honest energy and conviction. The band is comprised of Pyzow on vocals and guitar, drummer Gary Deutch, bassist Rick Staples, and the latest addition of keyboardist John Hipp. The band, who already have an independent album of their own, are currently preparing to head into the studio (we’ll keep you posted—look for more in-depth profile in an upcoming column). See for yourself: The Nick Pyzow Band will be appearing at the Central on November 17.

For more information, call (213) 820-9605.

HIGH BIAS—Pick o’ the week is R.E.M.’s Warner Bros. debut Green... Also be aware of upcoming releases from the likes of the Go-Betweens (Capitol), Show Of Hands (I.R.S.) and the Waterboys (Chrysalis).}

Tom De Savia
Los Angeles

HAIM 15—Former Haircut 100 frontman-turn-solo artist Nick Heyward recently signed a publishing deal with SBK Entertainment World.

Pictured in New York are (l-r) Arma Varg, SBK Manager Charles Koppelman, president/CEO SBK; Heyward and manager Steve Pendergast, and Martin bandler, vice chairman, SBK.

WELCOME TO NEW YORK, NICK—I couldn’t resist using the Nick Heyward photo, because it reminded me of a story he told during a recent interview. Seems that English television is a little staid, few channels, a lot of soaps, game shows, chat shows, a lot of "art" stuff, and the English have gotten used to it. Heyward came to New York to do the usual round of interviews for his new Warner Bros. album, I Love You Avenue, got into his hotel late on the television, and got the surprise of his life. Seems the previous occupant of this particular room was not into Bugs Bunny or Wheel of Fortune, and Heyward found himself looking at a very graphic advertisement for a phone sex line on one of the pay-porn channels. "We don’t have that in England,” he said. I asked him if he called the number. "No!" Okay, okay, I was just curious.

THE STREETS OF MY TOWN—The Go-Betweens election night acoustic set at The Knitting Factory could have been a street or subway act, it was that minimal. And exceptional—congratulations are in order to Capitol and Beggars Banquet for such a nice way to introduce a new record. The band left the drummer and bass player in Austin, so the 40-minute set consisted of Robert Forster and Grant McClellan on guitars, and Amanda Brown on oboe and violin. They played a good bit of the new record, 16 Lovers Lane, but also threw in a lot of older stuff as well, like “Spring Rain” from several years ago, and “Right Here.” “The House Jack Kerouac Built,” “The Clarke Sisters,” and “Bye Bye Pride” from last year’s Tallulah. McClellan dedicated “Bye Bye Pride” to former hair stylist Robert Vickers, who decided to stay in New York after the last tour. He was there, as were several other Hair Stylists: Hair stylist for the dBs, Lloyd Cole, Nikki Suden, and Steve Kilby from The Church. Kilby told a non-Arista (The Church’s label) writer who didn’t recognize him that he was Carl McCoy from Fields of the Nephilim. She may or may not have believed him.

ENIGMATICO—Speaking of Steve Kilby, Enigma has elected to re-issue his pre-Starfish solo album, Unearthed, obviously hoping to ride the coattails of The Church’s recent commercial breakthrough. Showed eye on the almighty buck aside, it’s a bright move. Unearthed was a tragically overlooked record, and includes my song-of-the-year, a sad, gorgeous piece called “Pretty Ugly, Pretty Sad.” Isn’t capitalism beautiful? Also on Enigma, The Dream Syndicate’s Ghost Stories, which falls into the most-overplayed-in-my-corner-this-week category of Moody, melancholy, a great rainy day record. And if you’re in New York on Nov. 16, don’t miss them at The Bottom Line. The club is a perfect venue for a band like this, and it promises to be a great show.

IS THIS IRONIC, OR WHAT—Canadian anthromorph Slim the Puppy, who recently released a Capitol album called VII/SeventySix, which protests cruelty to laboratory animals, were arrested and held overnight in New York for—guess what—cruelty to animals. Actually, for disorderly conduct after being accused of cruelty to animals, but is sounds better the other way. During the live show on this tour, Slim the Puppy performs an "operation" on a stuffed dog called "Chud," An audience member tossed Chud for a real punch, and the police, who got into a little altercation with two of the Puppies backstage. Cevin Key, Nevik Ogere and tour manager Dar McGee spent the night in a Cincinatti jail, and were justifiably disgruntled on their release. Ogere released a statement calling the incident “paradoxical.” In a few years, they’ll be able to laugh about it.

CH-CH-CHANGES—In keeping with a few of the changes this magazine will be undergoing in upcoming months, the focus of this space is going to change, as well. Instead of a “what’s happening and what I like this week” sort of thing, it is going to be more or less a forum for the great unknowns, i.e., bands without deals. (Isn’t that a Peter Gabriel song?) Maybe we’ll call it Will Someone Sign These Guys, Please? Therefore tapes, club dates and recommendations are welcome. I promise to listen to everything that at least once. It’ll be an experiment. If it works, great, perhaps we’ll discover someone. If not, make sure you send a copy of this column. Or a recipe exchange.

Dukakis in ’92.
Karen Woods

Cash Box November 19, 1988
**Talent on stage**

**Prince**

**SPORTS ARENA, LOS ANGELES—**Prince is the king of rock & roll, a true original with a vision so unique and at times strange that it is impossible to pinpoint or define him. No one else consistently takes such enormous chances and leaps in music or succeeds as often and as brilliantly. His incomparable power to astonish is the most significant aspect of the Lovesexy Tour. Frequently during the show, the theatrics, the band, the lighting, the special effects and most importantly the heart-stopping music come together in moments of pure joy. And Prince’s dazzling movements and dancing place him alongside world-class athletes.

There is such exhilaration and commitment on stage that it generates a spontaneous combustion of charismatic glory and individual power. The audience roars and feels approval. And there is something here that is totally absent from most rock & roll—a sense of humor. It would be difficult to imagine most rock stars encouraging an audience to laugh at and with them. Prince can be a very funny guy, and it is part of his genius to incorporate humor along with Sex and God and The Good before the rain. There has never been such a complete celebration of the flesh and soul.

At the same time, Prince has the courage to question the validity of his celebration of the flesh and the ecstasy that can arise from it, suggesting the possibility that there is something deeper under the skin.

All the performers work their asses off. The amazing Sheila E., an under-rated drummer, carries a load that would crush a lesser musician. Dancer Cat Glover must have been genetically created by Prince in his Paisley Park laboratory—human beings simply cannot move as incredibly as she does. It goes beyond dancing into virtual self-immolation. Some of the best moments between Prince and Cat are as dirty and funny as sex can get. Boni Poyner adds a sassiness that smacks Prince’s male attitudes upside the head, and with her ample bulk she flaunts an obvious sexiness that insinuates himself between the bodily perfection of Cat and Sheila. There is a moment when Prince comes up behind Eric Leeds, who’s playing sax, and in a flash there is a conscious (or unconscious) reversal of Springsteen and Clarence. Nothing is taken for granted. It is a wonderful surprise to witness an artist experimenting, reaching, testifying, growing and entertaining on a personal and mythic level. Prince is moving forward with his future in his upraised hands.

The high point of the show was an amazing version of “The Cross” that began as a simple plea and escalated to a furious confrontation that shook the Sports Arena with religious fervor. Earlier, from a totally darkened stage, Prince spoke to the assembled and offered the God within each heart as a new, better drug, stating, “I am not confused.” If there is any confusion in this presentation, it comes naturally with the search for something higher.

Later that night Prince and his band played a jamming, jazz-oriented program for several hundred at the Palace. There was some gospel, some stuff from the fabled Black Album, and a breathtakingly beautiful version of The Temptations’ “Just My Imagination.” But it was at the Sports Arena, with a cathedral of lights, that Prince’s heart and soul shone on a carnal cross of splendiferous cacophony.

**Sassin**

**10,000 Maniacs**

**THE WILTERN THEATRE, LOS ANGELES—**In live performance, 10,000 Maniacs are uplifting, spiritual artists—not in a religious sense, but in a flight of fancy that soars above any organized attempt to analyze the roots of the human soul. Their lofty idealism has a widespread appeal, with a gold record and three long-awaited, sold-out nights at the Wiltern as evidence. But more subtle than their idealism, and at the same time more important, is the utter candor of the Maniacs’ inspiration.

This band takes some hard issues to task, but its easy-going, melodic approach never forces the point. Instead, their folkish music gently nudge, with an intuitive sense that both includes and goes beyond rational thought. Often, this strengthens their observations: When vocalist Natalie Merchant’s sweet soprano takes an accusing swipe at abusive parents in “What’s the Matter Here?” or questions military ideals in “Gun Shy,” the jabs cut deeper because she seems so reasonable. Even if Merchant’s words have the incisiveness of a slap, her delivery always hints at the possibility of a soft and forgiving caress. The five members of 10,000 Maniacs are definitely a rebellious bunch, but they’re rebels with warmth. They may be fiercely uncompromising, but they also carry a healing quality that’s rare in a band with such strong convictions.

Unlike other artists with those same qualities, 10,000 Maniacs doesn’t cheapen its ideals with rabble-rousing pretensions. Merchant merely proffers her opinions as food for thought, while refusing to take her own persona too seriously. Since she is a woman, perhaps she doesn’t feel the need to express unnecessary aggression. But she doesn’t fall into any of the traps that trip up many female performers, either. She is a multidimensional character, and this keeps her light years away from the usual madonna/whore syndrome. Merchant, in fact, is another entity altogether. Her flirtations affective comes through in “A Campfire Song,” when she brings a member of the audience on stage to sing along. Her urgency is palpable in “Don’t Talk.” Then there are times when she propels herself around the stage, her movements odd, graceful and mechanical—all at the same time and makes sense of her seemingly nonsensical actions. Merchant is in tune with something that goes beyond the normal stream of human consciousness, captivating as she pulls acceptance and awareness out of places where they don’t usually exist. There’s no verbal explanation for Natalie Merchant at times, and that wordless knowing is one of the band’s major charms.

It shouldn’t come as any surprise that 10,000 Maniacs’ members appear wholly unfazed by their success of the past year and a half. Included in their set were several new songs that prove the purity of their creative vision remains intact. This unselfconscious group has always known what it’s doing, but there’s nothing calculated about it. Because of this, they’ve captured an essence that few performers can match and most others can only imagine.

Janiss Garza
Two grimy longhairs are wheeling a large road case through the main hall of the Power Plant, a rehearsal studio in the north San Fernando Valley. As a blast of ballsy rock & roll erupts from the other side of a closed door in the facility, the startled roadies turn their heads toward the source of the big noise.

First roadie: "Cheezus! Whozzat?"

Second roadie: "I dunno ... but I think they got the Bangles booked in there."

You better believe it’s the Bangles in there, Jack. And not only do they sound like a rock & roll band, they have the look of one, too. In the rear of the rehearsal room, a tank-topped Debbi Peterson is bent over her drum kit, her shoulders moving like pistons as her sticks hit the meat of her snare. On the left, Vicki Peterson is banging out a muscular riff on a heavy metal-style Carvin guitar while prowling the space in front of a massive bank of amps. On the right, Michael (nee Micki) Steele, barefoot in an ankle-length peasant dress, watches her left hand sliding nimbly over the neck of her bass. In the center, Susanna (nee Sue) Hoff is jangling intently on a vintage 12-string Gretsch. Nonchalantly dressed in baggy black pants and a white oversized sweatshirt, her thick hair slapping her face, Hoff looks impossibly cool. They all do.

This air of casual self-confidence may surprise those who’ve dismissed the Bangles as just another girl band. But what’s more even more impressive than their relaxed attitude is the signature sound that this band now makes quite naturally. The Bangles are more than America’s sweethearts; they have become, to borrow Tom Petty’s description of the Heartbreakers, "those people who make that sound."
The group is squeezing in a few hours of rehearsal time between the completion of their "In Your Room" video and the beginning of a two-week mini-tour on which they'll road-test their new equipment and the material from their new Everthing LP. They won't be headlining, though—they'll open for George Michael. It's an odd move, one that some might consider downright foolhardy. Do they really need the aggravation, the extra miles and the nonstop focus on their latest single, "In the Middle," to hordes of neo-fan-cast fans? Vicki Peterson readily cops to a certain amount of ambivalence about this latest test of her band's mettle.

"We were really tight for a while; we just fell apart quickly," she pooh-poohs. "When we first started rehearsing for these dates, it was like: 'This is not gonna work,' the rest of the band is about being at teaching economics at a small community college somewhere in the Midwest.'"

Peterson's laugh indicates that she isn't all that worried. She knows her band has handled every challenge it has faced thus far. Consider: The Bangles' first longplayer, 1984's All Over The Place, was the first record ever to debut at #1 on the Heath & Look-press, and their second, Different Light, gained commercial momentum throughout '86 and '87, eventually reaching multi-platinum status. The keys to that album's massive breakthrough were a pair of landmark singles/videos, Prince's 'Manic Monday' and Liam Sternberg's 'Walk Like An Egyptian,' which established the Bangles as bona fide pop titans. The choices of who went on to tour with them and who didn't, and who got to do the most, was the topic of two Big Questions were still unanswered: Could these alleged musicians actually play their instruments (it was common knowledge that producer David Kahne had brought in a squad of crack studio musicians to beef up Different Light), and were the Bangles capable of writing hit songs for themselves?

The answer to Big Question #1 came easily enough. The girls toured nonstop for more than a year in support of the second album, during which time they honed themselves into a solid performing unit. And then they got a chance to substantiate their proficiency while the 24-track tape was rolling. Hoffs explains: "My friend Tom Newman was scoring Less Than Zero, and he turned us on to the people involved in the project. So we had this opportunity to record something while we were waiting to do our own record. We used to play 'Hazy Shade of Winter' in the clubs, and it was something we kinda wanted to do again. We started recording with Rick Rubin [The New York street prodigy was producing Public Enemy's debut album, which was released in the fall], but we ended up redoing it ourselves, and he didn't want to put his name on it."

"What was the problem?"

"We wanted it to fit with the movie better," Vicki Peterson explains, "so we put on a synthesizer intro on to make it more theatrical. And he said, 'Says who, anyway!'"

"Anyway," Hoffs continues, "we ended up sort of 'producing' this thing that became the #2 song in the country. And it proved to us and to the record company that we know what we're doing. Let's just go out and do it."

"We've always had good instincts," says Vicki. "We haven't always followed them."

"This is a fully-homemade, do-it-yourself album to approach the writing of the songs for their third album in a novel way. Rather than pulling together, the four women turned to some outsiders for answers to Big Question #2. Debby Peterson teamed up with keyboardist Walter Igliece, who augments the band onstage. Micki Steele spent more time in the studio with producer David White. Sue Hoffs plugged herself into the town of Billy Steinberg & Tom Kelly ("True Colors," "Like a Virgin") and Eric Lowen & Dan Navarro (Pat Benatar's '"We Belong'). And Vicki Peterson went even farther afield, forming one-off partnerships with new wave cult heroine Rachel Sweet and music video director Vinnie Vincent himself!

"Suzanna and I met Vinnie at a party," Vicki recalls. "He said: 'You know, you girls, I just love 12-string guitars and folk-rock music. The Beatles are my gods, I can't tell you how much I love this stuff.' And the look on his face."

"Somehow we believed him," Hoffs interjects. "And he said, 'Let's write a song.' I was there the next week." (Vicki and Hoffs's collaboration, the chirpy "Make a Play for Her Now," features Vincent on 12-string.) "And it's funny, because I wasn't even into the concept of writing with people outside of the band. The lyrics and the song are the voice of the band; so is the singer, obviously. And the idea of stretching outside of the band was frightening to me that it shouldn't happen. But it turned out to be the right time to do it. We had just come off the road after a year-plus of being constantly together, and what it enabled us to do was spread out a little bit, take some time, grow as individuals."

Hoffs concurs. "When you're doing what we do, you meet a lot of people. And instead of people going to a bar and picking up on each other, like 'hey, let's go have sex,' it's 'wow, I really like your music—let's go write a song!' It's not really that premeditated, of course; it's very spontaneous. So you meet a lot of people along the way, and these little songs are born out of those meetings."

A common assumption is that Columbia Records president David Newman & Barry Rollins & Kelly for "Insurance," but that isn't the case at all. Steinberg fell in love with the Bangles after hearing All

"Sue singing in the nude was not something that had any erotic aspect to it at all. It was something she felt she wanted to do, and all she needed was for me to give her permission to do it."

—Producer Davitt Sigerson

Over The Place, and he persuaded Suzanna to get together with him and his partner for a songwriting session. Their first joint effort was a Motown-flavored tune that failed to meet the stylistic requirements of Different Light. But Hoffs enjoyed the experience so much that she contacted Steinberg last year about renewing the partnership. All three songs that resulted from those collaborations made the album, and "In Your Room," which Steinberg describes as an attempt to recapture the spirit of Tommy James & the Shondells, was picked as the first single. The Beatlesque "Waiting for You" fulfills the album's jangle-jangle requirement, and the pop anthem 'Eternal Flame' provides Hoffs with the opportunity to stretch as a vocalist.

But the album's most memorable songs are Steele's three collaborations with White. "Complicated Girl" is a lovely mating of "Walk Away Renee" and "You Won't See Me"; "Someone to Believe In," with David Lindley on double-time bourbon guitar, resonates with genuine emotion; and "Glitter Years," with its "Better hang on to yourself" climax (yes, that's Micki singing the line, not a sample from Ziggy Stardust), is stunningly evocative. Steele seems as surprised as anyone at her remarkable achievement.

"Writing is so intimate, and I'm still a baby at that." (She's 23 this year.) "I have to go through these drowny, folkly things. I was thinking, 'I'm resisting the pop thing.' I've known David White for 10 years, and he's a brilliant musical person with a very strong pop sensibility. And I thought if I tried to write with David, maybe we could meld the two together. It's worked out pretty well so far," she understates.

The writing cells organized by the individual bandmembers resulted in an output of nearly 40 songs. Secure in the sense that they had the material, the Bangles pondered the producer question.

Suzanna: "We knew we didn't want to work with David Kahne again. And the record company pointed the same finger. 'What are you going to do? You're going to keep doing it.' But they didn't know what it was for us emotionally."

Debby: "We talked to several producers, and we didn't actually have an easy choice, because we weren't sure what we wanted out of a producer. We'd only worked with David Kahne; we didn't know the other ones. It was like, hang on with your first boyfriend; you think, 'OK, now I'm on my own.'"

"And then," says Hoffs, "Davitt came along."

Davitt Sigerson may not yet be a household name, but the sometime rock critic has been widely praised for two of his productions—David & David's Beowulm and Olivia Newton-John's The Rumor—and the Bangles were fans of the former LP. When Sigerson learned that his name was on the list of candidates for the Bangles project, he was curious but uncommitted. But it didn't take long for him to make up his mind.

"I went and heard them in rehearsal, not knowing what I thought or 'Are they for real?'" says Sigerson. "I remember the first notes they played, I thought, 'Goddammit, this is a band!' As far as I'm concerned, a real band that has an identity from the first note is the pot of gold in rock & roll—the thing that you look for and treasure most. And to say that they weren't perfect players is something that you could say in spades about any of the Rolling Stones. If you then hear them in these more intimate moments, you're missing the point.

"What I wanted to do, having spent some time in rehearsal and having grown to really love their music, was make a record that would reveal them as they really are. And it's quite difficult to make a record that reveals their true nature in a way that is immediately palatable and marketable to the mainstream radio audience that they were themselves—Diferent Light."

"They wrote all those songs, which makes a huge difference. I thought it was great that they could do covers with such credibility, because they personalized them, and the ones they picked were so appropriate to their identity. But they were determined to write their own material. And when I was hearing the quality of songs they were writing, there was just no question about it. It was great for them, because that was something they felt they needed to prove. They proved it. I still think of them as this really groovy, really arty college band that makes great, hit-you-in-the-face pop songs."

Sigerson and the band honored the material in rehearsal for a full six months before entering the recording studio with 15 songs they truly believed in. (Thirteen made it on the album; the other two will emerge as B-sides.) The producer's hidden agenda was psychological: He wanted to establish an atmosphere of trust and comfort so that "the guys" (as he calls them) would feel free to dig deep into the quality of songs they were writing parts. Freed from the constraints of Kahne's highly structured approach, the Bangles found that they were enjoying themselves for the first time in the recording studio.

Says Hoffs: "I wanted to feel like there was somebody that I could really respect, somebody I could love. I was just totally impressed with Davitt's brain."

"He's very intelligent," Steele assents, "but it's a benevolent, warm intelligence—a friendly intelligence that we felt relaxed around. He had a
handle on the big picture at all times, where we’d be focusing on the minute points.”

“The bottom line,” Susanna continues, “is he’s great working with people. With David Kahne, I always felt there was a wall of mystery, because David is an interior, hard-to-figure-out person. Davitt is much more open. We communicated in a different kind of way. He was perfect.”

Sigerston’s thoughtful and relaxed approach did indeed bring out the best in the bandmembers, from basics to lead vocals. “Dav was adamant about getting to trust our own inner instincts about how to sing a song,” says Steele. “As opposed to getting really anal about having every note be on key.”

And it was truly cathartic,” Hoffs amplifies. “That’s why the performances are so much better on this record—because they were allowed to breathe and live. It’s amazing to sing a song that’s tearjerker and cry while you’re singing it. With Davitt, if you hit a bum note or go wacko, you just keep going. He let us do whatever we wanted, and we got kinda wacky sometimes.”

Steeler feels the need to clarify her partner’s terminology. “For us, even when we’re being wacky, we’re so conservative.”

“What was cool about making this record was that we really began to feel like this is our life, this is what we do.”

—Susanna Hoffs

But Hoffs, undaunted, continues. “I mean like singing nude and weird stuff like that.”

She didn’t really sing in the nude, did she?

“Yes I did,” Susanna confirms, not at all coquetishly. “I always wanted to try it—I was really curious. I’ve always felt like I don’t want to be thinking about whether I’m in a blue jean mood or this mood or that mood. When you do leads, you usually do ‘em by yourself. You’re surrounded by baffles, so no one can see you, and a lot of people, from Ronnie Spector on, have sung in the dark, or in a very darkly lit room. Part of the reason you turn the lights off is so you’re not distracted—so you’re not looking at a trash can or something. And this is really funny: Davitt had just produced Olivia, and I somehow asked if she’d ever sung naked—there was a lot of joking and silly bullshit going on. And he said, ‘Oh, yes, she sings all her vocals naked.”

“And Sue believed him,” Steele says.

“And I believed him. I said: ‘Really? I’ve always wanted to sing naked.’ And he said, ‘Well then you should.’ Just being Davitt, right? And I say, ‘Great, I’m gonna do it.’ So I go in there, I’m wearing my sweatsuits, and when I’m ready I throw the stuff off. I’m like, ‘Wow, I feel so free!’ And it was the whole experience—she really was—she was out there—I was out there. ‘It’s like skinny dipping. You know that feeling? You’re so awake and human and vulnerable. I’ll Tell You Free’ was the first take, and all this emotion came pouring out of me.”

“The next day Davitt said: ‘Sue, I have to tell you something. You did a great vocal on ‘Set You Free.’ Singing nude whenever you want—it works. But Olivia doesn’t sing nude. I hope that wasn’t the only reason you tried it.’ He felt so bad because he’d never told a lie to anyone.

“I fall for a lot of dumb tricks,” Hoffs admits. “From then on, my superstition came in. I did ‘em all nude. I also wore the same outfit to the studio every time. You get into these little rituals.”

But the concept of singing nude had an entirely different implication for Steele. “I would’ve been worried about an earthquake the whole time, so it wouldn’t have helped me at all.”

Did Michael employ any ritual for her lead vocals?

Hoffs: “She had shiatsu massage.”

Steele: “I had Davitt take his clothes off.”

It all sounds rather sexy, Davitt—like being the only guy at a slumber party. Even your engineer, Beverly Jones, is female. Was it a turn-on?

“In actuality, there was something that actually had any erotic aspect to it at all,” Sigerston claims. “It was something she felt she wanted to do, and all she needed, basically, was for me to give her permission to do it. Permission is the number one thing you have to give everybody in the studio, because everyone’s sensitive. And the worst thing that people can think is, ‘I don’t wanna make a fool of myself; I don’t wanna fuck up.’ What people have to constantly be thinking of is: ‘Am I among friends; can I do anything I want to. I can make the biggest fool of myself in the world. I can fuck up.’

‘Here’s the best way I can put it: I saw Barish nykov rehearsing once in Paris, and he was making jumps like I’ve never seen in my life. And he was falling all over the place—I mean, this guy

was takin’ a beating. But he was in the rehearsal room, so it didn’t matter that he couldn’t always land after these jumps. And when he went out onstage, he was obviously perfect, but I swear to you, he was jumping two feet less high. Now, in the context of the stage and the lights and the costumes, people oohed and aahed and it was great. But what you saw out there onstage was two feet less than he had in him. In the studio, you can get that two-foot-higher jump and lose the bit where he falls on his butt. What you have to make people understand is that you’re not gonna embarrass them, which lets them do the most they’re capable of. So what you hear on a record that’s made that way is totally genuine—it’s totally them at their best without any fear of fucking up. And that’s the producer’s job: to make something that’s gonna represent the artist accurately to the listener at their best—not just give you a mundane sample of what they do.

“This is a true Bangles record,” Sigerston asserts. “This is absolutely them in every way. All I can say about it is that if you don’t like this record, I really believe you don’t like the Bangles. Which makes me feel like I did my job. And having spent all this time with them, really I like the Bangles. Like I said, my first listen to the record was ‘Are they for real?’ It turned around as I was working on the record that, if nothing else, I wanted everybody who heard this record to leave with one thought: ‘Hey, they are for real.’

“What was cool about making this record,” Hoffs reflects, “was that we really began to feel like this is our life, this is what we do. I get up, I go to the studio—it’s nothing to panic about.”

“Basically,” says the pragmatic Steele, “you give in to the momentum of the career. You have to. You just have to give in to it.”

But Hoffs doesn’t acknowledge her partner’s words. The look in her eyes suggests that she’s in the midst of an epiphany. “We artists who make music,” she says carefully trying on the words for size and liking the way they fit. “It feels really good.”
Davitt Sigerson
On Everything Else

There was a time when Davitt Sigerson, producer of the Bangles’ new Everything LP, proudly wore the label “prominent rock critic.” (That’s another way of saying, “There’s no money, but the exposure is terrific.”) Since moving to the somewhat more lucrative arena of record production, Sigerson has made an even bigger name for himself, primarily via the newly acclaimed Boomteam, David + David’s landmark debut LP. He’s now ensconced in Hollywood’s Westlake Studios, hard at work on the duo’s long-awaited second album.

From his comfortable chair at the console, Sigerson continues to speak in the journalistic tongue; now, however, he leaves the time-consuming task of writing down his ever-incisive verbiage to others—in this case, yours truly. Typically, the marginalia in an interview with the rockcrit-cum-producer is as pithy as the main text. What follows are several bytes of eloquence that were rescued from the cutting room floor.

—Bud Scoppa

SEMANTICS & SYNTHETICS

“What the term ‘postmodern’ means in art and architecture is that everything in the culture has been debased enough and become familiar enough that it all becomes a kind of a commodity that you can throw in. So you can have a Chipendale arch on top of the AT&T Building, and it looks like a giant dresser drawer. In music, a lot of the terms and sounds that seem so definitive and starting to go to people—like ‘technopop records’ or ‘synth records’—all of that has become completely meaningless. Because all records, to a greater or lesser degree, are some kind of a combination or hybrid of those techniques, including Tracy Chapman; [Chapman producer David] Kershenaubam would be the first to admit that he uses all those techniques. Or the Pet Shop Boys, which in a way seems to be very much an example of that synth stuff. But on a lot of their new album, they’re using real instruments and samples of real instruments to give it a very legit sound. All of that stuff has ceased to be that definitive.

“I would definitely continue to use natural instruments to convey certain qualities of integrity. But at the same time, that can’t be taken as some kind of Luddite fear of technology, because digitally sampled and recorded strings are not something that you can really compare with the string patch on a Jupiter 8 as much as you can with real strings. They’re a different thing from either, but the buttons that they press in people are closer to those created by real instruments, ‘cause they’re the same quality of strings that you’re hearing on your CD.”

REMIXING

“There’s no longer a single defined form of a song that’s considered ‘the product.’ It used to be you walked out of the studio with a mix and it was on the album. But now there are so many dance remixes, single versions, album versions of most things, so playing with that side of the marketplace becomes really important. In fact, a guy named Daniel Abraham did a quite faithful and yet different-sounding remix of ‘In Your Room’ for dance clubs and Power formats.

“The fact is, anything you do can be quite subtle or quite dramatic; that has no correlation to whether or not you’ve hurt or enhanced the feeling of the record. The first mixes that Frank Filipetti did on the Bangles album were wonderful in a very Jimmy Lovine, widescreen, slightly inimitable way. And it was the girls’ feeling and my feeling when we heard that mix: ‘God, it sounds fantastic, but it’s a little more grown-up than any of us ever want to be. Can we have a little more definition and have it be just a little scrappier?’ He totally dug that and understood exactly what we meant. He was just looking for what we wanted. It only took him 40 minutes from the point where I felt he didn’t quite have it to the point where we were all totally thrilled. So very subtle things can have as big an effect on changing the color of a record as very big things. That’s why every stage of the process is important.”

READING THE BLUEPRINTS

“I have portastudio ears, and when I hear the demo I hear the whole record. I’m amazed when I do something and people go, ‘Wow, look where this went!’ It didn’t go anywhere. It’s like reading the blueprints: If you can read blueprints, you’re seeing the building already. I view all of that as marketing—making that which is obvious to a few people obvious to many people.”

SIGNING SPREES

“I don’t think that these [signing] stampedes ever work. Whenever that happens, you see record companies take a bath. After Blondie and the Cars hit in the late ’70s, every label had their quirky ’60s-influenced group with a cute girl singer, and every label had some nerd existentialist eighth-note guitar band. And as a critic hearing it all, I thought, ‘How can they possibly believe that this is the right way to go about it?’ And you could argue that Missing Persons repaid the economic prophecy or whatever the sequel formula is: ‘If you can do 40% of what the original did, fine.’ I don’t know if that was really good for them or for the music business. But that’s always gonna happen.”

TECHNOLOGY

“I no longer hear that question of, ‘Where’s the next Beatles or Elvis gonna come from?’ Maybe people have given up hoping for that, or maybe there have been enough good things in the meantime. But the question I’m getting is, ‘Why don’t records sound shocking and new and different the way they used to?’ I think in a sense we’ve reached the end of an era where technological innovations are being directly reflected in music that sounds different. So the two most different-sounding records of this year have been Bobby McFerrin and Tracy Chapman, because they seem to go back to another kind of sound. But on the other hand, the way those records sound is not something that would’ve been possible four or five years ago.”
That Petrol Message: 
"Be Nice."

By Karen Woods

NEW YORK—It's late. I'm always late, born that way. And I'm cursing myself for it as I sprint through a torrential downpour to get to Virgin Records' New York office as close to the appointed time as possible. No luck.

Steve Mack, the elfin front man for That Petrol Emotion, one of Britain's premier pop bands, is uncharacterised. He gives me an affable grin (he looks about 14), and says "Don't worry about it." I know he is from Seattle, yet that oh-so-familiar West Coast non-accent is a little disconcerting.

Talking to Mack is like a New York cab ride. He veers from subject to subject within the same sentence, and somehow still manages to arrive at a specific destination. We cover topics ranging from Republicans to Voice of the Beehive to house music. He also makes drum noises, guitar noises, and various other sound effects.

The story of That Petrol Emotion is an interesting one. Four of the five members are Irishmen—drummer Ciaran McLaughlin, guitarists Sean O'Neill and Reamann O'Gorman, and bassist Damian O'Neil—transplanted to London. The fifth is Mack, who, according to the band bio, was discovered under a skateboard in the English capital. Minor historical fabrication: he was actually working in a restaurant with a woman who knew The Petrols were looking for a vocalist. She asked Mack if he knew anyone who sang. His response was "I sing, sort of," and the rest is history. Vocalist instinct, the band set about making records and boggling critics minds.

The first two albums, Manic Pop Thrill and Babble, were frenetic pop efforts, earning them praise from all quarters in the UK. End of The Millennium Psychosis Blues, the 1988 effort, is sort of a conglomeration of all of the things past, present and future that have and will influence That Petrol Emotion. Which is a confusing way of saying this record runs the stylistic gamut. It veers wildly from the Elvis Costello-ish "Price of My Soul" to the funk-driven "Groove Check" and "Here It Is ... Take It," to a brilliant walk-time pop gem called "Cellophane" to "Under the Sky," which Sonic Youth could and should cover.

Mack says he likes "Price of My Soul" best. "It reads like poetry," he said, "which ideally all lyrics should be." All five members of the band write songs, and this particular one was written by drummer McLaughlin. "Ciaran has really come to the forefront as far as songwriting goes," Mack said. "He has the most credits on this record, which is amazing for a drummer. They are supposed to be dumb. But he has a double major in history and English, so he's a precocious little bastard. He brings in songs and has the drum line worked out, the bass line worked out, and the melody line worked out, so we have to do is learn how to play it. When I bring songs in they are usually a little bit spotter than that."

He ponders the songwriting aspect of being in a band for all of about three seconds, then offers his summation: "I still have a lot to learn about songwriting, there's no real technique. It's more or less a feel. Like the first song I wrote that the Petrols did just appeared to me in my head, complete. I was riding the subway, and it was just something someone said to me, and I went home and worked it out on the guitar and that was it. I'm not the sort of person who sits down and says 'I'm going to write a song now. Light a candle.' It's easy to get stuck in your place in a band. So it's good that we can all play a variety of instruments. Like Ciaran will pick up a guitar, and I'm going to jump on the drum kit and just start playing rhythms that are so incredibly simple Ciaran would never have thought of it. Then Reamann will jump on the keyboards, and start playing something. On the next tour, hopefully I'll start playing some saxophone. No wailing sax solos, however, fear not. We are not going to become some close-cropped, bearded LA band, no way. But there's a group called The Saints that had this awesome brass section, and we want to cover one of their songs."

That Petrol Emotion has been tagged an "agitpop" band, mostly by people who disagree with mixing politics and music. In this case, the accusations of being politically subservient are baseless. On the fact that 80 percent of the band is from a part of the UK the rest of the country would like to forget about, and the situation in Northern Ireland is something on which the band is collectively determined to comment. The agitpop label is somewhat of a misnomer, however. The Petrol song content is general, and the only specific stance they take is in the liner notes.

Mack gets fierce about this, leans forward, smacks the desk top a couple times to make a point. "People always say we're a political band, but we're really a civil rights band, you know? We're musicians first, the politics comes second. We're very honest about that," he explained. "[End of The Millennium Psychosis Blues] is just as political as anything we've ever done, which is not that political in the first place. Not specifically. Our lyrics are about frustration, and about anger, and sometimes just about nothing. I mean 'Candy Love Satellite' is just kind of like Ogden Nash was used to just throw words together and make silly limericks. Or "T. Rex, 'Telegram Sam,'"—what's a Telegram Sam? I don't know, but it sounds great. There are a couple songs on this record, like "Tension," that are blatantly political; it refers directly to the situation in Northern Ireland. But the only thing that really identifies us as having a political conscience is the sleeve notes, which identify the situations directly, and talk about certain injustices that are going on. But we've tried so far that solely on the humanitarian issues, the civil rights issues. Anyone who reads, whether they're in Namibia or the United States, can read about being strip-searched twice a day for no reason, or that you can be convicted of a crime without a jury in the north of Ireland; they can recognize the injustice of that. They'll go 'Hey, that's wrong, that shouldn't be happening.'"

"Our method is to get to people through their feet, get people jumping up and down dancing, and then when they wake up the next morning, they feel so inspired and invigorated that they go out and do something nice. Or they actually decide to vote this year. Something, anything. But you can't get to people if you're depressing them, they'll just turn it off. Switch channels until they find something they can deal with. People ask us to come to their place to play, and we say 'Sure, we'll come and play,' and they're there's something wrong with that, isn't there? So we decide not to do that. People don't go to concerts to get polemics rammed down their throats, they want to dance and have a good time, and say 'Wow, weren't the Petrols great,' you know? If you can get to people and make them feel better, that's the whole point. I think when people are feeling good, they're more generous, less selfish, and generally a lot more open to the level. Face it, people are generally more worried about their paychecks than about being kind to their fellow man. Bush is good for my paycheck, you know? How can you say that?"

He shakes his head, gives a rueful laugh. "Sometimes the more I read, the more I feel it's all so pointless—I'm running around like a chicken with its head cut off. I'm going to be nice!" and people are like 'fuck off, Steve, we like you, you jump up and down and entertain us, but we are not going to be nice.'"

"It's always us against them, why can't people just say 'we'?"

Good question. Mack says if he ever figures it out, he'll call. In the meantime, listen to End of The Millennium Psychosis Blues, jump up and down, dance, sing, have a good time, then go out and do something nice. It's really not a bad idea. Is it?"
SINGLE RELEASES

STEVE WINWOOD

Holding On (4:15) — Virgin (7-99261)


This is typically good songwriting by Winwood and Jennings resulting in a timeless sounding single. We only pray that it does not end up in a beverage commercial before we've even had a chance to digest it. Produced by Winwood and Tom Lord Alge, it has all the dynamics necessary to carry it to the top of the charts. Watch for rapid rise across the board, AOR, CHR, AC.

CROWDED HOUSE

Into Temptation (4:20) — Capitol (P-B-44226) — Roundhead Music/BMI—N. Finn — Producer: M. Froom

As a song, "Into Temptation" stands as one of Neil Finn's best, an achingly melancholic treatise on the tidal pull of desire. Brilliantly produced by Mitchell Froom, it's a gentle, yet frightening statement. From the new LP Temple Of Low Men, it is arguably the best song on the album. Is it a hit single? Not a number one, but a strong contender on a wide variety of radio formats.

FEATURE PICKS


Producer: G. Duke

A solid, if somewhat unchallenging effort. Features Al Jarreau in a more traditional vein, riding high on George Duke's stellar production.

2. JN TUANNA—All I Wanted (3:33) — Virgin (7-99278) — Virgin Songs Inc./BMI—M. Clancy-P. Byrne — Producer: D. Dixon

Irish band produced by Don Dixon works folk-inspired territory to good effect. Features lead vocalist Leslie Dowdall.


Producer: A. Mardlin

A romantic seaside ditty that's as light as cotton candy on the beach. In fact, from the soundtrack to Bette's new film Beaches.

4. DEVO—Baby Doll (3:16) — Enigma (EPRO-139) — Re-Combination Music/BMI—Mothersbaugh-Casale — Producer: DEVO

Sadly, DEVO has gone sour, and this terribly unimaginative (by their standards) single is trying to be commercial. DEVO is best being weird.

5. REBEL HEELS—Empty Love (4:08) — Atlantic (7-89882) — SBK Songs-April Music Inc.—Alnai Music Inc./ASCAP—King-Larin — Producer: R. Hine

Strong and passionate vocal elevates this entry, should cut well on AC, CHR.


T.J. has got the paten on smooth yet deceptively deep material. Should find a home on AC.


An extremely affecting and hooky single for P.F., should chart strongly.

ALBUM RELEASES

CROSBY, STILLS, NASH & YOUNG

American Dream—Atlantic (78188-1) — Producers: CSNY, Niko Bolas

Their first studio album as a quartet since 1970's Deja Vu, American Dream is CSNY in excellent form, a throwback to their influential acid-folk heyday. Neil Young is especially prominent, David Crosby is in surprising shape, and the trademark interplay of the voices in intact. The single is the title track, Neil's electrified doo-wop satire of television preachers, but we're partial to the less-topical "The Name of Love."

CROWDED HOUSE

Temple Of Low Men—Capitol (P-B-44226) — Roundhead Music/BMI—N. Finn — Producer: M. Froom

As a song, "Into Temptation" stands as one of Neil Finn's best, an achingly melancholic treatise on the tidal pull of desire. Brilliantly produced by Mitchell Froom, it's a gentle, yet frightening statement. From the new LP Temple Of Low Men, it is arguably the best song on the album. Is it a hit single? Not a number one, but a strong contender on a wide variety of radio formats.

FEATURE PICKS

1. DANIELLE DAX—Dark Adapted Eye—Sire (9 28818-1) — Producer: Danielle Dax

Dax's new album is an essential document of mixmaster culture, combining rambunctious metaloid rock ("Cat-House"), raga ("Inky Boaters"), anticptic synth-pop ("Big Hollow Man"), beer-garden kitsch ("When I Was Young") and more. The result is artful and pleasing, one of the year's best.

2. LAIBACH—Let It Be—Enigma/Mute (7 75404-1) — An Arvanic-Cuban reworking of the Beatles Let It Be album (minus the title track), it substitutes conceptual daring for musical innovation, as most of it has a uniformly droning, Germanic flatness. "Across the Universe," with a female choir, is stunning and effective, however.

3. GEORGINO—Georgio-Motown (BOT-6263) — Producer: Georgio

It looks like the immensely talented Georgio's got a hit on his hands with the gospel-flavored ballad "I Don't Want 2 Be Alone," although the rest of the record is high-tech, high-energy, Prince-derived dance funk. Georgio is an emerging talent in his own right.

4. NICK CAGE AND THE BAD SEEDS—Tender Prey—Enigma/Mute (7 75401-1) — Producer: Nick Cave and the Bad Seeds

After a two-year hiatus (spent writing and acting), Cave returns, with a band that features Kid Congo of Gun Club and Blixa of Einsturzende Neubaten. The sound, as before, is heroin-addled lounge-blues for the big-haired-and-artful-blockhead crowd, which is to say it's a sick kind of fun.

5. GERALD ALSTON—Gerald Alston—Motown (MOT-6265) — Producer: Sten Shepard, James Varner

First solo album for the former lead singer of the Manhattans is already moving up the charts on the strength of his incredibly smooth, strong and controlled vocals. Features remarkable, soaring covers of "We've Only Just Begun" and the Eagles' "I Can't Tell You Why."

Cash Box November 19, 1988
**SCORE—**At a recent party to launch BMI's Jazz Composers Workshop BMI president and co-owners Preston (l) sang the praises of (I-r) Workshop musical directors Bob Brookmeyer and Manny Albam and BMI director Burt Korall.

**RE: ISSUES I KNEW, ONE—**The jazz reissue boom shows no sign of abating; jazz labels are spending more time in vaults these days than diamond dealers. It's a double-edged sword: Getting great music back into print is marvelous, but it does make it more difficult for contemporary musicians to get their music recorded. On the other hand, it does give contemporary musicians access to important music; music that will make them better musicians. In any case, I'm not complaining. Here's a quick recent label survey, part one of two (or possibly three).

**CAPITOL—**Blue Note keep rolling along with one of the most steadfast reissue programs going. Out recently are CDs of eight previously-reissued LPs (with extra CD material noted): Stanley Turrentine's That's Where It's At (one alternate take), Freddie Hubbard's Hub Cap (one alternate), Horace Silver's Finger Finger Poppin', Lee Morgan's Search For The New Land, Donald Byrd's Byrd In Hand, Grachan Moncur III's Evolution, Kenny Dorham's Trumpet Toccata, and Arthur Taylor's A.T.'s Delight. Just reissued for the first time, on CD, LP, and cassette, are Hank Mobley and Lee Morgan's Peckin' Time (with three alternates added to the CD), and Joe Henderson's Page One, classics both.

At the same time, Blue Note has begun an admirable program for those who want to dip into some Blue Note classics but are intimidated by the sheer number of them. Six "Best Of" albums, in all formats (with fewer tracks on the LPs) cover Dexter Gordon, Herbie Hancock, Wayne Shorter, Jimmy Smith, Horace Silver and Lee Morgan. Perfect Blue Note intros; perfect stocking stuffers.

As if all that wasn't enough, Capitol has added another five Pacific Jazz reissues on CD. They are Gil Evans' classic Great Jazz Standards; Annie Ross and Zoot Sim's Sista Gotta Get A Taste (a whole album and a bunch of other related stuff), a Herbie Mann Grand Encounter; 2 Degrees East—3 Degrees West, a '60srbicoastal band of John Lewis, Bill Perkins, Jim Hall, Percy Heath and Chico Hamilton; the Jim Hall Trio's (with Carl Perkins and Red Mitchell) Jazz Guitar (with an extra take), and Gerry Mulligan's California Concerts Volume 2 (a lot of it previously unissued).

**EPIC—**The good news is that Epic's Portrait series has finally yielded up its promised reissues. The bad news is that, information-wise, they're attempting to return us to the reissue dark ages. The good news, in all formats, are the titles: Louis Armstrong's Stardust, '30-'32 sides, many of them masterpieces; Back Room Romp, '36-'39 recordings by four sets of Duke Ellington small bands, led by Rex Stewart, Barney Bigard, Johnny Hodges and Cootie Williams (talk about masterpiece!); Free For All, recordings by an early ('37) Artie Shaw Orchestra; Dave McKie's rare '59 trio This Is The Moment (showing McKenna to be a much better pianist today, not surprisingly); and some terrific '36-'38 sides by Big Bill Broonzy, Big Bill's Blues. The bad news is that these albums contain liner notes and liner notes only: no personnel information, no recording dates, no recording locations, no nothing. This is not surprising, this is unheard of. Hey, Portrait, get with it, or at least tell your liner note writers that they're all we're going to.

**A&M—**This is perhaps the last label you'd expect jazz from, but in the words of senior vp David Steffen, "A&M's recent moves to become represented in virtually every area of music—from classical to children's, from Word to Windham Hill—could hardly be complete without jazz." No arguments here, Dave. John Snyder's in charge, the A&M-Jazz series is called A&M Jazz Heritage, (eventually new recordings will be included) and it's culled from three places: early, sacri, CTI, A&M's own meager jazz holdings, and Snyder's admirable '70s Horizon material. The first nine CD-only reissues are Ornette Coleman's Dancing In Your Head (early 'Prime Time), Charlie Haden's Closeness (a minor classic, duets with Ornette, Keith Jarrett, Alice Coltrane and Paul Motian), Don Cherry's Brown Rice, Wes Montgomery's pop-Down Here On The Ground, Quincy Jones's Walking In Space, the Dave Brubeck Quartet's 25th Anniversary Reunion, Chet Baker's Don Sebesky's Sweetness, You Can Go Home Again, and Gerry Mulligan's The Age Of Steam. No extra tracks—just the albums as they were, in hardcover cardboard "digipaks" (a good alternative to jewel boxes)—meticulously remastered by Snyder and jazz engineer extraordinaire Rudy Van Gelder.

**JAZZ FEATURE PICKS**

**JULIUS HEMPHILL BIG BAND**
Elektra/Musician 9 60831-2 Producer: Robert Hurwitz
Ellington is never far from this lush contemporary jazz band effort from the fluid and dynamic World Sax Quartet altoist with the incisive, lyrical pen.

**BERMUDA NIGHTS**
Gerald Albright - Atlantic 81919 Producer: Gerald Albright
Satiny, contemporary pop-fusion folks follow-up to altoist's smash debut.

**MICHEL CAMILO**
Portrait OR 4482 Producer: Julio Martin, Michel Camilo
Virtuosic pianist makes his major label debut with a solid piano-plus-rhythm album shot through with a panoply of Latin American rhythms.

**SLALOM**
Jane Ira Bloom - Columbia FC 44415 Producer: Jane Ira Bloom
Sleek yet pebbly post-bop quartet date—mainly originals—from the exceptional soprano saxist.

**NEW ORLEANS VOL. IV** Preservation Hall Jazz Band - CBS FM 44856 Producer: Allan Jaffe
Manna for fusty old fans, with the venerable Humphrey Bros. at the helm.

**BIG BAND HIT PARADE**
Cincinnati Pops Big Band Orchestra - Telarc 80177 Producer: Robert Woods
The predictable big band hits in some what predictable arrangements, but given zip by such celebs as Gerry Mulligan, Dave Brubeck, Cab Calloway, Eddie Daniels and Doc Severinsen.
The Motown Story for Radio

Advance Radio Entertainment, a division of Lu-Don Enterprises, is marketing The Motown Story for radio. Geared as "the perfect promotional tool for radio stations during 1989's Black History Month" next February, The Motown Story consists of 20 five-minute vignettes on "how the stars made it to the top."

Among the acts spotlighted are Diana Ross & the Supremes, Stevie Wonder, the Jackson Five, Lionel Richie, Marvin Gaye, Gladys Knight & the Pips, the Temptations, Mary Wells, Smokey Robinson & the Miracles, the Commodores, and Martha Reeves & the Vandellas.

YOU CAN RING LABELLE—Busy little bees Patti LaBelle and Grammy Award winning producer Narada Michael Walden stop to take a quick pic while working on Patti's MCA album at Walden's Tarpan Studios in San Rafael, CA.

SMOKEY GETS IN YOUR EYES—Legendary singer-songwriter-producer Smokey Robinson has written a song, "Forgotten Eyes," about the disease Retinitis Pigmentosa which causes progressive loss of vision in people of all ages. Smokey will be honored by celebrities at a dinner and musical tribute from Retinitis Pigmentosa International on November 30th at the Beverly Hilton Hotel. Pictured with Smokey is poster child Michelle Burke.

RELENTLESSNESS

SOMETIMES THAT'S WHAT IT'S ALL ABOUT.

WE ARE RELENTLESS ABOUT

BY ALL MEANS

"I'M THE ONE WHO LOVES YOU"

BB 30* CB 31* R&R29* UN 28 R&B41*

ON THE FOLLOWING STATIONS:

WXYV, WILD, WAMO, WDJY, WHUR, WKND, WNHC, OCl04, WVEE, K104, KRN8, WYLD, WOWI, WJIZ, WFXA, KQXL, WXOK, WATV, WENN, WPAL, Z93, WJTT, WWDM, WIXE, WZFX, KDLZ, WQMG, Z104, WQFX, WPDQ, KJZ, KFXZ, Z16, Z99, U102, KIPR, KWTI WYLY, WLOU, WJJS, WALT, KCHX, WBLX, KLEX, HOT 105, WQIM, WQOK, WIKS, WORL, WQOK, WCLL, WBLZ, WZAK, KJMJ, WCKX, WVKO, WQPR, WKWM, WTLZ, KJRH, KACE, KDIA, KMYX, KFOX, WNJR, WDKX, WCDX, WKEI, WPLZ, WRAP, WAAA, WDKS, WMGL, WQOR, WHRK, WDIR, WEBB, WIBB, WEAS, WFXE, WANN, WEDR, WRBD, WTMP, WRTX, KIPR, WLOU, KCOH, WDAO, WDZZ.
1 THANKS FOR MY CHILD (Columbia 38-07990) . Cheryl "Pepsii" Riley 2 10
2 GIVING YOU THE BEST THAT I GOT (Epic 7-09371) . Anita Baker 1 9
3 RESCUE ME (Warner Bros. 7-27712) . Al B. Sure! 3 12
4 MY EYES DON'T CRY (Motown M-40146) . Stevie Wonder 6 9
5 ANY LOVE (Epic M-40647) . Luther Vandross 4 10
6 DON'T ROCK THE BOAT (Solar FB-70227) . Midnight Star Featuring Ersalah of Whodini 5 12
7 HEY LOVER (Cappitol P-B-64208) . Freddie Jackson 12 8
8 MY HEART (Atlantic 7-80123) . Troop 11 10
9 GONNA GET OVER YOU (Epic 34-07989) . Sweet Obession 15 11
10 YOU MAKE ME WORK (Atlantic Artist/Mercury 87867-1) . Cameo 17 7
11 YOU'RE NOT MY KIND OF GIRL (MCA 53405) . New Edition 7 11
12 CALL THE LAW (Polydog/PolyGram 887 681-7) . The Reddings 16 10
13 (IT'S JUST) THE WAY YOU ARE (Virgin 7-99262) . Paula Abdul 8 11
14 I'M MISSED (Columbia 38-06018) . Surface 18 9
15 DIAL MY HEART (Motown M-53301) . The Boys 22 9
16 DANCE LITTLE SISTER (Columbia 38-06023) . Terrence Trent D'Arby 9 11
17 EVERYTHING I MISS AT HOME (Tabu/CBS 254-08052) . Cherelle 21 7
18 THERE'S ONE BORN EVERY MINUTE (Jive/RCA 11A-577-7) . Jonathan Butler 23 8
19 I CAN'T WAIT (Columbia 38-06014) . Deniece Williams 10 12
20 MY GIRLY (MCA MCA-53337) . Ready For The World 13 12
21 TUMBLIN' DOWN (Virgin 99299) . Ziggy Marley 24 7
22 MY PEROGATIVE (MCA MCA-53383) . Bobby Brown 14 13
23 SWEET SWEET LOVE (A&M 1347) . Vesta 25 8
24 OASIS (Atlantic 7-88899) . Roberta Flack 30 5
25 MR. BACHELOR (MCA MCA-53450) . Loose Ends 29 7
26 THE WAY YOU LOVE ME (Warner Bros. 7-27773) . Karyn White 19 14
27 I'M THE ONE WHO LOVES YOU (Polygram 34-08018) . By All Means 31 7
28 I'M YOUR PUSHER (Sire/Warner Bros. 7-27718) . ICE T 28 5
29 (HE'S GOT THE LOOK (Wing/PolyGram 887 781-7) . Vanessa Williams 20 13
30 SAY YOU WILL (Evaletta 7-93733) . Starpoint 35 5
31 I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745) . Prince 26 6
32 ONE MOMENT IN TIME (Arista A1-9743). Whitney Houston 27 11
33 HIM OR ME (Motown M-40146) . Today 38 6
34 I JUST WANNA STOP (Capitol P-B-44149) . Angela Bofill 41 6
35 ROUND AND ROUND (MCA MCA-50422) . GUY 32 9
36 WONDERFUL (Reprise/Warner Bros. 7-27782) . Rick James 40 6
37 DON'T WORRY, BE HAPPY (EMI-Manhattan P-B-50146) Bobby McFerrin 33 11
38 GIVIN' UP ON LOVE (Crosby/Kip-4K-643-S) . Lenny Williams 42 7
39 STRICTLY BUSINESS (Frasa/Sleeping Bag 60123) . EPMD 36 10
40 KISSING A FOOL (Columbia 38-08050) . George Michael 52 5
41 SOMEONE'S IN LOVE (Evaletta 8717-7-6) . Five Star 49 5
42 L.O.V.E. (Cotemooppo/Culliams 42922) . Tyka Nelson 50 5
43 GET UP EVERYBODY (New Plateau #50083) . Salt N' Pepa 54 4
44 THE LOVER IN ME (MCA MCA-53416) . Sheena Easton 58 4
45 SMOOTH CRIMINAL (Epic 34-08054) . Michael Jackson 57 2
46 HEAVEN ON EARTH (Oceanic/Arto/Atlantic 7-99205) Donna Allen 53 4
47 MARY HAD A LITTLE JAM (Polygram 871-054-7) . Blast Zone 55 5
48 ALL OR NOTHING (Polygram 871-054-7) . René Moore 51 4
49 I'M NOT GOING OUT LIKE THAT (Profile 5224) . Run-D.M.C. 34 5
50 STAND AND DELIVER (Atlantic 7-89018) . Eon Jeffries & The Stand 45 6
51 PULL OVER (Atlantic 7-88987) . Levert 63 2
52 CAN'T GO BACK ON A PROMISE (A&M 1250) . Jeffrey Osborne 60 3
53 IT'S MY PARTY (Warner Bros. 7-27578) . Chaka Khan 69 2
54 SO HARD TO LET GO (EMI-PB-50161) . Najee 61 3
55 RISING TO THE TOP (EMI-Manhattan P-B-50159) . Pieces of a Dream 44 6
56 SILHOUETTE (Atlantic A1-9751) . Kenny G 66 4
57 IF EVER A LOVE THERE WAS . Four Tops & Aretha Franklin 71 1
58 YOU'RE GONNA GET ROCKED (RC 6689-7-9) . Latoya Jackson 62 5
59 DON'T STOP YOUR LOVE (Evaletta 7-99350) . Keith Sweat 65 3
60 BREAK 4 LOVE (Columbia 38-08673) . Z-Ro 76 4
61 TAKE ME WHERE YOU WANT TO (Motown M-951) . Gerald Alston 70 3
62 CAN YOU READ MY LIPS (Orpheus/EMI-PB-72654) . Z'Looke 67 3
63 CARS WITH THE ROOM (Atlantic 7-89055) . L'Trimm 39 8
64 FEELING INSIDE (Atlantic 7-89089) . Gerald Albright 74 3
65 SLEEPLESS WEEKEND (MCA 53306) Howard Huntsberry 43 14
66 DO WAH DIDDY (Luke Skywalker 106) . 2 Live Crew 80 3
67 TALKIN' ALL THAT JAZZ (Tommy Boy 918) . Stetsasonic 78 3
68 GET HERE (A&M 1233) . Brenda Russell 46 8
69 TURN ON THE BEAT BOX (Columbia 38-8107) . Earth, Wind & Fire 75 2
70 LET'S DO IT AGAIN (Warner Bros. 7-27780) . George Benson 37 15
71 THIS TIME (Arista A1-9772) . Klaire DEBUT
72 HIDE AND SEEK (Capitol P-B-44198) . Tracie Spencer 48 12
73 SHOW ME ONE MORE TIME (Emeric/Ecchibam 88-502) Doreen Harewood 56 5
74 A LOVE SUPREME (Island/Atlantic 7-99273) . Will Downing 73 4
75 BABY DOLL (PolyGram 871 108-7) . Tony Toni Tone DEBUT
76 TOSS IT UP (Bentley/Suffin' 7-7500) . Spliff Image 79 2
77 KISSES DON'T LIE (EMI 50-164) . Evelyn King DEBUT
78 I WANT TO BE YOUR LOVER (Orpheus B-72055) . Aliese Simmons DEBUT
79 RESPECT (Select 62318) . The Real Roxanne 82 2
80 WHERE IS THE LOVE (MCA 53283) . Robert Brooks DEBUT
81 NIGHT OF THE LIVING BASEHEADS (Atlantic 38-08072) . Public Enemy DEBUT
82 BACK ON TRACK (Epic 34-08030) . Billy Always 47 10
83 THE BEST OF ME (Arista A1-9730) . Kila 59 16
84 PUMP IT UP (Capstore P-44266) . M.C. Hammer DEBUT
85 DANCIN' WITH MYSELF (Columbia 38-07940) . Johnny Kemp 68 15
86 SOLITAIRE (polygram 887 913-7) . Commodores 64 6
87 SO GOOD (Batlive 7-92664) . Al Jarreau DEBUT
88 POSSE ON BROADWAY (Nahtykh 7694) . Sir Mix-a-Lot DEBUT
89 MIDNIGHT DREAM (Varve/Forecast 837 034) . Robert Junior DEBUT
90 2 A.M. (Evaletta 7-9422) . Teddy Pendergrass 88 15
91 DO ME RIGHT (MCA MCA-53406) . Levert 80 7
92 I BURN FOR YOU (Crown/KTel-706-6) . 10DB 90 12
93 LET ME BE YOUR HERO (Columbia 38-08037) . Greggory Abbott 89 10
94 CALL ME (Motown M-40148) . Stacy Lattisaw 72 5
95 ADDICTED TO LOVE (Atlantic 7-99292) . Levert 92 16
96 STUCK (MCA MCA-5343) . The Mac Band Featuring The McCampbell Brothers 87 12
97 WAY OUT (Ruthless/Atlantic 7-99285) J.J. Fad 83 7
98 TEAR DOWN THESE WALLS (Arista A1-9740) . Billy Ocean 85 11
99 GOODGROOVE (Profile 7214) . Derek B 86 8
100 TELL ME IT'S NOT TOO LATE (Virgin 7-99279) . Lia 84 9
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<td>I'LL LEAVE THIS WORLD LOVING YOU</td>
<td>Ricky Van Shelton</td>
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<td>I'VE BEEN LOOKIN'</td>
<td>Nitty Gritty Dirt Band</td>
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<td>DESPERATELY</td>
<td>Don Williams</td>
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<td>I KNOW HOW HE FEELS</td>
<td>Reba McEntire</td>
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<td>IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')</td>
<td>George Strait</td>
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<td>NEW SHADE OF BLUE</td>
<td>Southern Pacific</td>
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<td>BOOGIE WOOGIE FIDDLE COUNTRY BLUES</td>
<td>Charles Daniels Band</td>
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<td>I WISH THAT I COULD FALL IN LOVE TODAY</td>
<td>Barbara Mandrell</td>
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<td>RUNAWAY TRAIN</td>
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<td>WHEN YOU SAY NOTHING AT ALL</td>
<td>Keith Whitley</td>
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<td>THAT'S THAT</td>
<td>Michael Johnson</td>
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<td>REBELS WITHOUT A CLUE</td>
<td>The Bellamy Brothers</td>
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<td>SUMMER WIND</td>
<td>The Desert Rose Band</td>
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<td>Eddie Rabbitt</td>
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<td>Patsy Loveless</td>
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<td>K.T. Oslin</td>
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<td>MY BABY'S GONE</td>
<td>Sawyer Brown</td>
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<td>WHAT DO YOU WANT FROM ME THIS TIME</td>
<td>Foster &amp; Lloyd</td>
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<td>CHANGE OF HEART</td>
<td>The Judds</td>
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<td>SPANISH EYES</td>
<td>Willie Nelson (with Julio Iglesias)</td>
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<td>NOT A NIGHT GOES BY</td>
<td>Tim Malinchak</td>
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<td>Sherry Ryan</td>
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<td>The McCrayer</td>
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<td>BLUE TO THE BONE</td>
<td>Sweethearts Of The Rodeo</td>
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<td>ARE THERE ANY MORE LIKE YOU</td>
<td>Becky Hobbs</td>
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<td>HOLD ON (A LITTLE LONGER)</td>
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<td>ALL THE REASONS WHY</td>
<td>Highway 101</td>
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<td>WHERE WAS I (16th Avenue B-70420)</td>
<td>Charley Pride</td>
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<td>LIGHT YEARS (MCA 422-0)</td>
<td>Glen Campbell</td>
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<td>LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART</td>
<td>J.C. Huper Brothers</td>
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<td>Johnny Cash (with Hank Williams, Jr.)</td>
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<td>NOBODY'S ANGEL</td>
<td>Crystal Gayle</td>
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<td>SHE REMINDED ME OF YOU</td>
<td>Mickey Gilley</td>
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<td>IT'S ALWAYS GONNA BE SOMEDAY</td>
<td>Harry Dunn</td>
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<td>RIGAMAROLE</td>
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<td>EARLY IN THE MORNING AND LATE AT NIGHT</td>
<td>Hank Williams, Jr.</td>
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<td>SATURDAY NIGHT SPECIAL</td>
<td>Conway Twitty</td>
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<td>BORDERLINE</td>
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<td>BURNIN' A HOLE IN MY HEART</td>
<td>Skip Ewing</td>
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<td>HOT DOG</td>
<td>Buck Owens</td>
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<td>ONE MORE NIGHT</td>
<td>The Shoppe</td>
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<td>I WON'T BE SEEING HER MORE (OL '72)</td>
<td>Touch Of Country</td>
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<td>51</td>
<td>HOW MUCH IS IT WORTH TO LIVE IN L.A.</td>
<td>Wray Williams</td>
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**Cash Box November 19, 1988**
Featuring the HOT new single...

SWING & OTHER THINGS

WE'RE STEEL SWINGIN'

Buddy Emmons  Ray Pennington
The Swing Shift Band

STEP ONE RECORDS

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

WRKZ, Hershey PA, Dandalion, “I love this record! I love this album!”
KDRK, Spokane WA, Gary Charles, “A Great country group; a Great Record!”
KWKA, Clovis NM, Kris Wilson, “It’s so different, by the time I finished listening to it the first time, I had this huge smile on my face. It really picks up the tempo of the day.”
KTXU, Paris TX, Jim Corley, “As soon as I listened to it I was hooked! Every cut got better and better... it’s contagious and makes you feel good!”
WGST, Augusta GA, John Lynn, “Excellent vocal work and production. Response is better every time we play it.”
KJUN, Puyallup WA, Johnny Clark, “A refreshing look at an old tradition. It has been a long time coming.”
KFDI, Wichita KS, Mike Oatman & Gary Hightower, “One of the most exciting new (but old) products to come out of Nashville in a decade.”
WWAR, Richmond VA, Dennis Jackson, “I’m glad to hear this great style is back; it just goes to show you everything old is new again.”
KALF, Red Bluff CA, Randy Chapman, “The most refreshing record I’ve heard in a long time.”

WTCM, Travers MI, Ryan Dobry, “Best record put out in a long time on any label.”
WHX, Atlanta GA, Johnny Grey, “Most refreshing new style of swing that has been released in years.”

(KTURN ME LOOSE AND) LET ME SWING
Waylon Jennings Home In Nashville To Rest...Waylon Jennings had returned to his dressing room after completing his first of two shows at the Crazy Horse in Santa Ana, California, on Oct. 24th, when he began to experience chest pains and shortness of breath. Paramedics were called to the club and Jennings was taken to a nearby medical facility where it was determined that a blood clot was blocking an artery. Medica- tion was administered to dissolve the clot and the seizure reversed itself. Further tests were run at that time and it was determined that there had been no damage done.

On October 25th, Jennings was transferred to another facility, where an angiogram revealed that the artery was still partially blocked. To relieve the problem, an angioplasty was performed during which a balloon is passed through the artery to remove the procedure. The procedure was successful and Jennings was released from the hospital on October 27th, and returned to his home in Nashville on the 28th for a few days of recuperation.

Paul Worley Joins Tree Team...Paul Worley, producer of the Country Music Association’s Country Vocal Group of the Year, Highway 101, will join Tree International as its new director of creative services. Worley will replace Bob Montgomery, who left Tree to join CBS Records last month in an executive post.

“Paul is a great song man and a great producer,” said Tree owner/president Buddy Killen. “We are delighted to have the proven talents of Paul Worley on our team.” Worley will join Dan Wilson and Walter Campbell in Tree’s professional department, working with writers and their songs. He will also continue to produce in the studio.

Worley is a Nashville native and graduated from Montgomery Bell Academy and Vanderbilt University. He became a staff engineer and musician at Audio Media Studio and its companion Odyssey Productions in 1972.

During the past 15 years, Worley has played guitar on records for such artists as Hank Williams, Jr., Gary Morris, Eddy Raven, Little Richard, Crystal Gayle, Conway Twitty, The Nitty Gritty Dirt Band and Janie Fricke. In recent years, Worley has become a successful record producer, working with such artists as Highway 101.

Industry Continues To Rise In First Half of 1988...The Recording Industry Association of America, Inc. (RIAA) announced recently that total industry unit shipments of record- ings were up by 11% in the first six months of 1990. The dollar volume of U.S. Manufacturer net shipments of pre-recorded discs and tapes rose by 18% for the first half of 1988 over a comparable period last year, calculated at suggested retail list price.

Cassettes continue to climb steadily—units rose by 11% in the first half of 1988 while unit sales of the new cassette single format increased by 54%. Unit shipments of compact discs increased as they have since their introduction in 1983—up by 64%—while the dollar volume of CD's was up 47%.

The three-inch compact disc single that was introduced earlier this year accounted for $2.9 million at suggested list price. There were 435,000 units shipped of the new single configuration.

Vinyl configurations dropped during the first six months of 1988. Unit sales for LP's were down 22.4% and disc singles fell 12.5%.

A total of 364.4 million units were shipped from January to June 1988, compared to 329.3 million units through the first half of last year, an increase of 10.6%. Calculated at suggested list price, six-month 1988 shipments were valued at $2,961 billion, compared to $2,509 billion for the same period last year.

Roger Whittaker Continues To Spin Gold...The popular entertainer, songwriter and recording artist was awarded a gold record for his album Best Loved Ballads by Heartland Music. “to commemorate 500,000 units and over $6 million in mail order sales.” Whittaker was joined onstage by country artists Rodney Crowell (left) and Lorrie Morgan (right) during the surprise presentation which took place live on TNN’s “Nashville Now” with show host Ralph Emery (far right).
SINGLE RELEASES


A stunning intro, headed by six and twelve string electric guitar, which should make listeners sit up and take notice of this oh-so-innovative tune. With a neo-60s, folk melody, The Desert Rose Band is definitely avoiding the Chris Hillman—termed "paint by numbers" outlook on music. Ethereal acoustic guitar very much matches the band's floating harmonies as they sing about believing in someone you love, even if they've hurt you. For more of this engaging sound, check out the group’s newest LP, Running. You won’t be disappointed!


Conley sings about an imaginary conversation between he and an old love on this latest release for RCA Records. His scarily honest look at how he'd treat someone who has hurt him deeply translates well, leaving the listening audience wondering exactly what will he say when the time comes.

**CHRIS AUSTIN—I Know There’s A Heart In There Somewhere (3:32)— Warner Bros. (7-76661-A)—Ensign—Tom Collins/BCI—B. Burch—J.D. Hicks—Producers: G. Brown**

Traditional instrumetals and heartfelt singing are showcased in this song about a guy who won't give up on love. Should be the release to break this new Warner Bros. artist.

**ANNE MURRAY—Slow Passin’ Time (3:50)—Capitol (B-44272)—Chappell & Co.—Serenity Manor/RMB Songs-Bibo-Robin Hill/ASCAP—Black Bourke—Rocco—Producers: P. & L. Lehnung**

On her latest release Murray remembers that "porch swing state of mind"—one we can all relate to at one time or another. The fast pace of city living makes Murray yearn for slower days in the country. Clean-cut production allows listeners the joy of savoring every note.

**RANDY TRAVIS—Deeper Than The Holler— Warner Bros. (7-7689)**

"Surprise, Surprise, Surprise...will wonders never cease! There was no 'hit or miss' attitude where this release was concerned. CMA's Male Vocalist of the Year won the race hands down this week. Stations on the Travis bandwagon include: KROW, KRLC, WCTY, WJLM, KXKW, WMUS, KPDR and WDLW.

COUNTRY A L U B M R E V I E W

**THE CRICKETS—T-Shirt—Epic (44446)—Producers: The Crickets-D. Gilmore—P. McCartney**

The Crickets are comprised of J. Allison on drums and guitar, Joe B. Mauldin on bass and Gordon Payne on guitar and vocals. Buddy would have been proud of this project as it keeps alive the energetic feeling that surrounded the group almost 10 years ago. The first single release "T-Shirt" (which garnered a Feature Pick several weeks ago) tells about a boy who has experienced all the facets of a broken heart. "Holly Would" identifies Buddy's favorite hangouts in L.A. "The Weekend" is a beautiful ballad about the beginning of a relationship and the hesitation in making a commitment. Other hot cuts: "Forever In Mind" (That's All She Wrote) and "Don't Tell Me That You Can't Come Out Tonight".

**JOHNNY CASAL—Classic Cash Hall Of Fame Series—Mercury (634 526-1)—Producers: J. Cash**

A line-up of 20 of Cash's top tunes graces this compilation to commemorate his contribution to country music. But this is not simply a greatest hits package, this is a musical chronicle, documenting a period of music that will surely last the rest of time. All of the legendary tunes are here, from "I Walk The Line" to "Folsom Prison Blues" to "Blue Train" to "Ring of Fire" it is impossible to name one favorite. The Man In Black has come to be a major influence on today's songwriters, and not just country songwriters. His lyrics and rhythms have made an indelible stamp on the music world. This is an album no one should be without.

SINGLE RELEASES

OUT OF THE BOX

**DA-KOTA—Heart Dance (3:03)—Nu-Kountry (NM-3014-S) — Swan-Sound/BCI—E. Swann—Producers: E. Swann—R. Weathers**

Da-Kota performs a tune about the dance hall jitters, where Boy Meets Girl is the prime objective, and what comes next is anybody's guess. Alternating tempos between verse and chorus make for interesting listening. An acappella ending showcases the group's unfailing harmonies best. Written and co-produced by Eddie Swann, there is a sincere feeling translated in a song that could have been just another cliche lust tune. Da-Kota should find chart action soon having already ready shown support from radio with their last release "She's In Love".

**MELODY ODOM — I Reached Up And Touched Your Daddy's Name (3:18)— Player (130-AAA)—Richie Music/BCI/Hagan House/ASCAP—D. DeGreare—E. Cat—Producers: J. Fisher**

A fitting tribute to those who died while serving their country during the Vietnam War. Odom's vocals tell the painful story of visiting the memorial wall in Washington D.C. which was built to honor those men.


 Plenty of pedal steel douses this release by Bob and Marcy, making it a must for radio stations with traditional playlists. Each vocalist carries his/her solo part adeptly while blending with one another as a duet quite well.

**DEBORAH DUKE—Why Can't I Drive You From My Mind (2:40)—Door Knock (DBK8-313)—Chip N'Dale/ASCAP—M. Ordle—I—Producer: G. Kennedy**

More traditional fare from the newly signed Marilyn Ordle. Produced by Gene Kennedy, (who says this is the first song she ever wrote), Marilyn has quite a flair for the country sound. An admirable debut for this singer who is just starting out.

**DEBBIE DUKES—Me, Myself And I (3:14)—GBS/SESAC—E. Bivens—Producers: Col. E. Bivens**

An intriguing song idea from Ernie Bivens 3rd gets top rate treatment from Deb- bie Dukes. When hard times come around, the strength you often need can be found right within yourself. A different and refreshing product.

INDIE SPOTLIGHT

**MARK GRAY AND BOBBI LACE-It's Gonna Be Love—615 (88-5-1016)**

The dynamic duo nabbed the Consensus. This week with a tune that takes a light-hearted look at love. Debuting at #78 (bullet) on the Top 100, it looks, as if Gray and Lace are hit-bound. Some of the stations voting for them are as follows: WMOF, KPQX, WELE, WKHIT, KBIR, KBBO, WDKY and WQST.

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"Surprise, Surprise, Surprise...will wonders never cease! There was no 'hit or miss' attitude where this release was concerned. CMA's Male Vocalist of the Year won the race hands down this week. Stations on the Travis bandwagon include: KROW, KRLC, WCTY, WJLM, KXKW, WMUS, KPDR and WDLW.

**JOHNNY CASAL—Classic Cash Hall Of Fame Series—Mercury (634 526-1)—Producers: J. Cash**

A line-up of 20 of Cash's top tunes graces this compilation to commemorate his contribution to country music. But this is not simply a greatest hits package, this is a musical chronicle, documenting a period of music that will surely last the rest of time. All of the legendary tunes are here, from "I Walk The Line" to "Folsom Prison Blues" to "Blue Train" to "Ring of Fire" it is impossible to name one favorite. The Man In Black has come to be a major influence on today's songwriters, and not just country songwriters. His lyrics and rhythms have made an indelible stamp on the music world. This is an album no one should be without.
Mickey Gilley...Reaching The Heights With Airborne!

As Mickey Gilley’s new single, “She Reminded Me Of You,” climbs quickly up the Top 100 chart, we were lucky to have him visit our Cash Box offices in Nashville. Through the cooperation of Billy Deaton, who is celebrating 30 years in the artist booking business, Mickey came to talk about the new happenings in his life since he signed his recording contract with Airborne Records.

His new single is the second release from his new album, Chasing Rainbows. Gilley commented on the album, which was produced by Larry Butler “I am contracted to do only one album per year. That is very satisfying to me, because we can relax, take our time, and produce a much better product which fits me, and my style, better. We don’t feel rushed. It is a thrill working with Larry Butler, and we have more time to choose material which suits me and which I feel comfortable singing. My main interest is a successful recording career again.

“I still do a lot of road dates (about 125 this year), and I’m proud of the fact that I’ve been working for the Harrah’s people for about eight years. In fact, beginning this Thanksgiving, I’ve been chosen to open their new club in Laughlin, Nevada. Too, I’ve done a huge amount of TV since releasing my new Airborne products.

“I feel like I’m a much better artist/entertainer now. All of us learn over a period of time. I try to improve my performance every time out! I try to be an entertaining performer who gives the people the music they want to hear. If you talk with people, they pay more attention. They have given me 17 number one records, and I give them my all every time I walk on the stage or record a song.

From there, the conversation turned to recording. Mickey Gilley agreed to the fact that country music goes in a lot of directions now, and it’s difficult for an artist to choose material because of that fact. ‘Of course, I look for a song which I feel has’ the perfect marriage of lyrics and melody to fit me. The song is the ‘script’.

“Back in ’74, I was trying to relax, and record music which suited me and my style, when we cut a B-side titled “Room Full Of Roses”. The record was supposed to have about 300 copies printed. Lo and behold, a few weeks later, we had sold 10,000 copies in Houston alone. Of course, that was my first major hit. But, I point out that to illustrate the importance of being relaxed and recording, what suits you best. The song is the key.

“If you have a distinctive style/sound, you should make it in this business. K.T. Oslin is a fine example of that. She has a distinct style and voice. She brings a new talent to the airwaves and the stage. And, let’s not forget what a super writer, she is!

“I think every artist should look at the music business like Hank Williams, Jr. does! This is me! I’m doin’ it my way! Take it or leave it! We all have to be sincere to our talent. Hank’s been the Entertainer of the Year for two years in succession, and deservedly so. He certainly is doin’ something right”...Amen, brother Gilley!

Joe Henderson

Eyes Are On ASCAP...ASCAP and RCA recently celebrated Keith Whitley’s #1 song “Don’t Close Your Eyes” at the Nashville ASCAP offices. Bob McDill (center) wrote the song and publishers are Jack and Bill Music. Waiting no time to get the word around, RCA stamped the huge sign “Don’t Close Your Eyes” onto a tour bus and rode around Nashville and Music Row so everyone would know. Pictured (L to R) are: Doyle Brown and Bob Kirsch (both of Jack and Bill Music); McDill; artist Whitley and ASCAP’s Connie Bradley.

RECORDS TO WATCH

1. WAYLON JENNINGS – You Put The Soul In The Song – Full Circle (MCA)
2. RICKY VAN SHELTON – Hole In My Pocket – Loving Proof (Columbia)
3. CHARLIE DANIELS BAND – Uneasy Rider ’88 – Homesick Heroes (Epic)
4. RANDY TRAVIS – Written In Stone – Old 8 x 10 (Warner Bros.)
5. HIGHWAY 101 – Honky Tonk Heart – 1012 (Warner Bros.)
6. RICKY VAN SHELTON – The Picture – Loving Proof (Columbia)
7. HIGHWAY 101 – Settin’ Me Up – 1012 (Warner Bros.)
8. GEORGE STRAIT – Under These Conditions – If You Ain’t Lovin’ (You Ain’t Livin’) (MCA)
9. RESTLESS HEART – Big Dreams In A Small Town – Big Dreams In A Small Town (RCA)
10. DWIGHT YOAKAM – I Hear You Knockin’ – Buenas Noches From A Lonely Room (Warner Bros./Reprise)
Indie LP Review

George Hug – Back From Nashville – K-Tel/Suisa (LP TCH 532) – Producer: J. Case

Cheese and yodeling aren't the only exports from Switzerland... George Hug is proving to be a talented musical mis-

ster from Europe as well. He also has quite a grasp on the country music scene for living so far away from it's origin-

ating country. Singing with a slightly detecatable lilt, Hug traverses themes from urging those in his homeland
to give country music a chance ("Old Continent"), to the effect of love. Michael Johnson has had on Mother Nature ("Flowers"). Most Likely To Succeed goes to "If I Ever Need A Lady I'll Call You" – a tale of a guy who's chosen a night with the "painted ladies" to kill his loneliness blues. Other hot cuts: "Friendship", "I Feel So Blue" and "Sing Me Back Home".

Rappin’ With The Writers:

Mark Henley:

Mark Henley really began his music career in 1971. The St. Paul native worked for a performer for a Minnesota book-
ing agency from them until 1978. Michael Johnson, now an RCA recording artist, was also with the agency then, and
the two became good friends and worked together on occasion.

As Michael Johnson began moving up in the country music world, he recorded some of Mark’s songs. Although Mark was
building a name, himself, as a song writer, he was still performing in Minnesota. In 1983, however, he was approached by
Ray Geyer, who (with his daughter) was forming Wrensong Publishing at the time.

"I got the chance to sign, as a writer, and that got me out of the barrooms as a performer. It was a good opportunity, as I was put in charge of the writing staff. It was there that I met John Kurhajetz and we began co-writing together."

That co-writing combo clicked, recently, with a #1 song, "Gonna Take A Lot Of River," recorded by The Oak Ridge Boys. Although that particular song was published by Wrensong, Mark is now freelancing as a writer. After cuts by such artists as The Oaks, Michael Johnson, Glenn Yarbough, Mel McDaniels and Gene Cotton, Mark is presently working out of his own of-

ice.

"I go to my office everyday and write. I think that a schedule is important in succeeding as a writer. Too, you must
believe that what you're writing is unique. A writer's songs are more special to him/her than anyone else. Just listening to
country radio can teach writers a lot. But, don’t try to copy another style.

"I never write with a specific artist in mind. I would never recommend that to any writer. You must know the parameters
country music... but, there is a lot of room, inside of those parameters, to permit creative ways. I think co-writing is good,
but not always best. However, if you are looking for a co-writer, find someone whose strength fills your weak points."

Joe Henderson
Indie Groove

R OFTS? WE GOT EM—Last week in the Independent Way we printed a list of the best-selling indies of the year. One notable thing about the list is the dominance of black artists. Rap is an especially viable commodity on independent labels, as witnessed by the success of Salt ‘N Pepa, EPMD and Run-D.M.C.; but black music in general, everything from gospel to funk to zydeco to backwater blues, has a long and healthy association with independent entrepreneurs. From Chess Records to Motown to Next Plateau, small black labels have succeeded by promoting their products on a grass-roots, community level. That tradition continues today, in unexpected corners of the country.

One of the most promising black indies is Future Records of Chicago. The label is spearheaded by Gus Redmond and Leo Graham (who is well known for his work with the Chi-Lites and the Manhattan). Not too surprisingly, there is a classic soul flavor to some of the Future offerings, specifically the new album material by veteran soul master Tyrone Davis, whose timeless new single is called “(It Keeps On) Flashing Back.” More modern, in a Cameo/Prince vein, is “All My Love” by Marco Spoon.

New Orleans Gospel Genius by Raymond A. Miles on Great Southern Records: the true spirit ofindy?

But perhaps the true, beating heart of the black independent record industry is in the small towns of the South. In tiny Ville Platte, La., you will find Floyd’s Record Shop, home of the Flat Town Music Group. Flat Town, along with a pressing plant and a one-stop, sprung out of Floyd Solleau’s record store in the late 50s and eventually grew to encompass the Jin, Swallow, Maison de Soul and Komaday labels. Over the years Solleau has released true artifacts of Louisiana culture by the likes of Rockin’ Sidney (the original “My Toot Toot”), Clifton Chenier, Boozoo Chavis and Rockin’ Donnie...
We've been cheerleading for a folk-music revival for so long now that we're almost convinced that it's here. Tracy Chapman and Suzanne Vega are obvious commercial successes, and waiting in the wings are a succeeding generation of acoustic types, armed with their narrative songs and their serious expressions. Two recent releases from the San Francisco area indicate that the city by the Bay is a fertile place for storytelling songwriters, those who value observed details more than a backbeat or a commercial arrangement.

The American Music Club has garnered raves for its first two albums, and their newest, California, could propel them into the national consciousness. (Or if could if we were a nation of sensitive, literate record buyers, which is an open question as far as I'm concerned.) Their material is in a folk-twang vein, from the lovely Nashville-flavored "Firefly" to the punked-out honky-tonk nightmare of "Bad Liquor." In between there's probably less gut-punching than the market demands, but the subtlety of this record is part of the strategy that emphasizes lyrical content. Mark Eitzel's world, a world of lonesome highways and carefully gussed regrets, is not a new one, but it is rendered in admirable detail, and Eitzel's quiescent delivery draws the listener close, giving an added resonance to the words. (Sometimes, as in the poignant "Jenny," he's reduced to a pleading whisper.) It's an excellent album; here's hoping it finds the patient listeners it deserves.

Ian Brennan is a young singer-songwriter who has financed and distributed three records in the last year. Even moreso than Mark Eitzel of American Music Club, Brennan is a storyteller, an observer of others as much as himself. Brennan's been a mental health counselor, and his songs have the taste of insanity viewed at close range, where it starts to make sense. As a result, he's no wishy-washy troubadour; although it's seasoned with some acoustic hill, most of his music has a punk edge to it that is similar to the close-to-the-bone music of My Dad Is Dead. His scope is wide, from a tribute to Ethel on I Love Lucy to a picture-postcard from the American underbelly called "Just Another Song." ("My country 'tis of thee/I sing/One more song/That won't change anything.")

We get a tip of the hat to Jack Kerouac (in which we learn that the beat novelist wasn't much of a dancer), a grease-monkey's view of the world, an aging woman's loneliness and a young lover's grief as she buries her boyfriend. Brennan writes with precision, but he's also capable of broad, passionate strokes. The balance on this album between bitterness and tenderness makes it one of the most surprising and welcome releases of the year.

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...
Around The Route

by Camille Compassio

Since deadline for this week's issue coincided with opening day of AMOA Expo '88, I won't be able to cover all of the activities at the convention as yet. But, at this point, Cash Box has already viewed various exhibits, including the Williams pre-convention display room at the Swiss Grand Hotel on Wednesday, November 2, and the Loewen America dinner presentation the following morning. Williams showed three new items: the 'Tulip' pinball machine, the shuffle alley 'Top Dawg' and the video game "Narc"—which marks this factory's return to the video arena. The introduction of "Narc" was quite dramatic, as combat-ready members of the "elite team" sprouted out from the stage and shot pellets at the audience—effectively conveying the excitement and nonstop action this game offers. The combat area, by the way, is neither in space nor foreign country, but in the city streets, where players must deal with the criminal element—junks, thieves, psychos and murderers.... Loewen America showed their complete line of NSM jukeboxes, which included just about every model imaginable for today's market, dedicated CD jukeboxes, wall-mounted dedicated CD models, CD Combo, standard jukeboxes, a video jukebox and the unique "SongBird," which is produced by Carson City Parlour Inc. and distributed by NSM/Loewen America. This last named machine is a modified '57 Thunderbird tail section, but it plays like a jukebox. The eye-catching SongBird is reportedly bringing in very healthy earnings on test. You've got to see this machine, so we took photos, which we hope will be ready for next week's edition.... Adjacent to the press lounge (where we are typing this column) is the Jukebox Presentation Committee exhibit, which showcased various merchandise relating to the 100th anniversary of the jukebox. We're talking about T-shirts, golf caps, clocks, key chains, sweat shirts, pins, etc. These are obviously appealing to showgoers, since we observed steady traffic on opening day.... And speaking of opening day at Expo, this is traditionally the first day with respect to attendance, but we observed heavier traffic than usual, which leads us to believe that this year's Expo might indeed establish new records, as AMOA officials had predicted. But we won't know for certain until the final count is made.... Charlie Hummel, the trade's jukebox historian in residence, had a booth at the show, featuring some of his extensive collection of memorabilia and turn-of-the-century machines. We listened in on earphones as Charlie demonstrated Chubby Checker's hit "The Twist," which he adapted for play on the historic "Nickel-in-the-Slot" machine. USA Today did a feature on Charlie, which aired on their November 7 telecast. This year's show attracted a lot of press coverage, as well. Speaking of which, somebody is waiting in the corner for Charlie to have to close—but stay tuned for further coverage next issue.

Arachnid Introduces Audio Darts For The Blind

CHICAGO—Arachnid Inc. has announced its newest version of English Mark Darts. It is called "Audio Darts" and this 4500 model is designed for the visually handicapped player.

The game speaks to the players, telling them when to shoot, when they hit with each dart, their current score and when to remove their darts. A roll-out shooting court is stored in the lower cabinet of the game, which also contains a dart holder and a shelf, and it comes equipped with the Arachnid Web to rate missed darts.

Audio Darts by Arachnid offers the games of 301, 501, Count Up and practice play for players to choose from. The instruction panel features a raised dunkhead "map," a raised games list and select button as well as a raised diagram of a section illustrating the double, triple and single scoring segments of a number.

The new model will make its debut in Pittsburgh at Arachnid's Bull-Shooter IV Eastern Regional Tournament, which will include a special tournament for the visually handicapped.

The 4500 model was designed in conjunction with the Braille Sports Foundations, which will market the game. This organization is headed by John Ross, who has been blind since birth. The Braille Sports Foundation has successfully marketed Deep Baseball for the visually impaired.

Further information may be obtained by writing to Arachnid Inc., 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901, or by phoning (800) 435-8319.

CHICAGO—John Madden, one of the "winningest" coaches in NFL history and a noted CBS sports broadcaster, will kick off the 1989 American Coin Machine Exposition's closing-day program with a motivational seminar, to be presented on Saturday, February 25 at 9 a.m. in Bally's Hotel, Reno.

In addition to his career as a sports broadcaster, John Madden's long list of credits include recognition as a leading commercial spokesman for print, television and radio advertising. A bestselling author, he has also added a football video to his roster of accomplishments.

While he is regarded as one of the most successful coaches in the NFL, Madden was also one of the youngest coaches in the AFL in 1968 when he took over as head coach of the Oakland Raiders. Over the course of his ten-year coaching career, he led the Raiders to seven Western Division titles and a Super Bowl victory over the Minnesota Vikings.

AAMA's executive vice president Bob Fay (ACME co-sponsor) commented: "ACME is designed to give the industry a game plan as it kicks off the spring and summer buying season. We want ACME attendees to leave Reno with the same high level of energy and excitement that they arrived with, and Madden's powerful delivery and his devotion to winning and perfection will give us all the strategies for success in the coming year."

Play Meter's Carol Lally (ACME co-sponsor) added: "We want everyone to walk away from Reno as winners! The dynamics of what's happening in the industry, combined with the dynamism of Madden's bigger-than-life personality and perspective, give the industry a final forum to rally about the positive impact of coin-op as experienced at the show."

The 1989 American Coin Machine Exposition will be held at Bally's Hotel in Reno from Thursday, February 23 through Saturday, February 25.

Further specifics with respect to ACME '89 may be obtained by contacting the convention's management firm, William T. Glasgow Inc., at 16066 South Park Avenue, South Holland, IL 60473. The phone number is (312) 333-9292.
THE FALL COLLECTION—The latest in sartorial elegance was on display at the Country Club in Reseda when MCA recording artists Jetboy performed in celebration of the MCA debut of their latest album, Feel the Snake. Modeling at a pre-show party hosted by BMI and MCA are (from left) MCA president Al Teller; Jetboy’s Ron Tostenson, Fernie Rod, Sam Yaffa and Mickey Fren; BMI president and CEO; Jetboy’s Billy Rowe; manager Danny Goldberg; and BMI VP Rick Riccobono.

STONE BLUES—Keith Richards of the Rolling Stones performed at the Country Club in Reseda when MCA recording artists Jetboy performed in celebration of the MCA debut of their latest album, Feel the Snake. Modeling at a pre-show party hosted by BMI and MCA are (from left) MCA president Al Teller; Jetboy’s Ron Tostenson, Fernie Rod, Sam Yaffa and Mickey Fren; BMI president and CEO; Jetboy’s Billy Rowe; manager Danny Goldberg; and BMI VP Rick Riccobono.

WORLD CLASS GATHERING—Epic artist Luther Vandross celebrated his four sold-out appearances with Anita Baker at Madison Square Garden and the release of his new album, Any Love, at a party at the World Trade Center recently. Pictured at the gathering are (l-r) Jon Bon Jovi, Alice Cooper, actor Gregory Hines, Vandross, and Bernie Miller, vp Black music A&R, Epic/Portrait.

THIS IS NO DIGUISE, SHE REALLY DRESSES LIKE THIS—It wasn’t Halloween, and it is not a traveling acrobatic team. Pictured here are members of the rock group Breathe appreciating the “charms of #1 dance chanteuse” Denise Lopez. Bookends provided by A&M promo chief Charlie Minor (far left) and Jeff Wyatt, PD at L.A.’s “Arbitron rated #1” Power-106.

CRAY SHOCKED—Mercury/PolyGram labelmates Michelle Shocked and Robert Cray recently met for the first time in New York at a company reception. Both had record their respective albums in Los Angeles earlier this year, but had never crossed paths before.
COIN MACHINES
FOR SALE: TOOBIN $2995, ROAD BLASTER $1445, 720 $1595, INDICATORS $1595, ASTEROIDS $1395, TX-1 $595, KARNOV $795, GANDO MANIA $95, TOP GUN $795, DOUBLE PLAY $995, VIPER $1295, MINTERBACK Cocktail $1495, MINTERBACK $1595, DANGER ZONE $895, ZENOPHONE $895, VS 21 UNI $895, VS RBI DUAL $1195, ALIEN SYNDROME $725, OUT RUN $2195, HOT ROD $1795, JUERILLA WAR $1495, KACEKI 195, THUNDERCADE $1195, KARI WARRIORS $725, STANDARD CHANGE MACHINES $1095, ESCAPE FROM THE LOST WORLD $1095, ARENA $895, DIAMOND SY $1195, VICTORY $995, ROBO AR $1495, PINBOT $1195, FIRE $995, LASER WAR $1095, SPIN $1095, KNIGHT RIDER $1595, ROLLING THUNDER $1295, ALL POINTS BULLETIN $1195, CALL OR WRITE, CELIE, ROSE, OR HAROLD AT, NEW ORLEANS NOVELTY CO., 3303 NO. AR- FOULT ROAD, METAIRE, LA, 7002. TEL: (504) 888-3500.

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

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

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX 76501, Tel: (817)774-4211. I want to buy Merit Pin Boss and Merit Triv-Whiz (sex) counter (bartoop) games.

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

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

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

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Count every word including all words in form name. Numbers in address count as one word. Minimum as accepted $10.00. CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - $2.50 Classified Adverts/Outside USA add $7.50 to your present subscription price. You are entitled to a classified ad of 50 words in each week's issue for a period of one full year. 32 consecutive weeks. You are allowed to change your Classified ad each week if you desire. All words over 50 will be billed at a rate of $.50 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office 3613 Sunset Blvd., Los Angeles, CA 90026 by Tuesday, 12 noon, of preceding week to appear in the following week's issue. Classified Ads Close TUESDAY.
CBS RECORDS PROUDLY INTRODUCES A DYNAMIC NEW SIGNATURE IN MUSIC.

THE HEAT STARTS HERE:

MICHAEL RODGERS I LIKE IT LIKE THAT THE FIRST SINGLE AND 12"

EIGHTH WONDER CROSS MY HEART FROM THE ALBUM FEARLESS

WTG RECORDS. WHERE TALENT GROWS.