

# CASH BOX<sup>TM</sup>

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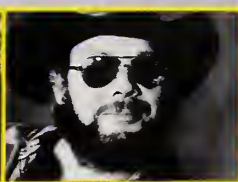
Our Annual  
Country Music  
Awards Issue

## *The Judds*

# Congratulations

To This Year's

## CMA NOMINEES



**The Judds**  
ENTERTAINER OF THE YEAR  
VOCAL DUO OF THE YEAR

**Hank Williams, Jr.**  
ENTERTAINER OF THE YEAR  
MALE VOCALIST OF THE YEAR  
ALBUM OF THE YEAR  
*"Born To Boogie"*

**Paul Nelson/Gene Nelson**  
SONG OF THE YEAR  
*"Eighteen Wheels  
And A Dozen Roses"*

**Harlan Howard**  
SONG OF THE YEAR  
*"Life Turned Her That Way"*



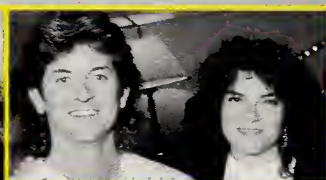
**Rosanne Cash**  
FEMALE VOCALIST  
OF THE YEAR  
SINGLE OF THE YEAR  
*"Tennessee Flat Top Box"*

**Tanya Tucker**  
FEMALE VOCALIST  
OF THE YEAR  
VOCAL EVENT OF  
THE YEAR

**Alabama**  
VOCAL GROUP OF THE YEAR

**Highway 101**  
VOCAL GROUP OF THE YEAR  
HORIZON AWARD

**Restless Heart**  
VOCAL GROUP OF THE YEAR

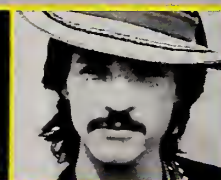


**Foster & Lloyd**  
VOCAL DUO OF THE YEAR

**Patty Loveless**  
HORIZON AWARD

**Rosanne Cash & Rodney Crowell**  
VOCAL EVENT OF THE YEAR

**Dolly Parton/Linda Ronstadt/  
Emmylou Harris**  
VOCAL EVENT OF THE YEAR



**Paul Davis**  
VOCAL EVENT  
OF THE YEAR

**Paul Overstreet**  
VOCAL EVENT  
OF THE YEAR

**Dwight Yoakam/Buck Owens**  
VOCAL EVENT OF THE YEAR

**Chet Atkins**  
MUSICIAN  
OF THE YEAR

**Johnny Gimble**  
MUSICIAN  
OF THE YEAR

**Mark O'Connor**  
MUSICIAN  
OF THE YEAR



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### COVER STORY



## THE JUDDS

by Joe Henderson

The Judds released their first record in 1983, and the artistic importance of this mother and daughter team from Kentucky has since been documented with three Grammy honors and five awards each from the Country Music Association and the Academy of Country Music. Now, *Cash Box* adds another honor to this impressive list. We are proud to name The Judds as *Cash Box's* Country Entertainer of the Year!

This dynamic RCA/Curb duo has had 12 Number One singles in fewer than five years of recording, and three of their albums have sold more than a million copies each. During the same period of time, they have continued to win each and every award category that they have been eligible to win, in the *Cash Box* Annual Awards issues. With all these facts in mind, plus the knowledge that The Judds' road show has expanded in proportion to their popularity, (26 workers, a six-piece band, three buses and two semis), we at *Cash Box* feel the Entertainer of the Year Award has been well-earned.

"We know we're a one-in-a-million story," mother Naomi concedes. "You can't get any more normal than we were four years ago: a nurse and a secretary. We come from the ranks...from blue-collar families. And, it's almost as if we get more excited as time goes by, because we know, now, how involved the music business is and how amazing it is with all the talent around."

Wynonna agrees: "The great thing about this business is that you're plugged in, if you want to be, to so many different kinds of music. I love anything, as long as it has some depth and isn't destructive."

Wynonna recently reached a high point in a career that's been filled with high points when Bono, U2's lead singer, invited her onstage to sing with him. "It was," she recalls, "one of those things that really blessed me."

Well, *Cash Box* says, "Bless and bless, alike." The Judds have blessed the music world with their talents, and we wish to bless them with their just rewards!

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### TOP POP DEBUTS

#### SINGLES

46

**IDONTWANTYOURLOVE**  
Duranduran - Capitol

#### ALBUMS

106

**MANINMOTION**  
Night Ranger - MCA

#1

#### POP SINGLE

**RED RED WINE**

UB40  
A&M

#1

#### POP ALBUM

**APPETITE FOR DESTRUCTION**

Guns N' Roses  
Geffen

#1

#### B/C SINGLE

**MY PEROGATIVE**

Bobby Brown  
MCA

#1

#### B/C ALBUM

**DON'T BE CRUEL**

Bobby Brown  
MCA

### WINNER'S CIRCLE

**SHE'S ON THE LEFT**

Jeffery Osbourne  
A&M

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

#1

#### COUNTRY SINGLE

**STRONG ENOUGH TO BEND**

Tanya Tucker  
Capitol

#1

#### COUNTRY ALBUM

**OLD 8 x 10**

Randy Travis  
Warner Bros

#1

#### JAZZ ALBUM

**SIMPLE PLEASURES**

Bobby McFerrin  
EMI/Manhattan

#1

#### 12" SINGLE

**CHAINS OF LOVE**

Erasure  
Sire/Warner Bros

#1

#### RAP ALBUM

**IT TAKES A NATION OF MILLIONS...**

Public Enemy  
Def Jam/CBS

# CASH BOX TOP 100 SINGLES

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

			Last Week	Total Weeks			Last Week	Total Weeks	
1	RED RED WINE (A&M 2600)	UB 40	3	10	52	MONKEY (Columbia 38-07941)	George Michael	34	15
2	LOVE BITES (Mercury/PolyGram 870 402-7)	Def Leppard	1	10	53	SHE'S ON THE LEFT (A&M AM-1227)	Jeffrey Osborne	60	9
3	DON'T BE CRUEL (Epic 34-07965)	Cheap Trick	6	12	54	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	72	3
4	GROOVY KIND OF LOVE (Atlantic 7-89017)	Phil Collins	9	7	55	SMALL WORLD (Chrysalis VS4 41622)	Huey Lewis & The News	88	2
5	WHAT'S ON YOUR MIND (PURE ENERGY) (Tommy Boy 7-27826)	Information Society	8	13	56	DOMINO DANCING (EMI-Manhattan B-50161)	Pet Shop Boys	75	2
6	I'LL ALWAYS LOVE YOU (Arista AS1-9700)	Taylor Dayne	4	19	57	EDGE OF A BROKEN HEART (EMI-Manhattan 50141)	Vixen	63	5
7	DON'T WORRY BE HAPPY (EMI-Manhattan B-50146)	Bobby McFerrin	2	12	58	WHEN IT'S LOVE (Warner Bros. 7-27827)	Van Halen	37	16
8	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (Virgin 7-99290)	Steve Winwood	23	14	59	FAST CAR (Elektra 7-69412)	Tracy Chapman	36	18
9	SWEET CHILD O' MINE (Geffen 7-27963)	Guns n'Roses	5	17	60	I DON'T WANNA GO ON WITH YOU LIKE THAT (MCA-53345)	Elton John	38	18
10	I HATE MYSELF FOR LOVING YOU (Blackheart/CBS Z54 07919)	Joan Jett and the Blackhearts	11	10	61	HEART DON'T FAIL ME NOW (Columbia 38-07932)	Holly Knight	67	7
11	ONE GOOD WOMAN (Full Moon/Warner Bros 7-27824)	Peter Cetera	7	13	62	IN YOUR ROOM (Columbia 38-08090)	Bangles	DEBUT	
12	WILD, WILD WEST (Atlantic 7-89048)	The Escape Club	18	9	63	I DON'T WANNA LIVE WITHOUT YOUR LOVE (Reprise/Warner Bros. 7-27855)	Chicago	45	20
13	DON'T BE CRUEL (MCA MCA-53327)	Bobby Brown	16	11	64	IT TAKES TWO (Profile 5186)	Rob Base & D.J. E-Z Rock	68	7
14	TRUE LOVE (MCA MCA-53363)	Glenn Frey	17	9	65	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	77	4
15	KOKOMO (Elektra 7-69385)	The Beach Boys	24	6	66	ROLL WITH IT (Virgin 7-99326)	Steve Winwood	44	19
16	PLEASE DON'T GO GIRL (Columbia 38-07700)	New Kids On The Block	12	16	67	TALKIN' BOUT A REVOLUTION (Elektra 7-69383)	Tracy Chapman	78	4
17	THE LOCO-MOTION (Geffen 7-27752)	Kylie Minogue	19	8	68	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	Ivan Neville	79	3
18	CHAINS OF LOVE (Sire/Reprise 7-27844)	Erasure	20	11	69	SYMPTOMS OF TRUE LOVE (Capitol 44140)	Tracie Spencer	80	2
19	FOREVER YOUNG (Warner Bros. 7-27796)	Rod Stewart	21	11	70	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)	Was Not Was	84	2
20	NEVER TEAR US APART (Atlantic 7-89038)	INXS	22	10	71	HERE WITH ME (Epic 34-07901)	REO Speedwagon	57	17
21	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	23	6	72	HANDS TO HEAVEN (A&M 2991)	Breathe	55	24
22	BAD MEDICINE (Mercury/PolyGram 870 657-7)	Bon Jovi	26	4	73	JEALOUS GUY (Capitol P-B-44230)	John Lennon	DEBUT	
23	FALLEN ANGEL (Enigma/Capitol B-44191)	Poison	16	11	74	WAY OUT (Ruthless/Atlantic 7-99285)	J.J. Fad	82	3
24	DESIRE (Island 7-99250)	U2	35	3	75	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	81	3
25	HOW CAN I FALL (A&M AM-1224)	Breathe	33	6	76	SPRING LOVE (COME BACK TO ME) (LMR 74002) (Epic 34-07921)	Stevie B.	64	14
26	IF IT ISN'T LOVE (MCA 53264)	New Edition	11	16	77	ANY LOVE (Epic 34-08047)	Luther Vandross	87	2
27	ANOTHER LOVER (A&M AM-1226)	Giant Steps	31	9	78	DIDN'T KNOW IT WAS LOVE (Scotti Bros./E.P.A. 4-08067)	Survivor	DEBUT	
28	SIMPLY IRRESISTIBLE (EMI-Manhattan B-50133)	Robert Palmer	13	16	79	ALL FIRED UP (Chrysalis VS4 43268)	Pat Benatar	69	16
29	KISSING A FOOL (Columbia 38-08050)	George Michael	48	2	80	POWERFUL STUFF (Elektra 7-69384)	The Fabulous Thunderbirds	71	7
30	WHAT YOU SEE IS WHAT YOU GET (MCA MCA- 53367)	Brenda K. Starr	27	11	81	I DID IT FOR LOVE (MCA MCA-53364)	Night Ranger	90	2
31	A NIGHTMARE ON MY STREET (Jive/RCA 1124-7)	DJ Jazzy Jeff	28	11	82	TELL THAT GIRL TO SHUT UP (UNI/MCA UNI-5001)	Transvision Vamp	86	3
32	TIME AND TIDE (Epic 34-07730)	Basia	39	10	83	YEAH, YEAH, YEAH (Atlantic 7-88999)	Judson Spence	DEBUT	
33	STAYING TOGETHER (Atlantic 7-89034)	Debbie Gibson	32	11	84	I'M NOT YOUR MAN (Columbia 38-07980)	Tommy Conwell	83	4
34	LOOK AWAY (Reprise 7-27766)	Chicago	49	4	85	DON'T BE AFRAID OF THE DARK (Mercury/PolyGram 870 596-7)	The Robert Cray Band	85	3
35	(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD MEDLEY (FREE BABY) (Epic 34 08034)	Will To Power	46	6	86	DANCING UNDER A LATIN MOON (I.R.S. IRS-53436)	Candi	DEBUT	
36	A WORD IN SPANISH (MCA MCA-53408)	Elton John	51	4	87	ANOTHER PART OF ME (Epic 34-07962)	Michael Jackson	56	13
37	DANCE LITTLE SISTER (Columbia 38-08023)	Terence Trent D'Arby	42	6	88	MAKE ME LOSE CONTROL (Arista AS1-9686)	Eric Carmen	61	22
38	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	50	7	89	DON'T BREAK MY HEART (Jive/RCA 1140-7-J)	Romeo's Daughter	DEBUT	
39	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Mercury/PolyGram 876 646-7)	Cinderella	43	8	90	HOLD ON TO THE NIGHT (EMI-Manhattan B-50106)	Richard Marx	62	22
40	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	53	4	91	LIVE IT UP (Warner Bros. 7-27793)	Gardner Cole	DEBUT	
41	STRANGELOVE (Sire 7-27777)	Depeche Mode	52	6	92	1-2-3	Gloria Estefan and the Miami Sound Machine	65	20
42	SUPERSTITIOUS (Epic 34-07979)	Europe	41	10	93	JACKIE (Arista AS1-9725)	Blue Zone U.K.	66	10
43	THE PROMISE (Virgin 7-99328)	When In Rome	47	6	94	OFF ON YOUR OWN (GiRL) (Warner Bros. 7-27870)	Al B. Sure!	70	11
44	INDESTRUCTIBLE (Arista AS1-9706)	Four Tops	40	9	95	I DON'T WANT TO BE A HERO (Virgin 7-99304)	Johny Hates Jazz	73	15
45	WALK ON WATER (Columbia 38-08060)	Eddie Money	58	3	96	POUR SOME SUGAR ON ME (Mercury/PolyGram 870 298-7)	Def Leppard	74	25
46	I DON'T WANT YOUR LOVE (Capitol P-B-44237)	DuranDuran	DEBUT		97	THE DEAD HEART (Columbia 38-07964)	Midnight Oil	76	12
47	NOBODY'S FOOL (Columbia 38-07971)	Kenny Loggins	30	15	98	SIGN YOUR NAME (Columbia 38-07911)	Terence Trent D'Arby	89	21
48	YOU CAME (MCA MCA-53370)	Kim Wilde	54	6	99	INSIDE A DREAM (EMI-Manhattan B-50145)	Jane Wiedlin	91	8
49	DOWNTOWN LIFE (Arista AS1-9753)	Daryl Hall John Oates	59	3	100	SAYIN' SORRY (DON'T MAKE IT RIGHT) (Vendetta/A&M VV-7200)	Denise Lopez	92	18
50	IT WOULD TAKE A STRONG STRONG MAN (RCA 8663-7-RAA)	Rick Astley	25	14					
51	PERFECT WORLD (Chrysalis VS4 43265)	Huey Lewis And The News	29	14					

# RIAA September Certifications: Cinderella To Acapella

By Lee Jeske

NEW YORK – Heavy metal had the edge in the RIAA's list of platinum and gold album certifications for September, but rap made a song showing and such "who'd-a-thunk-it" items as Bobby McFerrin's acapella *Simple Pleasures* and Tracy Chapman kept their sales magic spinning.

Causing the most commotion was Def Leppard, who not only saw their *Hysteria* and 1983 *Pyromania* albums hit the seven million multi-platinum sales plateau, but garnered simultaneous gold, platinum and multi-platinum awards for their *Historia* video.

Also ringing up multi-platinum allies in September were George Michael's *Faith* (six million), Anita Baker's 1986 *Rapture* and Guns 'N Roses' *Appetite for Destruction* (four million each), INXS' *Kick* (three million), and Tracy Chapman, Poison's *Open Up And Say...AHH*, and DJ Jazzy Jeff & The Fresh Prince's *He's The DJ, I'm The Rapper* (two million apiece).

Bobby McFerrin and all his voices hit the platinum mark in September, with *Simple Pleasures* gaining a plaque and the *Cocktail* soundtrack, boosted by McFerrin's smash "Don't Worry, Be Happy," going both gold

and platinum.

Also in the platinum parade last month were Cinderella's *Long Cold Winter*, Randy Travis' *Old 8 X 10*, Huey Lewis & The News' *Small World* and Bobby Broom's *Don't Be Cruel* (all simultaneously gold), along with UB-40's 1983 *Labour of Love*, New Edition's *Heart Break*, Cheap Trick's *Lap of Luxury*, and Judas Priest's *Defenders of the Faith*. McFerrin, UB-40 and Bobby Brown were making their debuts as platinum sellers.

Also ringing up gold honors were Alabama's *Just Us*, Stryper's *In God We Trust*, Freddie Jackson's *Don't Let Love Slip Away*, Public Enemy's *It Takes a Nation of Millions To Hold Us Back*, Eric B. & Rakim's *Follow The Leader*, REO Speedwagon's *The Hits*, Joan Jett & The Blackhearts' *Up Your Alley* and J.J. Fad's *Supersonic*. Public Enemy and J.J. Fad scored their first gold albums.

Joining Def Leppard in the music video category were Metallica's *19.98 Home Vid*, Cliff 'Em All, certified multi-platinum, and Ernie Rettino, Debby Kerner Rettino and the Maranatha! Singers *Word, Incorporated* and David Lanz and Paul Speer's *Desert Vision*, which both earned gold awards.

## Capitol and Solar Reach Pact

LOS ANGELES – Capitol and Solar Records announced that they have agreed to give Capitol operational control of Solar Records. This includes administration, sales, promotion, and marketing, with the exception of all creative aspects. EMI will continue to distribute Solar's product.

Capitol Records will immediately assume responsibility for Midnight Star's single "Don't Rock The Boat" and its upcoming album release. Solar Records has had a successful track record with such acts as Shalamar, Carrie Lucas, and The Whispers.

Solar will retain creative control over their current roster, which includes The Deele, Freeze, Babyface, Midnight Star, Shalamar, Calloway, The Whispers, Lakeside, Ralph Butler, Carrie Lucas and Them.

Commented Dick Griffey, President, Solar Records: "Over the last decade, the record business has undergone dramatic changes. In today's marketplace, a company requires computer automation and substantial nationwide staffing at every level from promotion and marketing to sales and distribution. In view of those realities, Solar has determined a need to restructure its relationship with Capitol Records in a manner that will enable Solar to avail itself of the substantial resources of Capitol, while continuing to allow Solar the freedom and ability to remain a small, creative company that can be competitive with any other label in the record industry. The restructured relationship is similar to past custom label distribution agreements that Solar Records has had."



THE NEW GANG OF FOUR – ASCAP held its eighth annual awards dinner to honor members of the British Performing Right Society last week in London. Pictured at the event are (l-r) Matt Goss from the pop band Bros, Phil Collins, Chrissie Hynde and Billy Ocean.

## Myron Roth Resigns MCA Post

LOS ANGELES – Myron Roth, former President of MCA Records, has resigned from the company to pursue other opportunities, according to sources at the MCA Music Group.

"Myron made a substantial contribution to the success of MCA records," stated Irving Azoff, Chairman of the MCA Music Entertain-

ment Group. "During his tenure, the company enjoyed phenomenal growth and achieved the highest sales and revenues in its history."

Roth commented, "I was there at the birth of the Irving Azoff administration at MCA and take great pride in the many accomplishments attained during its first five years."

## Capitol Industries-EMI, Inc. Changes Name

LOS ANGELES – Capitol Industries-EMI, Inc. has officially changed its name to Capitol-EMI Music, Inc., it was announced by Joe Smith, the company's President and Chief Executive Officer.

According to company sources, the move was made in an effort to more aptly reflect the artistic nature

and goals of the company. The deletion of "Industries" and the addition of the "Music" more appropriately indicates the company's true business and a dedication to the art that inspired the founding of Capitol more than 45 years ago. Capitol-EMI Music, Inc. will retain the same corporate logo.



BE HAPPY – Bobby McFerrin's current EMI release, ~Simple Pleasures, hit platinum three weeks after being certified gold. Pictured celebrating at EMI's New York offices are (l-r) Gerry Griffith, senior vice president, A&R, EMI; Varnell Johnson, vice president, R&B promotion, EMI; Sal Licata, president and CEO, EMI; Ken Baumstein, vp, marketing, EMI; Bobby McFerrin; Linda Goldstein, Original Artists; Geoff Bywater, vp, Artist Development and Video, EMI; Jack Satter, vp, promotion, EMI and Ira Derfler, vp, sales, EMI.

## Urso Appointed V.P., Promotion, WTG

LOS ANGELES – David Urso has been appointed Vice President, Promotion for WTG Records, the new CBS Records West Coast label. He will be responsible for supervising all phases of promotion for WTG Records products. Urso has been Senior Vice President, Elektra Records since 1982. Previously he had been Vice President, Promotion, Warner Bros. Records since 1973. He began his career in Detroit as Promotion Marketing Manager, Warner Bros. Records/WEA Distribution in 1971.



DAVID URSO

Jerry Greenberg, Senior Vice President and General Manager, WTG, commented: "David's experience and knowledge of the record business spans 17 years and includes all aspects of radio promotion and

marketing making him very qualified to help us in establishing WTG Records in the marketplace. His expertise at breaking new acts, especially at Elektra Records is exactly what we need."

## TICKERTAPE

NEW YORK – BMI has set up the Pete Carpenter Fellowship for aspiring film composers. The award, named for the late co-composer of music for *The A-Team*, *Magnum P.I.*, *Hunter* and other TV shows, will enable an aspiring film composer to attend the Earl Hagen Film Scoring Workshop in L.A.; applications are available from the BMI Foundation, 320 W. 57th St., New York, NY 10019...Phil Collins was named "Songwriter of the Year," Warner Chappell Music London was named "Publisher of the Year," and Linda Thompson and Betty Cook were named "Country Songwriters of the Year" at ASCAP's recent London dinner honoring the PRS writers of the songs which garnered the most U.S. performances in 1987...Michael Jackson has contributed to \$50,000 to set up the Michael Jackson/Wembley Arts and Sports Foundation to benefit underprivileged students in the fields of sports and arts; London's Wembley Stadium will match Jackson's grant...K-Tel Records posted a 20% increase in consolidated net income (from \$1.004 million to \$1.2 million) for the fiscal year ended June 30 over the last fiscal year...RCA Records has released two different covers for Lightning's *Lightning Strike* release; one with a photo of the band, the other with a skull and crossbones and a questionable 12-letter word...Hans Gout, Philips and Du Pont Optical's executive vp emeritus, was presented with the first NARM Pioneer Award during the recent meeting of NARM's Retailers Advisory Committee...The 1988 *Australian Music Industry Directory*, a hefty volume, is now available from the Australian Trade Commission; they're at (212) 245-4000 for info...Billy Bragg, Michelle Shocked and Mancotal will headline a benefit at New York's Beacon Theatre, Oct. 26, to benefit ACT UP, the AIDS coalition, and 24 Hours For Life, for its Living With AIDS Fund...The American Diabetes Association/New York Downstate Affiliate will honor business manager Bert Padell with its 1988 Humanitarian Award, Nov. 4 at New York's Pierre Hotel, Sutra Records president Art Kass and his wife are the dinner's co-chairmen; call (212) 947-9707 for info...A 1981 Buick Skylark signed by Bruce Springsteen and others is the biggest catch in the Philadelphia Music Foundation's second annual Rock 'n' Roll Auction, to benefit the PMF's Scholarship Fund and Educational programs, Nov. 6 at the City Line Ave. Holiday Inn; call (215) 893-9100 for details...Joe Williams and Montgomery, Plant and Strich are among the performers at the 11th annual benefit dinner to support the S.L.E. Foundation's lupus research and social services, Nov. 16 at New York's Marriot Marquis Hotel; call (212) 685-4118 for info...According to a survey conducted by Nickelodeon, 89% of the nation's kids talk about music with their friends, and 29% go to a record store at least once a week...Rykodisc has signed a deal with Grateful Dead drummer Mickey Hart for a series of recordings called *The World*; the initial releases, due this month, include music from the Sudan, India, and Egypt...Nimbus Records has opened a West Coast sales office at 4524 Tobias Av., Sherman Oaks, CA 91403 (818-783-4250)...Orlando FL's Full Sail Center for Recording Arts has opened a video and film production school; call (800) 221-2747 for the lowdown...Churchil, TN's Benjamin Stiltner was sentenced to three years imprisonment, three years probation and ordered to pay \$10,000 to the RIAA for copyright infringement and trafficking in counterfeit cassette labels...New on the bookshelves: *The Wanderer: Dion's Story* by Dion DiMucci with Davin Seay (\$16.96, William Morrow), *Dirty Dancing: How To Do It* by Mimi Kasbah (\$6.95, Dell), and *TV Rock* by Mark Bego (\$3.95, Paperjacks).

More News On Page 35



Caparro



Kelleher



Schoen



Donnelly

**Caparro Appointed** – Jim Caparro has been appointed Senior Vice President, National Sales and Branch Distribution for PolyGram Records. Caparro had previously been Vice President, Sales, Epic, Portrait, and CBS Associated Labels.

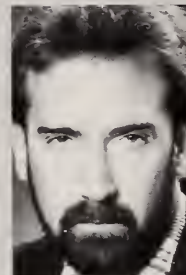
**Kelleher Named** – Brian Kelleher has been named Vice President, Special Markets for PolyGram Records. Kelleher will be responsible for overseeing PolyGram's Catalog Development and Special Projects departments.

**Schoen Promoted** – Bruce Schoen has been promoted to the position of National Singles Director/East Coast for Arista Records. Schoen most recently held the position of National Top 40 Director of Secondaries.

**Donnelly Joins Geffen** – David Donnelly has joined Geffen Records in the newly created post of Director of Recording. Prior to his appointment at Geffen, Donnelly served as National Quality Assurance Manager for Warner Bros. Records.



Johnson



Genetti



Isquith



Markowitz

**E/P/A/ Appoints Three** – Epic/Portrait/CBS Associated Labels has announced the expansion and reorganization of the E/P/A Promotion Department with three new appointments. Jean Johnson and Tom Genetti have each been appointed Directors, National Promotion, E/P/A, and Jack Isquith has been appointed Director, National Album Promotion, E/P/A. **Markowitz Named** – Lisa Markowitz has been appointed Associate Director, Publicity, East Coast, Epic/Portrait/CBS Associated Labels. Markowitz had been Manager, Publicity, East Coast, E/P/A since 1986.

**Bisceglia Promoted** – Rick Bisceglia has been promoted to the position of National Singles Director/East Coast for Arista Records. Bisceglia most recently held the position of National Top 40 Director of Secondaries.

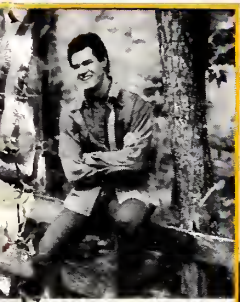
**Howard Appointed** – Michael Howard has been appointed Representative, Black New Music Marketing for Elektra Records. Howard was previously at WEA Philadelphia where he held the position of Black Sales Marketing.

**Elliot Appointed** – Ross Elliot has been appointed Professional Manager, EMI Music Publishing, North America. Elliot will be responsible for the promotion and placement of the company's songs as well as the acquisition and development of talent.

**Di Dia Appointed** – Mark Di Dia has been appointed to do national A&R promotion for Geffen Records. Di Dia had previously been Music Research Director of the album report for *Friday Morning Quarterback*, where he also penned the "Metal Detector" column on hard rock.

**Adler Named** – Beth Adler has joined the Law Department of Arista Records as an attorney. Prior to joining Arista, Adler worked as an associate at the Law firm of Cahill, Gordon & Reindel.

**Silo/Alcazar Adds Two** – Silo/Alcazar Records has announced the addition of two new employees to their marketing departments. Caroline Levy has joined Alcazar Productions as a publicist, and Ann Tagney has been appointed Marketing Coordinator of Silo Records.



**RANDY TRAVIS**  
Entertainer of the Year  
Single of the Year,  
"I Told You So"  
Song of the Year,  
"I Told You So"  
Male Vocalist of the Year



**REBA McENTIRE**  
Entertainer of the Year  
Female Vocalist  
of the Year



**GEORGE STRAIT**  
Entertainer of the Year  
Album of the Year,  
"If You Ain't Lovin',  
You Ain't Livin' "  
Male Vocalist of the Year



**RESTLESS HEART**  
Vocal Group of the Year



**RICKY VAN SHELTON**  
Single of the Year,  
"Somebody Lied"  
Male Vocalist of the Year  
Horizon Award



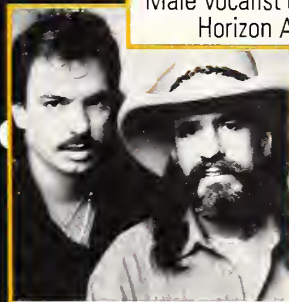
**KATHY MATTEA**  
Single of the Year,  
"Eighteen Wheels  
and a Dozen Roses"  
Album of the Year,  
"Untasted Honey"  
Female Vocalist  
of the Year



**EARL THOMAS CONLEY**  
Vocal Event of the Year



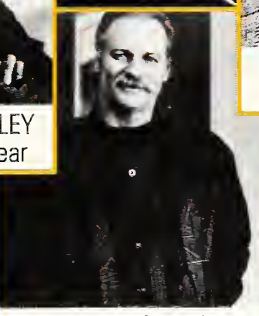
**THE O'KANES**  
Vocal Duo of the Year



**BELLAMY BROTHERS**  
Vocal Duo of the Year



**RODNEY CROWELL**  
Album of the Year,  
"Diamonds & Dirt"



**VERN GOSDIN**  
Album of the Year,  
"Chiseled in Stone"  
Male Vocalist of the Year



**SWEETHEARTS OF  
THE RODEO**  
Vocal Duo of the Year  
Horizon Award



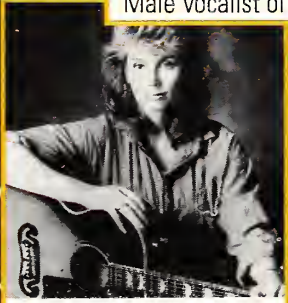
**FOSTER & LLOYD**  
Vocal Duo of the Year



**FORESTER SISTERS**  
Vocal Group of the Year



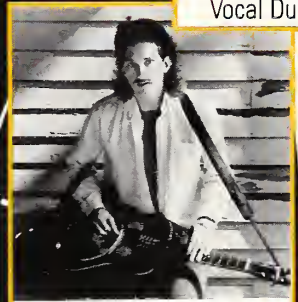
**NITTY GRITTY  
DIRT BAND**  
Vocal Group of the Year



**EMMYLOU HARRIS**  
Vocal Event of the Year,  
2 Nominations



**HIGHWAY 101**  
Vocal Group of the Year  
Horizon Award



**JERRY DOUGLAS**  
Musician of the Year



**DAVID BRIGGS**  
Musician of the Year

**1988 CMA AWARD NOMINEES**

**CONGRATULATIONS TO THE STARS WHO  
BRIGHTEN OUR DAYS AND NIGHTS!**

**S C A P**

*Nashville*









**BOUND FOR GLORY** - Michelle Shocked (right) and Marvin Etzioni led guests in an impromptu sing-a-long during a train ride hosted by PolyGram Records in celebration of Shocked's latest release, *Short Sharp Shocked*. (Photo: Jacki Sallow)

**C**HOO-CHOO BOOGIE... - The day after her successful opening slot for Billy Bragg at the Wiltern Theatre, PolyGram Records hosted quite an event honoring recording artist Michelle Shocked. Keeping with the theme of her current AOR mover "If Love Was A Train" (off *Short Sharp Shocked*), PolyGram's Local Promotion Manager Paula Tuggey stormed up the idea of reserving a box car on a train which departed from L.A.'s Union Station en route to San Juan Capistrano.

On the ride to San Juan Capistrano, Shocked entertained the 80 or so guests by crooning and playing guitar, joined later by Marvin Etzioni on mandolin and several music biz types on the various percussion instruments supplied (i.e. marachas, castinets, cowbells, etc.).



**LAY IT ON THE LINE** "If Love Was A Train" is the title of the current AOR hit from Mercury/PolyGram recording artist Michelle Shocked. (Photo: Jacki Sallow)

After lunch and some quality time in San Juan Capistrano, we began our journey back. Having left Shocked behind to continue moving South on her current tour, we had to make do with our own entertainment. Etzioni and his mandolin led the way in a sing-a-long which included renditions of everything from "Iko Iko" to "Sugar Sugar" to "Respect" to "Beat On The Brat." PolyGramers Sue Sawyer and David Millman probably showcased the greatest untapped musical prowess of all (A&R folks should keep their eyes on this duo). Definitely one of the finest "industry events" in memory.

**CLUB CRUSADE** - "Club Crusade," an organization of local, socially conscious club owners, will present a benefit for the Jamaican hur-

ricane relief effort on October 14 at L.A.'s Variety Arts Center.

Featured performances will include The Broken Homes, Gentlemen After Dark, Broken Glass, Zanes Fly, Human Drama, Kills For Thrills, Zeros, Shadowland and Double Freak, with many more surprise additions to be announced.

Since relief efforts aiding victims of Hurricane Gilbert have subsided, Club Crusade has been looking for sponsors in every field to join forces with the American Red Cross, Capitol Records and American Airlines (who have committed to donating transportation of supplies.

Doors will be open to the public at 9 p.m. and continue until 4 a.m.. Admission will be \$15.00. Tickets are available at both the venue and Ticketron locations. Food and clothing donations are encouraged and will be accepted at the door. All proceeds go to the Jamaican Red Cross. For more information, call (213) 850-7275.

**LOVE, AMERICAN STYLE** - For those of you who hold a special place in your heart for "the decade that wouldn't die," a new club dubbed "1970" has opened at Candilejas (located on the east end of the Sunset Strip), playing only music released in the years 1970 to 1979. The clientele is your basic El Lay club-goer, but the music, ah the music, is a different story.

For those of you that are afraid, don't worry. It's not all Donna Summer crooning "Love To Love You Baby" and A Taste Of Honey warbling "Boogie Oogie Oogie." During our brief visit, we heard everything from Ian Dury's "Sex & Drugs & Rock & Roll" to Cher's "Dark Lady" to T. Rex's "Bang A Gong" to the B-52's "Rock Lobster" (the later already a decade old, believe it or not).

The club operates only on Sunday nights (from 8 p.m. - 4 a.m.) and features all the music you loved to hate (and some you hate to love). The cover charge is a measly five bucks. So pile into your "Chevy Van," head down to the club, and rock on with your bad self.

Until next week...

Tom De Savia  
Los Angeles



**ON THE WAY TO THE TOP** - UB40 plays Madison Square Garden Oct. 13 in support of their self-titled A&M release, which does NOT feature their current Top 10 single, "Red Red Wine." That song is from a 1983 album called *Labour of Love*...the first single from UB40 is "Breakfast in Bed" and will be released some time around Christmas.

**T**HE GODFATHERS PT. II - Epic Records is finally putting the push behind one of their most overlooked bands. The British five-piece is being sent back out on the road in support of *Birth, School, Work, Death*, which vocalist Peter Coyne calls "the story of life in four stages," and the emphasis this time around is on Top 40 rather than the college/alternative market. The Godfathers opened the tour with a blistering set at The Ritz Oct. 2, and the prediction from this desk is that the anthemic title track will be the most-heard song on the sidewalk in the very near future. It's an offer .... never mind.

**THESE DAYS** - Scotsman Lloyd Cole has become a transplanted New Yorker. Cole says he relocated to work on material for the next Comotions record. Coincidentally, Capitol has just released the domestic version of Lloyd Cole and the Comotions' *Mainstream*, which came out and disappeared on Polydor in the UK last year. Hopefully the American audience will be a little more discerning: this is the quietest, gentlest, prettiest Comotions record to date. Outstanding tracks are "Mr. Malcontent" and "Jennifer She Said." Definitely music to contemplate life by.

**OH, NO, IT'S DEVO!** - The spuds are back, with a new record and an imminent tour in support of it. A quick conversation with front man (or as their publicist puts it, "the guy with the whip in 'Whip it'") Mark Mothersbaugh shed light on why Devo still exists, and more importantly, why we still need it. "We never really intended to be away from doing albums so long. We just took a break, and it lasted three years," he explained. Devo is still relevant because "Devo is a plastic example of the spirit of de-evolution" and the personification of the materialistic outlook of the decade. Beyond the reconstruction of the band,

Mothersbaugh has been busy working on a film that coincided with the Amnesty International Tour. The film was an animated lecture on the International Bill of Human Rights, featuring work by 40 animators from all over the world, "including some from behind the Iron Curtain," Mothersbaugh said. "They had to use pseudonyms because their governments did not sign the Bill of Rights." The soundtrack was composed by Mothersbaugh, Oingo Boingo's Danny Elfman, Laurie Anderson and David Byrne. The film is now intended to be used as an educational tool, "and will hopefully be sent around to schools in the U.S. and other countries," he said. Mothersbaugh will also have an exhibit of his postcard art "done in airports and hotel rooms around the world" featured at The Parson's School of Design starting Nov. 1.

**PRETTY VACANT** - Manhattan's New Museum of Contemporary Art is home to "Impresario: Malcolm McClaren and the British New Wave," and it's a must-see for past, present and future fans of The Sex Pistols. That part of the exhibit, dealing with the rise and fall of "the" punk band, is the best by far. The rest, which touches on McClaren's art and music, the shop he shared with Vivienne Westwood on King's Road (known variously as Let it Rock, Sex, Seditionaries, and World's End) and his involvement with The New York Dolls, Adam Ant and Bow Wow Wow, is a bit sketchy. Through Nov. 20.

**KISS FOR LUCK** - Simmons Records, the new New York-based label founded by Kiss guitarist Gene Simmons, releases its first product Oct. 17. The record is *House of Lords*, by the band of the same name. Simmons Records will be marketed and distributed by RCA.

Karen Woods  
New York

# Michael Masser's Greatest Love: Music

By Julius Robinson

LOS ANGELES – When Michael Masser recently received the “Spirit Of America Award” for his song “The Greatest Love Of All,” it meant more to him than the casual observer might think. The “Spirit Of America Award,” presented to Masser by California Governor Deukmajian at a black-tie Governor’s Ball, symbolized for Masser the culmination of a personal struggle to find his own identity, a fight against the traditional values imbedded in his psyche by immigrant parents who saw his precocious interest in music as trivial. They loved him, Masser insists, but they didn’t support his dream. It is even more ironic when you learn that Masser managed to achieve all his parents ever hoped for him – finding success in careers as a lawyer, a stockbroker, a theatrical agent and an inventor. It was only when he had achieved the American Dream the way his parents envisioned did he find the courage to throw it all away and do it the way he wanted – with a career in music.

A large measure of Masser’s success as a songwriter stems from the seemingly unstoppable influence of “The Greatest Love Of All.” Linda Creed’s lyrics have struck a chord with people around the world, making the song an anthem for numerous organizations that want to promote self-esteem. Originally written for the 1977 film, “The Greatest,” the song was recorded by George Benson and became an international hit on Whitney Houston’s 1985 debut album.

Masser also co-wrote and produced the number one hits “Saving All My Love” and “Didn’t We Almost Have It All.” Prior to the immense Whitney success, he was best known for penning hits for Diana Ross including “Touch Me In The Morning,” and “Do You Know Where You’re Going To.” Masser also wrote hits for Peabo Bryson, including “If Ever You’re In My Arms Again.” He is currently writing and producing tracks for Natalie Cole’s upcoming LP.

But Masser’s real achievement was overcoming the chains of parental and social expectations. Masser spoke to *Cash Box* about the long journey towards self-fulfillment.

“From the age of three on, I had recurring dreams of sitting at a piano, banging at it,” recalls Masser. “I never took lessons growing up. But every time I walked by a piano, I’d feel emotional pain. I wasn’t myself. Finally I taught myself to play as an adult.”

Carrying the discouraging messages about music in his subconscious, Masser’s creativity funneled into business, and he thrived. It also bubbled into other areas, and he invented, among other things, a garter belt and a flytrap. Finally Masser found himself at the top of heap in New York City, strangely dissatisfied.

“I was a stockbroker with offices at the top of the Pan Am building,” shrugs Masser. “I had money, I had a nine room apartment overlooking the George Washington Bridge. It meant nothing to me. I’d ride my bike to work everyday. I started playing hooky, I’d make a left turn on my bike into Julliard and use their rehearsal rooms.”



MICHAEL MASSER

“As soon as I had achieved everything my mother wanted of me, the music started to breathe fire. I went to a shrink for the first time. I said I wanted to write but couldn’t. I started to work through the negativity.

“Even today I’m trying to make music more enjoyable. I still have to pass go every time.”

Masser sadly left behind a wife and two kids, and came out west to meet his newfound mentor, the late Johnny Mercer, who recognized Masser’s talent. Masser recounts with difficulty how he begged relatives for a little money to keep his family’s lights turned on back East, but was denied. Despite tremendous guilt, his determination to follow his destiny was undaunted.

“I lived in Johnny Mercer’s guest house, I had no money. That broke at the age of 31, and my wife left me.”

Masser sighs. “It took success in business for me to know what I *didn’t* want to do. I’m comfortable being in the state of unknown where the artist lives. Not knowing the answer, getting close. That sensitivity is considered weakness by some corporate world people.”

Masser got his first big chance with the newly-relocated Motown

Records, which was auditioning hundreds of songs and producers for the next Diana Ross single. Masser wrote “Touch Me In The Morning” with Ron Miller, and also produced the song. The success of that song started a long-term relationship with Motown, where Masser was “one of the only white faces around.”

Adds Masser, “When I worked with Diana Ross, Berry Gordy gave me a lot of leeway, I had a chance to choose the songs, choose the singles.”

Most of Masser’s songs have been performed initially by black artists. Was that merely a coincidence?

“Having grown up in Chicago, in a multi-racial environment, I was close to the experience of a lot of people. I really don’t know why it’s turned out that way with artists.”

Berry Gordy, who was convinced of Masser’s genius, persuaded him to score the music for the film “The Greatest,” a film based on the life of and starring Muhammad Ali. Masser had never done a score before, so he embarked on a soul-searching journey to Jerusalem, where he wrote the score in a hotel room.

“I went to mosques, synagogues, I walked around, I prayed. Prior to the trip, in my former life I’d been a stockbroker and a lawyer. From this experience I finally got involved in spirituality, and the music came for the song. When I got back, I wrote the “The Greatest Love Of All” with the late Linda Creed, who had just gone through a mastectomy.”

Masser pauses. “When Linda Creed and I wrote that song, the world and time stood still.”

The song was first recorded by George Benson, and it became a mainstay of his set.

“I was sitting next to George Benson at a dinner, and he told me about his faith in God. I told him that I’d written a song for Muhammed Ali, and would he do it? He said yes.”

It was some time later that Masser became interested in a teenaged singer, Whitney Houston.

“Clive Davis invited me to see Whitney Houston at a New York’s Sweetwater Club. As I walked in she was singing ‘Greatest Love Of All.’ Sissy Houston told me later it was the first song she’d taught her, she’d told Whitney if she could sing this song, she could sing any song. It’s technically difficult.”

Masser would go on to champion Houston, pushing her inclusion on his Teddy Pendergrass cover “Hold Me.” And when her debut album

deal was signed, he was a natural choice as a writer and producer.

Masser considers himself a perfectionist in the studio, a man who will not settle for second best.

“If you watch me working, it’s like making a film,” explains Masser. “These songs are really complicated to produce. With Whitney, they held up the album, so she could re-do some of the phrasing for ‘Saving All My Love’ and ‘Greatest Love Of All.’”

“I’ve a high ratio of success per release, and the reason is I work, I’ll go over budget if necessary to get it right.”

When it comes to writing however, Masser finds the process a lot more mysterious, linked to the ebbs and flows of the subconscious.

“I can’t try too hard. I had a dream last week with my father in it, and I heard all the music to a new song, which I’m writing with Carole Bayer-Sager.”

On the other hand, Masser is an obsessive re-writer, “My tendency is to constantly change songs, if there wasn’t a deadline they’d constantly evolve.”

Because Masser has very little formal musical training, he feels less restricted by preconceptions about musical direction.

“At the beginning my songs were considered radical. ‘Touch Me In The Morning’ changes keys in several places. Motown tried to cut it, edit it, it had seven different parts. ‘Mahogany’ changed keys five times. My new Natalie Cole single, she tells me, is the hardest song she’s ever sung.”

Adds Masser, “Sometimes I feel like Fred Astaire, the moves are complicated, but you’ve got to make it look easy.”

Masser has worked with some of the best lyricists in modern pop, including Sager, Gerry Goffin, Will Jennings, Cynthia Weil, Pam Sawyer, Ron Miller and Neil Diamond.

“The art of collaboration is openness,” says Masser. “I demand a lot of the song and the people when I’m working with. I’m looking for the poetry, as well as the mechanics.”

Even after working through all the inhibitions that have held Masser back, he still holds some music in reserve, a secret body of work that he would like to one day reveal.

“There’s a part of my music I keep private, stored away. Real compositions, like ‘Rhapsody In Blue.’”

Somehow you get the feeling that one day that music will be heard. That would be the greatest gift of all

# SINGLE RELEASES

## OUT OF THE BOX

### BANGLES

In Your Room (3:27) - Columbia (38-08090) - SBK Blackwood Music Inc.-Bangophile Music/BMI Billy Steinberg Music-Denise Barry Music/ASCAP - S. Hoffs-B. Steinberg-T. Kelly - Producer: D. Siger-son

In sports they talk about intangibles, the winning spirit that goes beyond a player's ability. The same criteria should be applied to the Bangles new single from their LP *Everything*, it has a spirit, a sixty-ish vibrance and rough energy that sells the cut. Throw in some Beatle-esque string patches and George Harrison look out.

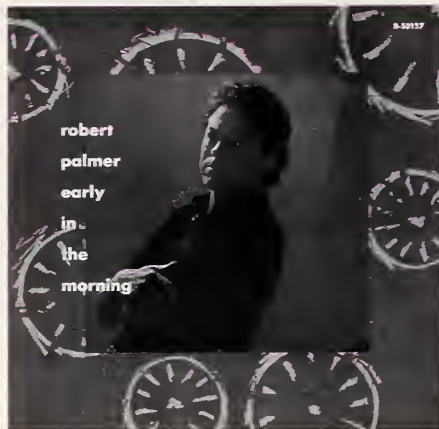


## OUT OF THE BOX

### ROBERT PALMER

Early In The Morning (3:53) - EMI (PB-50157) - Tempco/BMI - L. Simmons-R. Taylor-C. Wilson - Producer: R. Palmer

Palmer is a little crude at times, but he always seems to capture an emotion. Here he creates a Volga River-Boatman-like chorus that clearly illustrates his image of early-morning loneliness. It's a dark, yet catchy little tune that should catch on at AOR and CHR.



## OUT OF THE BOX

### KENNY G

Silhouette (4:30) - Arista (AS1-9751) - Brenee Music/BMI - Kenny G - Producer: Kenny G

What Kenny G lacks in soul, he gains in clarity. Often criticized as being a little too cozy with the yuppie crowd, Kenny has something that can't be denied: he's an extraordinary musician. It's not really his fault who buys the record. This is *good music*, worthy of airplay. Should perform well on CHR, AC.



## OUT OF THE BOX

### THE SMITHEREENS

Drown In My Own Tears (2:51) - Capitol (P-B-44238) - Screen Gems EMI Music-Famous Monsters Music Inc./BMI - P. DiNizio - Producer: D. Dixon

The Smithereens remind you of R.E.M. because both bands know that less is more. Here they allow a dirty guitar to growl underneath a bouncy little ditty that belies the song's cynical sadness. The Smithereens are never over-produced with Don Dixon at the reins. He lets the root-rock grow deep into your pleasure center. AOR hit.



## FEATURE PICKS

BRUCE HORNSBY - Defenders Of The Flag (4:27) - RCA (8776-7-RAA) - Zappo Music-Basically Gasp Music/ASCAP - B. Hornsby-J. Hornsby - Producer: N. Dorfsman-B. Hornsby

Hornsby is at least co-spokesman for his generation (with the Boss), and this is a brilliant analysis of patriotism in this great land. Required reading.

GINA GO-GO (3:55) - Capitol (P-B-44233) - GG Loves Music-Music Corp. of America Inc./BMI - Gomez-Mundy-Foster - Producer: N. Mundy

A sizzling track highlights Gina's debut single. She's got a rich vocal tonality that'll please dance fans and beyond. CHR, Dance hit.

STANLEY CLARKE - Funny How Time Flies (When You're Having Fun) (3:52) - Portrait (37-08051) - Flyte Tyme Tunes/ASCAP - J. Harris III-T. Lewis-J. Jackson - Producer: S. Clarke-B. Miller

A fine instrumental track that has chart potential, featuring Clarke's brilliant bass inventions.

PAULA ABDUL - (It's Just) The Way That You Love Me (3:50) - Virgin (7-99282) - Ollie Leiber Music/ASCAP - O. Leiber - Producer: O. Leiber

Sensational production value elevates this funk rave-up. Jeff Lorber lends hand on keys.

PETER CETERA - Best Of Times (4:13) - Warner Bros. (7-27712-A) - Fall Line Orange Music/ASCAP - Cetera-Leonard - Producer: P. Leonard-P. Cetera

This is one of Cetera's most exciting romps, a slow-fired groove that forms a rock-bed for Cetera's well-crafted vocal.

HEAVEN ON EARTH - On An Angel's Wing (3:55) - Atlantic (7-89007) - Copyright Control - J. Ortiz-P. Ortiz - Producer: J. Ortiz-P. Ortiz

A lush vocal production and sophisticated harmony arrangement highlight this hook-laden tune.

GERALD ALSTON - Take Me Where You Want To (4:28) - Motown (MC27100E) - Stanton's Gold Music Pub. Col.-Irving Music Inc.-April Joy Music/BMI - J. Harris III-T. Lewis - Producer: S. Sheppard-J. Varner

Alston displays a vocal maturity in a easy grooving traditional R&B number that will fit in nicely on Urban.

PALACE - Can You Feel It (3:59) - Atlantic (7-89022) - Longest Music/ASCAP - J. Palace - Producer: S. Galfas-J. Palace

Palace sounds like a cross between the Fix and the Stones. A catchy rock number. Should prosper on AOR.

B.B. KING - (You've Become A) Habit To Me (3:38) - MCA (MC26537) - Urge Music-Careers Music Inc./BMI - J. Williams - Producer: J. Williams

A down and dirty blues tune that actually sounds a little too slick to really highlight King's strengths, a bitter rasp and an aching guitar.

LA TOYA JACKSON - You're Gonna Get Rocked (4:45) - RCA (8689-7-RAA) - Forceful Music/BMI - Full Force - Producer: Full Force

Quasi-tribal rap-sing delivered in colorful metaphor by one of the world's most beautiful women.

## RECORDS TO WATCH

BOYS CLUB - I Remember Holding You (4:09) - MCA (MCA-53430) - Joe Pasquale Music/ASCAP - J. Pasquale - Producer: D. Cole-J. Pasquale

THE 7A3 - Coolin' In Cali (3:58) - Geffen (7-27695) - 357 Pub./ASCAP People Move Music Inc./BMI - B. Bouldin-S. Bouldin-H. Shocklee - Producer: H. Shocklee

CARLY SIMON - You're So Vain (4:33) - Arista (AS1-9754) - Quackenbush Music Ltd./ASCAP - C. Simon - Producer: C. Simon

M.C. SHAN - I Pioneered This (3:28) - Cold Chillin' (7-27714-DJ) - Cold Chillin' Music Pub.-EM Marl Int.-M.C. Shan Music/ASCAP - S. Moltke-M. Williams-A. Booth - Producer: M. Marl

# ALBUM RELEASES

## OUT OF THE BOX

U2

**Battle and Hum** - Island (7 91003-1)

Producer: J. Iovine

How does U2 follow the mega-platinum deification of *The Joshua Tree*? By reverting to garage-rock roots they never really had. This double live/studio LP proves these Irish lads to be just-plain-folks with a jones for Hendrix and Dylan. (Bobby even guests on the song he co-wrote here, the backwoodsy "Love Rescue Me") There's a few recent hits recorded live, as well as a John Lennon tribute and the supercharged "Desire," for which Bo Diddley should get royalties.



## OUT OF THE BOX

BIG COUNTRY

**Peace In Our Time** - Reprise (9 25787-1) - Producer: Peter Wolf

Gone is the bagpipey guitar sound that made "In a Big Country" such a novel and likable tune back in '84. Now these Scots have more of a mainstream rock sound, with an affective modulation between hard and soft elements but few real hooks to savor. The two best cuts are the rousing "King of Emotion," which bears the stamp of the J. Geils Band; and the gentle "Thousand Yard Stare," which revives some of the band's old Celtic influences.



## NEW AND DEVELOPING

OZZY OSBOURNE

**No Rest For the Wicked** - CBS (OZ 44245) - Producers; K. Olsen, R.T. Baker

There's every reason to loathe Ozzy Osbourne and his music, but it's almost impossible. The devilish leer, the economy and crunch of the playing, and the sardonic slant of the lyrics all add up to a quintessential metal experience. His band is admirably tight, with a fat foundation in the rhythm section, and they are usually allotted only one bit of guitar noodling per song. "Miracle Man" is an apropos dis on Jimmy Swaggart, while "Demon Alcohol" is Ozzie's rehab anthem.



## NEW AND DEVELOPING

RICHARD THOMPSON

**Amnesia** - Capitol (C1-48845) Producer: M. Froom

Arguably the premier rock guitarist of our time, Richard Thompson vaulted to acclaim with the Celtic/folk/acoustic band, Fairport Convention, then reconfirmed his stature in his work with his wife, Linda. His solo work is incisive, subversively witty and political, stitched together by lyrical guitar figures that are reminiscent of solo Pete Townshend. This is potent stuff, wonderfully varied and wise in its way.



## FEATURE PICKS

**DREAMS SO REAL** - *Rough Night In Jericho* - Arista (AL-8555) - Producer: B. Drescher

One of the leading Southern jangle pop bands, Dreams So Real has melded the Athens sound to something a little more mainstream; but there's still no denying the beauty of the harmonies or the thrill of the 12-string chime.

**KANSAS** - *In The Spirit of Things* MCA (6254) - Producer: B. Ezrin

With the departure of Kerry Livgren, Kansas seems to have lost whatever progressive elements made them interesting in the first place. This is corporate rock at its weakest, no matter how well-intended.

**SURVIVOR** - *Too Hot To Sleep* Scotti Brothers (OZ 44282) - Producer: F. Filipetti, F. Sullivan

I guess if they're called Survivor, they're not gonna just go away. We admit, the go-for-it bombast of "Eye of the Tiger" served its purpose, but jeez, don't we have enough of this shrill, bare-chested metaloid-pop already?

**LEVEL 42** - *Staring at the Sun* - Polydor (837 247-1) - Producers: Level 42, W. Badarou, J. Mendelsohn

What could have been a sterile exercise in white-boy posturing is, in fact, an invigorating, artful offering of nouveau funk and pop, free of synth cliches and respectful of such pioneers as Stevie Wonder and Sly Stone.

**JOHNNY WINTER** - *The Winter of '88* - MCA (42241) - Producer: T. Manning

Winter's particular brand of blues is rock-based, somewhere between Elmore James, Eric Clapton and Robert Cray (whom he emulates uncannily, if unintentionally, on "Rain.") Standout: the gutsy "Stranger Blues."

**WILLIE DIXON** - *Hidden Charms* - Capitol (C1-90595) - Producer: T Bone Burnett

Dixon is a giant of the blues, a vocalist and songwriter for Muddy Waters, Howlin' Wolf, and many others. This T Bone Burnett production unearths some Dixon chestnuts and gives them a sheen without stealing their fire.

**AL HUDSON & ONE WAY** - *A New Beginning* Capitol (C1-48990) - Producers; A. Hudson, others

On the asset side, they have three vocalists, giving their multi-textured r&b a richness and warmth. On the deficit side, there's nothing to surprise here, just competent execution in familiar, romantic styles.

**LONNIE MACK** - *Roadhouses & Dance Halls* - Epic (FE 44075) - Producers: B. Beckett, L. Mack

Mack, a leading exponent of roadhouse, honky-tonk rockin' blues, does some smokin', clever originals here - "Plain Jane (In A Mustang)," "Lucille" - and timeless boogie covers. David Lindley guests on slide guitar.

**ROMEO'S DAUGHTER** - *Romeo's Daughter* - RCA (1135-1-J) - Producers: J. Parr, R.J. Mutt Lange

With a name like that, you'd expect more luv songs for a world that's already full of 'em; but their brand is muscular and very sexy. Songstress Leigh Matty has a very provocative growl and the right, suggestive material for it.

**THE DICKY BETTS BAND** - *Pattern Disruptive* - Epic (FE 44289) - Producer: J. Mathias

The influential former guitarist for the Allman Brothers Band has lost nothing in the years since that band broke up. Indeed, this immaculate slab of Southern boogie and blues sounds like a great lost Allmans album.

**5 STAR** - *Rock the World* - RCA (8531-1-R) - Various producers

Like a co-ed Jacksons or New Edition, Five Star makes appealing, youthful, mid-tempo r&b pop. On tunes like "Free Time" they prove they can get funky and come close to a Prince sound.

**SPOONS** - *Vertigo Tango* - Mercury (836334-1) - Producer: J. Punter

This British synth-based combo harkens back to the early '80s heyday of such bands as Depeche Mode and O.M.D. Their spritely pop-dance tunes are not without content and make affectively rich use of percussion.



**VIVA SANTANA!** – The music men from La Bamba – Carlos Santana and Los Lobos – enjoyed a reunion in Los Angeles when Carlos received his BMI Film/TV Award for scoring the Ritchie Valens biopic. The presentation took place backstage at the Greek Theatre prior to the recent SRO Viva Santana! concert. On hand (l to r) were: Los Lobos' Cesar Rosas; Barbara Crane, BMI Senior Director, Writer/Publisher Relations; Carlos Santana; Doreen Ringer, BMI Senior Director, Film/TV Relations; and Los Lobos' David Hidalgo and Louie Perez.



**GOLDEN GREATS** – Keith Albert, manager of research for Cash Box, made a special guest appearance on Dick Clark's Golden Greats, a new, weekly half-hour musical show featuring the biggest hits and the world's best known performers from Clark's personal collection of more than 20,000 performances. Shown here, behind Albert (l) and Clark is the Cash Box Award, presented to Bill Haley & The Comets for being the top record selling artists in 1956.



**IN THE LAP OF LUXURY** – Epic recording group Cheap Trick celebrates the success of their platinum LP Lap of Luxury and Top 5 single "Don't Be Cruel." Pictured at the plaque presentation are (l-r) Ken Adamany, manager; Robin Zander, Cheap Trick; Don Grierson, senior vice president, A&R Epic/Portrait; Tom Peterson and Rick Neilson, Cheap Trick; Tommy Mottola, president, CBS Records Division; Bun E. Carlos, Cheap Trick and Dave Glew, senior vp and general manger, E/P/A.



**LOPEZ VISITS CASH BOX** – Vendetta/A&M artist Denise Lopez paid a call on Cash Box's George Albert during a promotional tour of the West Coast in support of her just-released Truth in Disguise.



**CRAYDAY** – The Robert Cray Band recently finished the first U.S. leg of its world tour in support of "Don't Be Afraid of The Dark." Pictured backstage after the New York show are (l-r) Mike Kappus, Rosebud; the band's Peter Boe, David Olson and Robert Cray; Harry Anger, executive vice president, administration, PolyGram; the band's Tim Kaihatsu; Bas Hartong, senior vp, international repertoire, PolyGram; the band's Richard Cousins and Bob Jamieson, executive vp, marketing and sales, PolyGram.



**SURPRISE, SURPRISE** – At the kick-off of The MTV New Music College Tour, opening act Living Colour got a surprise visit from members of the band Aerosmith. The tour began at Boston College with Living Colour and The Godfathers. Pictured (l to r) are: Living Colour's Corey Glover, Vernon Reid and Muzz Skillings; Aerosmith's Steven Tyler; Living Colour's Will Calhoun; and Aerosmith's Tom Hamilton.

# CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	<b>MY PEROGATIVE</b> (MCA MCA-53383)	Bobby Brown	1 8	52	<b>ROUND AND ROUND</b> (MCA MCA-53422)	GUY	55 4
2	<b>NOTHING CAN COME BETWEEN US</b> (Epic 34-07977)	Sade	4 9	53	<b>SINGLE GIRLS</b> (RCA 8676)	The Dazz Band	27 11
3	<b>THE WAY YOU LOVE ME</b> (Warner Bros 7-27773)	Karyn White	5 9	54	<b>SHAKE YOUR THANG</b> (Next Plateau KF-319)	Salt-N-Pepa (Featuring E.U.)	32 15
4	<b>2 A.M.</b> (Elektra 7-69422)	Teddy Pendergrass	3 10	55	<b>DON'T MAKE PROMISES</b> (Atlantic 7-99302)	Philip Michael Thomas	56 5
5	<b>DANCIN' WITH MYSELF</b> (Columbia 38-07994)	Johnny Kemp	6 10	56	<b>SWEET, SWEET LOVE</b> (A&M 1247)	Vesta	68 3
6	<b>LET'S DO IT AGAIN</b> (Warner Bros 7-27780)	George Benson	9 10	57	<b>AIN'T NO HALF STEPPIN'</b> (Cold Chillin'/Warner Bros. 7-27834)	Big Daddy Kane	62 5
7	<b>YOU'RE NOT MY KIND OF GIRL</b> (MCA 53405)	New Edition	21 6	58	<b>DIAL MY HEART</b> (Motown Mot-53301)	The Boys	67 4
8	<b>DON'T ROCK THE BOAT</b> (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	11 7	59	<b>DRIVING ME CRAZY</b> (Capitol P-B-44183)	Al Hudson & One Way	59 4
9	<b>ANY LOVE</b> (Epic 34-08047)	Luther Vandross	17 5	60	<b>AFTER THE PAIN</b> (MS. B./Vision 4503)	Betty Wright	35 8
10	<b>THE BEST OF ME</b> (Arista AS1-9730)	Kiara	10 11	61	<b>GET HERE</b> (A&M 1233)	Brenda Russell	72 3
11	<b>ADDICTED TO LOVE</b> (Atlantic 7-99292)	Leverf	2 11	62	<b>GOODGROOVE</b> (Profile 7214)	Derek B	71 3
12	<b>SLEEPLESS WEEKEND</b> (MCA 53305)	Howard Huntsberry	14 9	63	<b>STATIC</b> (Scotti Bros/CBS ZS4 07975)	James Brown	39 13
13	<b>RESCUE ME</b> (Warner Bros. 7-27762)	Al B. Sure!	19 7	64	<b>TUMBLIN' DOWN</b> (Virgin 99299)	Ziggy Marley	76 2
14	<b>GIVING YOU THE BEST THAT I GOT</b> (Elektra 7-69371)	Anita Baker	21 4	65	<b>MR. BACHELOR</b> (MCA MCA-53420)	Loose Ends	77 2
15	<b>I'M IN LOVE</b> (Capitol 44195)	Melba Moore (Duet with Kashif)	15 12	66	<b>IT'S A MIRACLE</b> (Future 104)	Tyrone Davis	44 11
16	<b>(HE'S GOT) THE LOOK</b> (Wing/PolyGram 887 781-7)	Vanessa Williams	16 8	67	<b>HARD WORK</b> (Voss/Allegiance 75730)	The Bus Boys	69 5
17	<b>DON'T WORRY, BE HAPPY</b> (EMI-Manhattan P-B-50146)	Bobby McFerrin	24 6	68	<b>A LOVE OF MY OWN</b> (Island/Atlantic 7-99286)	Millie Scott	75 3
18	<b>BORN NOT TO KNOW</b> (Wing/PolyGram 887 680-7)	Tony! Toni! Toné	8 13	69	<b>I'M THE ONE WHO LOVES YOU</b> (Island 7-99274)	By All Means	74 2
19	<b>MY GIRLY</b> (MCA MCA-53337)	Ready For The World	25 7	70	<b>WAY OUT</b> (Ruthless/Atlantic 7-99285)	J.J. Fad	78 2
20	<b>THANKS FOR MY CHILD</b> (Columbia 38-07996)	Cheryl "Pepsi" Riley	31 5	71	<b>ANOTHER PART OF ME</b> (Epic 34-07962)	Michael Jackson	47 14
21	<b>STUCK</b> (MCA 53393)	The Mac Band Featuring The McCampbell Brothers	26 7	72	<b>CARS WITH THE BOOM</b> (Atlantic 7-89005)	L'Trimm	79 3
22	<b>GIVE ME A CHANCE</b> (Capitol B-44170)	Chapter 8	22 11	73	<b>GOT A NEW LOVE</b> (Paisley Park/Warner Bros. 7-27861)	Good Question	51 7
23	<b>DANCE LITTLE SISTER</b> (Columbia 38-08023)	Terrence Trent D'Arby	30 6	74	<b>GIVIN' UP ON LOVE</b> (Crush/K-Tel A-663-6)	Lenny Williams	81 2
24	<b>(IT'S JUST) THE WAY THAT YOU</b> (Virgin 7-99282)	Paula Abdul	36 6	75	<b>I WISH U HEAVEN</b> (Paisley Park/Warner Bros. 7-27745)	Prince	DEBUT
25	<b>I CAN'T WAIT</b> (Columbia 38-08014)	Deniece Williams	29 7	76	<b>NICE 'N' SLOW</b> (Capitol 44171)	Freddie Jackson	54 15
26	<b>SHE'S ON THE LEFT</b> (A&M AM 1227)	Jeffrey Osborne	13 12	77	<b>WONDERFUL</b> (Reprise/Warner Bros. 7-27828)	Rick James	DEBUT
27	<b>PARTY ON PLASTIC</b> (Columbia 38-07991)	Bootsy Collins	28 8	78	<b>LET'S GO</b> (Jive/RCA 1116-7-J)	Kool Moe Dee	57 13
28	<b>MY EYES DON'T CRY</b> (Motown MOT-1946)	Stevie Wonder	34 4	79	<b>STAND AND DELIVER</b> (Atlantic 7-89018)	Evon Jeffries & The Stand	DEBUT
29	<b>ONE MOMENT IN TIME</b> (Arista AS1-9743)	Whitney Houston	42 6	80	<b>GO FOR YOURS</b> (Columbia 38 07982)	Lisa Lisa & Cult	61 13
30	<b>MY HEART</b> (Atlantic 7-89023)	Troop	33 5	81	<b>HIM OR ME</b> (Motown MOT-1944)	Today	DEBUT
31	<b>STRICTLY BUSINESS</b> (Fresh/Sleeping Bag 80123)	EPMD	53 5	82	<b>MAKE IT LAST FOREVER</b> (Vintertainment/Elektra 7-69386)	Keith Sweat (Duet With Jacci Mcghee)	65 15
32	<b>CAN'T GET OVER YOU</b> (Epic 34-07989)	Sweet Obsession	37 6	83	<b>SOLITAIRE</b> (Polydor/PolyGram 887 939-7)	Commodores	DEBUT
33	<b>LET'S PLAY (FROM NOW ON)</b> (Track Records TRK 58812-7)	Ohio Players	38 8	84	<b>TALKIN' BOUT A REVOLUTION</b> (Elektra 7-69383)	Tracy Chapman	70 5
34	<b>A NIGHTMARE ON MY STREET</b> (Jive/RCA 1124-7)	D.J. Jazzy Jeff	20 10	85	<b>RISING TO THE TOP</b> (EMI-Manhattan P-B-50159)	Pieces of a Dream	DEBUT
35	<b>TEAR DOWN THESE WALLS</b> (Arista JS1-9740)	Billy Ocean	43 6	86	<b>STOP THE VIOLENCE</b> (Jive/RCA 1120-7-JAB)	Boogie Down Productions	73 5
36	<b>CALL THE LAW</b> (Polydor/PolyGram 887 681-7)	The Reddings	48 5	87	<b>DO ME RIGHT</b> (MCA MCA-53406)	Pebbles	DEBUT
37	<b>I'M MISSED</b> (Columbia 38-08018)	Surface	50 4	88	<b>HELLO BELOVED</b> (Mercury/PolyGram 870 269-7)	Angela Winbush	80 12
38	<b>SO FINE</b> (Epic 34-07956)	Jamm	40 7	89	<b>I JUST WANNA STOP</b> (Capitol P-B-44169)	Angela Bofill	DEBUT
39	<b>SHOWDOWN</b> (Columbia 38-07978)	Isaac Hayes	41 7	90	<b>INDESTRUCTIBLE</b> (Arista 1-9706)	Four Tops	82 7
40	<b>BACK ON TRACK</b> (Epic 34-08008)	Billy Always	49 5	91	<b>DON'T GIVE UP (ON LOVE)</b> (Sutra 075)	Cliff Branch	83 8
41	<b>LET ME YOUR HERO</b> (Columbia 38-08027)	Gregory Abbott	46 5	92	<b>HUSBAND</b> (Elektra 7-69396)	Shirley Murdock	84 13
42	<b>HOLD ON TO WHAT YOU'VE GOT</b> (EMI-Manhattan 50142)	Evelyn "Champagne" King	7 12	93	<b>FOLLOW THE LEADER</b> (UNI/MCA 50003)	Eric B. & Rakim	85 12
43	<b>HEY LOVER</b> (Capitol P-B-44208)	Freddie Jackson	60 3	94	<b>BACK UP</b> (Tri-World/Slam 2001)	Marva King	86 8
44	<b>YOU MAKE ME WORK</b> (Atlanta Artist/Mercury 870587-1)	Cameo	66 2	95	<b>MONKEY</b> (Columbia 38-07941)	George Michael	87 14
45	<b>HIDE AND SEEK</b> (Capitol P-B-44198)	Tracie Spencer	45 7	96	<b>DON'T BELIEVE THE HYPE</b> (Def Jam/Columbia 4-07934)	Public Enemy	88 13
46	<b>TAKE YOUR TIME</b> (MCA 53362)	Pebbles	18 14	97	<b>LOVE WILL SAVE THE DAY</b> (Arista AS1-9720)	Whitney Houston	89 15
47	<b>EVERYTHING I MISS AT HOME</b> (Tabu/CBS ZS4-08052)	Cherrelle	63 2	98	<b>WATCHING YOU</b> (Virgin/MCA 53304)	Loose Ends	90 17
48	<b>I BURN FOR YOU</b> (Crush/K-Tel 706-6)	10DB	52 7	99	<b>IN YOUR EYES</b> (Columbia 38-07930)	James "D-Train" Williams	91 16
49	<b>THERE'S ONE BORN EVERY MINUTE</b> (Jive/RCA 1143-7-J)	Jonathan Butler	64 3	100	<b>ONCE, TWICE, THREE TIMES</b> (Elektra 7-69390)	Howard Hewett	92 17
50	<b>TEASE ME</b> (Virgin 99303)	Gary Taylor	23 13				
51	<b>TELL ME IT'S NOT TOO LATE</b> (Virgin 7-99279)	Lia	58 4				



**FREDDIE'S DEAD: FAT BOYS THRIVE** – The Fat Boys recently completed a music video with Freddy Krueger for their theme song from the film *Nightmare On Elm Street, Part IV*, entitled, "Are You Ready For Freddy?" At the conclusion of filming, Freddy signed on as the boys' new tour manager. Shown here on the Elm Street set (l to r) are: Damon "Kool Rock" Wimbley; Robert Englund as Freddy Krueger; Buf "Human Beat Box" Robinson; and Mark "Prince Markie Dee" Morales.



**WHO'S ON FIRST?** – Jeffrey Osborne's "on the left" and Air Personality Rick Dees is "on the right" and they're taking a break "in the middle" of Osborne's tour promoting his new album *One Love, One Dream*. KISS-FM has played a big part in making the album's first single, "She's On The Left" a Number one R&B hit this summer.



**'RESPECT' FOR THE REAL ROXANNE** – The Real Roxanne is back on the scene, after a two year absence and has recently released the single, "Respect," from her self-titled debut album on Select Records. The "Respect" video, which was shot at Silvercup Studios in Long Island City, features Roxanne's exciting and fast-paced modern dancing and the intricate routines of the local dance company, the Bugle Boys, using the Manhattan skyline as a backdrop. Pictured at the music video shoot is the Real Roxanne (l) with her choreographer Peggy Taft.

## Madden Is Closer To His Dream

LOS ANGELES – Billy Madden, a native New Englander, migrated to California to live his dream of becoming a recording artist, and he is well on his way to realizing his dream.

Billy has been wooing fans around the Southland with his outstanding performances of hits by legends like Sam Cooke, Nat King Cole, Otis Redding and Marvin Gaye, as well as his own original songs. He has been performing for SRO crowds at Marla's Memory Lane, The Rose Tattoo in L.A., and Topper's in Glendale. He can currently be found at Mr. C's in Hollywood.

Billy is quick to point out, "I am not an impersonator of these artists, but rather an avid admirer." Madden is currently in the studio, recording some original material that reported-



ly has several major and independent labels very interested in consummating a deal with him.

## Joe Simon Takes A Gospel Turn

Joe Simon, the soul sensation, who scored with hits such as "Chokin' Kind" and "Drowning In The Sea Of Love," has put his soul career aside and has taken up the word of God. Simon, now known as Brother Joe Simon, recently preached his debut sermon in front of 4,000 people at the Rapides Coliseum in Alexandria, La., near New Orleans. Although Simon has taken to the pulpit, he has not turned his back on his recording career. Simon has just released a gospel album, *Simon Preaches Prayer*, on Skull Records.

Simon received a Grammy Award in 1970 as "Best R&B Vocalist" for his song "Chokin' Kind." Simon has also had a number of other hits including, "Nine Pound Steel," "Your Time To Cry," and "It Be's That Way Sometime."

Simon's 1971 album, which included the hit "Drowning In The Sea Of Love," won him his second Grammy nomination.

In 1973, Joe composed and performed the score for the original Warner Bros. motion picture, *Cleopatra Jones*, and the soundtrack including the "Theme From Cleopatra Jones." The music and the film were success stories for both Simon and Warner Bros.

As disco entered the music scene in 1975, so did Joe Simon with "Get Down, Get Down." The tune became one of the year's favorites and Joe followed it up with a smash LP entitled *Get Down*.



Now Simon has turned his talent and gift to the world of gospel with the release of his new album, *Simon Preaches Soul*.

Commenting on his move from soul singer to the pulpit, Simon said, "When I began to study the word of God and read what the Apostle Paul said about his life accomplishments: 'He sat at the Feet of Gamaliel, he spoke fourteen different languages, and studied at the University of Rome.' I was astonished when Paul said, 'I count it all as dung.' (Philippians 3:8).

"When I look back at the history of Joe Simon, and when I view my accomplishments, I too, agree with Paul...I count it all as dung."



## Patti Austin Taps The Source

LOS ANGELES – Every once in awhile, an artist creates an album that taps the source of their musical inspiration. It's a magical moment, when all the elements – talent, timing, luck – fall into place and the songs come alive with the kind of effortless ease that takes a lifetime to perfect.

The recently released LP *The Real Me* is such an album. Patti Austin can, and does, sing just about any kind of music, and sings it like no one else. But the music she sings on *The Real Me* touches something fundamental in this consummate performer: her own history. The dozen cuts of *The Real Me* reveal, in short, the musical roots of Patti Austin. But they also do a great deal more. Her stunning renditions of "Smoke Gets In Your Eyes," "How Long Has This Been Going On," "Mood Indigo," "Cry Me A River," "They Can't Take That Away From Me" and others are not merely evocative echoes of the past. The real creative accomplishment on display here is Austin's ability to reinvest these songs with new meaning, nuance and emotional resonance. She makes them her own. With the help of producer David Pack, pianist David Benoit and an all-star line-up that includes arrangers Marty Paich and Jerry Hey and such world-class instrumentalists as Jeff Porcaro, Greg Philliganes, Bruce Hornsby, John Faddis, Frie Watts and Earl Klugh, Patti Austin has made the album of her life...about her life.

And it's quite a story. Born in Harlem and raised on Long Island, Patti is the daughter of a professional trombonist father who performed with Lucky Millander, Earl 'Fatha' Hines and Fletcher Henderson, to name a few, and backed artists from Lena Horne to Dinah Washington before the bottom fell out of the big band business. "I grew up with all these tales of the road," Patti recounts, "and my parents' had tremendously eclectic musical tastes and the record collection to prove it. I grew up with everything from Stravinsky to Muddy Waters."

It was at age four that, as Patti tells it, she discovered "I was a ham." The story of that discovery is a bit of show business lore in itself. "My father took me to the Apollo to see Dinah Washington," she explains. "He worked with her and wanted me to see the show. Later he took me back stage where I announced that I, too, was a singer. Dinah took me at my word and, after a quick rehearsal with her pianist, she brought me on stage to sing 'Teach Me Tonight.'"

Impressed by both the four-year-old's talent and chutzpah, Washington immediately pro-

nounced Patti her goddaughter and wanted to know if she could do a return stint. Sammy Davis, Jr., who was rehearsing downstairs, came up to listen and wanted Patti for his show the next week. A star was born.

At age 13 Patti began recording pop tunes for Coral, and later, Decca Records. Her regional hits included "What A Difference A Day Makes" and "Family Tree" (which was also a British chart item).

Through the years, Patti has appeared on numerous television shows and in many Broadway and



off-Broadway shows, in addition to a highly successful recording career.

She also branched out into the burgeoning field of commercial jingles. "The ad business changed in the late '60's," she explains. "Jingles became more reflective of what was happening on radio, and I was able to ride that wave." She was indeed. Chances are, if you've heard a commercial ditty that stands out recently, that's the voice of Patti Austin that's giving it the edge. For nearly a dozen years she has been behind some of the most familiar, and successful, commercials in the business.

The most current phase of Patti's career started when she signed with Qwest Records. She scored a No.1 smash with "Baby, Come To Me," a duet with James Ingram, and the 1985 album, *Gettin' Away With Murder* featured the Jimmy Jam/Terry Lewis produced No. 1 R&B single "Heat Of Heat."

Patti's current Qwest release, *The Real Me*, is an album as rich and varied as the life of its creator. After the first few notes of this extraordinary offering, one might be tempted to ask what took her so long. The answer, simply put, is that the best things in life come from a lifetime of reaching for the best. With *The Real Me* Patti Austin has both celebrated her roots and laid hold of her future.

## Chi-Lites Still Aglow After 27 Years!



CHICAGO – The legendary Chi-Lites, one of the top R&B groups of the Seventies, continue to excite audiences around the world with their distinctive blend of falsetto harmonies.

Formed in 1961 in Chicago, the Chi-Lites were a major hit-making force during the Seventies with hits like "Have You Seen Her" (recently used as a commercial for Illinois Bell), "Give More Power To The People," "Stoned Out Of My Mind," "Oh Girl," and "Homely Girl."

Under the leadership of founding member Marshall Thompson, the Chi-Lites recently recorded what many radio programmers around the

country are calling an out and out smash, entitled "Nothing Lasts Forever," on Super Power Records, distributed by the legendary Henry Stone of Hot Productions in Miami.

Thompson, who has taken over the lead vocal responsibilities said the group is closer than ever. Response to their shows around the country has been nothing short of sensational, and they are looking forward to performing again for their many fans in cities across the U.S.A.

The title of their latest single, "Nothing Lasts Forever," certainly does not apply to the Chi-Lites, because their sound is as clean, crisp and refreshingly enjoyable as ever.



**DYNAMIC DUO** – MCA recording artists Robert Brookins and Stephanie Mills grabbed a minute out of their recording schedule for a quick photo. The two were collaborating on Brookins' upcoming MCA album release, *Let It Be Me* which features the first single, "Where Is The Love," which was co-produced by Brookins and Mills.



**THE LOOK OF A HIT** – Wing/PolyGram recording artist Vanessa Williams launched her recording career with the smash "The Right Stuff," and now she's climbing the charts again with her second hit, "(He's Got) The Look." Pictured celebrating with Vanessa (l to r) are: producer T.J. Nubian; the song's songwriter/producer Amir Bayan; Vanessa Williams; and Amir Al-Islam, President of Kangaroo Productions, Bayan's production firm.



**BOB BAILEY**  
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Single Now Shipping  
ABS 10011

**VICKE CARRICO**  
"Do You Wanna Spend  
Single Now Shipping  
ABS 10010

**MICKY GILLEY**  
"She Reminded  
Me Of You"  
Charts Next Week  
ABS 10008

**MICKY NEWBURY**  
"An American  
Trilogy"  
Charted # 67  
ABS 10005

**THE SANDERS**  
"Dancing  
The  
Charted # 78  
ABS 10009

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# ALBUM RELEASES

## ALBUM REVIEW

**PATTY LOVELESS** - *Honky Tonk Angel* - MCA (42223) - Producer: T. Brown

Patty Loveless can sing heck out of a heartbreakin' country song! There are no punches pulled on this release for MCA; just Patty doing what she does best, and boy, does it strike home. Having already released the single "Blue Side Of Town," which is moving up on the charts at #53 (bullet), she has enough material here to blister the charts for months to come! The painful feeling of perseverance on "Go On" (which she cowrote with Roger Murrah); the giddiness of "Timber I'm Falling In Love"; and restrictive emotions felt on "Chains" - all set the stage well for Loveless to reach out and touch the lovelorn.



**THE SANDERS** - *Into Every Life* - Airborne (ABL 0106) - Producer: S. Roberts

Newly signed to Airborne Records, the brother/sister duo of Dale and Vicki Sanders showcase tightly knit harmonies that only blood relatives can create. Their debut single "You Fit Right Into My Heart" peaked at #56 on the country singles chart. Their second single "Dancin' To The Radio" debuts at #78 (bullet) on the charts this week. Themes of homespun love and country living permeate the album, with songs like "Grandma's Old Wood Stove" and "Too Country". Other fine cuts include: "Who Needs You", "Into Every Life", and "Walking On The Moon".



# SINGLE RELEASES

## OUT OF THE BOX

**RODNEY CROWELL** - *She's Crazy For Leaving* (3:14) - Columbia (38-08080) - Granite-Coolwell/ASCAP; World-BMI - R. Crowell-G. Clark - Producers: T. Brown-R. Crowell

This energetic piece of rockabilly music should help bolster Crowell's already growing legion of fans. Settled into a true feel for all genres of country music, Crowell shines here on a ditty about the mishaps (both emotional and physical) caused as his girlfriend heads out of town and away from their relationship. After his truck is wrecked and his nose is busted, Crowell is left still wondering why the heck his girl has left



him. Handeled with a bit of remorse and a lot of humor, Crowell should find success waiting for him at the top of the charts!

## INDIE SPOTLIGHT

**THE SWING SHIFT BAND** (WITH BUDDY EMMONS & RAY PENNINGTON) - (Turn Me Loose And) Let Me Swing (2:46) - Step One (SOR-392A) - Almarie/BMI - R. Pennington - Producers: B. Emmons-R. Pennington

The Swing Shift Band team up here to throw down some swingin' rhythms and melodies reminiscent of the good old days. Coming at a time when the 50's era has re-inspired many artists, Emmons and Pennington reach even further back into the annals of music to come up with this nostalgic piece. Perhaps a resurgence of swing is on its way, and what better musicians to reintroduce it than Buddy and



Ray. Lots of steel, fiddle and horns make this one a delight for those who remember and a great discovery for those who weren't around the first time!

## FEATURE PICKS

**DAVID SLATER** - *We Were Meant To Be Lovers* (3:37) - Capitol (B-44257) - WB Music-Warner-Tamerlane/ASCAP-BMI - B.F. Neary-J. Photogio - Producer: R.L. Scruggs

Romantic imagery floats in and out of this popish ballad from Slater. Visions of candlelight and nighttime skies are wrapped around a dreamy melody that is carried well by this Capitol Records artist. A good tune to cozy up to as winter weather approaches.

**HIGHWAY 101** - *All The Reasons Why* (3:36) - Warner Bros. (7-27735-A) - Warner-Tamerlane-Sportsman/BMI; Warner-Refuge-Macy Place/ASCAP - P. Carlson-B. Nielsen Chapman - Producers: P. Worley-E. Seay

With an introduction that conjures up scenes of a western ghost town, Highway 101 saddles up to a yet another winner. Co-written by lead singer Paulette Carlson, this tune shows that the band not only has tight country instrumentation and harmonies, but a good writer on board as well!

**MICKEY GILLEY** - *She Reminded Me Of You* (3:30) - Airborne (ABS-10008) - SBK April-Ides of March-New and Used/ASCAP - W. Holyfield-P. McCann - Producer: L. Butler

With a beautiful melody and a fine vocal performance by Gilley, Airborne should have a Top 10 hit on its hands. Although the lyrics may bring back some not-so-fond memories for many female listeners, Gilley handles the tune in his usual suave manner. Radio - get ready for some response on this one!

## INDIE FEATURE PICKS

**THE RENO BROTHERS** - *Midnight Lovers Express* (2:14) - Step One (SOR-386A) - Almarie-Bucksnot/BMI - R. Reno - Producer: R. Pennington

With another locomotive theme that will roll right into most country formats, the brothers Reno keep it chugging with energy and adept instrumentation. Clean production by Ray Pennington highlights this uptempo tune with a tempered vocal performance.

**DICKEY LEE** - *You've Got Her Eyes* (3:30) - Evergreen (EV 1076 AA) - Maplehill-Hall-Clement/BMI - D. Lee-M. Sameth - Producer: J. Morris

Children often remind us of their mothers and fathers, and when there's a divorce involved, that can be painful. This is what Lee relates here in a most touching way. **AUSTIN CRIGGER** - *Within Our Love* (2:47) - Atlas (U-22780M) - Austin & Darla-Bam Bam Music Factory - R. Crigger - Producers: J. Walker-J. Vest

Crigger performs a soothing instrumental, highlighted by piano and guitar leads that only a true-bred musician can create. Perfect for stations with more mature listening audiences.

## PROGRAMMERS' PICK

**CHARLEY PRIDE** - *Where Was I* - 16th Avenue B-70420

With the highest debuting record on the singles chart this week at #64 (bullet), Pride will seemingly have no trouble firing this one to the top! Stations voting for the 16th Avenue Records artist include: KWRE, KMOO, WKKN, WMEV, WGVM and WKDY.

## DARK HORSE CONSENSUS

**TOUCH OF COUNTRY** - *I Won't Be Seeing Her No More* - OL 127

This week the Dark Horse Consensus is Touch Of Country. It seems as though the group may have the 'Midas Touch' as well. Their record debuts at #83 (bullet) on the single chart this week. Some of the stations voting for Touch Of Country are as follows: KPQX, WTRI, WIAI, WDLW, KSTC, WTIK, KBAM and WADV.

NASHVILLE NOTE-ABLES

The Bellamy Brothers...  
"Rebels Without A Clue"?

Here, in the Nashville *Cash* Box offices, we refer to them as "The Bells". That's the abbreviation we use, for this talented brother duo, when we are recording the reports from our panel of radio stations. Actually, the Bellamy Brothers seem to be constantly included in our Top 100 national charts.



Howard and David Bellamy are from Darby, Florida (about 40 miles north of Tampa). They were born and raised on the same farm they presently occupy. According to Howard, the farm was purchased by their great, great grandfather, and it has been handed down through the generations.

recent two and a half weeks in Europe, they returned to the States, just in time for the Fair season. They aren't sure, but they just might get Christmas day off!

The MCA/Curb recording artists were in our offices to tell us about their new album, *Rebels Without A Clue*, which was produced by Jimmy Bowen and James Stroud. Howard said of the LP, "This album is more in one direction than our past albums. It has a lot of nostalgic lyric content but, musically, it's current."

David was anxious to talk about the European tour. "That tour was great! We love everything about Europe, except the roads in Ireland! We played Czechoslovakia this time. Those people really got into our music! We've played all over the world...but, those people went crazy for country!"

David picked up the critique. "Country music, today, is a little bit of everything. You might say this album is a representation of that. I don't really believe that country has returned to traditional. There are a lot of formats in country music."

The rest of Europe loved the Bellamy Brothers in the same fashion. They drew thousands to each show. They found that the European audiences for country music are certainly not all of one mind, like we have often heard and/or read. And, Howard explained one big difference between the European and American marketing theories... "You don't have to have big records, here in the States, to be a superstar with the audiences over there."

Howard added his thoughts on the status of today's country appeal... "You find everything from Travis to K.T. Oslin, and they are all surviving pretty well. Live dates (personal appearances) have been great for us!"

As he concluded that statement, I realized that these two brothers just may be the best examples of 'working at a labor of love' in this business today! The Bellamy Brothers are highly successful as well as household names in the world of country music. However, I certainly believe that their writing and performing is their life...not just a way to make it through life. *Rebels Without A Clue*? Don't you believe it!

"You have to remember," David added, "there are more country radio stations, out there, than there have ever been. And, even the station personnel have their favorite 'style' of country. So, the umbrella, covering country music, gets bigger and bigger."

Joe Henderson.

"That makes it extremely tough on the recording artists. What do we cut?! It's a matter of survival," contributed Howard.

The Bellamy Brothers are constantly working the road. After a



Friendly Sparring At ASCAP Membership Meeting in Nashville...ASCAP held its Southern Regional Membership meeting in Nashville's Vanderbilt Plaza Hotel last week. At a reception following the meeting, ASCAP Southern Director Connie Bradley (center) was caught up in a friendly fray between two ASCAP members: actor/boxer Randall "Tex" Cobb (right) and Nashville Symphony Music Director Kenneth Schermerhorn. Cobb has appeared in such films as "Uncommon Valour", "Raising Arizona", "Critical Condition" and "The Golden Child". His new movie appearances for 1989 are "Blind Fury" with Rutger Hauer and "Fletch II" with Chevy Chase, Hal Holbrook and Julianne Phillips. Photo by Alan Mayor.

RECORDS TO WATCH

- THE STATLER BROTHERS - *Let's Get Started If We're Gonna Break My Heart* - Mercury (870 681-7) (H. Reid, D. Reid, D. Reid) (Producer: S. Roberts)
- BUCK OWENS - *Hot Dog* - Capitol (B-44248) (B. Owens, D. Dedmond) (Producers: B. Owens, J. Shaw)
- SCHUYLER, KNOBLOCH AND BICKHARDT - *Rigamarole* - MTM (B-72115) (F. Knobloch, D. Tyler) (Producer: J. Stroud)
- THE SHOOTERS - *Borderline* - Epic (34-08082) (W. Aldridge) (Producer: W. Aldridge)
- KIM CARNES - *Crazy In Love* - MCA (17669) (E. Stevens, R. McCormick) (Producers: J. Bowen, K. Carnes)
- GARY PARKER - *Memories* - ASA/Jolson (U-22741) (Strange, Davis) (Producer: K. Tolley)
- RONNY C. COLLINS - *High Rollin' Woman* - Delux (DE-1009) (D. Barlow, R.C. Davis) (Producer: C. Fields)

WHATS HOT?

"Country Lover"

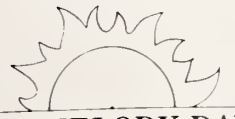
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RISING STARS

RICHIE BALIN:

Richie Balin and the T.N.P. Band have been said to be one of the hottest show bands in the country today. The group consists of five guys who have not only perfected their musical ability to the highest level but, also know how to entertain.

Richie Balin is a powerful singer who also doubles on guitar, banjo, saxophone, trumpet and piano. He has just released his first record, "But I Lie And My Tears Told You So", on Door Knob Records. Richie is produced by Doc Holliday, a man with a very talented musical ear.

When Richie Balin was four years old, his mother (Rina Balin) was a night club performer. Watching and listening to his mother, Richie took an immediate interest in music. By the age of nine, Richie was playing piano. At age 11, he was playing guitar, which led to the fiddle and the banjo. At age 13 came the trumpet; then, at age 15, the saxophone. In other words, he is extremely talented!

He also studied voice with a private instructor. He took extensive writing and arranging lessons, which led him into songwriting as well as performing. He was surrounded by the tall buildings of



New York City, while studying, but Richie Balin always had the desire to play country music. This desire often got Richie in trouble at New Jersey State College, where he was supposed to be studying traditional classical music. But, as most often happens, pure desire won out!

Balin and the band appear regularly at many of the most popular night spots from New Jersey to Florida. His chart success, on his first record release, is well-deserved. We believe Richie Balin's country music career is rising right along with his record on the charts! He's young, he's different, and he is unique. And that, my friends, is what it takes.

Joe Henderson

COUNTRY INDIES CHART

		Last Week	Total Weeks		Last Week	Total Weeks
1	<b>Cajun Baby</b> Doug Kershaw with Hank Williams, Jr. (BGM)	1	6	26	<b>It's The Music</b> Ronn Craddock (Door Knob)	34 4
2	<b>Not A Night Goes By</b> Tim Makchak (Alpine)	3	3	27	<b>Shut Up And Drink Your Beer</b> Ellen Lee Miller (Golden Trumpet)	45 2
3	<b>Can't Stop The Music</b> Don King (615)	2	6	28	<b>Summer When The Sun Goes Down</b> Jeff Dayton Band (Winners Circle)	29 6
4	<b>Rising Cost Of Loving You</b> The Western Union Band (Shawn-Del)	4	5	29	<b>Like A Yo Yo Baby</b> The Kelley's (Killer)	31 5
5	<b>There's A Telephone Ringing</b> (In An Empty House) Southern Reign (Step One)	5	4	30	<b>One Dance Love Affair</b> Jon Washington (Door Knob)	35 3
6	<b>Country Lover</b> Brenda Cole (Melody Dawn)	6	5	31	<b>But I Lie</b> Richie Balin (Door Knob)	37 3
7	<b>One More Night</b> The Shoppe (CCR)	11	3	32	<b>The Home Team</b> Madonna Dolan (True)	13 4
8	<b>Love's Talkin'</b> Kevin Pearce (Evergreen)	12	4	33	<b>How Strong Is Love At Closing Time</b> Norman Wade (Portland)	14 5
9	<b>Louisiana Love</b> Jimmy C. Newman (Playback)	10	5	34	<b>You Set Me Back</b> Bobby Padilla (Moonlight)	23 5
10	<b>You're Getting Better</b> Florida Bill (Sunbonnet)	15	5	35	<b>I'd Throw It All Away</b> Darrell Holt (Anoka)	50 2
11	<b>Indiana Highway</b> Stagger Lee (ASA/Jolson)	17	3	36	<b>Playing With Matches</b> Tim LeBeau (Rose Hill)	41 3
12	<b>The Writing On The Wall</b> Kenny Carr (Kottage)	16	5	37	<b>Too Far Apart</b> Roger Gore (A.M.I.)	42 2
13	<b>Magic Man</b> Margo Smith (Playback)	20	2	38	<b>Wasted Tears</b> Mark Lee (Jar)	39 3
14	<b>Moonlight In Mexico</b> CW Ferrari (Southern Sounds)	21	2	39	<b>Stop And Take The Time</b> Faron Young (Step One)	25 7
15	<b>Bottom Of A Mountain</b> Don McKinnon (Soundwaves)	18	4	40	<b>Love's Slippin' Up On Me</b> Lynne Tyndall (Evergreen)	DEBUT
16	<b>She Loves Her Truck</b> To The Max (Track)	22	2	41	<b>I'd Do Anything For You, Baby</b> Andy & The Brown Sisters (Killer)	26 8
17	<b>Love's One Of A Kind</b> Lori King (Music City, USA)	24	5	42	<b>Girls Don't Wait</b> Mirinda (Heart)	27 7
18	<b>That's Why You Haven't Seen Me</b> Dennis Payne (True)	49	2	43	<b>Candy Kisses</b> Charley Hager (L'il Bill)	DEBUT
19	<b>Not Enough Country Left</b> Gary Newman (Wedge)	32	4	44	<b>Along The Navajo Trail</b> Justine McCoy (American West)	DEBUT
20	<b>My Love Died Of A Broken Heart</b> The Coates Twins (Tentext)	19	4	45	<b>I Wanna Go</b> Daryl D. Hall (Gallery)	47 2
21	<b>New River</b> Heartand (Tra-Star)	8	6	46	<b>I'm Goin' Nowhere</b> Charlie Mitchell (Soundwaves)	DEBUT
22	<b>Beggars Can't Be Choosers</b> Don La Fleur (Worth)	40	2	47	<b>Tied To The Wheel Of A Runaway Heart</b> Paul Proctor (19th Avenue)	44 2
23	<b>Back On The Road To You</b> Jeffrey Lee (GBS)	33	5	48	<b>Finally Welcomed Home</b> 1st Lt. Bobby Ross (Constellation)	DEBUT
24	<b>Clean Livin' Folk</b> Bobby G. Rice and Perry La Pointe (Door Knob)	9	8	49	<b>Takin' The First Caller</b> Wess Cooke (Door Knob)	28 8
25	<b>Thinking About You</b> Dawn Schutt (Cypress)	7	7	50	<b>Jesus And Mama</b> Tommy Jennings (GBS)	30 7



Kennerley Honored...BMI recently hosted a reception for songwriter Paul Kennerley and his company PK Songs at the Nashville office. The celebration was in honor of Kennerley and his association with Irving Music, Inc. Kennerley's BMI catalog includes hits such as "Born To Run", "In My Dreams", "Cry Myself To Sleep", "Have Mercy" and "Chains Of Gold". Kennerley enjoyed time with wife Emmylou Harris; Johnny Cash; Rosanne Cash; Roger Sovine, BMI Vice President, Nashville; and David Conrad, Vice President, Irving Music, Inc. (All shown L to R). Photo by Beth Gwinn.

RAPPIN' WITH THE WRITERS:

PEGGY PRITCHETT:



Peggy Pritchett is a beautiful person with a beautiful musical story from which we can all learn and profit. Her country music background began some 40 years ago, when she and her brother were known as "Pee Wee and Peggy", and they had their own country music radio show on WRFC in Athens, Georgia. Peggy was 15 years old at the time. One year later, Peggy was married. But, we have to skip a few years to get to the writing career of Peggy Pritchett.

"In 1971, my married world fell apart, and I began writing...just to put my feelings down on paper, I suppose. I had to keep myself busy. In 1979, I was divorced, and I moved to Macon, Georgia the following year and began writing a newspaper column. But, all the while, I was writing country songs. I was also studying to be a nurse and then changed to psychology. Finally, in 1985, I decided it was time to move to Nashville or quit writing songs! I knew I couldn't quit, so here I am!"

Peggy's son, Tony, was already living in Nashville. He helped her settle and find a job. And, as Peggy says, "I'm now right in the middle of my first love-music!" So, Peggy Pritchett gave up everything else to become a songwriter, like so many others have done. Except, Peggy made the choice at age 52!

"I write all kinds of music", she reports. "Oh, I don't dabble in Rock because I'm not partial to it. I've written several different ways, but, when a little idea surfaces, I write 'around' that idea. I wrote a song called, "Heart, Wait A Minute", on a two hour drive, one time. I had to stop and write it down on a paper towel in a truck stop!"

Peggy doesn't have an impressive, long list of credits, yet. She has had some of her songs recorded, though. However, Peggy Pritchett is, like most writers, an incurable romantic. She left me with this statement: "You must touch a person's heart with your songs!" Thanks to Harvey Turner of AHL Records, Peggy is getting her chance to touch people's hearts...like she touched mine.

Joe Henderson

**CASH BOX**  
*Awards*

# COUNTRY

**ENTERTAINER OF THE YEAR**

The Judds (RCA/Curb)

**PUBLISHING COMPANY**

Warner-Tamerlane Music

**NEW RECORD COMPANY**

Airborne Records

**INDEPENDENT RECORD COMPANY**

Step One Records



**COMPOSER/PERFORMER**

K.T. Oslin (RCA)



**FEMALE BREAKOUT**

Patty Loveless (MCA)



**MALE BREAKOUT**

Larry Boone  
(Mercury/PolyGram)



**COMPOSER**

Don Schlitz

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# COUNTRY SINGLES



**MALE VOCALIST**

1. Randy Travis (Warner Bros.)
2. George Strait (MCA)
3. Ricky Van Shelton (Columbia)
4. Eddy Raven (RCA)
5. Earl Thomas Conley (RCA)
6. Steve Wariner (MCA)
7. Eddie Rabbitt (RCA)
8. Hank Williams, Jr. (Warner Bros./Curb)
9. Billy Joe Royal (Atlantic America)
10. Kenny Rogers (RCA)

**SINGLE OF THE YEAR**

I Told You So – Randy Travis (Warner Bros.)



**FEMALE VOCALIST**

1. Rosanne Cash (Columbia)
2. K.T. Oslin (RCA)
3. Tanya Tucker (Capitol)
4. Reba McEntire (MCA)
5. Kathy Mattea (Mercury/PolyGram)
6. Holly Dunn (MTM)
7. Patty Loveless (MCA)
8. Becky Hobbs (MTM)
9. Crystal Gayle (Warner Bros.)
10. Barbara Mandrell (Capitol)

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ANA Records, Inc. proudly announces the grand opening of their offices on a 300-acre ranch in Lewisburg, Tennessee with the release of a new single "You Know Me".

Thanks to outstanding D.J. support of this record, "You Know Me" has generated a tremendous response from radio audiences throughout the Tennessee, Alabama and Kentucky area where the song was released beginning September 4, 1988.

Owners of the new label venture include veteran producer Gene Cash and Nashville recording artist Bruce Allen Wallace in partnership with Mr. Burton and Vaughn Honeycutt.

ANA officials are excited about the enthusiastic response the listening public is giving the song and thank all the D.J.'s who are contributing to its success.

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**CASH BOX**  
*Awards*

# COUNTRY SINGLES

**VOCAL DUET**

1. The Judds (RCA/Curb)
2. Foster and Lloyd (RCA)
3. Ronnie Milsap/Mike Reid (RCA)
4. Michael Martin Murphey/Ryan Murphey (Warner Bros.)
5. Rodney Crowell/Rosanne Cash (Columbia)



**VOCAL GROUP**

1. Highway 101 (Warner Bros.)
2. Alabama (RCA)
3. Nitty Gritty Dirt Band (Warner Bros.)
4. Restless Heart (RCA)
5. The Desert Rose Band (MCA/Curb)



**NEW FEMALE VOCALIST**  
Becky Hobbs (MTM)

**NEW MALE VOCALIST**  
Jo-El Sonnier (RCA)

**NEW VOCAL GROUP**  
The Desert Rose Band (MCA/Curb)

**SINGLES LABEL**

1. RCA
2. Warner Bros.
3. MCA
4. Columbia
5. Capitol

**THANKS RADIO...FOR PLAYING**



**JON WASHINGTON**  
"ONE DANCE LOVE AFFAIR"



**RONN CRADDOCK**  
"IT'S THE MUSIC"



**RICHIE BALIN**  
"I LIE"

**ALL THREE ARE CLIMBING THE CASH BOX CHARTS!**

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# COUNTRY ALBUMS

## ALBUM OF THE YEAR

Always And Forever – Randy Travis  
(Warner Bros.)

### MALE VOCALIST

1. Randy Travis (Warner Bros.)
2. Hank Williams, Jr. (Warner Bros./Curb)
3. Ricky Van Shelton (Columbia)
4. George Strait (MCA)
5. Merle Haggard (Epic)



### VOCAL GROUP

1. Alabama (RCA)
2. Highway 101 (Warner Bros.)
3. The Statler Brothers (Mercury/PolyGram)
4. Restless Heart (RCA)
5. Dolly Parton/Linda Ronstadt/Emmylou Harris (Warner Bros.)

### FEMALE VOCALIST

1. Reba McEntire (MCA)
2. K.T. Oslin (RCA)
3. Rosanne Cash (Columbia)
4. Tanya Tucker (Capitol)
5. k.d. lang (Sire)



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# COUNTRY

## ALBUMS



**NEW MALE VOCALIST**  
Jo-El Sonnier (RCA)



**NEW FEMALE VOCALIST**  
k.d. lang (Sire)

**VOCAL DUET**  
The Judds (RCA/Curb)

**NEW VOCAL GROUP**  
The Desert Rose Band (MCA/Curb)

- ALBUM LABEL**
1. Warner Bros.
  2. Columbia
  3. MCA
  4. RCA
  5. Epic



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WIAI-WOZI-WPAY-KBBR-KDDA-KJJK-WHTZ-WKDY-  
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# COUNTRY I N D I E S



**VOCAL DUET**  
The Kendalls (Step One)

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Step One Records

**INDEPENDENT RECORD OF THE YEAR**  
The Rhythm Of Romance – The Kendalls  
(Step One)



**VOCAL GROUP**  
1. Shurfire (Air)  
2. Southern Reign (Step One)  
3. Hinson Brothers (Killer)



**MALE VOCALIST**  
1. Ray Price (Step One)  
2. Tim Malchak (Alpine)  
3. Don Malena (Maxima)

**FEMALE VOCALIST**  
1. Bobbi Lace (615)  
2. Lisa Childress (True)  
3. Lynne Tyndall (Evergreen)



**THANKS, D.J.'S for voting**  
**RAY PRICE**  
**The INDEPENDENT LABEL**  
**MALE VOCALIST of the YEAR**



**LATEST  
SINGLE...**

*"I'd do it  
all over  
again"*

**From**

**HIS LATEST ALBUM...**

*Just Enough Love*

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**SOR-0033**



**THANKS, D.J.'S for voting**  
**SOUTHERN REIGN**  
**The INDEPENDENT LABEL**  
**#2 VOCAL GROUP of the YEAR**



**LATEST  
SINGLE...**

*"There's a  
telephone  
ringing  
(in an empty  
house)"*

**From**

**THEIR LATEST ALBUM...**

*Best Performance*

**SOR**  
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**SOR-0035**



## TOP COUNTRY SINGLES

1. I Told You So – Randy Travis (Warner Bros.)
2. Do Ya' – K.T. Oslin (RCA)
3. Fallin' Again – Alabama (RCA)
4. Eighteen Wheels And A Dozen Roses – Kathy Mattea (Mercury/PolyGram)
5. I'll Always Come Back – K.T. Oslin (RCA)
6. Bluest Eyes In Texas – Restless Heart (RCA)
7. Tennessee Flat Top Box – Rosanne Cash (Columbia)
8. If You Change Your Mind – Rosanne Cash (Columbia)
9. Cry, Cry, Cry – Highway 101 (Warner Bros.)
10. Maybe Your Baby's Got The Blues – The Judds (RCA/Curb)
11. The Last One To Know – Reba McEntire (MCA)
12. Baby I'm Yours – Steve Wariner (MCA)
13. Somewhere Tonight – Highway 101 (Warner Bros.)
14. Face To Face – Alabama (RCA)
15. Only When I Love – Holly Dunn (MTM)
16. What She Is (Is A Woman In Love) – Earl Thomas Conley (RCA)
17. Too Gone Too Long – Randy Travis (Warner Bros.)
18. Love Will Find It's Way To You – Reba McEntire (MCA)
19. I Won't Take Less Than Your Love – Tanya Tucker/Paul Davis/Paul Overstreet (Capitol)
20. I'll Pin A Note On Your Pillow – Billy Joe Royal (Atlantic America)
21. I'm Gonna Get You – Eddy Raven (RCA)
22. If It Don't Come Easy – Tanya Tucker (Capitol)
23. The Wanderer – Eddie Rabbitt (RCA)
24. Give A Little Love – The Judds (RCA/Curb)
25. Twinkle, Twinkle Lucky Star – Merle Haggard (Epic)
26. Don't We All Have The Right – Ricky Van Shelton (Columbia)
27. Right From The Start – Earl Thomas Conley (RCA)
28. (Do You Love Me) Just Say Yes – Highway 101 (Warner Bros.)
29. Somebody Lied – Ricky Van Shelton (Columbia)
30. Goin' Gone – Kathy Mattea (Mercury/PolyGram)
31. Love Me Like You Used To – Tanya Tucker (Capitol)
32. Baby Blue – George Strait (MCA)
33. Joe Knows How To Live – Eddy Raven (RCA)
34. Life Turned Her That Way – Ricky Van Shelton (Columbia)
35. Famous Last Words Of A Fool – George Strait (MCA)
36. Turn It Loose – The Judds (RCA/Curb)
37. Crazy Over You – Foster and Lloyd (RCA)
38. Tar Top – Alabama (RCA)
39. Fishin' In The Dark – Nitty Gritty Dirt Band (Warner Bros.)
40. The Way We Make A Broken Heart – Rosanne Cash (Columbia)
41. I Won't Need You Anymore – Randy Travis (Warner Bros.)
42. I Wanna Dance With You – Eddie Rabbitt (RCA)
43. Young Country – Hank Williams, Jr. (Warner Bros./Curb)
44. Old Folks – Ronnie Milsap/Mike Reid (RCA)
45. Talkin' To The Wrong Man – Michael Martin Murphey/Ryan Murphey (Warner Bros.)
46. Lynda – Steve Wariner (MCA)
47. Am I Blue – George Strait (MCA)
48. She Couldn't Love Me Anymore – T. Graham Brown (Capitol)
49. Set'Em Up Joe – Vern Gosdin (Columbia)
50. Sunday Kind Of Love – Reba McEntire (MCA)

## TOP COUNTRY ALBUMS

1. Always And Forever – Randy Travis (Warner Bros.)
2. Wild Eyed Dream – Ricky Van Shelton (Columbia)
3. 80's Ladies – K.T. Oslin (RCA)
4. Born To Boogie – Hank Williams, Jr. (Warner Bros./Curb)
5. King's Record Shop – Rosanne Cash (Columbia)
6. If You Ain't Lovin', You Ain't Livin' – George Strait (MCA)
7. The Royal Treatment – Billy Joe Royal (Atlantic America)
8. Highway 101 – Highway 101 (Warner Bros.)
9. Greatest Hits, Vol. II – George Strait (MCA)
10. The Last One To Know – Reba McEntire (MCA)
11. Love Me Like You Used To – Tanya Tucker (Capitol)
12. Hillbilly Deluxe – Dwight Yoakam (Warner Bros./Reprise)
13. Reba – Reba McEntire (MCA)
14. Chill Factor – Merle Haggard (Epic)
15. Just Us – Alabama (RCA)
16. Chiseled In Stone – Vern Gosdin (Columbia)
17. Untasted Honey – Kathy Mattea (Mercury/PolyGram)
18. Wild Streak – Hank Williams, Jr. (Warner Bros./Curb)
19. Heartland – The Judds (RCA/Curb)
20. Alabama Live – Alabama (RCA)
21. Shadowland – k.d. lang (Sire)
22. One Time, One Night – Sweethearts Of The Rodeo (Columbia)
23. River Of Time – Michael Martin Murphey (Warner Bros.)
24. Pontiac – Lyle Lovett (MCA/Curb)
25. The Best – Dan Seals (Capitol)
26. Wheels – Restless Heart (RCA)
27. Old 8 X 10 – Randy Travis (Warner Bros.)
28. Trio – Dolly Parton/Linda Ronstadt/Emmylou Harris (Warner Bros.)
29. Ocean Front Property – George Strait (MCA)
30. Maple Street Memories – The Statler Brothers (Mercury/PolyGram)
31. Don't Close Your Eyes – Keith Whitley (RCA)
32. Comin' Home To Stay – Ricky Skaggs (Epic)
33. Diamonds And Dirt – Rodney Crowell (Columbia)
34. Greatest Hits – Reba McEntire (MCA)
35. Too Wild Too Long – George Jones (Epic)
36. I Should Be With You – Steve Wariner (MCA)
37. Shelter From The Night – Exile (Epic)
38. Tired Of The Runnin' – The O'Kanes (Columbia)
39. Somewhere In The Night – Sawyer Brown (Capitol/Curb)
40. Heart And Soul – Ronnie Milsap (RCA)
41. Buenos Noches From A Lonely Room – Dwight Yoakam (Reprise)
42. Cornerstone – Holly Dunn (MTM)
43. Hold On – Nitty Gritty Dirt Band (Warner Bros.)
44. I Prefer The Moonlight – Kenny Rogers (RCA)
45. Storms Of Life – Randy Travis (Warner Bros.)
46. Greatest Hits – Steve Wariner (MCA)
47. Rainbow – Dolly Parton (Columbia)
48. You Again – The Forester Sisters (Warner Bros.)
49. Rage On – Dan Seals (Capitol)
50. A Man Called Hoss – Waylon Jennings (MCA)

## Lennon Awarded Star As Documentary Opens

By Joe Williams

On Friday, Sept 30, John Lennon was awarded a posthumous star on the Hollywood Walk of Fame in a moving ceremony that was attended by his widow, Yoko Ono. The awarding of the star, in front of the Hollywood headquarters of Capitol Records, coincided with the release of *Imagine: John Lennon*, a documentary on the late singer's life.

parties vied for attention, the 500-600 fans who were massed outside the Capitol records building stood in rapt attention, arrayed in colorful variations of the Lennon/'60s look.

At 12:30 in the afternoon, "Strawberry Fields Forever" on the p.a. system segued into "Hooray for Hollywood" and an air of expectancy rippled through the crowd. When



**ALL YOU NEED IS LOVE** - Celebrating the successful campaign to award John Lennon a star on the Hollywood Walk of Fame are (from left): Nicole Sanders, promotions director for KNX-FM, the radio station that launched the campaign; Yoko Ono; KNX-FM deejay Denise Westwood; and KNX-FM vice president/general manager Charlie Seraphin.

"It's an incredible honor," Yoko Ono said at a press conference marking the occasion. Ono recalled how, years earlier, she and Lennon had walked the streets of Hollywood, looking at the stars imbedded in the sidewalk, and that Lennon had wondered aloud, "Why didn't they give the Beatles one?" The drive to give Lennon a star on the Walk of Fame was spearheaded locally by oldies radio station KNX-FM, and later by the Pollack Media Group (of which KNX was then a part), Capitol Records, and Warner Bros. (the studio which is releasing the film.). Through the efforts of the Pollack-affiliated stations, radio listeners around the world gathered signatures on petitions to submit to the Hollywood Chamber of Commerce, the organization which sponsors the Walk of Fame. Several of the stations sent listeners to Hollywood to attend the ceremony, which was broadcast live on the Westwood One radio network.

Like a lot of such media events, the Lennon ceremony was a gentle tug-of-war between competing self-interests - the interests of Warners Bros. in promoting the film; of Capitol (Lennon and the Beatles' original American record company), which has released the soundtrack album; of KNX, the radio station that launched the campaign to give Lennon a star; of the Hollywood Chamber of Commerce, which sponsors the star ceremony; and of the paparazzi and various press representatives who jostled for a place near the unveiling as a cordon of security tried to keep Ono at a safe distance. While each of the interested

at last Yoko Ono was introduced by Hollywood's honorary mayor, Johnny Grant, she was greeted by enthusiastic cheers and responded by flashing the "V" peace sign that was the afternoon's universal shorthand for Lennon-love. But as she spoke, the playfulness and joy was quickly replaced by sadness, and by the time her small speech was over, the tears in her eyes were all too real.

The release of the Lennon film comes at a time of renewed interest in the slain singer/activist. A recent biography of Lennon has sparked the ire of longtime fans and Ono herself. Lennon's widow stipulated before the press conference that she would answer no questions about the book and its seamy allegations, preferring instead to discuss the film.

The documentary was assembled by executive producer David Wolper and director Andrew Solt ("This is Elvis") from over 200 hours of film and videotape, much of it previously unseen by the public. Wolper asserted that Lennon's life was the most thoroughly documented of any celebrity in history, making the filmmaker's job that much easier and that much more challenging. One positive surprise in the making of the film, Wolper said, was Ono's unwillingness to interfere in the creative process. While she was generous in providing information and new film footage, she agreed in giving the film rights to Wolper that she would have no control over the finished product. Her wish, Ono said, was to see a film that portrayed John Lennon as a complete person, good and bad. "I gave up my power to give power to this film," she said.

## Skinny Puppy Takes A Stand Against "Testure"

By Karen Woods

NEW YORK - Skinny Puppy, psycho-synth masters and permanent fixtures on the PMRC's most wanted list, have thrown their critics a curve. The band's new Capitol release is based on their interest in animal rights, and is called *VIVIssectVI* after the practice of dissecting live animals for research purposes.

This Vancouver, B.C. trio is known for taking dance music places where no man has been before, deep mental black holes filled with relentless percussion, hypnotic melodies and vocal tracks that are malignant and seductive at the same time. It's a band that deals with images, as band member Cevin Key puts it, "of unseen, unexplained, inexplicable things." Which is why the fact that the new record and stage show are centered around the animal liberation movement is a bit of a surprise.

"We've always been animal lovers," Cey explained, "and when we formed this group in 1983, the concept was sort of life as seen through a dog's eyes - the inability to speak out, to do anything other than make a loud, obnoxious noise. Then a friend introduced us to some reading material and video footage that was almost too shocking to be real, and that in a sense shocked us into the reality of animal testing and animal rights."

He explained that the band is mostly against "the testing of products which are supposed to be used on human beings but are being tested on animals, which would have a completely different reaction than humans anyway. Like underarm deodorant rubbed on your face, that kind of thing. There are also a great deal of experiments going on that are basically inhumane, researchers who have free rein of their laboratories and turn into sort of psychotic Dr. Frankensteins, trying to graft two heads of living animals onto each other, all this crazy gross stuff. Or studies on love, what the effects are when mothers and babies are separated from each other. As if they really need it."

*VIVIssectVI* is a graphic musical depiction of the sort of madness Cey describes, and the stage show was developed along the same line as a sort of shocking visual aid. "We more or less put (vocalist Nivek) Ogre through a battle where one minute he is the awful scientist, the next he is the helpless victim," Cey explained, "In a sense he is a victim on stage, but he is also the perpetrator. The set is kind of like a laboratory. Kind of like a weird laboratory."

*VIVIssectVI*, he said, is lyrically based on the animal rights issue, "but

we're also covering a great deal of modern-day topics, disease and health, and war and politics, something we really didn't go too deeply into before. I think we're more comfortable taking a stand on things now."

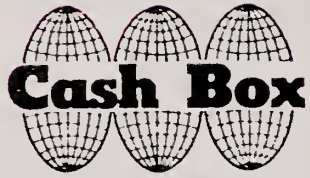
The first video for the new album will be "Testure," one of the theme songs from *VIVIssectVI*. "Testure is more or less a take-off on torture," Cey explained. "Torture is torture, but it becomes testure when it is a live animal sacrifice. A new kind of torture."

During the current Skinny Puppy tour, which lasts seven weeks and lands the band in New York City on Halloween night - "what other night would be perfect for us in New York?" - an animal rights organization called People for the Ethical Treatment of Animals will have a booth set up at the venues to distribute information on the movement. And while the band hasn't formally associated themselves with any particular organization, Cey said he thinks the PETA involvement with the tour is a very positive thing. "The more people know about it, the more people will get involved. Some organizations put out albums, some put on festivals, and some actually break into laboratories, take pictures and release animals. I think I support the latter the most, but it's always good to have someone there to say something, you know?"

Knowledge is the key, he said, and he suggests "a massive campaign on TV, on prime time, saying for instance take your favorite pet and picture him alongside all these horrific examples I've had the fortunate or unfortunate opportunity to view. I think it would definitely create a much more positive awareness of what's going on. Obviously we can't stop 100 percent of it. But if we at least make a stand then we're making an effort. And we would support any group that is willing to take it further than that."



**PENN INKED** - SBK Entertainment World, Inc. signed Michael Penn (yes, that Penn) to an exclusive co-publishing and producing deal. Here, closing the deal, are (l-r) Nick Weschler, manager, Penn, and Charles Koppelman, president and CEO, SBK.



## Top Ten Singles

- 1 **SUGAR SHACK**  
Jimmy Gilmer & The Fireballs (Dot)
- 2 **BE MY BABY**  
The Ronettes (Phillies)
- 3 **BLUE VELVET**  
Bobby Vinton (Epic)
- 4 **CRY BABY**  
Garnet Mimms & The Enchanters (UA)
- 5 **BUSTED**  
Ray Charles (ABC Paramount)
- 6 **DONNA THE PRIMA DONNA**  
Dion DiMucci (Columbia)
- 7 **WASHINGTON SQUARE**  
The Village Stompers (Epic)
- 8 **MEAN WOMAN BLUES**  
Roy Orbison (Monument)
- 9 **I CAN'T STAY MAD AT YOU**  
Skeeter Davis (RCA)
- 10 **HONOLULU LULU**  
Jan & Dean (Liberty)

## Top 10 Albums

- 1 **THE SECOND BARBRA STREISAND ALBUM**  
(Columbia)
- 2 **BYE BYE BIRDIE**  
Soundtrack (Warner Bros.)
- 3 **MOVIN'**  
Peter, Paul & Mary (Warner Bros.)
- 4 **PETER, PAUL & MARY**  
(Warner Bros.)
- 5 **TRINI LOPEZ AT PJ'S**  
(Reprise)
- 6 **MY SON THE NUT**  
Alan Sherman (Warner Bros.)
- 7 **ELVIS' GOLDEN RECORDS VOL. 3**  
Elvis Presley (RCA)
- 8 **INGREDIENTS IN A RECIPE FOR SOUL**  
Ray Charles (ABC Paramount)
- 9 **RAMBLIN'**  
New Christy Minstrels (Columbia)
- 10 **WEST SIDE STORY**  
Soundtrack (Columbia)

## EDITORIAL: The New Era

Where are all the hits coming from? That's still the most important question in the industry. But it seems to be getting more and more difficult to answer this query every year.

A handful of years ago, the course of action for an A & R man or department to follow was so simple compared to what it is today that we shudder at the thought of what it might be ten years from now.

Ten years ago, A & R work was child's play. If you had a smash hit single with a vocalist, you cut it again with a band, and again with a lush orchestra and all sold well. If you had a top artist to record, you checked for material on Tin Pan Alley, checked the new Broadway musicals and cut what you thought was best. Big names dominated the charts and newcomers took time to develop. If an unknown become an "overnight" star, he gave the company a certain degree of mileage.

But today, the business has so drastically changed that it's almost impossible to follow a given course. Big names, although always well represented on the charts, no longer dominate them. The one-shot or unknown has the greatest share of the top sellers and can be as cold with his second release as he was hot with his first. And to make it all the more complex, anything and everything seems to be hitting. There is absolutely no pattern anymore to the music business.

Country music, at one time considered a different world for a limited number of people, today produces some of our biggest hits. The same applies to rhythm and blues...and jazz. Folk music, no matter how esoteric a new selection may sound as compared with today's hits, may be the big sound next week, or maybe even by the end of this week. Pop singles are so different from one-another that it's almost impossible to find that common denominator that is making them successful. Just as soon as you think comedy is dead, it's the hottest thing on records.

The international market has opened endless vaults of hit-potential material - making it still more difficult to decide on what is the best item available for release this week. Language items seel big when they're right. Even a single such as

"Maria Elena" from a five-year-old LP can become big today.

The only factor that seems to count today to any measurable degree is the producer's "Track Record." But after that, nothing seems to offer any direction.

Musical tastes today are so varied that anything goes. We are now living through an age which no longer can be called the rock-n-roll era. It's much, much broader than that, and, like so many other things in our business, it defies definition.

Look for "THE RECORD THAT'S GOT THE SOUND" (whatever that is) and get it.

## Edith Piaf Dies

NEW YORK - Edith Piaf, France's international singing favorite, died last week in her native country at the age of 47.

The performer, in failing health for a number of years, had a lifetime of problems that often manifested itself in the poignancy of her singing. She suffered blindness as a child, and had a series of accidents and illnesses throughout her life.

But all her singing was not of a torchy flavor, for one of her biggest successes in recent years was the jaunty "Milord (Mister)." Another of her more recent hits was "Non, Je Ne Regrette Rien (No, I Regret Nothing)," which was more typical of her emotional style, which led New York Times drama critic Howard Taubman to term her the "High Priestess of Agony." Capitol Records is the U.S. outlet for her many recordings.

## Labels Answer King Speech Suit

NEW YORK - Two labels defended in court last week the manufacture and distribution of LPs containing Rev. Dr. Martin Luther King's "I Have A Dream" civil rights speech.

Dr. King, a leader in the Negro integration movement, brought infringement suits against 20th Century-Fox Records and Mr. Maestro Records, both based in New York, in U.S. district court here asking the court to issue a preliminary injunction

## Single Reviews

**BE TRUE TO YOUR SCHOOL IN MY ROOM** The Beach Boys (Capitol)

The Beach Boys, who are now making two-sided smashes a happy habit (they're currently represented by "Surfer Girl" and "Little Deuce Coupe"), should easily continue their merry chart ways here. One half's a thump-a-rock'er, tabbed "Be True To Your School," that makes use of the "sis-boom-bah" school chant. The other's a tearful, oh-so-smooth ballad labeled "In My Room." Another twin sales-giant for the boys.

**HE'S MY SURFIN' GUY/BOBBY'S THE BOY** The Beach Boys (Vault)

Larks neatly convey - with a light upbeat blend - the catchy, surfin' lovey-dovey. Guitars top a tried-and-true surfin' setting. Atco is handling the label's national distribution.

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## Indie Groove

**W**HOLESOME UPLIFT – The party platter of the year could well be the new Homestead Records release by G.G. Allin. Following up the success of his 7" single, "Expose Yourself to Kids," the new collection is cleverly titled *Freaks, Faggots, Drunks & Junkies* which he claims is a reference to his family tree. Mr. Allin has turned calculated scum-rock outrage into a science; his legendary live performances rarely end without blood being spilled by the performer, the audience, or both. Only about half of the song titles on the new album can be printed here in good conscience. Those that qualify include "Commit Suicide," "Young Little Meat," "Dope Money" and "My Bloody Mutilation." Goodness gracious! It's a little, um, ragged, but like G.G. says on the back cover, "If you want perfection, go buy someone else's record." So, to answer your question: no, rock music has not lost its edge; but whether it's still capable of shock or a new perspective is another question altogether.



**MODEL CITIZENS** – This is the Vandals, who at one time had such a bad reputation in the L.A. punk community that no one would let them play. Now, after personnel changes and several years of healthy introspection, they have settled down. For instance, that's the Watts Tower behind them, and there's not a mark of graffiti on it. Their new album on Restless Records is called *Slippery When Ill* and combines elements of punk, country and rap. Song titles include "Clowns Are Experts (At Making Us Laugh)," "Elvis Decanter" and "Goop All Over the Phone." They're funny, they're loveable, they're the Vandals.

**RESTLESS EMANATIONS** – Our friends at Restless Records have a trio of spunky new releases heading to the shelves this week – *Let's Go*, another dose of Cajun swampabilly from Austin's Tail Gators; *Ourselves*, by those high-minded, positive thinking punk rockers, 7 Seconds; and the aforementioned *Slippery When Ill* by the resurrected Vandals.

**TWELVE INCHES OF PLEASURE** – As we've complained before, we get 12" singles by the ton here, and it takes an especially good one to get mentioned at all in this column. Our fave

this week is "Rapping With Dr. Wruth," a rap parody by Lisa Carroll on Domain Records. Carroll is a classically trained opera singer and self-proclaimed 'Dr. Wruth' impersonator. On this def disc, the sampled voices of LL Cool J, Ice-T and Run-D.M.C. complain about their various whoope problems while "Dr. Wruth" offers Tuetonic wisecracks. It's frisky without being offensive, and don't we need more of that sort of thing?

**RELATIVITY SPEAKING** – No sooner had we announced that Relativity Records had formed a new hardcore label called Crush than we received a press release saying that Crush will now be known as In Effect. (It seems that the Crush name was more or less taken.) In Effect promises to promote music that is "streetwise, with an emphasis on hardcore, a musical form featuring energetic, powerful songs with personal, thought-provoking lyrics." (Where have we heard *that* before?) Beside hardcore metal, the label may also dabble in rap and funk. The first release from In Effect is the new platter from **Agnostic Front**, *Live at CBGB*, which, we hasten to add, would make a thoughtful gift for the holidays.



**REMEMBER THESE GUYS?** – It's KISS, the original monsters of rock 'n' roll, in their oh-so-'70s finery. Now you can recapture the glammy good times of that bygone era with a new home-release video, "KISS Meets the Phantom of the Park." Yes, it's the made-for-tv movie that captured the KISS mystique for all-time. In it, the four made-up madmen of metal – Space Ace, Cat Man, The Demon and Star Child – are scheduled for a sell-out concert at California's Magic Mountain amusement park when suddenly park-goers begin to vanish without a trace. Behind it all is the eccentric creator of the park's life-like cybernetic creatures, Abner Devereaux. When a distraught fan turns to KISS for help in finding her missing boyfriend, Devereux feels threatened and creates cybernetic KISS look-alikes to thwart their search. Since the fans can't tell the good KISS from the evil robotic KISS, all heck breaks loose. You'll just have to see it to believe it (and to see the big KISS concert finale!). The video is available from GoodTimes home video and is a guaranteed flashback.

Keep the faith ...  
Joe Williams

## Ex-Crusader Henderson Spearheads New Label

Wayne Henderson, the noted producer and one-time member of the Crusaders, has formed his own record label, Angel City Records. The first release for the fledgling label is singer/songwriter Alfonz Jones' hip-hop version of Bill Withers' "Ain't No Sunshine," from his debut album, "The Champion of Love."

My dream has always been to start a company like Motown, Stax or Philadelphia International," says Henderson, "featuring black music that can cross over into the pop mainstream."

"I've always felt new music starts with new people," he adds. For the label's first releases Henderson has assembled a stable of fresh, young talent, including Alfonz Jones, Chicago pop-diva (and Ex-Raiderette) Mona Lina, Las Vegas funk group Eeros, and rappers Spin and TK.

Angel City is the culmination of Henderson's more than thirty years in the record industry. Over the years he has proven his eye and ear for new talent, finding and producing the likes of Rebbie Jackson and Ronnie Laws. In addition, the award-winning trombonist produced Hugh Masekela's hit single, "Grazing in the Grass" and has also worked on albums with George Benson, Ramsey Lewis, Mary Wells and many others.

Henderson co-founded the

Crusaders with schoolmates Wilton Felder, Joe Sample and Nesbert "Stix" Hooper. The band sold more than 15 million albums and singles, including the Henderson-penned Top 40 title track from the gold *Southern Comfort* LP.

With his extensive background in crossover pop, Henderson says, "I know there's room for a serious, sophisticated black-run record company with music and artists that are universal."

Angel City will be distributed by major chains like Landmark, California Record Distributors and Big State. The label has offices in Sao Paulo, Brazil, with plans to expand to Japan. As he has in the past, Henderson is setting his sights on crossing geographic as well as music-business boundaries.

"People often don't take musicians as seriously as they do business people," he says. "The bottom line is that we have the product, the artists, the expertise, the knowledge and the distribution."

"Angel City is not just another little black company," Henderson says. "The sophistication and integrity of the people who work here and our artists can match any label. We have a classy approach. Just because this is black music doesn't mean it can't be pop, too."



**K-TEL'S GREATEST HITS!** – Now, available for the first time ever, 16 of the greatest executive and marketing personnel in K-Tel history! Assembled for the first time in one long-playing corporate convention in Minneapolis! Includes marketing managers from Germany, New Zealand, Finland, Ireland, Great Britain and more! Plus, if you act now, you get Phillip Kives, seated in the middle, K-Tel's chairman of the board, at no extra charge! It's a rockin', rollin' celebration of K-tel International, and it's yours, if you act now!

# The Prime Movers: Beyond And Back

By Brad Buchsbaum

LOS ANGELES — Some bands start their recording careers on an independent label and are content to stay just where they are. Other bands use independent labels as stepping stones to get to the big boys. Still others are offered the chance to bypass the independent system altogether and jump directly into the major label arena. It is unusual, however, to see a young band make it to a major label and then return to the indie scene.

The Los Angeles band the Prime Movers are fairly unique in that they were originally released on their own Birdcage label. From there, they were signed to Island Records U.K. (with whom they scored two Top 40 hits in England). Now they are back to recording for Birdcage. It's a strange but true tale of a band making its way to the major leagues and meeting the expectations of the coaches, only to find themselves back on the farm club.

The Prime Movers, who got their start as a trio in the Los Angeles suburb of Sierra Madre, consisted, at the time, of bassist Severs Ramsey, guitarist Gary Putman and drummer Curt Lichter.

They pressed a single, "Chances," which was sold only at their early shows, but it was the mini-LP *Museum* that gained the band its first critical acclaim.

"The first serious record we made would be *Museum*. We set up Birdcage Records and sent the album out to major radio stations and college stations and the record made its way onto the *CMJ* chart," remembered bassist Ramsey.

The success of *Museum* and the band's live shows at L.A. venues such as the legendary (and now-defunct) nightclub Madame Wong's Chinatown brought the Prime Movers to the attention of Island Records.

"The guy who originally liked us at Island was new at the company, and he talked some label big shots, who were visiting from England, into coming to see us play. They saw us at Madame Wong's and said that they wanted to talk with us the next day."

Before the meeting, the band's L.A. contact at Island pulled them into his office and told them that the 'big shots' from England were going to ask them if they would consider adding a lead singer, thus becoming a four-piece band. He said that the signing wouldn't be dependent upon their decision, but that they would be pushing for it. "We talked about it and thought that if we had a company like this behind us maybe we could find a singer who would really work out. We

agreed. They signed us on the spot, and they assured us that we would make a record whether we found a new singer or not."

They added the fourth member to the group, but the band just didn't have the same chemistry with the new vocalist. "I thought it would add to the group, but it really didn't. I don't think it was anybody's fault. The chemistry just wasn't there. We were forcing the issue," said Ramsey.

"The guys who signed us from England eventually all got sacked," recalled Ramsey. "I guess the last thing they did before leaving the com-



*Prime Movers* — (from left) Curt Lichter, Gary Putman, Severs Ramsey and Rob Schilling.

pany was release 'On the Trail' as a U.K. single. We had no idea that they were going to release it. The next thing we knew, we had people from Scotland calling our houses and asking, 'Can you do an interview at 4 a.m. your time.' It was amazing. I guess the BBC got hold of the single and were playing it as much as they were playing the #1 single at the time."

The band picked up and went to England to record "Dark Western Nights," a follow-up single to "On The Trail." The studio where they were recording had its own cook and everyone would break to eat dinner at the same time. It just so happened that Big Country was recording there also, and the bands had a chance to become acquainted. Their meeting resulted in Big Country guitarist Stuart Adamson adding some additional guitar work to "Dark Western Nights." Soon afterward, Big Country invited the Prime Movers to join them on their U.K. tour.

"I was talking with a couple of the guys from Big Country before we went on the tour, and they pulled me aside and said that a lot of people, especially in Northern England and Scotland, are very patriotic about Big Country, and that we might get a little abuse," Ramsey expressed. "This was the first time that we had ever played in the U.K., and I'll never for-

get stepping onstage for the first time. We were in Newcastle, which is right below the Scottish border, and I was thinking the worst. But as it turned out, the audiences were really great."

"People knew our songs and would be singing along," guitarist Gary Putman added.

Ramsey continued, "They knew 'On The Trail' and they knew 'Dark Western Nights,' and as soon as we'd launch into them, the audience would get up and sing along."

Despite the fact that both singles climbed their way into the U.K. Top

40, Island never released any of the Prime Movers material in the U.S. Especially after considering the Prime Movers' success in the U.K.

The company had a stranglehold on the band at this time. They wouldn't release any of the Prime Movers' material in the U.S., while at the same time they still had them under contract so that the band couldn't even release their material themselves. "We couldn't even record an album on our own label at the time, because we were still technically signed to Island, but they wouldn't do anything," said Ramsey. He added that the band had four attorneys working for them at one time trying to get them out of the contract.

Ramsey said that "it got to the point where we were thinking that we might never get out of the Island contract. Psychologically, it does a strange thing to you, where you're thinking, 'I don't even know if we can go on as a group anymore.' We could play in the garage but that was the only place where we could play."

"The whole situation really took the emphasis off of the music," Putman recalled.

"Any other band would have broken up. I guarantee it," Lichter stated.

As part of their settlement with Island, the band regained control of the master tapes that were recorded during their time with the label. The group immediately started recording again, and with the material they regained from Island coupled with newly recorded songs, the band had enough material for an album.

The Prime Movers decided that the best thing for them to do, would be to release the new album, *Spooked*, on their Birdcage Records label. The album, which contains both of the U.K. singles as well as some outstanding new material, has been met with some outstanding critical success.

The band is going into the studio at the end of this month to cut additional songs for their next album, half of which is already recorded.

As far as the sound of the new record is concerned, Ramsey, Putman and Lichter all point to the fact that they now have Rob Schilling, who plays both keyboards and guitars, filling out their sound. "There is more emphasis on keyboards, and we can now do things with two guitars that we never had the opportunity to do before," commented Ramsey.

The band, which recently wrapped up a U.S. tour with Thomas Dolby, is working toward another shot at the big time.

40, Island never released any of the Prime Movers material in the U.S. Drummer Curt Lichter commented, "I don't think that we're ever going to know what they were thinking and why they decided not to do that. When something like that happens, you hopefully have management that will find out for you. We didn't! It's your old cliché story I suppose. Isn't it?"

Ramsey said that although they had chart success, there were still problems that were beyond their control. "Unfortunately with Island, when these people changed over, the new people came in and our manager didn't establish any kind of good relationship with them and the communication was very bad. What the problem turned out to be, in the long run, was that we had bad management."

According to Lichter, record company politics might have also played a part in the impasse. "A lot of the new people who come in don't want to have anything to do with anything the old people discovered or were working on."

Putman put everything into perspective and said that it was all worth it. "As it was, it was still very adventurous. We got to go over to England and we didn't think anything like that would even happen."

It's still a mystery as to why Island



## AROUND THE ROUTE

**A**MOA has really lined up an all-star cast to perform at this year's annual banquet and stage show, which will take place on Friday evening, November 4 in the ballroom of the Marriott Hotel (on Michigan Ave.). The selection of artists is in tune with the 'salute to the jukebox' theme, since they represent both the past and the present, from the 50s to the 80s, so the entertainment will provide a good mix of the nostalgic as well as the contemporary. The artist roster includes **Chubby Checker** (from the 50s-60s era); the current **Boy Meets Girl**; **The Tokens** ("Lion Sleeps Tonight"), who'll concentrate on the 60s; **Holly Dunne** (60s, 70s, 80s); **Bobby Bare** (60s, 70s, 80s); and **Guy Mitchell** (50s). Should be a terrific show! The Marriott, which is the banquet site, is just a stone's throw from the Hyatt Regency Chicago where Expo '88 will be held, November 3-5. And by the way, AMOA just released the list of nominees in the "rising star" category of their annual JB Awards (that are being presented at the banquet). They are: **Rick Astley**, **Terence Trent D'Arby**, **Larry Boone** and **Ricky Van Shelton** for "male vocalist"; **Tiffany**, **K.T. Oslin** and **Pebbles** for "female vocalist"; and **Poison**, **Guns N' Roses** and **Ice House** for "group." Check the 9/10/88 edition of *Cash Box* for the nominees in the other AMOA JB Awards categories.

Dateline Weirton, West Virginia, home of Hilltop Distg., the young but fast growing distributorship that just picked up six new lines, to make for a very impressive roster! Company exec **Doug Wilson** tells us business is great, Hilltop is in the black, and things are lookin' terrific! Doug will be attending the NAMA

show in New Orleans (10/20-23) where the new Lektro Vend combination food and snack machine will be unveiled. Hilltop has been doing very good business with the Lektro Vend line. A new member of the distrib's team, by the way is **Carol Wilson** (Doug's wife), who serves as administrative assistant and will be accompanying her hubby to AMOA Expo '88. Welcome aboard, Carol. And we can't possibly forget **Jesse**, "the wonder dog," who has become Hilltop's mascot, has really endeared herself to op customers, and has consistently picked every winning game they've had out there in the past six months! We'll be hearing a lot more about Jesse in the distrib's upcoming newsletter.

Dateline Milpitas, CA, home of Atari Games. It's always nice to hear from marketing chief **Mary Fujihara** who, right now, is mucho busy with preparations for Atari's participation in AMOA Expo '88. They'll be occupying their usual space at the Hyatt Regency, although they could have used more, only it just wasn't to be had. "Cyberball," Atari's exciting new football game (just in time for the season) is in delivery and Mary tells us "test reports, from everywhere, have been excellent!"

Dateline New York City. Wait'll you see what RCA Records is doing to commemorate the 100th anniversary of the jukebox! Commencing November '88, all new releases and current RCA hits will carry their new logo, spotlighting the 100th jukebox anniversary symbol in the right hand corner - and we got this right from the man himself - **Tony Montgomery!**

Camille Compasio

## AMOA Expo '88 Expands Exhibit Floor

CHICAGO - The exhibit area for AMOA Expo '88 has been expanded to provide some twenty additional booths for an already sold-out convention.

The new space will be located in Regency Ballroom C of the West Tower of the Hyatt Regency Chicago, site of Expo '88, which runs from November 3-5. This space is in addition to the sold-out East Tower exhibit halls that will house a record-breaking 493 booths. The space was added because of prospective exhibitor demand, according to AMOA officials.

The Expo '88 exhibition will showcase manufacturers' new equipment and technologies including pinball

games, video games, CD jukeboxes, electronic darts, pool tables, cranes, pay telephones, cigarette vending and other coin-operated equipment.

In addition to the exhibits, 18 educational seminars will be held during the show, addressing topics ranging from increasing jukebox and crane income to pay telephones, management topics, computer software, cigarette vending and technical issues.

Last minute exhibit and program/housing/registration information may be obtained by contacting AMOA headquarters at 111 E. Wacker Drive, Chicago, IL 60601 or phoning the association at 312-644-6610.

## Rowe And Record Industry Set Quarter Million Dollar CD Promotion

CHICAGO - Rowe International, in cooperation with a number of major record companies, has announced plans for an exciting new compact disc promotion centered around the introduction of Rowe's new "LaserStar" dedicated CD jukebox. This unprecedented arrangement marks the first time the jukebox and record industries have collaborated on a compact disc promotion of such magnitude.

Rowe's LaserStar jukebox was unveiled at the factory's recently held distributors meeting (*Cash Box*, 10/8/88). For a limited time, operators in the United States who purchase the LaserStar will receive a free Promotion Pack, provided jointly by Rowe and the participating record labels.

This starter kit contains dozens of full size compact discs by some of the hottest artists in the country, plus a complete set of title strips. Each Promotion Pack also features several brand new 3-inch CD singles, along with an easy-to-install "doughnut" adaptor.

The total retail value of the discs available for this special promotion is over \$250,000. The record companies participating are A&M, Capitol, Columbia, Elektra, EMI-Manhattan, Epic, PolyGram, RCA, and Warner Bros.

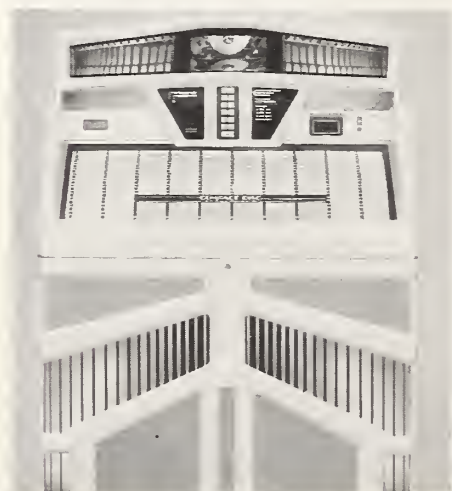
The artists featured include Herb Alpert, Rick Astley, Anita Baker, The Beatles, Toni Childs, Lita Ford, Amy Grant, Hot House Flowers, Bruce Hornsby, Michael Jackson, Billy Joel, The Judds, Cyndi Lauper, Def Lep-

pard, Little Feat, Elvis Presley, Resless Heart, David Sanborn, Simon & Garfunkel, Tina Turner, Hank Williams Jr., Vanessa Williams, Brian Wilson and others.

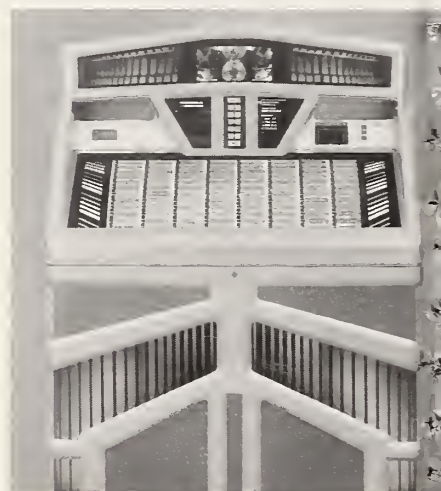
"We are very excited about the participation of the record companies in this joint promotion," stated Joe Friedman, Rowe's vice president of music. "They recognized the unique marketing opportunities for compact discs presented by the Rowe LaserStar, and they were eager to cooperate," he continued. "LaserStar's space-age appearance has dramatic impact, and presence at the best locations will create a large demand for CD music that will benefit both the record companies and the jukebox operators."

The key to LaserStar's dramatic impact is its all-new album display surrounded by theatrical step-framed halo lighting, show off full-size CD jackets at a time in an inviting open-book style. To attract additional attention, the pages of the display are turned with motor-controlled pushbuttons or can be set to flip automatically, revealing a total of up to 100 discs. As a further enhancement, three brightly-lit CDs rotate and reflect rainbow patterns in the machine's "attract mode." A photo of the LaserStar are contained in the October 8 edition of *Cash Box*.

Further information about this program may be obtained by contacting Rowe International, 75 Troy Hill Road, Whippany, NJ 07981.



ComboStar



RoweStar

**ROWE'S STAR SERIES!** - In addition to the outstanding "LaserStar," which is Rowe's dedicated compact disc jukebox (*Cash Box*, 10/8/88), the factory's recently introduced Star Series of jukeboxes also spotlights two other new models. The "ComboStar" (photo 1) combines yesterday's vinyl favorites with today's laser sound in a machine that plays both 45s and compact discs. With its increased selectivity and an animated disc display to attract customers, the model offers all of the necessary elements for increasing play and profits. The "RoweStar" (photo 2), which is the traditional jukebox with modern design, plays up to 200 vinyl 45 selections through a dual-channel, three way speaker system. A rotating ball in a mirrored enclosure highlights the top of the machine. All features are brightly lit for easy readability on location. All models in the Star Series line come equipped with Rowe's \$1 and \$5 bill acceptors, and can easily be adapted to accept coins. The Rowe Video Jukebox, of course, continues to be an integral part of the factory's full music line.



# Cruisin' Down The River!

What better way to cement a relationship than with a cruise, on a balmy Friday evening (9/23) along the Chicago River and scenic Lake Michigan! Such was the scene of this in-house event, hosted by Williams/Bally Midway and hereafter dubbed the Annual S.S. Williams Bally Midway Cocktail Cruise. It was strictly for staff and the individuals you will see in the accompanying photos represent some of the most talented and creative people in the

coin-op amusement industry. The recent purchase by WMS (Williams' parent company) of the Bally Midway pin and video division, and the subsequent relocation of key members of the latter's crew to Williams' Chicago based factory, puts a whole lot of brilliant minds under one roof. While the two teams will continue to function separately, there is still the built-in option for exchanging ideas; besides which they are pretty much all in the same family now, and this

rapport was certainly in evidence during the cruise. On this very special occasion, Bally's vice president of sales and marketing Joe Dillon, donned his admiral's cap to take the helm, along with Williams' marketing and sales veepee Marty Glazman, veepee and general manager Ken Fedesna, public relations manager Laura Rezek (who rates a giant salute for putting it all together) and, of course, chief designer Steve Kordek (otherwise known as creative

genius). Were it not for a nagging back ailment, director of marketing Roger Sharpe, who layed the groundwork for this event, would have been on board in person, rather than in spirit. However, as of this writing, he's back at his desk, we're happy to report. Incidentally, as they were sailing along, all members of the crew were invited to participate in an "identify the baby pictures" contest, for cash prizes! (photos by Jan Perri)



Commander Joseph Dillon (r) with William's lovely receptionist Monique Jaghelnik and game designer Python Anghelo.



Here you see (l-r) Jack Skalon, Steve Kordek, Chuck Bleich, Gary Berge and Herb Foss enjoying some liquid refreshments, that were amply provided.



All aboard...or is it all ashore who's going ashore...at any rate, you'll certainly recognize the genius himself, Steve Kordek.



Marty Glazman and Laura Rezek are showing us the "identify the baby pictures" placard that was set up for the contest.



Comfortably seated on the deck are (l-r) Luis Dominguez, Becky Claments and Mike Pavlis of Bally Lenc Smithe.



This photo of (l-r) Steve Kordek, John Straebel, Robert Seidita, Ken Fedesna, Jim Patla and Wally Smolucha was taken just as the boat was leaving the dock.



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Count every word including all words in firm 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 - \$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of 35c per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

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