

CASH BOXTM

NOVEMBER 19TH, 1988

NEWSPAPER \$3.50



THE BANGLES

A Rock and Roll Band Comes of Age



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	WILD, WILD WEST (Atlantic 7-89048)		2	13	51	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	55	5
2	BAD MEDICINE (Mercury/PolyGram 870 657-7)		3	9	52	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	70	2
3	DESIRE (Island 7-99250)		5	8	53	ALL THIS TIME (MCA 53371)	Tiffany	60	3
4	KOKOMO (Elektra 7-69385) (From the Cocktail Soundtrack)		1	11	54	BEST OF TIMES (Full Moon/Warner Bros. 7-27712)	Peter Cetera	58	3
5	KISSING A FOOL (Columbia 38-08050)		8	7	55	WILD WORLD (Virgin 7-99269)	Maxi Priest	65	4
6	HOW CAN I FALL (A&M AM-1224)		9	11	56	THANK YOU FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsi" Riley	66	4
7	(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD (Epic 34 08034) MEDLEY (FREE BABY)		10	11	57	HIPPY HIPPI SHAKE (From "Cocktail") (Elektra 7-69366)	Georgia Satellites	62	4
8	THE LOCO-MOTION (Geffen 7-27752)		4	13	58	DON'T BE CRUEL (Epic 34-07965)	Cheap Trick	35	17
9	LOOK AWAY (Reprise 7-27766)		12	9	59	ROCK 'N ROLL STRATEGY (A&M AM-1246)	38 Special	63	4
10	I DON'T WANT YOUR LOVE (Capitol P-B-44237)		14	6	60	GIRLS AIN'T NOTHING BUT TROUBLE (Jive/RCA 1147-7)	DJ Jazzy Jeff & The Fresh Prince	64	4
11	ONE MOMENT IN TIME (Arista AS1-9743)		6	11	61	DANCING UNDER A LATIN MOON (I.R.S. IRS-53436)	Candi	61	6
12	ANOTHER LOVER (A&M AM-1226)		13	14	62	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	76	2
13	WALK ON WATER (Columbia 38-08060)		16	8	63	IT'S MONEY THAT MATTERS (Reprise/Warner Bros. 7-27709)	Randy Newman	69	3
14	WAITING FOR A STAR TO FALL (RCA 8691-7)		18	12	64	DIDN'T KNOW IT WAS LOVE (Scotti Bros./E.P.A. 4-08067)	Survivor	53	6
15	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)		20	8	65	ARMAGEDDON IT (Mercury/PolyGram 870692-7)	Def Leppard	DEBUT	
16	GROOVY KIND OF LOVE (Atlantic 7-89017) (Atlantic 7-89017)		7	12	66	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	92	3
17	WELCOME TO THE JUNGLE (Geffen 7-27759)		24	5	67	TRUE LOVE (MCA MCA-53363)	Glen Frey	43	14
18	A WORD IN SPANISH (MCA MCA-53408)		19	9	68	DON'T BREAK MY HEART (Jive/RCA 1140-7-J)	Romeo's Daughter	68	6
19	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Mercury/PolyGram 876 646-7)		22	13	69	BOY I'VE BEEN TOLD (Cutting/PolyGram 870 514-7)	Sa-Fire	67	5
20	NEVER TEAR US APART (Atlantic 7-89038)		11	15	70	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7)	Samantha Fox	77	3
21	EVERY ROSE HAS ITS THORN (Enigma/Capitol P-B-44203)		27	4	71	PUT THIS LOVE TO THE TEST (Atlantic 7-89027)	Jon Astley	71	5
22	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (Virgin 7-99290)		15	14	72	NOBODY'S PERFECT (Atlantic 7-88990)	Mike + The Mechanics	80	2
23	SMALL WORLD (Chrysalis VS4 41622)		26	7	73	PEEK-A-BOO (Geffen 7-27760)	Siouxsie and the Banshees	81	4
24	THE PROMISE (Virgin 7-99328)		28	11	74	TIME AND TIDE (Epic 34-07730)	Basia	48	15
25	DOMINO DANCING (EMI-Manhattan B-50161)		30	7	75	(IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin 7-99282)	Paula Abdul	79	4
26	FINISH WHAT YA STARTED (Warner Bros. 7-27746)		31	8	76	I'M GONNA MISS YOU (Columbia 38-08091)	Kenny Loggins	89	2
27	IN YOUR ROOM (Columbia 38-08090)		32	6	77	AMERICAN DREAM (Atlantic 7-89003)	Crosby, Stills, Nash & Young	84	2
28	WHAT'S ON YOUR MIND (PURE ENERGY) (Tommy Boy 7-27826)		17	18	78	LOVE, TRUTH & HONESTY (Polydor/PolyGram 886 362-7)	Bananarama	86	2
29	MY PREROGATIVE (MCA 53383)		40	3	79	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	47	11
30	TILL I LOVED YOU (Columbia 38-08062)		34	5	80	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	DEBUT	
31	EARLY IN THE MORNING (EMI PB-50157)		36	5	81	FOREVER YOUNG (Atlantic 7-89013)	Alphaville	82	3
32	RED RED WINE (A&M 2600)		21	15	82	IF YOU FEEL IT (Vendetta/A&M VV 7213)	Deniece Lopez	87	2
33	EDGE OF A BROKEN HEART (EMI-Manhattan 50141)		37	10	83	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	85	8
34	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)		38	8	84	NEW DAY FOR YOU (Epic 34-08112)	Basia	DEBUT	
35	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)		39	7	85	THE LOVER IN ME (MCA 53416)	Sheena Easton	78	4
36	CHAINS OF LOVE (Sire/Reprise 7-27844)		23	16	86	YOU MAKE ME WORK (Atlanta Artists/PolyGram 870-587-7)	Cameo	91	2
37	YEAH, YEAH, YEAH (Atlantic 7-88999)		42	6	87	YOU CAME (MCA MCA-53370)	Kim Wilde	56	11
38	SYMPTOMS OF TRUE LOVE (Capitol 44140)		41	7	88	KILLING ME SOFTLY (Warner Bros. 7-27772)	AL B. Sure!	DEBUT	
39	SILHOUETTE (Arista AS1-9751)		44	5	89	SOME COME RUNNING (Island 7 91024-1)	Jim Capaldi	DEBUT	
40	I REMEMBER HOLDING YOU (MCA MCA-53430)		45	5	90	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	DEBUT	
41	DON'T BE CRUEL (MCA MCA-53327)		25	16	91	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	DEBUT	
42	DON'T RUSH ME (Arista AS1-9722)		59	3	92	DON'T WORRY BE HAPPY (EMI-Manhattan B-50146)	Bobby McFerrin	50	17
43	DOWNTOWN LIFE (Arista AS1-9753)		33	8	93	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	72	9
44	LITTLE LIAR (Blackheart/CBS ZS4-08095)		49	4	94	I'LL ALWAYS LOVE YOU (Arista AS1-9700)	Taylor Dayne	73	24
45	TWO HEARTS (Atlantic 7-88980)		PHIL COLLINS	DEBUT	95	I HATE MYSELF FOR LOVING YOU (Blackheart/CBS ZS4 07919)	Joan Jett and the Blackhearts	74	14
46	ANY LOVE (Epic 34-08047)		46	7	96	LOVE BITES (Mercury/PolyGram 870 402-7)	Def Leppard	52	15
47	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)		57	3	97	SWEET CHILD O' MINE (Geffen 7-27963)	Guns N'Roses	92	22
48	HANDLE WITH CARE (Wilbury/Warner Bros. 7-27732)		51	5	98	GOT A NEW LOVE (Paisley Park/Warner Bros. 7-27861)	Good Question	83	4
49	GHOST TOWN (Epic 34-08097)		54	3	99	IT TAKES TWO (Profile 5186)	Rob Base & D.J. E-Z Rock	88	12
50	FOREVER YOUNG (Warner Bros. 7-27796)		29	16	100	ONE GOOD WOMAN (Full Moon/Warner Bros 7-27824)	Peter Cetera	90	18

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Intro



The Girls In The Band

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

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

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

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

Bangles cover and page 3 photos by Sheila Rock

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TOP POP DEBUTS

SINGLES

45

TWO HEARTS

Phil Collins - Atlantic

ALBUMS

89

REACH FOR THE SKY

RATT - Atlantic

#1

POP SINGLE

WILD, WILD WEST

The Escape Club

Atlantic

#1

POP ALBUM

RATTLE AND HUM

U2

Island

#1

B/C SINGLE

THANKS FOR MY CHILD

Cheryl "Pepsi" Riley

Columbia

#1

B/C ALBUM

GIVING YOU THE BEST THAT I

GOT

Anita Baker

Elektra

WINNER'S CIRCLE

DON'T RUSH ME

Taylor Dayne

Arista

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

#1

COUNTRY SINGLE

I'LL LEAVE THIS WORLD

LOVING YOU

Ricky Van Shelton

Columbia

#1

COUNTRY ALBUM

LOVING PROOF

Ricky Van Shelton

Columbia

#1

JAZZ ALBUM

SILHOUETTE

Kenny G

Arista

#1

12" SINGLE

BREAK 4 LOVE

Raze

Columbia

#1

RAP ALBUM

POWER

Ice-T

Sire



Myron Roth To CBS As Senior VP/General Manager, West Coast

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

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



GOLD "RECORD" GROUP—Bananarama celebrates their latest gold record at an "explosive" party in London: someone set off fireworks in the men's room, and the building had to be evacuated for a short time. Bananarama was recently inducted into The Guinness Book of World Records as the most popular British All-Girl Group of all time. Pictured in London are (l-r): David Fine, president, PolyGram International; Jacquie O'Sullivan, Karen Woodward and Sarah Dallin, and Maurice Oberstein, chairman and CEO, PolyGram UK.



ANOTHER VIRGIN (ARTIST) MAKES IT BIG— Julia Fordham, who "captured the hearts of America with a recent appearance on David Letterman," ended her recent six-city North American tour at the Roxy in L.A. And her video, "Happy Ever After" was the nouveau clip on VH-1. Pictured is "the vivacious Ms. Fordham" with her co-managing director Jordan Harris.



Keith Albert (left) and Bud Scoppa

Cash Box Makes Changes

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

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

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

Both Scoppa and Albert will report directly to Losk.

Rappers Plead: Stop The Violence

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

TICKETAPE

YORK—Philips and Du Pont Optical is expanding its optical disc manufacturing plant at Kings Mountain, NC to enable it to produce erasable discs, with production set to begin in early 1990. About 30 new jobs will be created in the expansion...Dion, Otis Redding, the Rolling Stones, the Temptations and Stevie Wonder will be inducted into the Rock and Roll Hall of Fame at its fourth annual dinner, Jan. 18 at N.Y.'s Waldorf-Astoria, along with early influences Bessie Smith, the Ink Spots, the Soul Stirrers and producer Phil Spector; call the Hall at (212) 484-6427 for more info...BMG International has opened three new Scandinavian offices, BMG Ariola A/S in Denmark, BMG Ariola A/S in Norway, and BMG Ariola AB in Sweden...Chrysalis Records has manufactured and serviced promotional DATs for The Pursuit of Happiness's debut album, *Love Junk*...The music publishing divisions of the Danish Editions Wilhelm Hansen have been acquired by Music Sales/G. Schirmer...The U.S. Congress, in one of its last moves of the season, passed the extension of the Record Rental law, which allows the copyright owner of a sound recording the exclusive rights to authorize record rentals; the extension is for eight years...BMI has filed a copyright infringement suit against Bravo, American Movie Classics and Prism Cable Services for using "Jumpin' Jack Flash" and 36 other songs without payment of the required fees, the first suit BMI has brought against a cable company...Whitney Houston has become involved in efforts to create low- and middle-income housing in Newark, NJ...Women in Music will sponsor a workshop focusing on the packaging and marketing of artists, Nov. 16 at NY's Loew's Summit Hotel at 6:30 p.m.; call (212) 627-1240 for details...Larry King has signed a new six-year agreement to keep talking on the Westwood One radio network...Relativity Records has licensed seven original London cast albums from Britain's First Night Records, including British versions of *Cabaret*, *Kiss Me Kate*, and *Blues in the Night*...On Oct. 12 & 13, Calif. law enforcement officials executed a raid at over a dozen locations in the greater L.A. area netting the largest seizure ever of alleged counterfeit cassettes - over 200,000 of them...Thirteen colleges - Alabama State/Montgomery, Middlebury College, U. of Utah/Salt Lake City, Bowling Green State, U. of Chicago, W. Virginia U./Morgantown, Tennessee State/Nashville, Indiana U./Bloomington, U. of Colorado/Boulder, Rutgers U./New Brunswick, Florida State/Tallahassee, San Diego State U., and Brown—have been selected to receive \$19,500 in this year's ASCAP-Raymond Hubbell Music Scholarships...NARM has produced a video, *Silent Partner*, to aid stores in the prevention of shoplifting; non-members can purchase them for \$10 plus shipping (609-596-2221 for info)...The ninth annual Performance Summit Conference, for the live entertainment concert touring industry, is set for Feb. 2 & 4 at Hollywood, FL's Diplomat Hotel; call (817) 338-9444 for details...New York's Rock Hotel Entertainment Co. has moved to a boat docked at the 79th St. Boat Basin, Slip 6, Dock E, New York, NY 10024...Bill Porter, the U. of Colorado/Denver assistant professor of music who engineered hundreds of records by such artists as Elvis Presley and Roy Orbison, was the first person inducted into *Absolute Sound Magazine's* Audio Hall of Fame, at an Oct. dinner...Applications are now available for Round II of the Meet the Composers/Reader's Digest Commissioning Program, which awards commissions in concert music, opera, music theatre, and jazz; call (212) 787-3601 for applications...Japan's LaserDisc Corp. has opened a branch office at 2525 Colorado Av. in Santa Monica...CBS Records, BMG Music and PolyGram Records have filed a copyright infringement action charging Baldonero Garza and his four Houston Pumas Record Shops with copyright infringement for the alleged sale of parallel import product...New Jersey's All Titles Compact Disc, a wholesaler, and Compact Disc World, a retailer, were served with a lawsuit charging willful infringement of major label copyrights in the alleged distribution of parallel imports...A Night For Love and Luck, the annual music industry dinner to benefit the AMC Cancer Research Center will take place at New York's Tavern on the Green, Feb. 10, and, for the first time in 20 years, there will be no honoree; call (212) 757-6460 for dinner details...Steve Gold Enterprises is selling a cache of original Woodstock Festival memorabilia, including posters and tickets; (800) 624-9000 is the number for information...New on the bookshelves: *Dylan: A Biography* by Bob Spitz (\$19.95, McGraw-Hill).

EXECUTIVES ON THE MOVE



White



Wemcken



Greenfield



Howell

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



Lee



Seltzer



Strickland



Sallie

HIM—Following His Los Angeles' Sports Arena concert last Sunday, Prince made a much-ballyhooed "after midnight" concert appearance at the Palace Theatre. News of His appearance generated excitement from both fan-land and the music industry in general. Prince—*Prince!*—performing at the Palace. Wow!

Electricity was in the air when we arrived precisely at midnight: the paparazzi was in full force, limousines were lined up from here to Pacoima, spotlights shone throughout the Hollywood sky, young kids were shelling out \$100-plus to scalpers. (Witnesses reported that when tickets originally when on sale, four thugs shoved to the front of the line and bought every ticket to the show. When will this ticket-brokering scam be outlawed?) People were obviously willing to give up sleeping this Sunday night in order to catch His Highness this special evening.



HIM

When He took the stage at 2:20 a.m., the fans were ready. The curtain rose. The D.J. asked repeatedly "Are you ready for Prince, L.A.?" The crowd went wild. Prince modestly sat at His keyboard and played the opening strains of "Positivity" (off *Lovesexy*). After a couple of numbers, He announced that the band was taking a brief intermission. About 15 minutes later, He re-emerged to perform for about 20 more minutes, whipping the audience into a frenzy with both bluesy jams and hypnotic dance rhythms. Then He left. The crowd was going wild, chanting for an encore. The house D.J. was leading a chant of His name. And then the crew started to disassemble the stage set-up. The crowd went MILD. One by one, grumbling and moaning, the crowd left—probably feeling more than just a little bit manipulated by Him.

There is no denying the fact that The Purple One played His ass off during the mini-spectacular. But one must question how He can justify

charging \$25 bucks a head, taking the stage at 2:20 a.m. and closing at 3:20 (intermission included).

The big rip off of the year? Maybe. Did somebody notify David Horowitz just in case?

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

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

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

NICK PYZOW BAND—One of the most polished club/bar bands on the scene today is easily the Nick Pyzow Band, who perform their specialized blend of blues and rock with honest energy and conviction. The band is comprised of Pyzow on vocals and guitar, drummer Gary Deutch, bassist Rick Staples, and the latest addition of keyboardist John Hipp. The band, who already have an independent album to their credit, are currently preparing to head into the studio (we'll keep you posted—look for a more in-depth profile in an upcoming column). See for yourself: the Nick Pyzow Band will be appearing at the Central on November 17. For more information, call (213) 820-9605.

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

Tom De Savia
Los Angeles



HAIRCUT 5—Former Haircut 100 frontman-turned-solo-artist Nick Heyward recently signed a publishing deal with SBK Entertainment World. Pictured in New York are (l-r) Arma Andon, VP, SBK Management; Charles Koppleman, president/CEO SBK; Heyward and manager Steve Pendergast, and Martin Bandier, vice chairman, SBK.

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

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

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

IS THIS IRONIC, OR WHAT?—Canadian synth-meisters Skinny Puppy, who recently released a Capitol album called *VIVIsectVI*, which protests cruelty to laboratory animals, were arrested and held overnight in Ohio for—guess what?—cruelty to animals. Actually, for disorderly conduct after being accused of cruelty to animals, but is sounds better the other way. During the live show on this tour, Skinny Puppy performs an "operation" on a stuffed dog called "Chud." An audience member mistook Chud for a real pooch, and called the police, who got into a little altercation with two of the Puppies backstage. Cevin Key, Nevik Ogre and tour manager Dave McGee spent the night in a Cincinnati jail, and were justifiably disgruntled on their release. Ogre released a statement calling the incident "paradoxical." In a few years, they'll be able to laugh about it....

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

Dukakis in '92.

Karen Woods

Prince

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

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

All the performers work their asses off. The amazing Sheila E., an underrated drummer, carries a load that would crush a lesser musician. Danger Cat Glover must have been genetically created by Prince in his Paisley Park laboratory—human

beings simply cannot move as incredibly as she does. It goes beyond dancing into virtual self-immolation. Some of the best moments between Prince and Cat are as dirty and funny as sex can get. Boni Poyner adds a sassiness that smacks Prince's male attitudes upside the head, and with her ample bulk she flaunts an obvious sexiness that insinuates himself between the bodily perfection of Cat and Sheila. There is a moment when Prince comes up behind Eric Leeds, who's playing sax, and in a flash there is a conscious (or unconscious) reversal of Springsteen and Clarence. Nothing is taken for granted. It is a wonderful surprise to witness an artist experimenting, reaching, testifying, growing and entertaining on a personal and mythic level. Prince is moving forward with his future in his upraised hands.

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

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

Sassin



Janiss Garza

10,000 Maniacs

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

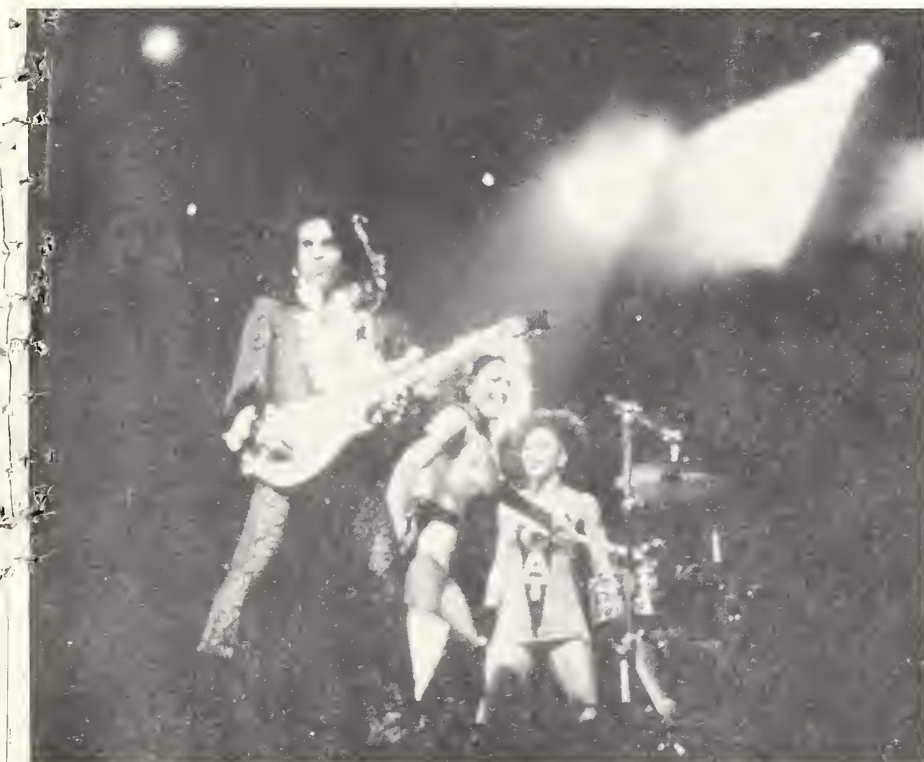
This band takes some hard issues to task, but its easy-going, melodic approach never forces the point. Instead, their folkish music gently nudges, with an intuitive sense that both includes and goes beyond rational thought. Often, this strengthens their observations: When vocalist Natalie Merchant's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

Unlike certain other artists with those same qualities, 10,000 Maniacs doesn't cheapen its ideals with rabble-raising pretensions. Merchant merely proffers her opinions as food

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

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

Janiss Garza





All photos by Sheila Rock

BANGLES DO THE LOOSEN UP

By Bud Scoppa

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

First roadie: "Cheezus! Whozzat?"

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

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

This air of casual self-confidence may surprise those who've dismissed the Bangles as just another girl band. But what's more even more impressive than their relaxed attitude is the signature sound that this band now makes quite naturally. The Bangles are more than America's sweethearts; they have become, to borrow Tom Petty's description of the Heartbreakers, "those people who make that sound."

The group is squeezing in a few hours of rehearsal time between the completion of their "In Your Room" video and the beginning of a two-week mini-tour on which they'll road-test their new equipment and the material from their new *Everything* LP. They won't be headlining, though—they'll open for George Michael. It's an odd move, one that some might consider downright foolhardy. Do they really need the aggravation of playing a batch of unfamiliar songs to hordes of neo-disco fans? Vicki Peterson readily cops to a certain amount of ambivalence about this latest test of her band's mettle.

"We were really tight for a while; we just fell apart quickly," she poor-mouths. "When we first started rehearsing for these dates, it was like: 'This is not gonna work. That's it—I'm going to teach economics at a small community college somewhere in the Midwest.'"

Peterson's laugh indicates that she isn't all that worried. She knows her band has handled every challenge it has faced thus far. Consider: The Bangles' first longplayer, 1984's *All Over The Place*, immediately won over the rock press, and their second, *Different Light*, gained commercial momentum throughout '86 and '87, eventually reaching multi-platinum status. The keys to that album's massive breakthrough were a pair of landmark singles/videos, Prince's "Manic Monday" and Liam Sternberg's "Walk Like An Egyptian," which established the Bangles as bona-fide pop stars. But even though they'd made it, two Big Questions were still unanswered: Could these alleged musicians actually play their instruments (it was common knowledge that producer David Kahne had brought in a squad of crack studio musicians to beef up *Different Light*), and were the Bangles capable of writing hit songs for themselves?

The answer to Big Question #1 came easily enough. The girls toured nonstop for more than a year in support of the second album, during which time they honed themselves into a solid performing unit. And then they got a chance to substantiate their proficiency while the 24-track tape was rolling. Hoffs explains:

"A friend of mine, Tom Newman, was scoring *Less Than Zero*, and he turned us on to the people involved in the project. So we had this opportunity to record something while we were waiting to do our own record. We used to play 'Hazy Shade of Winter' in the clubs, and it was something we kinda wanted to do again. We started recording with Rick Rubin [the New York street prodigy who produced the bulk of the songs in the film], but we ended up redoing it ourselves, and he didn't want to put his name on it."

What was the problem?

"We wanted it to fit with the movie better," Vicki Peterson explains, "so we put on a synthesizer intro on to make it more ethereal. And he said, 'Synths are homo—totally homo, dude.'"

"Anyway," Hoffs continues, "we ended up sort of 'producing' this thing that became the #2 song in the country. And it proved to us and to the record company that we know what we're doing, that our instincts are OK."

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

Those newly validated instincts led the Bangles to approach the writing of the songs for their third album in a novel way. Rather than pulling together, the four women turned to some outsiders for answers to Big Question #2. Debbi Peterson teamed up with keyboardist Walter Igleheart, who augments the band onstage. Micki Steele began writing with her old friend David White. Sue Hoffs plugged herself into the teams of Billy Steinberg & Tom Kelly ("True Colors," "Like a Virgin") and Eric Lowen & Dan Navarro (Pat Benatar's "We Belong"). And Vicki Peterson went even farther afield, forming one-off partnerships

with new wave cult heroine Rachel Sweet and metalist Vinnie Vincent. Vinnie Vincent?!

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

"Somehow we believed him," Hoffs interjects.

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

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

A common assumption is that Columbia Records brought in hitmeisters Steinberg & Kelly for "insurance," but that isn't the case at all. Steinberg fell in love with the Bangles after hearing *All*

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

—Producer Davitt Sigerson

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

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

"Writing is so intimate, and I'm still a baby at this. And as I was writing by myself, I'd write these droney, folky things. I was thinking, 'I'm resisting the pop thing.' I've known David White for 10 years, and he's a brilliant musical person with a very strong pop sensibility. And I thought

if I tried to write with David, maybe we could meld the two together. It's worked out pretty well so far," she understates.

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

Susanna: "We knew we didn't want to work with David Kahne again. And the record company probably thought, 'Hey, this works—let's keep doing it.' But they didn't know what it was for us emotionally."

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

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

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

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

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

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

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

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

"He's very intelligent," Steele assents, "but it's a benevolent, warm intelligence—a friendly intelligence that we felt relaxed around. He had a



handle on the big picture at all times, where we'd be focusing on the minute points."

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

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

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

Steele feels the need to clarify her partner's terminology. "For us, even when we're being wacky, we're so conservative."

wouldn't have helped me at all."

Did Michael employ any ritual for her lead vocals?

Hoffs: "She had shiatsu massage."

Steele: "I had Davitt take his clothes off!"

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

"Sue singing in the nude was not something that actually had any erotic aspect to it at all," Sigerson claims. "It was something she felt she wanted to do, and all she needed, basically, was for me to give her permission to do it. Permission is the number one thing you have to give everybody in the studio, because everyone's aware that the [recording] light is on, and the worst thing that people can think is, 'I don't wanna make a fool of myself; I don't wanna fuck up.' What people have to constantly be thinking of is: 'I'm among friends; I can do anything I want to. I can make the biggest fool of myself in the world. I can fuck up."

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

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

—Susanna Hoffs

But Hoffs, undissuaded, continues. "I mean like singing nude and weird stuff like that."

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

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

"And Sue believed him," Steele says.

"And I believed him. I said: 'Really? I've always wanted to sing naked.' And he said, 'Well then you should.' Just being Davitt, right? And I say, 'Great, I'm gonna do it.' So I go in there, I'm wearing my sweatpants, and when I'm ready I throw the stuff off. I'm like, 'Wow, I feel so free!' And it was the coolest experience," she marvels—no pun intended. "It's like skinny dipping. You know that feeling? You're so awake and human and vulnerable. 'I'll Set You Free' was the first take, and all this emotion came pouring out of me."

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

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

But the concept of singing nude had an entirely different implication for Steele. "I would've been worried about an earthquake the whole time, so it

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

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

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

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

But Hoffs doesn't acknowledge her partner's words. The look in her eyes suggests that she's in the midst of an epiphany. "We're artists who make music," she says carefully, trying on the words for size and liking the way they fit. "It feels really good."



Lisa Johnson

Davitt Sigerson On Everything Else

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

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

SEMANTICS & SYNTHETICS

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

be that definitive.

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

REMIXING

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

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

why every stage of the process is important."

READING THE BLUEPRINTS

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

SIGNING SPREES

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

TECHNOLOGY

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



That Petrol Message: "Be Nice."

By Karen Woods

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

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

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

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

The first two albums, *Manic Pop Thrill* and *Babble*, were frenetic pop efforts, earning them praise from all quarters in the UK. *End of The Millenium Psychosis Blues*, the 1988 effort, is sort of a conglomeration of all of the things past, present and future that have and will influence That Petrol Emotion. Which is a confusing way of saying this record runs the stylistic gamut. It veers wildly from the Elvis Costello-ish "Price of My Soul" to

the funk-driven "Groove Check" and "Here It Is ... Take It," to a brilliant waltz-time pop gem called "Cellophane" to "Under the Sky," which Sonic Youth could and should cover.

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

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

group called The Saints that had this awesome brass section, and we want to cover one of their songs."

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

Mack gets fierce about this, leans forward, smacks the desk top a couple times to make a point. "People always say we're a political band, but we're really a civil rights band, you know? We're musicians first, the politics come second. We're very honest about that," he explained. "[*End of The Millenium Psychosis Blues*] is just as political as anything we've ever done, which is not that political in the first place. Not specifically. Our lyrics are about frustration, and about anger, and sometimes just about nothing. I mean 'Candy Love Satellite' is just kind of like Ogden Nash; we used to just throw words together and make silly limericks. Or T. Rex, 'Telegram Sam,'—what's a Telegram Sam? I don't know, but it sounds great."

"There are a couple songs on this record, like 'Tension,' that are blatantly political; it refers directly to the situation in Northern Ireland. But the only thing that really identifies us as having a political conscience is the sleeve notes, which identify the situations directly, and talk about certain injustices that are going on. But we've tried to focus that solely on the humanitarian issues, the civil rights issues. Anyone who reads, whether they're in Namibia or the United States, can read about being strip-searched twice a day for no reason, or that you can be convicted of a crime without a jury in the north of Ireland; they can recognize the injustice of that. They'll go 'Hey, that's wrong, that shouldn't be happening.'

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

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

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

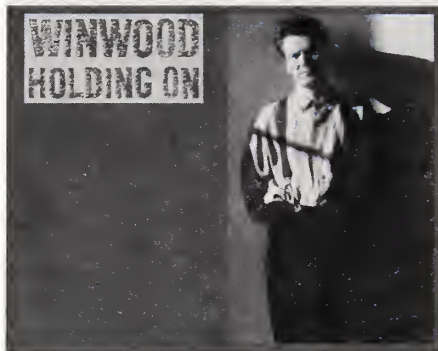
Good question. Mack says if he ever figures it out, he'll call. In the meantime, listen to *End of The Millenium Psychosis Blues*, jump up and down, sing, dance, have a good time, then go out and do something nice. It's really not a bad idea. Is it?

SINGLE RELEASES

OUT OF THE BOX

STEVE WINWOOD

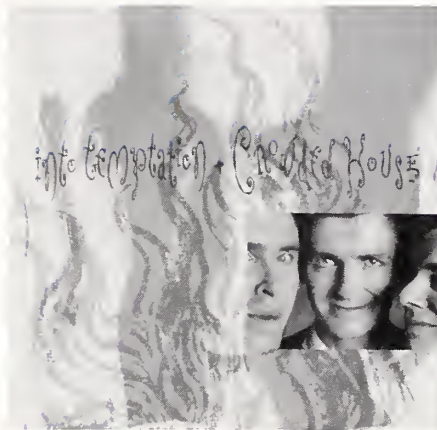
Holding On (4:15) – Virgin (7-99261)
 – E.S. Music adm. Warner-Tamerlane Pub. Corp.-Willin' David Music-Blue Sky Rider Songs/BMI – S. Winwood-W. Jennings – **Producer: S. Winwood-T.L. Alge**
 This is typically good songwriting by Winwood and Jennings resulting in a timeless sounding single. We only pray that it does not end up in a beverage commercial before we've even had a chance to digest it. Produced by Winwood and Tom Lord Alge, it has all the dynamics necessary to carry it to the top of the charts. Watch for rapid rise across the board, AOR, CHR, AC.



OUT OF THE BOX

CROWDED HOUSE

Into Temptation (4:20) – Capitol (P-B-44226) – Roundhead Music/BMI – N. Finn – Producer: M. Froom
 As a song, "Into Temptation" stands as one of Neil Finn's best, an aching-melodic treatise on the tidal pull of desire. Brilliantly produced by Mitchell Froom, it's a gentle, yet frightening statement. From the new LP *Temple Of Low Men*, it is arguably the best song on the album. Is it a hit single? Not a number one, but a strong contender on a wide variety of radio formats.



FEATURE PICKS

AL JARREAU – So Good (4:05) – Reprise (7-27664-A) – Chappell Music Ltd.-Abacus Pub. Ltd. adm. by Chappell & Co.-Intersong-USA Inc.-Palancar Music adm. by Intersong-USA Inc./ASCAP – P. Vale-M. Waters-S. Schiffrin – Producer: G. Duke

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

IN TUA NUA – All I Wanted (3:33) – Virgin (7-99278) – Virgin Songs Inc./BMI – M. Clancy-P. Byrne – Producer: D. Dixon
 Irish band produced by Don Dixon works folk-inspired territory to good effect. Features lead vocalist Leslie Dowdall.

BETTE MIDLER – Under The Boardwalk (3:29) – Atlantic (7-88976) – Alley Music-Trio Music adm. Hudson Bay Music Inc./BMI – A. Resnick-K. Young – Producer: A. Mardin

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

DEVO – Baby Doll (3:16) – Enigma (EPRO-139) – Re-Combinant Music/BMI – Mothersbaugh-Casale – Producer: DEVO

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

REBEL HEELS – Empty Love (4:08) – Atlantic (7-88982) – SBK Songs-April Music Inc.-Alnal Music Inc./ASCAP – King-Larin – Producer: R. Hine

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

JAMES TAYLOR – Sweet Potato Pie (3:30) – Columbia (38-08493) – Country Road Music Inc./BMI – J. Taylor – Producer: D. Grolnick

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

THE PSYCHEDELIC FURS – Heaven (3:27) – Columbia (38-08499) – SBK Blackwood Music Inc./BMI – R. Butler-T. Butler – Producer: P. Furs-S. Street

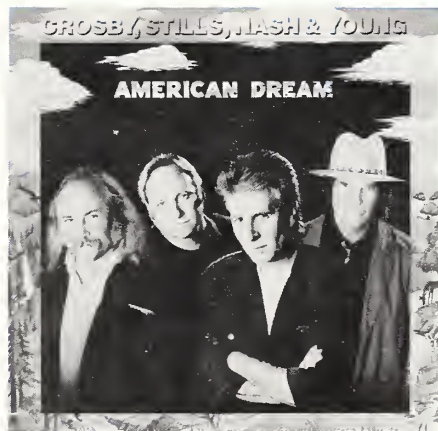
An extremely affecting and hooky single for P.F., should chart strongly.

ALBUM RELEASES

OUT OF THE BOX

CROSBY, STILLS, NASH & YOUNG

American Dream—Atlantic (7 81888-1)—Producers: CSN&Y, Niko Bolas
 Their first studio album as a quartet since 1970's *Deja Vu*, *American Dream* is CSN&Y in excellent form, a throwback to their influential acid-folk heyday. Neil Young is especially prominent, David Crosby is in surprising shape, and the trademark interplay of the voices is intact. The single is the title track, Neil's electrified doo-wop satire of television preachers, but we're partial to the less-topical "The Name of Love."



OUT OF THE BOX

R.E.M.

Green—Warner Bros. (9 25795-1)—Producer: Scott Litt, R.E.M.

Their Warner Bros. debut is the kind of album their fans have long been hoping for—poppy, political, with every word of the lyrics intelligible. What's gained is a more direct and even more hooky sound. What's lost is the dreamy surrealism and our belief that R.E.M. had something genuinely profound to offer us beneath the murmuring. They remain, however, the best and most influential neo-mainstream band in America, chimney guitar rock for the sensitive and dispossessed.



FEATURE PICKS

DANIELLE DAX—Dark Adapted Eye—Sire (9 25818-1)—Producer: Danielle Dax

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

LAIBACH—Let It Be—Enigma/Mute (7 75404-1)

An Aryan-cum-Arab rethinking of the Beatles *Let It Be* album (minus the title track), it substitutes conceptual daring for musical innovation, as most of it has a uniformly droning, Germanic flatness. "Across the Universe," with a female choir, is stunning and effective, however.

GEORGIO—Georgio—Mototwn (MOT-6263)—Producer: Georgio

It looks like the immensely talented Georgio's got a hit on his hands with the gospel-flavored ballad "I Don't Want 2 Be Alone," although the rest of the

record is high-tech, high-energy, Prince-derived dance funk. Georgio is an emerging talent in his own right.

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

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

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

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

ON JAZZ



SCORE!—At a recent party to launch BMI's Jazz Composers Workshop BMI president and ceo Frances Preston (l) sang the praises of (l-r) Workshop musical directors Bob Brookmeyer and Manny Albam and BMI director Burt Korall.

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

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

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

As if all that wasn't enough, Capitol has also added another five Pacific Jazz reissues on CD. They are Gil Evans' classic *Great Jazz Standards*; Annie Ross and Zoot Sims' *A Gasser!* (a whole album and a bunch of other related stuff); *Grand Encounter: 2 Degrees East—3 Degrees West*, a '56 bicoastal band of John Lewis, Bill Perkins, Jim

Hall, Percy Heath and Chico Hamilton; the Jim Hall Trio's (with Carl Perkins and Red Mitchell) *Jazz Guitar* (with an extra take), and Gerry Mulligan's *California Concerts Volume 2* (a lot of it previously unissued).

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

A&M—This is perhaps the last label you'd expect jazz from but, in the words of senior vp David Steffen, "A&M's recent moves to become represented in virtually every area of music—from classical to children's, from Word to Windham Hill—could hardly be complete without jazz." No arguments here, Dave. John Snyder's in charge, the series is called A&M Jazz Heritage (eventually new recordings will be included) and it's culled from three places: early, sugary CTI, A&M's own meager jazz holdings, and Snyder's admirable '70s Horizon material. The first nine CD-only reissues are Ornette Coleman's *Dancing in Your Head* (early Prime Time), Charlie Haden's *Closeness* (a minor classic, duets with Ornette, Keith Jarrett, Alice Coltrane and Paul Motian), Don Cherry's *Brown Rice*, Wes Montgomery's poppish *Down Here On The Ground*, Quincy Jones's *Walking In Space*, the Dave Brubeck Quartet's *25th Anniversary Reunion*, Chet Baker's Don Sebesky-sweetened *You Can't Go Home Again*, and Gerry Mulligan's *The Age of Steam*. No extra tracks—just the albums as they were, in handsome cardboard "digipaks" (a good alternative to jewel boxes)—meticulously remastered by Snyder and jazz engineer extraordinaire Rudy Van Gelder.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

1	SILHOUETTE	KENNY G (Arista AL-8457)	1	5	23	POLITICS	YELLOWJACKETS (MCA 6236)	20	21
2	SIMPLE PLEASURES	BOBBY MCFERRIN (EMI-Manhattan E1-48059)	2	32	24	LOOK WHAT I GOT	BETTY CARTER (Verve/PolyGram 835 661)	24	16
3	FLYING HOME	STANLEY JORDAN (EMI-Manhattan 48682)	3	7	25	TEARS OF JOY	TUCK & PATTI (Windham Hill WH0111)	25	22
4	DON'T TRY THIS AT HOME	MICHAEL BRECKER (MCA Impulse! 42229)	4	9	26	PICK HITS LIVE	THE JOHN SCOFIELD BAND (Gramavision 18 8805-1)	31	2
5	BIRD	ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia FC 44299)	6	9	27	CROSS CURRENTS	ELIANE ELIAS (Blue Note 48785)	26	15
6	TALKIN' BOUT YOU	DIANE SCHUUR (GRP 9567)	7	10	28	ANGEL STREET	TONY WILLIAMS (Blue Note 48494)	30	3
7	FESTIVAL	LEE RITENOUR (GRP 9570)	9	5	29	LIVE AT THE BLUE NOTE	DAVE VALENTIN (GRP GR 9568)	28	4
8	TIME AND TIDE	BASIA (Epic BFE 40767/E.P.A.)	5	34	30	MORE THAN FRIENDS	JONATHAN BUTLER (Jive/RCA 1136-1)	34	2
9	STREET DREAMS	LYLE MAYS (Geffen GHS 24204)	10	7	31	VIRGIN BEAUTY	ORNETTE COLEMAN AND PRIME TIME (Portrait/CBS 44301)	27	17
10	CLOSE-UP	DAVID SANBORN (Reprise 9 25715)	8	19	32	BIRD - THE ORIGINAL RECORDINGS OF CHARLIE PARKER	CHARLIE PARKER (Verve/PolyGram 837 832)	DEBUT	
11	TWICE THE LOVE	GEORGE BENSON (Warner Bros. 25705)	11	5	33	FORBIDDEN COLORS	TANIA MARIA (Capitol 90966)	29	6
12	THEN AND NOW	GROVER WASHINGTON, JR. (Columbia OC 44256)	12	16	34	MICHEL CAMINO	MICHEL CAMINO (Portrait/CBS 44482)	DEBUT	
13	IVORY COAST	BOB JAMES (Warner Bros. 25757)	13	13	35	NEON NIGHTS	JIM HORN (Warner Bros. 25728)	DEBUT	
14	IF THIS BASS COULD ONLY TALK	STANLEY CLARKE (Portrait/CBS 40923)	15	20	36	ELLA IN ROME - THE BIRTHDAY CONCERT	ELLA FITZGERALD (Verve/PolyGram 835 454-1)	33	25
15	AUDIO VISUALSCAPES	JACK DEJOHNETTE'S SPECIAL EDITION (MCA Impulse! 8029)	17	11	37	A TOUCH OF LIGHT	MARK EGAN (GRP GR 9572)	32	4
16	BLUES FOR COLTRANE	A TRIBUTE TO JOHN COLTRANE (MCA Impulse! 42122)	18	8	38	TIMES LIKE THESE	GARY BURTON (GRP 9569)	35	6
17	FLASHPOINT	TOM SCOTT (GRP 9571)	23	3	39	THE WYNTON MARSALIS QUARTET LIVE AT BLUES ALLEY	(Columbia FC 40675)	37	20
18	RITES OF SUMMER	SPYRO GYRA (MCA 6235)	16	26	40	EYE OF THE BEHOLDER	CHICK COREA ELEKTRIC BAND (GRP GR 1053)	38	25
19	LIVING IN PARADISE	FATBURGER (Intima 7 73334)	21	4					
20	THE REAL ME	PATTI AUSTIN (West/Warner Bros. 25696)	14	14					
21	DAY BY DAY	NAJEE (EMI-Manhattan E1-90096)	19	18					
22	RANDOM ABSTRACT	BRANFORD MARSALIS (Columbia OC 44055)	22	18					

JAZZ FEATURE PICKS

JULIUS HEMPHILL BIG BAND - Elektra/Musician 9 60831-2 - Producer: Robert Hurwitz

Ellington is never far from this lush contemporary big band effort from the fluid and dynamic World Sax Quartet altoist with the incisive, lyrical pen.

BERMUDA NIGHTS - Gerald Albright - Atlantic 81919 - Producer: Gerald Albright

Satiny, contemporary pop-fusion follow-up to altoist's smash debut.

MICHEL CAMILO - Portrait OR 4482 - Producers: Julio Marti, Michel Camilo

Virtuosic pianist makes his major label debut with a solid piano-plus-rhythm album shot through with a panoply of Latin American rhythms.

SLALOM - Jane Ira Bloom - Columbia FC 44415 - Producer: Jane Ira Bloom

Sleek yet pebbly post-bop quartet date - mainly originals - from the exceptional soprano saxist.

20 - Harry Connick Jr. - Columbia FC 44369 - Producer: Kevin Blancq

Young (title refers to his age) ivory tickler goes solo most of the way here, rippling through a tasty slate of chestnuts, singing some in a saucy drawl.

NEW ORLEANS VOL. IV - Preservation Hall Jazz Band - CBS FM 44856 - Producer: Allan Jaffe

Manna for moldy figs, with the venerable Humphrey Bros. at the helm.

BIG BAND HIT PARADE - Cincinnati Pops Big Band Orchestra - Telarc 80177 - Producer: Robert Woods

The predictable big band hits in somewhat predictable arrangements, but given zip by such celeb soloists as Gerry Mulligan, Dave Brubeck, Cab Calloway, Eddie Daniels and Doc Severinsen.

The Motown Story for Radio

Advance Radio Entertainment, a division of Lu-Don Enterprises, is marketing *The Motown Story* for radio. Geared as "the perfect promotional tool for radio stations during 1989's Black History Month" next February, *The Motown Story* consists of 20 five-minute vignettes on "how the stars made it to the top." Among the acts spotlighted are Diana Ross & the Supremes, Stevie Wonder, the Jackson Five, Lionel Richie, Marvin Gaye, Gladys Knight & the Pips, the Temptations, Mary Wells, Smokey Robinson & the Miracles, the Commodores, and Martha Reeves & the Vandellas.



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



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

RELENTLESSNESS

BY ALL MEANS



SOMETIMES THAT'S
WHAT IT'S ALL ABOUT.

WE ARE RELENTLESS ABOUT

**BY ALL MEANS
"I'M THE ONE WHO
LOVES YOU"**

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

ON THE FOLLOWING STATIONS:

WXYV, WILD, WAMO, WDJY, WHUR, WKND, WNHC, OC104, WVEE, K104, KRNB, WYLD, WOWI, WJIZ, WFXA, KQXL, WXOK, WATV, WENN, WPAL, Z93, WJTT, WWDM, WFXE, WZFX, KDLZ, WQMG, Z104, WQFX, WPDQ, KIIZ, KFXZ, Z16, Z99, U102, KIPR, KWTD, WJYL, WLOU, WJJS, WALT, KCHX, WBLX, KYEA, HOT 105, WQIM, WQQK, WIKS, WORL, WQOK, WGCI, WBLZ, WZAK, KMJM, WCKX, WVKO, WGPR, WKWM, WTLC, KPRW, WVOI, WTLZ, KJLH, KACE, KDIA, KMYX, KFOX, WNJR, WDKX, WCDX, WKIE, WPLZ, WRAP, WAAA, WDKS, WMGL, WGOK, WHRK, WDIA, WEBB, WIBB, WEAS, WFXE, WANM, WEDR, WRBD, WTMP, WRXB, KIPR, WLOU, KCOH, WDAO, WDZZ.



CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsil" Riley	2	10	51	PULL OVER (Atlantic 7-88987)	Lever	63	2
2	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	1	9	52	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	60	3
3	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	3	12	53	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	69	2
4	MY EYES DON'T CRY (Motown MOT-1946)	Stevie Wonder	6	9	54	SO HARD TO LET GO (EMI P-B-50160)	Najee	61	3
5	ANY LOVE (Epic 34-08047)	Luther Vandross	4	10	55	RISING TO THE TOP (EMI-Manhattan P-B-50159)	Pieces of a Dream	44	6
6	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	5	12	56	SILHOUTTE (Arista AS1-9751)	Kenny G	66	4
7	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	12	8	57	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	71	3
8	MY HEART (Atlantic 7-89023)	Troop	11	10	58	YOU'RE GONNA GET ROCKED (RCA 8689-7-R)	Latoya Jackson	62	5
9	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	15	11	59	DON'T STOP YOUR LOVE (Elektra 7-69359)	Keith Sweat	65	3
10	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	17	7	60	BREAK 4 LOVE (Columbia 38-08073)	Raze	76	4
11	YOU'RE NOT MY KIND OF GIRL (MCA 53405)	New Edition	7	11	61	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	70	3
12	CALL THE LAW (Polydor/PolyGram 887 681-7)	The Reddings	16	10	62	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	67	3
13	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	8	11	63	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	39	8
14	I'M MISSED (Columbia 38-08018)	Surface	18	9	64	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	74	3
15	DIAL MY HEART (Motown Mot-53301)	The Boys	22	9	65	SLEEPLESS WEEKEND (MCA 53305)	Howard Huntsberry	43	14
16	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	9	11	66	DO WAH DIDDY (Luke Skywalker 106)	2 Live Crew	80	3
17	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherelle	21	7	67	TALKIN' ALL THAT JAZZ (Tommy Boy 918)	Stetsasonic	78	3
18	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	23	8	68	GET HERE (A&M 1233)	Brenda Russell	46	8
19	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	10	12	69	TURN ON (THE BEAT BOX) (Columbia 38-8107)	Earth, Wind & Fire	75	2
20	MY GIRLY (MCA MCA-53337)	Ready For The World	13	12	70	LET'S DO IT AGAIN (Warner Bros 7-27780)	George Benson	37	15
21	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	24	7	71	THIS TIME (Arista AS1-9772)	Kiara	DEBUT	
22	MY PEROGATIVE (MCA MCA-53383)	Bobby Brown	14	13	72	HIDE AND SEEK (Capitol P-B-44198)	Tracie Spencer	48	12
23	SWEET, SWEET LOVE (A&M 1247)	Vesta	25	8	73	SHOW ME (ONE MORE TIME) (Emeric/Ichiban 88-502)	Dorian Harewood	56	5
24	OASIS (Atlantic 7-88996)	Roberta Flack	30	5	74	A LOVE SUPREME (Island/Atlantic 7-99273)	Will Downing	73	4
25	MR. BACHELOR (MCA MCA-53420)	Loose Ends	29	7	75	BABY DOLL (PolyGram 871 108-7)	Tony!Toni!Tone!	DEBUT	
26	THE WAY YOU LOVE ME (Warner Bros 7-27773)	Karyn White	19	14	76	TOSS IT UP (Bentley/Bustin 7-7500)	Split Image	79	2
27	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	31	7	77	KISSES DON'T LIE (EMI B-50164)	Eveyln King	DEBUT	
28	I'M YOUR PUSHER (Sire/Warner Bros. 7-27768)	ICE - T	28	5	78	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	DEBUT	
29	(HE'S GOT) THE LOOK (Wing/PolyGram 887 781-7)	Vanessa Williams	20	13	79	RESPECT (Select 62318)	The Real Roxanne	82	2
30	SAY YOU WILL (Elektra 7-69373)	Starpoint	35	5	80	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	DEBUT	
31	I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745)	Prince	26	6	81	NIGHT OF THE LIVING BASEHEADS (Def Jam/Columbia 38-08072)	Public Enemy	DEBUT	
32	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	27	11	82	BACK ON TRACK (Epic 34-08008)	Billy Always	47	10
33	HIM OR ME (Motown MOT-1944)	Today	38	6	83	THE BEST OF ME (Arista AS1-9730)	Klara	59	16
34	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	41	6	84	PUMP IT UP (Capitol 44266)	M.C. Hammer	DEBUT	
35	ROUND AND ROUND (MCA MCA-53422)	GUY	32	9	85	DANCIN' WITH MYSELF (Columbia 38-07994)	Johnny Kemp	68	15
36	WONDERFUL (Reprise/Warner Bros. 7-27828)	Rick James	40	6	86	SOLITAIRE (Polydor/PolyGram 887 939-7)	Commodores	64	6
37	DON'T WORRY, BE HAPPY (EMI-Manhattan P-B-50146)	Bobby McFerrin	33	11	87	SO GOOD (Reprise 7-276664)	Al Jarreau	DEBUT	
38	GIVIN' UP ON LOVE (Crush/K-Tel A-663-6)	Lenny Williams	42	7	88	POSSE ON BROADWAY (Nastymix 76974)	Sir Mix-a-Lot	DEBUT	
39	STRICTLY BUSINESS (Fresh/Sleeping Bag 80123)	EPMD	36	10	89	MIDNIGHT DREAM (Verve/Forecast 837 034)	Robert Irving III	DEBUT	
40	KISSING A FOOL (Columbia 38-08050)	George Michael	52	5	90	2 A.M. (Elektra 7-69422)	Teddy Pendergrass	88	15
41	SOMEONE'S IN LOVE (RCA 8711-7-R)	Five Star	49	5	91	DO ME RIGHT (MCA MCA-53406)	Pebbles	77	6
42	L.O.V.E. (Cooltempo/Chrysalis 43292)	Tyka Nelson	50	5	92	I BURN FOR YOU (Crush/K-Tel 706-6)	10DB	90	12
43	GET UP EVERYBODY (Next Plateau NP 50083)	Salf N'Pepa	54	4	93	LET ME YOUR HERO (Columbia 38-08027)	Gregory Abbott	89	10
44	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	58	4	94	CALL ME (Motown MOT 1945)	Stacy Lattisaw	72	5
45	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	57	2	95	ADDICTED TO LOVE (Atlantic 7-99292)	Lever	92	16
46	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	53	4	96	STUCK (MCA 53393)	The Mac Band Featuring The McCampbell Brothers	87	12
47	MARY HAD A LITTLE JAM (Blip Blop/Slam 45-002)	Blast Zone	55	5	97	WAY OUT (Ruthless/Atlantic 7-99285)	J.J. Fad	83	7
48	ALL OR NOTHING (Polydor/PolyGram 871 064-7)	René Moore	51	4	98	TEAR DOWN THESE WALLS (Arista JS1-9740)	Billy Ocean	85	11
49	I'M NOT GOING OUT LIKE THAT (Profile 5224)	Run-D.M.C.	34	5	99	GOODGROOVE (Profile 7214)	Derek B	86	8
50	STAND AND DELIVER (Atlantic 7-89018)	Evon Jeffries & The Stand	45	6	100	TELL ME IT'S NOT TOO LATE (Virgin 7-99279)	Lla	84	9

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated

(NCD) - No CE							
(G) - Gold (RIAA Certified)		L	O				
(P) - Platinum (RIAA Certified)		W	C				
1	GIVING YOU THE BEST THAT I GOT	3	3	40	LET'S GET IT STARTED	67	2
	Aniia Baker (Elektra 60827)				M.C. Hammer (Capitol 90924)		
2	DON'T BE CRUEL (P)	1	18	41	FOLLOW THE LEADER (G)	37	14
	Bobby Brown (MCA 42185)				Eric B. & Rakim (UNI UNI-3)		
3	ANY LOVE	2	5	42	CONSCIOUS PARTY	55	4
	Luther Vandross (Epic 44308)				Ziggy Marley (Virgin 90878)		
4	DON'T LET LOVE SLIP AWAY	4	15	43	SUPERSONIC-THE ALBUM (G)	39	17
	Freddie Jackson (Capitol 48987) (G)				J. J. FADD (Ruthless 90959)		
5	POWER	6	7	44	BY ALL MEANS	49	16
	ICE - T (Sire 25765)				(Island/Atlantic 90898)		
6	HEART BREAK (P)	5	18	45	IN CONTROL	45	10
	New Edition (MCA 42207)				Jahnnny Taylor (Malaco-7446)		
7	IT TAKES TWO	8	7	46	CHARACTERS (P)	41	6
	ROB BASE & DJ EASY ROCK (Profile 1267)				Stevie Wonder (Malawn 6248)		
8	KARYN WHITE	11	8	47	GRAB IT	46	5
	KARYN WHITE (Warner Bros. 25637)				L'TRIMM (Atlantic 81925)		
9	IN EFFECT MODE (P)	7	27	48	DAY BY DAY	43	18
	Al B. Sure (Warner Bros. 25662-1)				Najee (EMI-Manhattan 90069)		
10	GUY	10	18	49	THE POSSE	47	17
	GUY (MCA 42176)				N.W.A. (Macaola 1057)		
11	ME, MYSELF & I	17	6	50	FOREVER YOUR GIRL	48	16
	Cheryl "Pepsi" Riley (Columbia FC 44409)				Paula Abdul (Virgin 90943)		
12	LONG LIVE THE KANE	13	18	51	WITH LOVE	51	7
	Big Daddy Kane (Cold Chillin'/Warner Bros 25731)				HOWARD HUNTSBERRY (MCA 42217)		
13	A SALT WITH A DEADLY PEPA	15	14	52	GIRLS I GOT 'EM LOCKED	59	2
	Salt-N-Pepa (Next Plateau PL 1011)				Super Lover Cee (Elektra 60807)		
14	IT TAKES A NATION	12	18	53	2ND WAVE	65	2
	Public Enemy (Def Jam BFW 44303)				Surface (Columbia 44284)		
15	MAKE IT LAST (P)	9	43	54	AS GOOD AS IT GETS	57	2
	Keith Sweat (Elektra 60763)				Deniece Williams (Columbia 44322)		
16	SILHOUETTE	18	4	55	TRACY CHAPMAN (P2)	53	20
	Kenny G (Arista 8457)				Tracy Chapman (Elektra 60774)		
17	SIMPLE PLEASURES (P)	14	12	56	TELL IT TO MY HEART (G)	42	13
	Bobby McFerrin (EMI-Manhattan 48059)				Taylor Dayne (Arista 8529)		
18	MIDNIGHT STAR	23	4	57	LET THE HUSTLERS PLAY	62	2
	(Salar/Capitol 72564)				Steady B (Jive/RCA 1122)		
19	RUFF & READY	22	6	58	FAITH (P/5)	54	49
	RFTW (MCA 42198)				George Michael (Columbia OC 40867)		
20	TWICE THE LOVE	16	8	59	BORN TO BE WILD	70	2
	GEORGE BENSON (Warner Bros. 25705)				M.C. Shan (Cold Chillin'/Warner Bros. 25797)		
21	MACHISMO	28	3	60	HANGIN TOUGH	DEBUT	
	Cameo (Atlanta Artist 886 002)				New Kids On The Block (Columbia 40985)		
22	STRICTLY BUSINESS	20	23	61	COMING CORRECT IN '88	61	16
	E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)				MC Shy D (Luke Skywalker)		
23	ONE LOVE-ONE DREAM	19	13	62	SWEET OBSESSION	DEBUT	
	Jeffrey Osborne (A&M SP 5205)				Sweet Obsession (Epic 44419)		
24	JOY (G)	21	27	63	WHAT'S BOOTSY DOIN'?	50	6
	Teddy Pendergrass (Elektra 60775)				Baatsy Collins (Columbia FC 44107)		
25	SWASS	27	11	64	DISTANT THUNDER	52	10
	Sir Mix-A-Lot (Nasty Mix 70123)				Aswad (Manga-9810)		
26	STRONGER THAN PRIDE (P)	24	25	65	THE MAC BAND	56	20
	Sade (Epic OE 44210)				Featuring The McCampbell Brothers (MCA 42090)		
27	THE REAL CHUCKEEBOO	25	18	66	VESTA 4 U	DEBUT	
	Loase Ends (MCA 42196)				VESTA (A&M 5223)		
28	WHO?	26	28	67	THE REAL ME	63	4
	Tony! Toni! Tone! (Wing/PolyGram 422 835 549-1)				PATTI AUSTIN (Gwest/Warner Bros. 25696)		
29	IN CONTROL VOLUME 1	32	8	68	WONDERFUL	58	18
	MARLEY MARL (Cold Chillin' 25783)				Rick James (Reprise/Warner Bros 25659-1)		
30	MORE THAN FRIENDS	35	3	69	FLIRT	60	25
	Jonathan Butler (Jive 1136)				Evelyn "Champagne" King (EMI-Manhattan 46968)		
31	MOVE SOMETHIN'	34	27	70	SECRETS OF FLYING	64	26
	2 Live Crew (Luke Skywalker XR101)				Jahny Kemp (Columbia BFC 40770)		
32	THE RIGHT STUFF	33	21	71	LOVE WILL STOP CALLING	DEBUT	
	Vanessa Williams (Wing/PolyGram 835 694-1)				DORIAN HARWOOD (Emeric 1001)		
33	TO CHANGE AND/OR MAKE A DIFFERENCE	30	8	72	BACK	66	7
	KIARA (Arista 8533)				OHIO PLAYERS (Track Records 68810)		
34	MESSAGE FROM THE BOYS	44	3	73	LOVE ATTACK	69	5
	THE BOYS (Matawn 6260)				ISSAC HAYES (Columbia 40941)		
35	HE'S THE DJ, I'M THE RAPPER	29	30	74	THE WORLD'S GREATEST ENTERTAINER	71	25
	DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)				Doug E. Fresh (Danya/Reality XR 102)		
36	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	31	54	75	I STILL FEEL GOOD	74	12
	TERENCE TRENT D'ARBY (Columbia BFC 40964)				Le Juan Love (Luke Skywalker 104)		
37	IN FULL GEAR	38	17				
	STETSASONIC (Tammy Bay 1017)						
38	TROOP	36	19				
	(Atlantic 81851)						
39	A WOMAN'S POINT OF VIEW	40	18				
	Shirley Murdock (Elektra 60791)						

CASH BOX TOP RAP ALBUMS

1	POWER (Sire 25765)	Ice-T	1	5
2	IT TAKES TWO (Profile 1267)	Rob Base & DJ E-Z Rock	3	4
3	IT TAKES A NATION OF TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	2	17
4	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	4	17
5	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	5	21
6	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	6	14
7	HE'S THE DJ, I'M THE RAPPER (Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	7	15
8	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	8	6
9	IN CONTROL, VOLUME 1 (Cold Chillin'/Warner Bros. 25783)	Marley Marl	10	2
10	FOLLOW THE LEADER (Jive/RCA 1097-1-J)	Eric B. & Rakim	9	14

CASH BOX TOP RAP SINGLES

1	I'M YOUR PUSHER (Sire/Warner 0-21026)	Ice - T	1	10
2	GET UP EVERYBODY (GET UP) (Next Plateau 50083)	Salt-N-Pepa	4	3
3	STRICTLY BUSINESS (Fresh/Sleeping Bag FRE-80123)	E.P.M.D.	3	14
4	I'M NOT GOING OUT LIKE THAT (Profile 5224)	Run-D.M.C.	2	6
5	TALKIN' ALL THAT JAZZ (Tommy Boy 918)	Stetsasonic	6	3
6	DO WAH DIDDY (Luke Skywalker 106)	2 Live Crew	7	3
7	POSSE ON BROADWAY (Nasty Mix IGU 76974)	Sir Mix-a-Lot	13	5
8	WAY OUT (Ruthless/Atlantic 7-99285)	J.J.Fad	5	4
9	NIGHT OF THE LIVING BASEHEADS (Def Jam/Columbia 38-08072)	Public Enemy	DEBUT	
10	CUT THAT ZERO (Reality/Fantasy 3107)	Doug E. Fresh & The Get Fresh Crew	DEBUT	
11	IT TAKES TWO (Profile PRO 5186)	Rob Base & DJ E-Z Rock	9	16
12	NIGHTMARE ON MY STREET (Jive/RCA 1124-7-JAB)	D.J. Jazzy Jeff	10	17
13	THE CLASSICAL TWO IS BACK (Jive/RCA 1153-1)	The Classical Two	14	2
14	AIN'T NO HALF-STEPPIN' (Cold Chillin'/Warner Bros 7-27834)	Big Daddy Kane	8	13
15	SHAKE YOUR THANG (Next Plateau KF 319)	Salt-N-Pepa (Featuring E.U.)	11	18

CASH BOX TOP 12" DANCE SINGLES

1	BREAK 4 LOVE (Columbia 44 07890)	1	7	17	MY GIRLY (MCA 23865)	21	2
2	MY PREROGATIVE (Bobby Brown MCA 23888)	2	7	18	WAY OUT (J.J.FAD (Ruthless/Atlantic 0-99285))	15	6
3	THE WAY YOU LOVE ME (Karyn White (Warner Bros. 0-21025))	4	4	19	STRANGELOVE/NOTHING (Depeche Mode (Sire/Warner Bros. 0-21022))	18	5
4	BIG FUN (Innervision (Virgin 0-96670))	3	7	20	YOU'RE NOT MY KIND OF GIRL (New Edition (MCA 23903))	20	3
5	DON'T ROCK THE BOAT (Midnight Star (Salar/Capitol V-71166))	7	4	21	DOMINO DANCING (Pet Shop Boys (EMI V-56116))	25	2
6	I WANNA KNOW (Ale (Vendetta VE-7003))	6	5	22	SUPERFLY GUY (S-Express (Capital V-15409))	22	3
7	THE LOCO-MOTION (Kylie Minogue (Geffen 0-21043))	5	7	23	I DON'T WANT TO BE YOUR LOVE (Duranduran (Capitol V-15417))	28	2
8	SPY IN THE HOUSE OF LOVE (Was (Not Was) (Chrysalis 4 V9 43262))	8	5	24	LOVIN' FOOL (Tolga (Cutting CR-222))	24	3
9	I'M YOUR PUSHER (Ice-T (Sire/Warner Bros. 0-21026))	9	6	25	SO MANY WAYS (DO IT PROPERLY PART II) (The Brat Pack (Vendetta VE-7008))	29	2
10	DANCE LITTLE SISTER (Terrence Trent D'Arby (Columbia 44 07887))	10	4	26	GOT A NEW LOVE (Good Question (Paisley Park/Warner Bros. 0-20960))	13	5
11	TUMBLIN' DOWN (Ziggy Marley & The Melody Makers (Virgin 0-96603))	17	3	27	JUST WANNA DANCE/ WEEKEND (The Todd Perry Project (Fresh/Sleeping Bag FRE-80125))	DEBUT	
12	OUT OF TIME (Noel 4TH & Broadway/Island 469)	16	4	28	YOU CAME (Kim Wilde (MCA 23884))	23	5
13	WILD WILD WEST (The Escape Club (Atlantic 0-86544))	14	4	29	THE GREAT COMMANDMENT (Camouflage (Atlantic 0-86530))	DEBUT	
14	(IT'S JUST) THE WAY THAT YOU LOVE ME (Paula Abdul (Virgin 96614))	19	4	30	YOU MAKE ME WORK (Cameo (Atlantic Artists/PolyGram 870 587-1))	DEBUT	
15	BOY I'VE BEEN TOLD (SA-FIRE (Cutting/Mercury 870 519-1))	12	13				
16	CHAINS OF LOVE (Erasure (Sire/Warner Bros 0-20953))	11	13				

CASH BOX TOP 100 ALBUMS

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

All albums available on CD unless otherwise indicated

(NCD) - No CD

(G) - Gold (RIAA Certified)

(P) - Platinum (RIAA Certified)

	L	W		L	W		L	W
	W	C		W	C		W	C
1 RATTLE AND HUM U2 (Island 91003)WEA 14.98	1	4	35 EPONYMOUS R.E.M. (I.R.S. 6262)MCA 8.98	36	5	69 DON'T BE AFRAID OF THE DARK (G) THE ROBERT CRAY BAND (Hightone/Mercury 834 923-1)POL 8.98	64	13
2 GIVING YOU THE BEST THAT I GOT ANITA BAKER (Elektra 60827)WEA 8.98	7	3	36 TIME AND TIDE BASIA (Epic BFE 40767)CBS	37	23	70 MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 25794)WEA 9.98	91	2
3 APPETITE FOR DESTRUCTION (P/5) GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	3	64	37 WILD, WILD WEST THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	40	10	71 UB40 UB40 (A&M SP5213)RCA 8.98	68	14
4 COCKTAIL (P) Original Motion Picture Soundtrack (Elektra 60806)WEA 9.98	4	13	38 HEAVY NOVA (G) ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	33	19	72 LAND OF DREAMS RANDY NEWMAN (Reprise 25773)WEA 8.98	76	6
5 DON'T BE CRUEL (P) BOBBY BROWN (MCA 42185)MCA 8.98	5	19	39 STRONGER THAN PRIDE (P) SADE (Epic OE 44210)CBS	26	25	73 WHENEVER YOU NEED SOMEBODY RICK ASTLEY (RCA 6822-1-R)RCA 8.98	62	43
6 NEW JERSEY BON JOVI (Mercury 836 345-1)POL	2	7	40 STATE OF EUPHORIA ANTHRAX (Megaforce/Island 91004)WEA 8.98	29	7	74 BLUE BELL KNOLL COCTEAU TWINS (Capitol C1-90892)CAP 9.98	73	6
7 HYSTERIA (P/7) DEF LEPPARD (Mercury 830 675-1)POL 9.98	6	66	41 LAP OF LUXURY (P) CHEAP TRICK (Epic OE 40922)CBS	39	29	75 PEEPSHOW SIOUXSIE & THE BANSHEES (Geffen GHS 24205)WEA 8.98	75	9
8 ANY LOVE LUTHER VANDROSS (Epic OE 44308)CBS	10	5	42 MAKE IT LAST FOREVER (P) KEITH SWEAT (Elektra 60763)WEA 8.98	42	49	76 MIDNIGHT STAR (Solar 72564)CAP 8.98	85	5
9 FAITH (P/6) GEORGE MICHAEL (Columbia OC 40867)CBS	9	52	43 LET IT ROLL LITTLE FEAT (Warner Bros. 25750)WEA 9.98	35	14	77 STARING AT THE SUN LEVEL 42 (Polydor 837 247)POL	77	5
10 SIMPLE PLEASURES (P) BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	8	32	44 RUFF 'N' READY READY FOR THE WORLD (MCA 42198)MCA 8.98	44	7	78 LIFE'S TOO GOOD THE SUGARCUBES (Elektra 60801)WEA 8.98	72	23
11 SILHOUETTE KENNY G (Arista AL-8457)RCA 9.98	15	5	45 REG STRIKES BACK (G) ELTON JOHN (MCA 6240)MCA 9.98	46	20	79 SHOOTING RUBBERBANDS AT THE STARS EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	94	7
12 TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	11	31	46 SMALL WORLD (P) HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	45	15	80 IT TAKES A NATION OF MILLIONS TO HOLD US BACK PUBLIC ENEMY (Def Jam FC 44303)CBS	57	18
13 LONG COLD WINTER (P) CINDERELLA (Mercury 834 612-1)POL	16	18	47 HANGIN' TOUGH NEW KIDS ON THE BLOCK (Columbia FC 40985)CBS	47	12	81 SWASS SIR MIX-A-LOT (NASTY MIX 70123)IND 8.98	88	8
14 HEART BREAK (P) NEW EDITION (MCA 42207)MCA 8.98	14	20	48 EVERYTHING THE BANGLES (Columbia OC 44056)CBS	59	3	82 CONSCIOUS PARTY (P) ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	78	31
15 ...AND JUSTICE FOR ALL (P) METALLICA (Elektra 60812)WEA 9.98	12	9	49 WINGER (Atlantic 81867)WEA 8.98	54	7	83 SHORT SHARP SHOCKED MICHELE SHOCKED (Mercury 834 924 1)POL	89	8
16 LABOUR OF LOVE (P) UB40 (A&M 4980)RCA 8.98	17	11	50 ALL THAT JAZZ BREATHE (Virgin/A&M SP 5163)RCA 8.98	50	24	84 BLOW MY FUSE KIX (Atlantic 7 81877-1)WEA 8.98	98	7
17 TILL I LOVED YOU BARBRA STREISAND (Columbia OC 40880)CBS	38	2	51 A SALT WITH A DEADLY PEPA SALT-N-PEPA (Next Plateau PL 1011)IND 8.98	52	15	85 BOINGO ALIVE OINGO BOINGO (MCA 2-8030)MCA 10.98	87	6
18 OU812 (P/2) VAN HALEN (Warner Bros.25732)WEA 9.98	19	23	52 NOTHING TO LOSE EDDIE MONEY (Columbia OC 44302)CBS	61	5	86 NOTHING'S SHOCKING JANE'S ADDICTION (Warner Bros. 25727)WEA 8.98	86	11
19 TALK IS CHEAP KEITH RICHARDS (Virgin 90973)WEA 9.98	21	5	53 DANGEROUS AGE BAD COMPANY (Atlantic 7 81884-1)WEA 9.98	53	11	87 STRICTLY BUSINESS E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)IND 8.98	83	22
20 NO REST FOR THE WICKED OZZY OSBOURNE (CBS OZ 44245)CBS	23	5	54 DIESEL AND DUST (G) MIDNIGHT OIL (Columbia BFC 40967)CBS	43	41	88 LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)CBS	90	6
21 OPEN UP AND SAY...AHHI (P/2) POISON (Enigma C1-48493)CAP 8.98	22	27	55 GUY GUY (MCA 42176)MCA 8.98	56	15	89 REACH FOR THE SKY RATT (Atlantic 81929-1)WEA 9.98	DEBUT	
22 KICK (P/3) INXS (Atlantic 81796-1)WEA 9.98	13	54	56 MACHISMO CAMEO (Atlantic Artists/PolyGram 836 002-1)POL 8.98	69	3	90 19 (G) CHICAGO (Reprise 25714)WEA 9.98	95	19
23 ROLL WITH IT (P) STEVE WINWOOD (Virgin 90946)WEA 9.98	18	20	57 DIRTY DANCING (P/9) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	51	60	91 KYLIE KYLIE MINOGUE (Geffen GHS 24195)WEA 8.98	97	16
24 POWER ICE-T (Sire 25765)WEA 8.98	20	8	58 SOUL SEARCHING GLENN FREY (MCA 6239)MCA 8.98	55	11	92 WHEN IN ROME (Virgin 90994)WEA 8.98	96	8
25 VOLUME ONE TRAVELING WILBURYS (Wilbury/Warner Bros. 25796)WEA 9.98	41	2	59 DON'T LET LOVE SLIP AWAY (G) FREDDIE JACKSON (Capitol C1-48987)CAP 8.98	58	15	93 MOVE SOMETHIN' 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	79	27
26 OUT OF ORDER (G) ROD STEWART (Warner Bros. 256 84) 9.98	24	25	60 KARYN WHITE (Warner Bros. 25637)WEA 8.98	71	8	94 LET IT LOOSE (P/2) GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	81	75
27 IN EFFECT MODE (P) AL B. SUREI (Uptown/Warner Bros. 25662)WEA 8.98	25	28	61 1988 SUMMER OLYMPICS ALBUM ONE MOMENT IN TIME (G) VARIOUS ARTISTS (Arista AL-8551)RCA 8.98	48	9	95 FOLLOW THE LEADER (G) ERIC B. & RAKIM (UNI UNI 3)MCA 8.98	80	15
28 INFORMATION SOCIETY (Tommy Boy TBLP 25691)WEA 8.98	28	16	62 OUT OF THIS WORLD EUROPE (Epic OE 44185)CBS	60	13	96 VIXEN (EMI 46991)CAP 9.98	109	6
29 TELL IT TO MY HEART (G) TAYLOR DAYNE (Arista AL 8529)RCA 8.98	30	44	63 INTROSPECTIVE PET SHOP BOYS (EMI-Manhattan E1-90868)CAP 8.98	82	3	97 THE INNOCENTS ERASURE (Sire/Warner Bros. 25730)WEA 8.98	84	23
30 IT TAKES TWO ROB BASE & D.J. E-Z ROCK (Profile PRO-1267)IND 8.98	34	8	64 SUPERSONIC-THE ALBUM (G) J. J. FADD (Atco/Atlantic 90959)WEA 8.98	66	17	98 NEGOTIATIONS AND LOVE SONGS 1971-1986 PAUL SIMON (Warner Bros. 25789)WEA 8.98	104	3
31 IMAGINE: JOHN LENNON ORIGINAL MOTION PICTURE SOUNDTRACK (Capitol C1-90803)CAP 8.98	32	5	65 IN MY TRIBE (G) 10,000 MANIACS (Elektra 60738)WEA 8.98	65	42	99 STAY AWAKE VARIOUS ARTISTS (A&M SP 3918)RCA 8.98	119	3
32 BIG THING DURANDURAN (Capitol C1-90958)CAP 8.98	49	3	66 BRITNY FOX (Columbia BFC 44140)CBS	67	15	100 UNION TONI CHILDS (A&M SP 5175)RCA 8.98	92	19
33 HE'S THE DJ, I'M THE RAPPER (P/2) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	27	32	67 BUSTER ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81905)WEA 9.98	70	7			
34 UP YOUR ALLEY (G) JOAN JETT (Blockheart FZ 44146)CBS	31	26	68 INTRODUCING THE HARDLINE ACCORDING TO	63	57			

CASH BOX COUNTRY SINGLES

NOVEMBER 19, 1988

			Last Week	Total Weeks			Last Week	Total Weeks
1	I'LL LEAVE THIS WORLD LOVING YOU	Ricky Van Shelton	5	11	52	WHAT I'D SAY	66	2
2	I'VE BEEN LOOKIN'	Nitty Gritty Dirt Band	4	12	53	SINCERELY	62	2
3	DESPERATELY	Don Williams	3	14	54	HOT ROD LINCOLN	59	4
4	I KNOW HOW HE FEELS	Reba McEntire	8	11	55	DEEPER THAN THE HOLLER	DEBUT	
5	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	George Strait	10	10	56	LIFE AS WE KNEW IT	70	2
6	NEW SHADE OF BLUE	Southern Pacific	1	15	57	I SANG DIXIE	71	2
7	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	Charlie Daniels Band	7	14	58	DARLENE	32	17
8	I WISH THAT I COULD FALL IN LOVE TODAY	Barbara Mandrell	11	13	59	WHEN KAREN COMES AROUND	65	3
9	RUNAWAY TRAIN	Rosanne Cash	2	14	60	YOU MIGHT WANT TO USE ME AGAIN	64	5
10	A TENDER LIE	Restless Heart	13	9	61	MOONLIGHT IN MEXICO	61	7
11	CHISELED IN STONE	Vern Gosdin	12	12	62	IT KEEPS RIGHT ON HURTIN'	39	12
12	WHEN YOU SAY NOTHING AT ALL	Keith Whitley	18	10	63	DOWN IN THE ORANGE GROVE	68	3
13	THAT'S THAT	Michael Johnson	15	12	64	ROCKY ROAD	75	2
14	REBELS WITHOUT A CLUE	The Bellamy Brothers	16	12	65	BIG WHEELS IN THE MOONLIGHT	DEBUT	
15	LOVE HELPS THOSE	Paul Overstreet	19	8	66	(TURN ME LOOSE AND) LET ME SWING	73	3
16	SUMMER WIND	The Desert Rose Band	6	17	67	NOT ENOUGH LOVE	67	6
17	WE MUST BE DOIN' SOMETHIN' RIGHT	Eddie Rabbitt	23	7	68	YOU BABE	DEBUT	
18	LONG SHOT	Baillie And The Boys	24	8	69	LOVE WILL WASH IT AWAY	77	2
19	IT'S YOU AGAIN	Exile	21	10	70	I'VE GOT NO RIGHT (TO FEEL SO WRONG)	72	4
20	MAMA KNOWS	Shenandoah	26	8	71	DON'T WASTE IT ON THE BLUES	DEBUT	
21	PILGRIMS ON THE WAY (MATTHEW'S SONG)	Michael Martin Murphey	22	10	72	I'D DO IT ALL OVER AGAIN	DEBUT	
22	THE BLUE SIDE OF TOWN	Patty Loveless	28	7	73	MIDNIGHT LOVERS EXPRESS	80	2
23	HOLD ME	K.T. Oslin	29	5	74	LOVE IS ON THE LINE	DEBUT	
24	MY BABY'S GONE	Sawyer Brown	27	8	75	MAKING LOVE TO DIXIE	85	2
25	WHAT DO YOU WANT FROM ME THIS TIME	Foster & Lloyd	9	15	76	WE WERE MEANT TO BE LOVERS	76	4
26	CHANGE OF HEART	The Judds	35	5	77	DAYLIGHT	79	3
27	SPANISH EYES	Willie Nelson (with Julio Iglesias)	30	7	78	IT'S GONNA BE LOVE	DEBUT	
28	NOT A NIGHT GOES BY	Tim Malchak	31	8	79	YOU'VE GOT HER EYES	83	3
29	SHE'S CRAZY FOR LEAVING	Rodney Crowell	36	5	80	TONIGHT IN AMERICA	DEBUT	
30	I GIVE YOU MUSIC	The McCarters	34	6	81	ARE YOU TEASIN' ME	84	3
31	BLUE TO THE BONE	Sweethearts Of The Rodeo	14	15	82	PAINT THE TOWN AND HANG THE MOON TONIGHT	90	2
32	ARE THERE ANY MORE LIKE YOU	Becky Hobbs	33	7	83	LOVE'S SLIPPIN' UP ON ME	69	5
33	HOLD ON (A LITTLE LONGER)	Steve Wariner	40	5	84	I AIN'T GONNA TAKE THIS LAYIN' DOWN	DEBUT	
34	ALL THE REASONS WHY	Highway 101	44	4	85	WHAT DO LONELY PEOPLE DO	45	6
35	WHERE WAS I	Charley Pride	38	6	86	NATURAL THING	DEBUT	
36	LIGHT YEARS	Glen Campbell	37	7	87	MY TEAR DROPS TO YOU	92	2
37	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART	The Statler Brothers	43	5	88	I'M LOVING THE WRONG MAN AGAIN	46	6
38	OLD KIND OF LOVE	Ricky Skaggs	42	6	89	WHEN YOU'VE GOT EVERYTHING	93	2
39	THAT OLD WHEEL	Johnny Cash (with Hank Williams, Jr.)	41	7	90	MY HEART PLAYED OUT	DEBUT	
40	NOBODY'S ANGEL	Crystal Gayle	17	12	91	GONNA TAKE A LOT OF RIVER	48	16
41	SHE REMINDED ME OF YOU	Mickey Gilley	47	4	92	I JUST CAN'T SAY NO TO YOU	56	11
42	(IT'S ALWAYS GONNA BE) SOMEDAY	Holly Dunn	52	3	93	BUTTON OFF MY SHIRT	58	17
43	RIGAMAROLE	Schuyler, Knobloch and Bickhardt	49	4	94	DANCIN' TO THE RADIO	60	6
44	EARLY IN THE MORNING AND LATE AT NIGHT	Hank Williams, Jr.	55	2	95	STRONG ENOUGH TO BEND	63	18
45	SATURDAY NIGHT SPECIAL	Conway Twitty	20	15	96	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'	74	13
46	BORDERLINE	The Shooters	50	5	97	LADY TO LOVER	81	4
47	BURNIN' A HOLE IN MY HEART	Skip Ewing	57	3	98	CANDY KISSES	82	4
48	HOT DOG	Buck Owens	54	5	99	BREAKDOWN HIWAY	DEBUT	
49	ONE MORE NIGHT	The Shoppe	51	7	100	ALONG THE NAVAJO TRAIL	78	4
50	I WON'T BE SEEING HER NO MORE	Touch Of Country	53	6				
51	HOW MUCH IS IT WORTH TO LIVE IN L.A.	Waylon Jennings	25	9				

SWING & OTHER THINGS

Featuring the **HOT** new single...

SOR-0039

SWING & OTHER THINGS

WE'RE STEEL SWINGIN'



Buddy Emmons Ray Pennington
The Swing Shift Band

- ★ WRKZ, Hershey PA, Dandalion, "I Love this record! I Love this album!"
- ★ KDRK, Spokane WA, Gary Charles, "A Great country group; a Great Record!"
- ★ KWKA, Clovis NM, Kris Wilson, "It's so different, by the time I finished listening to it the first time, I had this huge smile on my face. It really picks up the tempo of the day."
- ★ KTXU, Paris TX, Jim Corley, "As soon as I listened to it I was hooked! Every cut got better and better . . . It's contagious and makes you feel good!"

- ★ WGUS, Augusta GA, John Lynn, "Excellent vocal work and production. Response is better every time we play it."
- ★ KJUN, Puyallup WA, Johnny Clark, "A refreshing look at an old tradition. It has been a long time coming."
- ★ KFDD, Wichita KS, Mike Oatman & Gary Hightower, "One of the most exciting new (but old) products to come out of Nashville in a decade."
- ★ WVAR, Richwood WVA, Dennis Jackson, "I'm glad to hear this great style is back; it just goes to show you everything old is new again."
- ★ KALF, Red Bluff CA, Randy Chapman, "The most refreshing record I've heard in a long time."

TURN ME LOOSE AND LET ME SWING

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

- ★ KTOM, Salinas CA, Jeff Iler, "Unadulterated Habitual Toe-Tapper!"
- ★ WJJC, Commerce GA, Keith Parnell, "If you like Western Swing, You'll Love the Swing Shift Band. It makes me want to dance!"
- ★ KVOO, Tulsa OK, Billy Parker, "I myself as a M.D. and a listener don't expect albums to be fully loaded with great material, but the New Swing Shift Band album impresses me and my listeners more than any in years. It's a great album with variety and I'm getting great response and great requests on it."

SOR
STEP ONE RECORDS

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NASHVILLE NEWS



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

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

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

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

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

During the past 15 years, Worley has played guitar on records for such

artists as Hank Williams, Jr., Gary Morris, Eddy Raven, Little Richard, Crystal Gayle, Conway Twitty, The Nitty Gritty Dirt Band and Janie Frickie. In recent years, Worley has become a successful record producer, working with such artists as Highway 101.

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

Cassettes continue to climb steadily—units rose by 11% in the first half of 1988 while unit sales of the new cassette single format increased by 547%. Unit shipments of compact discs increased as they have since their introduction in 1983—up by 64%—while the dollar volume of CD's was up 47%.

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

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

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



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

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

All albums available on CD unless otherwise indicated

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

		L	W		L	W
		W	C		W	C
1	LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)	1	7	25	ALWAYS AND FOREVER (P/3) RANDY TRAVIS (Warner Bras. 25568-1)	25 78
2	OLD 8 x 10 (P) RANDY TRAVIS (Warner Bras. 25738-1)	3	16	26	ZUMA SOUTHERN PACIFIC (Warner Bras. 35609-1)	27 19
3	BUENAS NOCHES FROM A LONELY ROOM DWIGHT YOAKAM (Warner Bras./Reprise 25749-1)	2	13	27	ONE TIME, ONE NIGHT SWEETHEARTS OF THE RODEO (Columbia FC 40614)	24 26
4	THIS WOMAN K.T. OSLIN (RCA 8369-1)	5	9	28	DON'T CLOSE YOUR EYES Keith Whitley (RCA 6494-1)	29 21
5	GREATEST HITS THE JUDDS (RCA/Curb 8318-1)	4	12	29	ACROSS THE RIO GRANDE HOLLY DUNN (MTM DI-71070)	30 17
6	BIG DREAMS IN A SMALL TOWN RESTLESS HEART (RCA 8317-1)	6	12	30	RUNNING THE DESERT ROSE BAND (MCA/Curb 42169)	28 8
7	WILD STREAK (G) HANK WILLIAMS, JR. (Warner Bras./Curb 25725-1)	8	19	31	GREATEST HITS, VOLUME TWO LEE GREENWOOD (MCA 42219)	31 4
8	REBA REBA MCGENTIRE (MCA 42134)	7	27	32	THE STATLERS THE STATLER BROTHERS (Mercury 834 626-1)	39 2
9	IF YOU AIN'T LOVIN' (G) (YOU AIN'T LIVIN') GEORGE STRAIT (MCA 42114)	10	36	33	HONKY TONK ANGEL PATTY LOVELESS (MCA 42223)	33 4
10	DIAMONDS AND DIRT RODNEY CROWELL (Columbia FC 44076)	12	29	34	80'S LADIES (G) K.T. OSLIN (RCA 5924-1)	36 70
11	RAGE ON DAN SEALS (Capital 46976-1)	13	16	35	SINCERELY THE FORESTER SISTERS (Warner Bras. 25746-1)	35 15
12	STRONG ENOUGH TO BEND TANYA TUCKER (Capital C1-48865)	9	12	36	ALL KEED UP BECKY HOBBS (MTM DI-71067)	38 22
13	101 2 HIGHWAY 101 (Warner Bras. 25742-1)	14	12	37	I SHOULD BE WITH YOU STEVE WARINER (MCA 42130)	34 32
14	KING'S RECORD SHOP ROSANNE CASH (Columbia FC 40777)	15	69	38	AS I AM ANNE MURRAY (Capital C1-48764)	41 3
15	MONONGAHELA THE OAK RIDGE BOYS (MCA 42205)	11	9	39	WORKIN' BAND THE NITTY GRITTY DIRT BAND (Warner Bras. 25722-1)	32 11
16	THE ROYAL TREATMENT BILLY JOE ROYAL (Atlantic America 90658-1)	16	51	40	THE COAST OF COLORADO SKIP EWING (MCA 42128)	40 10
17	WHAT A WONDERFUL WORLD WILLIE NELSON (Columbia FC 44331)	17	6	41	FULL CIRCLE WAYLON JENNINGS (MCA 42222)	37 4
18	HOMESICK HEROES THE CHARLIE DANIELS BAND (Epic FE 44324)	19	5	42	GREATEST HITS, VOL. 2 (P) GEORGE STRAIT (MCA 42035)	44 60
19	COME AS YOU WERE T. GRAHAM BROWN (Capital CI-48621)	22	8	43	VIEW FROM THE HOUSE KIM CARNES (MCA 42200)	46 11
20	WILD EYED DREAM (G) RICKY VAN SHELTON (Columbia FC 40602)	18	86	44	WESTERN STANDARD TIME ASLEEP AT THE WHEEL (Epic FE 44213)	45 9
21	CHISELED IN STONE VERN GOSDIN (Columbia FC 40982)	21	41	45	COMIN' HOME TO STAY RICKY SKAGGS (Epic FE 40623)	42 32
22	SHADOWLAND K.D. LANG (Sire 1-25724)	20	26	46	PONTIAC LYLE LOVETT (MCA/Curb 42028)	47 42
23	UNTASTED HONEY KATHY MATTEA (Mercury 832 793-1)	26	54	47	STOUT AND HIGH THE WAGONEERS (A&M SP 5200)	DEBUT
24	ALABAMA LIVE (G) ALABAMA (RCA 6825-1)	23	21	48	10 JOHN ANDERSON (MCA 42218)	43 4
				49	REBELS WITHOUT A CLUE THE BELLAMY BROTHERS (MCA/Curb 42224)	49 2
				50	LIGHT YEARS GLEN CAMPBELL (MCA 42210)	50 2



RCA's Jo-El Sonnier made his New York debut recently at the Lone Star Cafe Road House. Jo-El won the capacity crowd with his distinctive blending of Cajun, rock and country.

ALBUM RELEASES

ALBUM REVIEW

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

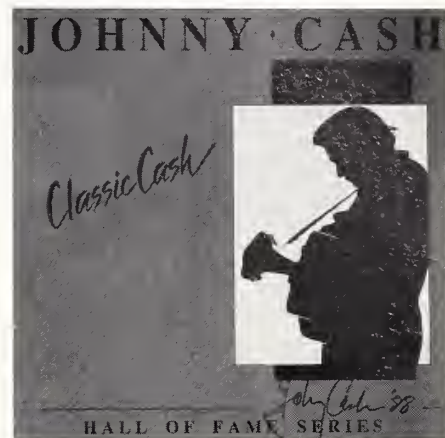
The Crickets are comprised of J.I. Allison on drums and guitar, Joe B. Mauldin on bass and Gordon Payne on guitar and vocals. Buddy would have been proud of this project as it keeps alive the energetic feeling that surrounded the group almost 30 years ago. The first single release "T-Shirt" (which garnered a Feature Pick several weeks ago), tells about a boy who has experienced all the facets of a broken heart. "Holly Would" identifies Buddy's favorite hangouts in L.A. "The Weekend" is a beautiful ballad about the beginning of a relationship and the hesitancy in making a commitment. Other hot cuts: "Forever In Mind" "That's All She Wrote" and "Don't Tell Me That You Can't Come Out Tonight".



ALBUM REVIEW

JOHNNY CASH—Classic Cash Hall Of Fame Series—Mercury (834 526-1)—Producer: J. Cash

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



SINGLE RELEASES

OUT OF THE BOX

THE DESERT ROSE BAND—I Still Believe In You (3:55)—MCA/Curb (53454)—Bar None/BMI—C. Hillman-S. Hill—Producers: P. Worley-E. Seay

A stunning intro, headed by six and twelve string electric guitars, should make listeners sit up and take notice of this oh-so-innovative tune. With a neo-60s, folk melody, The Desert Rose Band is definitely avoiding the Chris Hillman-termed "paint by numbers" outlook on music. Ethereal acoustic work evenly matches the band's floating harmonies as they sing about believing in someone you love, even if they've



hurt you. For more of this engaging sound, check out the group's newest LP, *Running*. You won't be disappointed!

INDIE SPOTLIGHT

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

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



ready shown support from radio with their last release "She's In Love".

FEATURE PICKS

EARL THOMAS CONLEY—What I'd Say (3:52)—RCA (8717-7-R)—Rick Hall-Alabama Band/ASCAP—R. Byrne-W. Robinson—Producers: E. Gordy, Jr.-R.L. Scruggs

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

CHRIS AUSTIN—I Know There's A Heart In There Somewhere (3:32)—Warner Bros. (7-27661-A)—Ensign-Tom Collins/BMI—B. Burch-J.D. Hicks—Producer: G. Brown

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

ANNE MURRAY—Slow Passin' Time (3:50)—Capitol (B-44272)—Chappell & Co.-Serenity Manor-RMB Songs-Bibo-Robin Hill/ASCAP—Black-Bourke-Rocco—Producer: K. Lehning

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

INDIE FEATURE PICKS

MELODY ODOM – I Reached Up And Touched Your Danny's Name (3:18) – Player (130-AA) – Richie Music/BMI/Hagan House/ASCAP – D. DeGeare-L. Cate – Producer: J. Fisher

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

BOB & MARCY – Lovin' You (3:15) – Home Town (HT 101) – Home Town/ASCAP – B. Dursi – Producers: B. Carr-D. Gooch-J. Douglas

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

MARILYN ORTLIEB – Why Can't I Drive You From My Mind (2:46) – Door Knob (DK88-313) – Chip 'N' Dale/ASCAP – M. Ortlieb – Producer: G. Kennedy

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

DEBBIE DUKES – Me, Myself And I – GBS (GBS 778 A) – GBS/SESAC – E. Bivens 3rd – Producer: Col. E. Bivens

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

PROGRAMMERS' PICK

RANDY TRAVIS—Deeper Than The Holler—Warner Bros. (7-27689)

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

DARK HORSE CONSENSUS

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

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



Willie And Ricky Van Cross Paths...CBS/Columbia recording artist Willie Nelson (left) and Ricky Van Shelton's (right) busy road schedules crossed paths recently for a few shows in the Midwest. The dates featured both artists singing tunes from their new Columbia LPs released last month – Willie's *What A Wonderful World* and Ricky Van's *Loving Proof*. Photo by Steve Hinrichs.



Charlie Daniels and Friends...During CMA week, CBS/Epic artist Charlie Daniels hosted "Charllie Daniels Band & Friends" – a live radio broadcast for McGahn Radio Productions. The 90-minute show capped off 20 hours of remote broadcasting from the Music City, with over 70 country music artists being featured. Following the show, Charlie Daniels (center) met with his special guests, label-mate Vern Gosdin (left), and the legendary Carl Perkins, (right). Photo by Beth Gwinn.



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

RECORDS TO WATCH

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

NASHVILLE NOTE-ABLES

Mickey Gilley...Reaching The Heights With Airborne!

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

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

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

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

From there, the conversation turned to recording. Mickey Gilley agreed to the fact that



country music goes in a lot of directions now, and it's difficult for an artist to choose material because of that fact. "Of course, I look for a song which I feel has the perfect marriage of lyrics and melody to fit me. The song is the 'script'.

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

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

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

Joe Henderson

RISING STARS

CHARLEY HAGER:

Charley Hager has been consistently cracking the Top 100 national country music chart with his releases, on the L'il Bill Records label, during 1988. Now, here's the amazing aspect of Charley's rise to country music prominence, in his own words... "I never sang through a microphone in my life, until about six months ago!"

As of this writing date, Charley's latest single, "Candy Kisses," is #82 on the charts. Friends, that's not too darned bad for a guy who just started! In fact, that's not too bad for someone who has been around a long time.

Charley's wife, Ethylene, is his most ardent fan and works very, very hard in his support. She was the one who made Charley do something with his first love...country music. So, Charley (from Clovis, New Mexico) made contact with Tommy Dee (his Nashville producer) and Tommy was immediately impressed with the honesty and believability in Charley's voice. They are now working on Charley's first album, which is scheduled for release in early January. They have released two singles, both charting in the Top 100. And, I had the pleasure of listening to Charley's next, soon-to-be-released single, "Men With Broken Hearts". It is a beautiful country recitation of the old Hank Williams, Sr. song. Not since the



late Red Sovine have I heard a recitation of this quality.

You see, Charley makes no pretense about the fact that Hank Williams, Sr. has always been his hero. He says, "Hank wrote songs that were so simple and, yet, so true. He had a magic way of appealing to the people and driving his musical messages home."

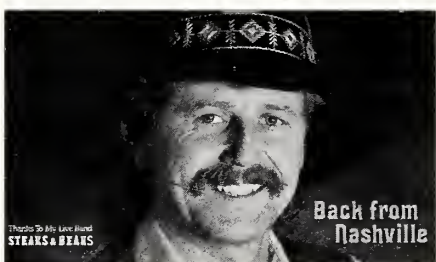
Charley Hager is not a pretentious man in any way. He is a true country performer. I agree with Tommy Dee...his sincere approach is new and refreshing in a traditional style. Some people might describe Charley Hager as recording material that is 'dated' in today's country market place. Those people know neither Charley Hager nor country music! Charley and Ethylene can add one more pure country fan to his admirers...me!

Joe Henderson

INDIE LP REVIEW

GEORGE HUG - Back From Nashville - K-Tel/Suisa (LP TCH 523) - Producer: J. Case

Cheese and yodeling aren't the only exports from Switzerland...George Hug is proving to be a talented musical missionary from Europe as well. He also has quite a grasp on the country music scene for living so far away from it's originating country. Singing with a slightly detectable lilt, Hug traverses themes from urging those in his homeland to give country music a chance ("Old Continent"), to the effects modernization has had on Mother Nature ("Flowers"). Most Likely To Succeed Cut goes to "If I



Ever Need A Lady I'll Call You" - a tale of a guy who's chosen a night with the "painted ladies" to kill his lonesome blues. Other hot cuts: "Friendship", "I Feel So Blue" and "Sing Me Back Home".

COUNTRY INDIES CHART

1	<i>Not A Night Goes By</i> Tim Maichak (Alpine)	1 8	28	<i>Fire In The Hole</i> Bobby G. Rice (Door Knob)	DEBUT
2	<i>One More Night</i> The Shoppe (CCR)	2 8	29	<i>You'll Be The First To Know</i> Lee J. Stevens (Regal)	30 2
3	<i>I Won't Be Seeing Her No More</i> Touch Of Country (OL)	3 5	30	<i>She Loves Her Truck</i> To The Max (Track)	20 7
4	<i>Moonlight In Mexico</i> CW Ferrari (Southern Sounds)	4 7	31	<i>Freight Train</i> Ginny Peters (Gallery II)	21 4
5	<i>(Turn Me Loose And) Let Me Swing</i> The Swing Shift Band (Step One)	7 3	32	<i>This Song Is Just For You</i> Billy Western (Empire)	35 4
6	<i>I've Got No Right (To Feel So Wrong)</i> Johnny Travis (Tip)	6 5	33	<i>Wisdom Of A Fool</i> Billie Jo Spears (GBS)	46 2
7	<i>I'd Do It All Over Again</i> DEBUT Ray Price (Step One)		34	<i>That's Why You Haven't Seen Me</i> Dennis Payne (True)	22 7
8	<i>Midnight Lovers Express</i> 10 2 Reno Brothers (Step One)		35	<i>Heart Strings</i> Diane Phillips (L'il Bill)	39 2
9	<i>Making Love To Dixie</i> 15 2 Heartland (Tra-Star)		36	<i>Let The Sandman Walk</i> Betty Kean (Music City, USA)	33 3
10	<i>Daylight</i> 9 3 Kenny Dale (Axbar)		37	<i>Touch Of Your Love</i> Harlan Helgeson (Round Robin)	23 4
11	<i>It's Gonna Be Love</i> DEBUT Mark Gray & Bobbi Lace (615)		38	<i>Not Enough Country Left</i> Gary Newman (Wedge)	24 9
12	<i>You've Got Her Eyes</i> 13 4 Dickey Lee (Evergreen)		39	<i>Almost Jack Daniels Drowned</i> Ernie Bivens 3rd (GBS)	49 2
13	<i>Are You Teasin' Me</i> 14 3 Vernon Sandusky (GBS)		40	<i>Word For Word</i> Patsy Stecd (Showtime)	25 5
14	<i>Love's Slippin' Up On Me</i> 5 6 Lynne Tyndall (Evergreen)		41	<i>She's Sittin' Pretty</i> DEBUT Billy Parker (Canyon Creek)	
15	<i>I Ain't Gonna Take This Layin' Down</i> 27 2 Debbie Rich (Door Knob)		42	<i>To Be Loved</i> Jeremiah (Chariot)	42 3
16	<i>Natural Thing</i> DEBUT Rick Arnold (Lynn Music)		43	<i>Rising Cost Of Loving You</i> The Western Union Band (Shawn-Del)	26 10
17	<i>My Tear Drops To You</i> 18 4 Tricia May and Calico (Special Occasions)		44	<i>Don't Send Me Roses</i> Sarah (Hub)	31 4
18	<i>When You've Got Everything</i> 19 3 Lenny Valens (Round Robin)		45	<i>Brand New Whiskey</i> Gary Stewart (Hightone)	38 4
19	<i>My Heart Played Out</i> DEBUT Rich Chaney (AMI)		46	<i>I'll Bet We Do</i> DEBUT Tony Stampley (Showtime)	
20	<i>Lady To Lover</i> 11 4 Jamie Lee Hart (Silver Star)		47	<i>There's A Telephone Ringing</i> (In An Empty House) Southern Reign (Step One)	37 9
21	<i>Candy Kisses</i> 12 6 Charley Hager (L'il Bill)		48	<i>The Gal From San Antone</i> Mickey Jones (Stop Hunger)	28 5
22	<i>Breakdown Hldeway</i> 34 2 Darnell Miller (Playback)		49	<i>I Don't Care If You Stay</i> DEBUT C.M. Honko (New Dixie)	
23	<i>Along The Navajo Trail</i> 8 6 Justine McCoy (American West)		50	<i>Take A Letter Maria</i> Roger Marshall (Master)	29 5
24	<i>I'm Goin' Nowhere</i> 16 6 Charlie Mitchell (Soundwaves)				
25	<i>What Can I Say</i> 17 4 Bonnie Guitar (Playback)				
26	<i>Little Red Heart</i> 44 2 Day Johnston (GBS)				
27	<i>The Love Of My Life</i> DEBUT Dawn Schutt (Cypress)				

RAPPIN' WITH THE WRITERS:

MARK HENLEY:

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

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

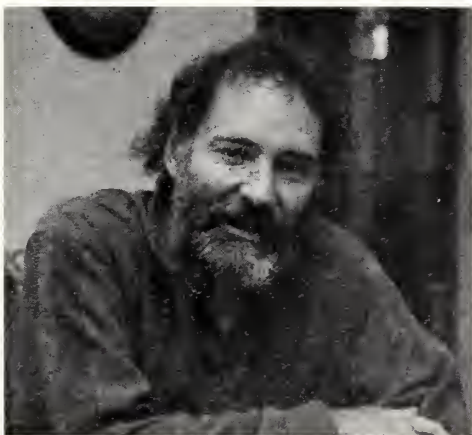
"I got the chance to sign, as a writer, and that got me out of the barrooms as a performer. It was a good opportunity, as I was put in charge of the writing staff. It was there that I met John Kurhajetz and we began co-writing together."

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

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

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

Joe Henderson



CREDITS

- "Gonna Take A Lot Of River" ..The Oak Ridge Boys
- "Just Can't Sit Down Music" ..Mel McDaniel
- "There Is A Breeze" ..Michael Johnson/Gene Cotton
- "Two In Love" ..Michael Johnson
- "Stay As You Are Tonight" ..Glenn Yarborough



THE INDEPENDENT WAY



Indie Groove

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

One of the most promising black indies is Future Records of Chicago. The label is spearheaded by Gus Redmond and Leo Graham (who is well known for his work with the Chi-Lites and the Manhattan 5 Stars). Not too surprisingly, there is a classic soul flavor to some of the Future offerings, specifically the new material by veteran soul master **Tyrone Davis**, whose timeless new single is called "(It Keeps On) Flashing Back." More modern, in a Cameo/Prince vein, is "All My Love" by Marco Spoon.



New Orleans Gospel Genius by **Raymond A. Myles** on Great Southern Records: the true spirit of indie?

But perhaps the true, beating heart of the black independent record industry is in the small towns of the South. In tiny Ville Platte, La., you will find Floyd's Record Shop, home of the Flat Town Music Group. Flat Town, along with a pressing plant and a one-stop, sprung out of Floyd Soileau's record store in the late '50s and eventually grew to encompass the Jin, Swallow, Maison de Soul and Komaday labels. Over the years Soileau has released true artifacts of Louisiana culture by the likes of Rockin' Sidney (the original "My Toot Toot"), Clifton Chenier, Boozoo Chavis and Rockin' Dop-

sie. Flat Town releases run the gamut from zydeco to comedy to gospel to swamp-pop. They've just sent us a new release on Great Southern Records called *New Orleans' Gospel Genius* by the self-effacing **Raymond A. Myles**. Fortunately, he and his spirited choir live up to that claim. Their material is fresh and uncluttered, halfway between gospel and pop-balladry. Their rendition of "Bringing in the Sheaves" is chilling.

There must be something in the Louisiana water supply that nourishes eccentricity. We recently received a batch of 45s from the Action Group of New Orleans, including releases on the Action and In Step labels. The Action record contains the official fight songs of the now-mighty New Orleans Saints football team, "Are You a Who Dat?" by **Luther Kent**, and "Here Come the Saints" by Kent and the inimitable **Dr. John**. This being New Orleans, the songs are more wiggid-out than rah-rah, with "Who Dat" a kind of gruff shuffle and "Here Come the Saints" a glorious boogie woogie celebration. The record from In Step is "Take Me Into Your Heart"/"If You Want To try It Again," a pair of sweet falsetto ballads from Lloyd Shepard and the New Barons, a group that goes back to Imperial Records in the '50s.

If it's muddier roots you want, you'll have to go even deeper, to Clarksdale, Miss., and Rooster Records. Rooster is a Chicago-based label with its heart—and a branch office—in the red clay of Mississippi. Rooster is the home of such delta blues giants as **Hound Dog Taylor**, **Magic Slim & the Teardrops**, **Luther "Guitar Jr." Johnson** and **Big Daddy Kinsey**. Their two newest albums are *Low Blows: An Anthology of Chicago Harmonica Blues* and *Lickin' Gravy* by **Wild Child Butler**.



Dyed-in-the-wool blues guitar-man **Chick Willis**, whose new album NOW! is on Ichiban Records, sez, "I Want a Big Fat Woman" and "I Want to Play With Your Poodle." Any takers?

Keep the Faith

Joe Williams

CASH BOX INDIE JAZZ ALBUMS

1	LIVING IN PARADISE FATBURGER (Intima 73334)	1 9	THE TRAVELER BRANDON FIELDS (Novo 8811)	23 5
2	STATE OF THE ART BOB FLORENCE (USA Music Group 589)	8 9	21 BASIE AND FRIENDS COUNT BASIE (Pablo 25218-0925)	22 13
3	FACETS DOC SEVERINSEN (Amherst AMH 3319)	2 13	22 DANCING IN THE DARK SONNY ROLLINS (Milestone M-9155)	21 23
4	THE POWER OF SUGGESTION RICHARD ELLIOT (Intimo 73321)	3 23	23 NO LONGER ONE TOM BROWN (Moloca Jazz MJ 1500)	15 23
5	THAT A PLENTY AL HIRT (ProJazz/Intersound 659)	5 11	24 CHAMELEON DAYS YANNI (Private Music 2043)	28 3
6	RIVER'S GONNA RISE PATRICK O'HEARN (Private Music 2029)	7 11	25 5TH GEAR ROB MULLINS (Nava 8810)	12 17
7	RAY CHARLES AND BETTY CARTER (Dunhill 039)	4 11	26 SKYWALKERS GEORGE SHAW & JETSTREAM (TBA 234)	17 15
8	SALSA MEETS JAZZ TITO PUENTE AND HIS LATIN ENSEMBLE (Concord Picante CJP-354)	11 9	27 NEVERLAND SUZANNE CIANI (Private Music 2036)	30 3
9	OPTICAL RACE TANGERINE DREAM (Private Music 2042)	10 7	28 HAVE A GOOD TIME RUTH BROWN (Fantasy 9661)	31 5
10	GENIUS + SOUL = JAZZ RAY CHARLES (Dunhill 038)	6 11	29 YOU'RE GONNA HEAR FROM ME BILL EVANS TRIO (Milestone 9164)	33 3
11	THE CARMEN MCRAE - BETTY CARTER DUETS (Great American Music Hall/ Fantasy GAMH 2706)	9 11	30 SOCA ME NICE MONGO SANTAMARIA (Concord Picante CJP-362)	DEBUT
12	BLUES FOR FRED JOE PASS (Pablo 2310-931)	16 7	31 DEEP BREAKFAST RAY LYNCH (Music West MW-102)	34 3
13	THE BEAUTY OF IT ALL CARLOS REYES (TBA 240)	20 5	32 7TH AVENUE JONATHAN BUTLER (ProJazz 675)	35 3
14	ONLY TRUST YOUR HEART TOOTS THIELMANS (Concord CJ-355)	18 7	33 EAST TO WES EMILY REMLER (Concord CJ 356)	DEBUT
15	THE FURTHER ADVENTURES OF FLIM & THE BB'S (DMP 462)	25 5	34 FLYING HOME TERRY GIBBS DREAM BAND (Contemporary C-7654)	27 19
16	BOLIVAR JOHN BOLIVAR (Optimism 3204)	24 5	35 A REAL SWINGER FLIP PHILLIPS (Concord CJ-358)	DEBUT
17	KILIMANJARO THE RIPPINGTONS (Passport Jazz PJ 88042)	14 23	36 MOSCOW NIGHT DAVE BRUBECK (Concord CJ 353)	32 12
18	PASSION FLOWER ALVIN HAYES (TBA 238)	26 3	37 LIVE JAZZ NANCY KELLY (Amherst 3317)	29 23
19	JUMP START RICK STRAUSS (ProJazz/Intersound 667)	13 9	38 SEARCHING THE HEART TIM HEINTZ (TBA 236)	19 23
20			39 THE TIDES OF TIME ROLAND VAZQUEZ (Soundwings SW 2106)	36 23
			40 LAGUNA SUNDAY JIM DEVLIN (Novo 8809)	37 15

LABEL BREAKDOWN:

Each Label is followed by the number of albums that appear on this week's Indie Jazz Chart.

FANTASY	7
Milestone	(2)
Contemporary	(1)
GAMH	(1)
Pablo	(2)
CONCORD	6
Picante	(2)
PRIVATE MUSIC	4
TBA	4
NOVA	3
PROJAZZ/INTERSOUND	3
AMHERST	2
DUNHILL	2
INTIMA	2
OPTIMISM	1
DMP	1
MALACO	1
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PASSPORT	1
SOUNDWINGS	1
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THIS WEEK'S #1 ALBUM:
LIVING IN PARADISE
Fattburger

THIS WEEK'S #1 DEBUT:
SOCA ME NICE

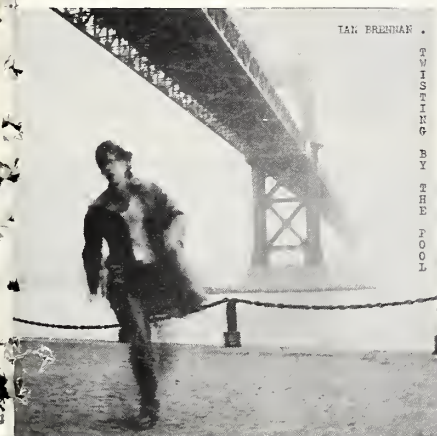


MONGO SANTAMARIA

REVIEWS



AMERICAN MUSIC CLUB—California—Frontier



IAN BRENNAN—Twisting By the Pool—Toy Gun Murder

We've been cheerleading for a folk-music revival for so long now that we're almost convinced that it's here. Tracy Chapman and Suzanne Vega are obvious commercial successes, and waiting in the wings are a succeeding generation of acoustic types, armed with their narrative songs and their serious expressions. Two recent releases from the San Francisco area indicate that the City by the Bay is a fertile place for storytelling songwriters, those who value observed details more than a backbeat or a commercial arrangement.

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

resonance to the words. (Sometimes, as in the poignant "Jenny," he's reduced to a pleading whisper.) It's an excellent album; here's hoping it finds the patient listeners it deserves.

Ian Brennan is a young singer-songwriter who has financed and distributed three records in the last year. Even moreso than Mark Eitzel of American Music Club, Brennan is a storyteller, an observer of others as much as himself. Brennan's been a mental health counselor, and his songs have the taste of insanity viewed at close range, where it starts to make sense. As a result, he's no wishy-washy troubadour; although it's seasoned with some acoustic lilt, most of his music has a punk edge to it that is similar to the close-to-the-bone music of My Dad Is Dead. His scope is wide, from a tribute to Ethel on *Love Lucy* to a picture-postcard from the American underbelly called "Just Another Song." ("My country 'tis of thee/Of thee I sing/One more song/That won't change anything.") We get a tip of the hat to Jack Kerouac (in which we learn that the beat novelist wasn't much of a dancer), a grease-monkey's view of the world, an aging woman's loneliness and a young lover's grief as she buries her boyfriend. Brennan writes with precision, but he's also capable of broad, passionate strokes. The balance on this album between bitterness and tenderness makes it one of the most surprising and welcome releases of the year.

Joe Williams

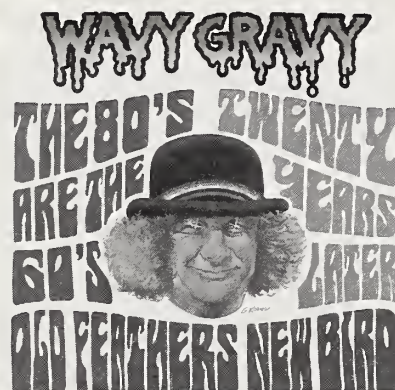


DINOSAUR JR.—Bug—SST

A promising new development in post-hardcore is the melding of pop sensibilities with the kind of abrasive guitar technique that would have sent sensitive listeners screaming just a few years ago. Dinosaur Jr. shares with Big Dipper and the late Husker Du a reverence for hooks and a predilection for feedback and disortion. On *Bug* the balance between elements is impeccable. While it's slightly to the left of Big Dipper on the aggression scale, with correspondingly darker subject matter and a more minor-key melodic sense, it never teeters into the

nightmare territory that it alludes to (or at least not until the closer, a harrowing exercise in primal-scream therapy called "Don't."). Much of the material has a melancholy jangle to it, with the occasional twang, a melancholy that is amplified by J. Mascis' tempered vocals. There is also, despite the aggression, a dreamy, almost psychedelic undertone here, one which stands in sharp relief below the buzz and howl of the guitar onslaught. Meshing the hard and soft elements was clearly no mean feat, but one listen to the incredible "Freak Show" is sufficient evidence of its success. This is one of the catchiest, most effective hard-rock songs you are ever likely to hear, a testimony to the driving intelligence of the band.

Joe Williams



WAVY GRAVY—Old Feathers—New Bird—Relix

You ought to know about Wavy Gravy. The former Hugh Romney, he was unofficial master of ceremonies at Woodstock and has remained in a loving, psychedelic time-warp ever since. He has been called "the Danny Kaye of the counter-culture" and "the illegitimate son of Groucho Marx and Mother Theresa." When he's not doing his stand-up comedy routine, he is running a camp for children in Northern California or assisting with various offbeat philanthropic activities. But he is best known for his pie-in-the-face high-jinx. Wavy Gravy spends much of his waking hours in clown make-up, a living embodiment of the sense of fun that was arguably the most liberating and valuable contribution of the hippie generation. This album is simply Wavy Gravy telling his funny stories, mostly reminiscences of that 1967-1969 golden age. (There are also a couple of chanted tunes—"Harpo's Ladder" and the common-sensical embrace of "Basic Human Needs"—and a poem by Shel Silverstein.) He's lived a colorful life, to say the least, much of it spent in a good-natured narcotic haze; what suffuses each of the stories is his humanity and his unwillingness to take life so seriously that it defeats his spirit. This sweet record is both a reminder of how

revolutionary the hippie era really was and a subtle argument for its return. God bless this guy.

Joe Williams



ALFONZ JONES—Champion of Love—Angel City

The music business is a funny thing. A no-talent fashion band can find themselves in the right club in front of the right A&R person and suddenly they're on a major label and in the hearts of record buyers everywhere; a guy with a special voice, a gift for rhythm and a knack for catchy melodies can slave away for years unnoticed by all but his friends. When you hear as many records as we do, you learn that there's very little correlation between talent and acclaim.

It's not stretching things to suggest that Alfonz Jones is a potentially major talent. His debut album, *Champion of Love*, is the first release on Wayne Henderson's new Angel City label. There's nothing utterly unique or especially flashy about the record, just solidly professional dance funk in a very commercial vein. What Jones has going for him is a terrific R&B voice. His vocal delivery is uncannily reminiscent of Michael Jackson, and at times he even has some of Michael's idealism, as in "Send a Message to the Children of the World," an anti-gang song. (His video for the song was made with actual L.A. gang members.) Songs like "Funky Fresh" work a familiar territory that owes a little something to Prince, Cameo and the miracle of modern drum machines. The single off the album is a catchy synth-funk reconstruction of Bill Withers' "Ain't No Sunshine"; dance clubs everywhere should take note. But I'm particularly partial to his ballads, especially the self-penned "Can You Forgive Me Baby," an excellent marriage of pop melody and controlled vocal execution. If Jones continues to produce songs like this and lets that voice work its magic, comparisons to other singers will no longer be necessary.

Joe Williams

Around The Route

by Camille Compasio

Since deadline for this week's issue coincided with opening day of AMOA Expo '88, I won't be able to provide a full report on the convention as yet. But, at this point, *Cash Box* has already covered several events, including the Williams pre-convention distributors gathering at the Swiss Grand Hotel on Wednesday, November 2, and the Loewen America breakfast presentation the following morning.... Williams showed three new items: the "Taxi" pinball machine, the shuffle alley "Top Dawg" and the video game "Narc"—which marks this factory's return to the video arena. The introduction of "Narc" was quite dramatic, as combat-ready members of the "elite team" sprouted out from the stage and shot pellets at the audience—effectively conveying the excitement and nonstop action this game offers. The combat area, by the way, is neither in space nor in a foreign country, but in the city streets, where players must deal with the criminal element—junkies, thieves, psychos and murderers.... Loewen America showed their complete line of NSM jukeboxes, which included just about every model imaginable for today's market, dedicated CD jukeboxes, wall-mounted dedicated CD models, CD Combo, standard jukeboxes, a video jukebox and the unique "SongBird," which is produced by Carson City Parlour Inc. and distributed by NSM/Loewen America. This last named machine is contained in a modified '57 Thunderbird tail section, but it plays like a

jukebox. The eye-catching Song-Bird is reportedly bringing in very healthy earnings on test. You've got to see this machine, so we took photos, which we hope will be ready for next week's edition.... Adjacent to the press lounge (where we are typing this column) is the Jukebox Presentation Committee exhibit, which showcased various merchandise relating to the 100th anniversary of the jukebox. We're talking about T-shirts, golf caps, clocks, key chains, sweat shirts, pins, etc. These are obviously appealing to showgoers, since we observed steady traffic on opening day... And speaking of opening day at Expo, this is traditionally lean day with respect to attendance, but we observed heavier traffic than usual, which leads us to believe that this year's Expo might indeed establish new records, as AMOA officials had predicted. But we won't know for certain until the final count is made.... Charlie Hummel, the trade's jukebox historian in residence, had a booth at the show, featuring some of his extensive collection of memorabilia and turn-of-the-century machines. We listened in on earphones as Charlie demonstrated Chubby Checker's hit "The Twist," which he'd adapted for play on the historic "Nickel-in-the-Slot" machine. *USA Today* did a feature on Charlie, which aired on their November 7 telecast. This year's show attracted a lot of press coverage, as well. Speaking of which, somebody is waiting in line for this typewriter, so I'll have to close—but stay tuned for further coverage next issue.

Arachnid Introduces Audio Darts For The Blind

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

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

Audio Darts by Arachnid offers the games of 301, 501, Count Up and practice play for players to choose from. The instruction panel features a raised darthead "map," a raised games list and select button as well

as a raised diagram of a section illustrating the double, triple and single scoring segments of a number.

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

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

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



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

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

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

AAMA's executive vice president Bob Fay (ACME co-sponsor) commented: "ACME is designed to give the industry a game plan as it kicks off the spring and summer buying

season. We want ACME attendees to leave Reno with the same high level of energy and excitement that they arrived with, and Madden's powerful delivery and his devotion to winning and perfection will give us all strategies for success in the coming year."

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

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

Further specifics with respect to ACME '89 may be obtained by contacting the convention's management firm, William T. Glasgow Inc., at 16066 South Park Avenue, South Holland, IL 60473. The phone number is (312) 333-9292.



THE FALL COLLECTION—The latest in sartorial elegance was on display at the Country Club in Reseda when MCA recording artists Jetboy performed in celebration of the MCA debut *Feel the Snake*. Modeling at a pre-show party hosted by BMI and MCA are (from left) MCA president Al Teller; Jetboy's Ron Tostenson, Fernie Rod, Sam Yaffa and Mickey Finn; BMI president and CEO; Jetboy's Billy Rowe; manager Danny Goldberg; and BMI VP Rick Riccobono.



STONE BLUES— Keith Richards WNEW-FM's 21st anniversary. Pictured (l-r) are Justin Hayward, Richards, and John Lodge. The band had dropped by to celebrate.



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



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



ZZ TOP, HARD ROCK & WNEW—Celebrating WNEW-FM's 21st anniversary, ZZ Top dropped by NYC's Hard Rock Cafe and went on the air live with Scott Muni. Pictured (from left) in fashionable Ray Bans are ZZ Top's Dusty Hill, Billy Gibbons and Frank Beard, and in the back are WNEW-FM DJ Pat St. John, Muni, and Warner Bros.' Kenny Puogel.



CRAY SHOCKED— Mercury/PolyGram labelmates Michelle Shocked and Robert Cray recently met for the first time in New York at a company reception. Both had recorded their respective albums in Los Angeles earlier this year, but had never crossed paths before.

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