

CASH BOXTM

OCTOBER 29, 1988

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the
RANDY NEWMAN
interview

**ROMEO'S
DAUGHTER**

what's in a name

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'EM
UP

**broken
homes**



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COVER STORY



Randy Newman

Few songwriters have done more to expand the literary parameters of popular music than Randy Newman. His body of work captures an America at odds with itself. He is to songwriting what Diane Arbus is to photography; his choice of subject matter is not only uncommon, it is often unsettling. He writes about the character of our cities ("Baltimore," "Miami," "Birmingham," "I Love L.A."), our attitudes toward family ("My Life Is Good," "Wedding at Cherokee Country"), our ambivalence about love ("Guilty," "Emotional Girl," "Marie"). And more than any other songwriter, he exposes our prejudices ("Short People," "Rednecks," "Christmas in Capetown"). Significantly, Newman accomplishes all of this with a sense of humor.

Since 1968, the acclaimed writer/singer/pianist/film scorer has recorded nine solo albums (and 106 songs in all) for Warner Bros. Records. Although Newman has enjoyed only limited commercial success—he can claim but two hit singles and one gold album over the course of this entire 20-year period—Warner Bros. has never wavered in its commitment to his product. (continued on page 12)

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TOP POP DEBUTS

SINGLES

60

EVERY ROSE HAS ITS THORN
Poison - Enigma/Capitol

ALBUMS

8

RATTLE AND HUM
U2 - Island

#1

POP SINGLE

GROOVY KIND OF LOVE
Phil Collins
Atlantic

#1

POP ALBUM

NEW JERSEY
Bon Jovi
Mercury

#1

B/C SINGLE

THE WAY YOU LOVE ME
Karyn White
Warner Bros

#1

B/C ALBUM

DON'T BE CRUEL
Bobby Brown
MCA

WINNER'S CIRCLE

SPY IN THE HOUSE OF LOVE
Was Not Was
Chrysalis

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

#1

COUNTRY SINGLE

DARLENE
T. Graham Brown
Capitol

#1

COUNTRY ALBUM

OLD 8 x 10
Randy Travis
Warner Bros

#1

JAZZ ALBUM

SIMPLE PLEASURES
Bobby McFerrin
EMI/Manhattan

#1

12" SINGLE

CHAINS OF LOVE
Erasure
Sire/Warner Bros

#1

RAP ALBUM

IT TAKES A NATION OF MILLIONS...
Public Enemy
Def Jam/CBS

CASH BOX TOP 100 SINGLES

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

		Last Week	Total Weeks		Last Week	Total Weeks	
1	GROOVY KIND OF LOVE (Atlantic 7-89017)	1	9	54	WHAT YOU SEE IS WHAT YOU GET (MCA MCA-53367)	46	13
2	WILD, WILD WEST (Atlantic 7-89048)	4	11	55	A NIGHTMARE ON MY STREET (Jive/RCA 1124-7)	52	13
3	KOKOMO (Elektra 7-69385) (From the Cocktail Soundtrack)	6	8	56	I CAN'T WAIT (Columbia 38-08014)	60	6
4	WHAT'S ON YOUR MIND (PURE ENERGY) (Tommy Boy 7-27826)	3	15	57	SIMPLY IRRESISTIBLE (EMI-Manhattan B-50133)	44	18
5	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (Virgin 7-99290)	5	11	58	SHE'S ON THE LEFT (A&M AM-1227)	53	11
6	BAD MEDICINE (Mercury/PolyGram 870 657-7)	10	6	59	ANY LOVE (Epic 34-08047)	65	4
7	THE LOCO-MOTION (Geffen 7-27752)	11	10	60	EVERY ROSE HAS ITS THORN (Enigma/Capitol P-B-44203)	DEBUT	
8	ONE MOMENT IN TIME (Arista AS1-9743)	12	8	61	SUPERSTITIOUS (Epic 34-07979)	54	12
9	DON'T BE CRUEL (MCA MCA-53327)	7	13	62	YEAH, YEAH, YEAH (Atlantic 7-88999)	78	3
10	NEVER TEAR US APART (Atlantic 7-89038)	13	12	63	DIDN'T KNOW IT WAS LOVE (Scotti Bros./E.P.A. 4-08067)	69	3
11	DESIRE (Island 7-99250)	15	5	64	JEALOUS GUY (Capitol P-B-44230)	64	3
12	RED RED WINE (A&M 2600)	2	12	65	CARS WITH THE BOOM (Atlantic 7-89005)	70	5
13	CHAINS OF LOVE (Sire/Reprise 7-27844)	16	13	66	I REMEMBER HOLDING YOU (MCA MCA-53430)	76	2
14	HOW CAN I FALL (A&M AM-1224)	19	8	67	SILHOUETTE (Arista AS1-9751)	87	2
15	KISSING A FOOL (Columbia 38-08050)	20	4	68	HEART DON'T FAIL ME NOW (Columbia 38-07932)	61	9
16	DON'T BE CRUEL (Epic 34-07965)	8	14	69	DANCING UNDER A LATIN MOON (I.R.S. IRS-53436)	77	3
17	FOREVER YOUNG (Warner Bros. 7-27796)	17	13	70	HANDLE WITH CARE (Wilbury/Warner Bros. 7-27732)	80	2
18	ANOTHER LOVER (A&M AM-1226)	22	11	71	WAY OUT (Ruthless/Atlantic 7-99285)	71	5
19	LOOK AWAY (Reprise 7-27766)	24	6	72	INDESTRUCTIBLE (Arista AS1-9706)	56	11
20	(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD MEDLEY (FREE BABY) (Epic 34 08034)	25	8	73	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	90	2
21	I DON'T WANT YOUR LOVE (Capitol P-B-44237)	26	3	74	BOY I'VE BEEN TOLD (Cutting/PolyGram 870 514-7)	91	2
22	TRUE LOVE (MCA MCA-53363)	14	11	75	NOBODY'S FOOL (Columbia 38-07971)	62	17
23	LOVE BITES (Mercury/PolyGram 870 402-7)	9	12	76	I DID IT FOR LOVE (MCA MCA-53364)	79	4
24	A WORD IN SPANISH (MCA MCA-53408)	27	6	77	DON'T BREAK MY HEART (Jive/RCA 1140-7-J)	83	3
25	WALK ON WATER (Columbia 38-08060)	34	5	78	GIRLS AIN'T NOTHING BUT TROUBLE (Jive/RCA 1147-7)	DEBUT	
26	DON'T WORRY BE HAPPY (EMI-Manhattan B-50146)	21	14	79	PUT THIS LOVE TO THE TEST (Atlantic 7-89027)	85	2
27	WAITING FOR A STAR TO FALL (RCA 8691-7)	29	9	80	ROCK 'N ROLL STRATEGY (A&M AM-1246)	38 Special	DEBUT
28	DANCE LITTLE SISTER (Columbia 38-08023)	30	8	81	I'M NOT YOUR MAN (Columbia 38-07980)	82	6
29	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Mercury/PolyGram 876 646-7)	33	10	82	HIPPY HIPPI SHAKE (From "Cocktail") (Elektra 7-69366)	DEBUT	
30	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	35	6	83	(IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin 7-99282)	89	2
31	I'LL ALWAYS LOVE YOU (Arista AS1-9700)	18	21	84	LIVE IT UP (Warner Bros. 7-27793)	84	3
32	I HATE MYSELF FOR LOVING YOU (Blackheart/CBS Z54 07919)	23	11	85	THE LOVER IN ME (MCA 53416)	DEBUT	
33	TIME AND TIDE (Epic 34-07730)	32	12	86	WILD WORLD (Virgin 7-99269)	DEBUT	
34	SMALL WORLD (Chrysalis VS4 41622)	38	4	87	IT TAKES TWO (Profile 5186)	72	9
35	THE PROMISE (Virgin 7-99328)	39	8	88	GOT A NEW LOVE (Paisley Park/Warner Bros. 7-27861)	DEBUT	
36	DOWNTOWN LIFE (Arista AS1-9753)	42	5	89	LITTLE LIAR (Blackheart/CBS Z54-08095)	DEBUT	
37	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	45	5	90	SPRING LOVE (COME BACK TO ME) (LMR 74002)	86	16
38	DOMINO DANCING (EMI-Manhattan B-50161)	47	4	91	THANK YOU FOR MY CHILD (Columbia 38-07996)	DEBUT	
39	WELCOME TO THE JUNGLE (Geffen 7-27759)	48	2	92	STAYING TOGETHER (Atlantic 7-89034)	50	13
40	ONE GOOD WOMAN (Full Moon/Warner Bros 7-27824)	28	15	93	IT WOULD TAKE A STRONG STRONG MAN (RCA 8663-7-RAA)	63	16
41	YOU CAME (MCA MCA-53370)	43	8	94	PEEK-A-BOO (Geffen 7-27760)	DEBUT	
42	IN YOUR ROOM (Columbia 38-08090)	49	3	95	PERFECT WORLD (Chrysalis VS4 43265)	68	16
43	TILL I LOVED YOU (Columbia 38-08062)	55	2	96	WHEN IT'S LOVE (Warner Bros. 7-27827)	74	18
44	STRANGELOVE (Sire 7-27777)	41	8	97	TALKIN' BOUT A REVOLUTION (Elektra 7-69383)	67	6
45	EDGE OF A BROKEN HEART (EMI-Manhattan 50141)	51	7	98	MONKEY (Columbia 38-07941)	73	17
46	PLEASE DON'T GO GIRL (Columbia 38-07700)	36	18	99	FAST CAR (Elektra 7-69412)	75	20
47	SYMPTOMS OF TRUE LOVE (Capitol 44140)	57	4	100	DON'T BE AFRAID OF THE DARK (Mercury/PolyGram 870 596-7)	88	5
48	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	58	5				
49	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)	59	4				
50	FALLEN ANGEL (Enigma/Capitol B-44191)	37	13				
51	EARLY IN THE MORNING (EMI PB-50157)	66	2				
52	IF IT ISN'T LOVE (MCA 53264)	40	18				
53	SWEET CHILD O' MINE (Geffen 7-27963)	31	19				

Columbia Expands, Reorganizes Black Music Department

NEW YORK – Columbia Records has expanded and reorganized its Black Music Department. Topping the list of new appointments, made by Ruben Rodriguez, senior vice president, Black Music, are Sara Melendez, named vice president, Black Music and Jazz Marketing, and Eddie Pugh, who has been appointed vice president, Black Music and Jazz Promotion. Gail Brusewitz has been made director, Dance Music Marketing. Sondra Oei was named manager, Jazz Promotion, Dana Nicosia is the new manager, Black Music Promotion, and Cynthia Badie-Rivers has been named director, National Publicity and Artist Development.

Sara Melendez will be responsible for supervising the planning and implementation of all national marketing activities on behalf of black music and jazz product on Columbia. She came to Columbia from MCA, where she has been national director, Marketing, since 1986. She had been with MCA since 1983, beginning in the Midwest as regional promotion manager.

Eddie Pugh will be responsible for overseeing the promotion of Black and Jazz artists on Columbia, and will supervise the Black Music field promotion staff. He has been director, Black Music and Jazz Promotion,

on the West Coast since 1987, joining the label in 1986 as the mid-Atlantic local promotion manager. He worked previously as an independent promoter and formed his own production and video companies.

Gail Brusewitz will be responsible for the national promotion and marketing of 12" singles on the Columbia and Def Jam/Columbia labels to clubs and retail accounts. She has been manager, Dance Music Marketing, since 1982; she joined Columbia in 1979.

Cynthia Badie-Rivers will be responsible for press for all Black music artists. She has been president of her own music consulting company since 1985, previously she had been national publicity director, PolyGram.

Sandra Oei will be responsible for marketing and promotion of jazz to retailers and secondary radio markets. She has been assistant to Columbia's director of jazz promotion in L.A. since 1986.

Dana Nicosia will be responsible for promotional support for Columbia's non-jazz Black Music product to national retail accounts. She was most recently director, Resource Record Pool in L.A.

Capitol Changes Promotion Line-Up

LOS ANGELES – John Fagot, Vice President Pop Promotion for Capitol Records has announced a number of changes in the company's national and local promotion staff.

Wayne Alexander has been moved to the Pop Promotion Department and has been named Manager, National Club Promotion, West Coast. Alexander will report to John Fagot and Frank Murray, Director National Club Promotion, who works out of Capitol's New York office. Alexander was most recently National Secondary Promotion, Black Music.

Tasha Mack has been named Local Promotion Manager for the Phoenix and San Diego area. Mack was most recently national Secondary promotion, based in Los Angeles for the label.

Debbie Campisi has been named Local Promotion Manager for the

Kansas City and St. Louis area. Campisi was most recently National Secondary Promotion Manager, based in Los Angeles for the label.

Chuck Swaney has been named Local Promotion Manager in Detroit. Swaney was most recently Territory Manager for CEMA in Detroit.

Bobby Bland has been named Local Promotion Manager for Capitol Records in Minneapolis. Bland was most recently Special Account Manager for CEMA in Boston.

Phil Fox moves from his job as Local Promotion Manager in Houston to the same job in the Cincinnati area. Jeffrey Blalock will take over Fox's former job in Houston. He was previously the Local Promotion Manager in Nashville.

All Local Promotion Managers will report to Fagot at the Capitol Tower in Los Angeles.



OFF TO SEE THE WIZARD – Seen whooping it up at a post-George Michael concert party in Los Angeles; (l-r) George Harrison, Columbia artist Martika, and Tom Petty.

Elektra Founder Presents Radio Program

By Karen Woods

NEW YORK – Elektra Records founder Jac Holzman has returned to the music industry after a 15 year absence to present a radio special covering the early years of Elektra/Asylum/Nonesuch.

The first six hours of the radio special, called "Jac Holzman Elektra Years," is a nationally syndicated feature on The Doors, called "The Doors: From The Inside." The program will include new music from Doors members Ray Manzarek and Robbie Krieger, as well as unreleased concert performances from 1968-70 and archival interviews with the late Jim Morrison. Over half of the material included in "From The Inside" has never been heard by the public.

Holzman founded Elektra Records in 1950 with a start-up budget of \$600, running the entire operation himself, from recording to distribution, out of a Bleeker Street storefront. For the first few months, he also repaired stereos to supplement the label's budget. The first releases consisted of American folk and ethnic music, and the early Elektra roster included artists such as Bob Dylan and

the Paul Butterfield Blues Band, Judy Collins, Bread, Carly Simon, Harry Chapin and Queen. In 1966, Holzman signed The Doors, still considered to be Los Angeles' favorite and most influential rock group.

The Doors segment of the Elektra special was co-written and produced by Sandy Gibson, in conjunction with Holzman's Media America and Valley Isle companies. Gibson's previous credits include "Monterey Pop: The Radio Concerts," and research on a soon-to-be released book called "Off The Record," written by EMI Records CEO Joe Smith. She has worked with Bette Midler, both as a writer and as A&R representative on Midler's films "The Rose" and "Divine Madness," and served as music supervisor for the film "Teachers," earning a gold record for her efforts. Gibson is also a freelance photographer, with work appearing in Vogue, The Village Voice and the Los Angeles Magazine, and has been national director of publicity for both Atlantic and Asylum Records.

"The Doors: From The Inside" is scheduled to air in late November.



TAYLOR-MADE FOR GOLD – Arista vocalist Taylor Dayne recently played two SRO shows at New York's Bottom Line in support of her gold debut album, Tell It To My Heart. Pictured at a reception before the show are (l-r) Jessica Ettinger and Larry Berger, Power 95; Joel Salkowitz, Hot 97; Dayne; Clive Davis, president, Arista Records; Rick Bisceglia, Arista; Steve Kingston and Frankie Blue, Z100 and Mary Taten, Arista.

Douglas Appointed V.P. Promo-Nat. Trades Epic/Portrait/CBS Labels

LOS ANGELES - Larry Douglas has been appointed Vice President, Promotion and National Trades, Epic/Portrait/CBS Associated Labels. The announcement was made by Dan DeNigris, Vice President, Promotion, E/P/A.

Douglas will oversee the E/P/A West Coast Promotion operation, promote radio on a national basis, and act as liaison with all trade magazines and tip sheets. He has been Vice President Marketing, West Coast E/P/A since 1981.

Douglas joined CBS Records in 1978 as Director, National Promotion, Portrait Records. Previously he was with Management



Larry Douglas

III/Windson Records, where he was Vice President, Promotion for three years. He began his career in 1964 with A&I Distributors in Cincinnati in sales promotion and marketing.

After 100 Years, US Congress Decides To Join Berne

NEW YORK - The U.S. Congress has passed the Berne Convention Implementation Act of 1988, clearing the way for the United States to become signatories to the Berne Convention for the Protection of Literary and Artistic Works. The Berne Convention, adopted more than 100 years ago, has 75 signatory nations who adhere to a set of international copyright guidelines, including 24 nations which with the U.S. currently has no copyright relations.

RIAA president Jason Berman hailed the move as "clearly a recognition of the importance of the U.S. intellectual property interests in our economy." The RIAA said U.S. ad-

herence to Berne would "strengthen the United States position in combating worldwide piracy," "eliminate the need for securing Berne protection through the 'back door' by 'simultaneous' publication in a Berne member country," "give the U.S. a voice in the most important world copyright forum," and "enable the U.S. ...to promote a unified system of copyright around the world by strengthening copyright laws in lesser developed countries and other foreign nations."

In place of Berne, the U.S. had helped create the Universal Copyright Convention in 1954.

YMF Gala Honors Cossette

LOS ANGELES - This year's annual Young Musicians Foundation (YMF) Gala will honor Pierre Cossette, veteran T.V. producer, record company executive and personal manager. The event will be held the evening of November 4, 1988 at the Regent Beverly Wilshire Hotel Grand Ballroom. The YMF is a non-profit organization providing programs to aspiring musicians such as a "Debut Orchestra" featuring a "Conductor-In-Training." Other programs include management training, playing competitions, scholarships and workshops.

This year's host for the fund-raising

event is comedian and director Carl Reiner who will preside over the evening's two-part program. The first half will be a concert by the YMF Debut Orchestra with Conductor-In-Training Jung-Ho Pak leading a variety of classical pieces. The second half of the program will be the Cossette tribute, hosted by Andy Williams. Among those appearing will be Rita Moreno, Anna Maria Alberghetti, The Mama's and The Papa's, Sha Na Na, Peggy Lee, songwriters Leiber and Stoller. Cossette has produced all the live Grammy Awards, and this too will be toasted in a special presentation.



Pross



Bryce



Weiger



Butler

Steve Pross has been named National Director of A&R for Island Records in Los Angeles. Pross spent three years as Elektra Records West Coast A&R Rep after serving as Director of Marketing for Enigma Records.

Cynthia Bryce has been appointed Director of Contract Administration, for Virgin Records in Los Angeles. Bryce joins Virgin from the legal firm of Fischbach, Medow, and Perlstein.

Arista Records has promoted Robert Weiger to Associate Director, Artist Development. Weiger relocates from the Los Angeles office, where he started four years ago as a publicity intern. David Macias moves from the label's Atlanta office to become Local Marketing Manager, also in New York.

Rod Butler has been appointed Vice President, Promotion for Orpheus Records. Butler was with Capitol Records for 10 years, most recently as National Director, R&B Promotion, East Coast.

Gunther Breest will establish headquarters in Hamburg, Germany, for CBS Masterworks, as Managing Director. A major New York staff and office will continue to be maintained for the classical label.

CBS Records announced two appointments in College Marketing: Tim Simonson as Director and Jill Richmond as Manager. Simonson has been Manager since May, and the Atlanta College Rep since 1985. For the past year, Richmond has been the College Marketing Coordinator. Both are based in New York.

James "Jazzy" Jordan was named RCA Records National Director of Black Music Promotion. Jordan spent 18 months at Tommy Boy Records, and seven years prior as Program Director for WNHU in New Haven, CT.

Hank Spann has been named Warner Bros. Records Black Music Promotion Manager for the Gulf Coast Region. Spann comes from WBOK in Baton Rouge, where he has served as General Manager and most recently Promotions Director.

Atlantic Records Black Music Division in New York has created two new positions, appointing Mae Attaway to Manager of Production, while promoting Sharon Lane to Manager of Artist Relations.

Columbia has appointed two Local Promotion Managers: Mike Scheid for the Midwest, and James Burruss for San Francisco. Scheid has held the same position with EMI-Manhattan since 1985. Burruss has performed similar functions with Virgin and RCA Records.

Donna Cole-Wallen was appointed Counsel in the West Coast Law Department of CBS Records Inc. Cole-Wallen was an associate at Shea & Gould in Los Angeles. She is a graduate of Stanford and Hastings College of Law.

Chuck Hiller joins WKQX-FM in Chicago as Vice President/General Manager. A founding partner of Hiller, Newmark, Wechsler & Howard, Hiller is replaced by John Brinkley as VP/Midwest Division Manager.

Jim Peterson was named Promotions Manager for Power 106-FM in Los Angeles. Peterson came to the station in July as assistant promotions director, and replaces Howard Freshman who transferred to Power's sister station, KXXX-FM, in San Francisco, as Marketing Director.



WHAT'S IN A NAME? - The Traveling Wilburys took some time off from their video shoot to visit the Warner Bros. headquarters in Burbank. Pictured, standing (from l to r): George Gerrity Wilbury, VP Promotion, Warner Bros. Records; Kenny Puvogel Wilbury, Director National Album Promotion, Warner Bros. Records; and Clyde Bakkemo Wilbury, VP Product Management, Warner Bros. Records. Seated (from l to r): Otis Wilbury (Jeff Lynne); Nelson Wilbury (George Harrison); Charlie T. Jnr. Wilbury (Tom Petty); and Lefty Wilbury (Roy Orbison). Due to prior commitments, Lucky Wilbury (Bob Dylan) was not present for the shoot.

CREATIVELY SPEAKING - Joe Smith, Capitol Records President and CEO has just released a book entitled *Off The Record: An Oral History Of Popular Music* (Warner Books, \$22.95). The book, a composite of over 200 exclusive interviews with some of the most prominent performers in popular music, has been in the works for years and gives the reader an insightful look at even the most guarded celebrity.

The following are some of our favorite passages:

- **Woody Herman:** "It was hip to get into drugs back then because it was corny to be an alcoholic."

- **Linda Ronstadt:** "I got tougher being on the road with the Eagles. I walked differently, I became more foul-mouthed. I mean, I swore so much I sounded like a truck driver."

- **Bono:** "We had the attitude that with three chords and the truth you could do anything you wanted to do."

- **Little Richard:** "When I came back in the sixties, it was shocking for me to realize how many other artists I influenced...it was amazing to see how many people were inspired by me."

- **Ray Charles:** "I never said I was a genius...or a legend in my own time...if I did that, then I'd have to live up to it."

- **Bob Dylan:** "When I began to record, with the early records...I didn't even consider myself a songwriter. Back then I was just carrying on."

- **Robert Plant:** "I really, really would like to be in Led Zeppelin again...I believe the power is still there between Jimmy and myself."

- **James Brown:** "They call me 'the Godfather of Soul.' That is not tough to live up to...none of the new generation can ever be the Godfather. The only people that can qualify are myself and Sinatra. It's God's business that nobody can fill my shoes."

- **Fabian:** "Unfortunately...nobody ever told me it would end."

HANDS ACROSS THE OCEAN - R.S. recording artists Show Of Hands are undertaking a 12-date tour of Peoples' Republic of China - becoming

only the third American pop band to play that nation. When they return, the band will undertake a series of local club dates. Show Of Hands' David Kershenbaum-produced self-titled debut will be available in January 1989.

BLURBS, BLURBS, BLURBS - Producer Mitchell Froom will helm Maria McKee's upcoming solo project....Capitol recording artist Peter Blakeley is currently in the studio working on an upcoming LP with Peter Asher producing....Legendary L.A. radio personality Jim Ladd has joined the airstaff of KMPC-FM (101.9 FM), it was announced by the station's Program Director J.J. Jackson....Capitol has begun a major compact disc release schedule of classic albums, including titles from Louis Prima & Keely Smith, Frank Sinatra, The Beach Boys and Nancy Wilson....Enough said.

THE MOJO PARTY LINE - The often imitated, never duplicated Mojo Nixon has initiated his own "Is Elvis Alive?" hotline. By dialing (619) 239-KING, callers are given encouragement to leave information leading to the whereabouts of Mr. Presley.....**IN OTHER MOJO NEWS...**In addition to an upcoming Enigma album, the inimitable Mr. Nixon will be starring in his own upcoming feature film - tentatively titled *Citizen Mojo*. We'll keep you posted...



ELVIS IS EVERYWHERE - Mojo Nixon's passion to find the King is so great that he has opened up his own "Is Elvis Alive" 24 hr. hotline.

Until next week...

Tom De Savia
Los Angeles



ON A SERIOUS NOTE - George Michael's recent benefit concert at the Irvine Meadows Amphitheatre raised over \$500,000 for the Adam Walsh Resource Centers, which provide assistance to families of abused or missing children. Pictured after the event are (l-r) LeBaron Taylor, VP and general manager, corporate affairs, CBS Records; Michael; founder Revere Walsh; Jane Berke, director, product marketing, E.C. Columbia Records; and John Walsh, who co-founded the centers with his wife after the abduction and murder of their son, Adam.

GREETINGS FROM THE BLACK HOLE - Better known as a downtown club called The World. The black-clad masses turned out for the first Jesus and Mary Chain show in about two years - and it was worth the wait. Ever since *Psychocandy* hit the college/alternative airwaves, this band has contributed more to the feedback revolution than any ten bands combined. What a strange thought, that one of the biggest influences on alternative music in the past couple of years was at one time considered an aesthetic boo boo. Even though *Darklands*, the Mary Chain's second album, was almost acoustic by comparison... The live show wasn't what I expected at all. The past year's hiatus has been good for the brothers Reid: they now appear to be reasonably happy people. They played a normal length set, they faced the audience 90 percent of the time (even though usually obscured by dense red or turquoise fog) and more surprising, they appeared to be thoroughly enjoying themselves, especially on songs like "Sidewalking" and "Kill Surf City." The Jesus and Mary Chain having fun. What is the world coming to?

Opening up for The Jesus and Mary Chain was my favorite band of both 1987 and 1988, Boston's The Pixies. There is something incredibly appealing about The Pixies' skewed, slightly out of control music. They are the embodiment of the kids next door bashing away on guitars, because being "in a band" is just the coolest thing, but what they put out is something that borders on brilliance. I can't say how many times I have listened to *Surfer Rosa*, except that it's worn out and I have to replace it. Every critic and his uncle has an opinion on this band, so I'm not going to go on and on about them. Suffice to say that given the choice of a long, leisurely dinner or going to that den of pretension when it was barely dark, I made the obvious choice. I left my friends at the restaurant. With the check...

UNSOPHISTICATED TIME - One more "sorry you weren't there" item, and I'll shut up. Don Dixon and Marti Jones, the 80s answer to Sonny and

Cher (and much better, she hastens to add) came back to The Bottom Line last week, in support of Marti's recent A&M release, *Used Guitars*. Don and Marti shows always feel more like family reunions than concerts, and this one was no exception. The absolute high-point was the encore, a Janis Ian/Kye Fleming-penned song called "Ruby." I think the audience held its collective breath until the last note faded away. Stunning song, stunning voice, great show.

CMJ CONVENTION UPDATE - Folk singer Michelle Shocked will be one of the keynote speakers. That should be interesting - she is. Siouxsie and the Banshees will be holding a press conference on Oct. 27, and Billy Bragg will be performing at the convention the same day, as will Sandy Bull and the Triffids. The panel discussion schedule looks pretty interesting, too. For more info, the CMJ office number is (516) 248-9600, and press is being handled by Set to Run Public Relations, (212) 682-7975. Walk up registration begins Oct. 27 at 9 a.m..

ONE FOR THE RECORD BOOK - Bananarama is an official entry in the Guinness Book of World Records, as the most popular British Girl Group of all time, with 14 consecutive chart hits in six years. They also released a new single Oct. 17, called "Love, Truth and Honesty," and have a greatest hits package coming out in November. The album will include Top 5 singles such as "Venus," "Cruel Summer," and "Love in the First Degree," and the rest of the record-setting hits. A greatest hits video collection will follow. Of course...

PUT THE X BACK IN SEX - That's the title of the new Kiss video shot last week down on ... Wall Street? The video, which is reportedly more concept than performance, was directed by New York photog Rebecca Blake, and is the visual for the first single from the band's upcoming PolyGram release, *Smashes, Thrashes and Hits*. The album spans Kiss's 15-year career, and includes two new tracks as well.

Gotta go. My lunch is here.

Karen Woods
New York

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	O		W	O		W	O		
		C	C		C	C		C	C		
1	NEW JERSEY BON JOVI (Mercury 836 345-1)POL	1	4	35	A SALT WITH A DEADLY PEPA SALT-N-PEPA (Next Plateau PL 1011)IND 8.98	28	12	66	DANGEROUS AGE BAD COMPANY (Atlantic 7 81884-1)WEA 9.98	67	8
2	APPETITE FOR DESTRUCTION (P/4) GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	2	61	36	OUT OF THIS WORLD EUROPE (Epic OE 44185)CBS	23	10	67	SUPERSONIC-THE ALBUM (G) J. J. FADD (Atca/Atlantic 90959)WEA 8.98	69	14
3	COCKTAIL (P) Original Motion Picture Soundtrack (Elektra 60806)WEA 9.98	4	10	37	DON'T BE AFRAID OF THE DARK THE ROBERT CRAY BAND (Hightone/Mercury 834 923-1)POL 8.98	27	10	68	FOLKWAYS: A VISION SHARED VARIOUS ARTISTS (Columbia OC 44064)CBS	47	8
4	SIMPLE PLEASURES (P) BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	3	29	38	INTRODUCING THE HARDLINE (P) ACCORDING TO TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	38	54	69	THE INNOCENTS ERASURE (Sire/Warner Bras. 25730)WEA 8.98	71	20
5	HYSTERIA (P/7) DEF LEPPARD (Mercury 830 675-1)POL 9.98	6	63	39	MAKE IT LAST FOREVER (P) KEITH SWEAT (Elektra 60763)WEA 8.98	40	46	70	RICHARD MARX (P/2) (Manhattan ST 53049)CAP 8.98	57	71
6	DON'T BE CRUEL (P) BOBBY BROWN (MCA 42185)MCA 8.98	8	16	40	TIME AND TIDE BASIA (Epic BFE 40767)CBS	43	20	71	FOLLOW THE LEADER (G) ERIC B. & RAKIM (UNI UNI 3)MCA 8.98	59	12
7	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	7	28	41	WHENEVER YOU NEED (P) SOMEBODY RICK ASTLEY (RCA 6822-1-R)RCA 8.98	35	40	72	CONSCIOUS PARTY (P) ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	70	28
8	RATTLE AND HUM U2 (Island 91003)WEA 14.98		DEBUT	42	DIRTY DANCING (P/9) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	37	57	73	UNION TONI CHILDS (A&M SP 6-5175)RCA 8.98	66	18
9	...AND JUSTICE FOR ALL METALLICA (Elektra 60812)WEA 9.98	5	6	43	1988 SUMMER OLYMPICS ALBUM ONE MOMENT IN TIME VARIOUS ARTISTS (Arista AL-8551)RCA 8.98	46	6	74	WIDE AWAKE IN DREAMLAND PAT BENATAR (Chrysalis OV 41628)CBS	68	16
10	KICK (P/3) INXS (Atlantic 81796-1)WEA 9.98	10	51	44	REG STRIKES BACK (G) ELTON JOHN (MCA 6240)MCA 9.98	44	17	75	ONE LOVE - ONE DREAM JEFFREY OSBORNE (A&M SP 5205)RCA 8.98	72	11
11	FAITH (P/6) GEORGE MICHAEL (Columbia OC 40867)CBS	11	49	45	IT TAKES TWO ROB BASE & D.J. E-Z ROCK (Profile PRO-1267)IND 8.98	56	5	76	LONG LIVE THE KANE BIG DADDY KANE (Cold Chillin' 25731)WEA 8.98	76	13
12	LABOUR OF LOVE (P) UB40 (A&M 4980)RCA 8.98	12	8	46	IT TAKES A NATION OF (G) MILLIONS TO HOLD US BACK PUBLIC ENEMY (Def Jam FC 44303)CBS	42	15	77	MOVE SOMETHIN' 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	78	24
13	HEART BREAK (P) NEW EDITION (MCA 42207)MCA 8.98	13	17	47	SOUL SEARCHING GLENN FREY (MCA 6239)MCA 8.98	48	8	78	SAVAGE AMUSEMENT (P) SCORPIONS (Mercury 832 963-1)POL 8.98	74	25
14	ROLL WITH IT (P) STEVE WINWOOD (Virgin 90946)WEA	9	17	48	NO REST FOR THE WICKED OZZY OSBOURNE (CBS OZ 44245)CBS	75	2	79	STRICTLY BUSINESS E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)IND 8.98	82	15
15	LONG COLD WINTER (P) CINDERELLA (Mercury 834 612-1)POL	14	15	49	WILD, WILD WEST THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	58	7	80	SCENES FROM THE SOUTHSIDE (P) BRUCE HORNSBY & THE RANGE (RCA 6686-1-R)RCA 9.98	73	24
16	OUB12 (P/2) VAN HALEN (Warner Bras.25732)WEA 9.98	15	20	50	HANGIN' TOUGH NEW KIDS ON THE BLOCK (Columbia FC 40985)CBS	50	9	81	BAD (P/6) MICHAEL JACKSON (Epic OE 40600)CBS	81	58
17	HE'S THE DJ, I'M THE RAPPER (P/2) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	16	29	51	RUFF 'N' READY READY FOR THE WORLD (MCA 42198)MCA 8.98	55	4	82	OLD 8X10 (P) RANDY TRAVIS (Warner Bras 25738)WEA 8.98	80	14
18	STRONGER THAN PRIDE (P) SADE (Epic OE 44210)CBS	17	22	52	UB40 UB40 (A&M SP5213)RCA 8.98	45	11	83	NOTHING TO LOSE EDDIE MONEY (Columbia OC 44302)CBS	110	2
19	OPEN UP AND SAY...AHH! (P/2) POISON (Enigma C1-48493)CAP 8.98	18	24	53	EPONYMOUS R.E.M. (I.R.S. 6262)MCA 8.98	65	2	84	BLUE BELL KNOLL COCTEAU TWINS (Capital C1-90892)CAP 9.98	92	3
20	ANY LOVE LUTHER VANDROSS (Epic OE 44308)CBS	32	2	54	BRITNY FOX (Columbia BFC 44140)CBS	51	12	85	NOW AND ZEN (P) ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA 9.98	83	34
21	OUT OF ORDER (G) ROD STEWART (Warner Bras. 25684) 9.98	22	22	55	DON'T LET LOVE SLIP AWAY (G) FREDDIE JACKSON (Capitol C1-48987)CAP 8.98	53	12	86	WINGER (Atlantic 81867)WEA 8.98	100	4
22	POWER ICE-T (Sire 25765)WEA 8.98	24	5	56	GUY GUY (MCA 42176)MCA 8.98	52	12	87	BUSTER ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81905)WEA 9.98	107	4
23	HEAVY NOVA (G) ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	19	16	57	RANK THE SMITHS (Sire 25786)WEA 9.98	54	5	88	STARING AT THE SUN LEVEL 42 (Polydar 837 247)POL	99	2
24	LET IT ROLL LITTLE FEAT (Warner Bras. 25750)WEA 9.98	21	11	58	LET IT LOOSE (P/2) GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	39	72	89	ALL THIS AND NOTHING PSYCHEDELIC FURS (Columbia FC 44377)CBS	87	6
25	IN EFFECT MODE (P) AL B. SUREI (Uptown/Warner Bras. 25662)WEA 8.98	26	25	59	ALL THAT JAZZ BREATHE (Virgin/A&M SP 5163)RCA 8.98	64	21	90	KARYN WHITE (Warner Bras. 25637)WEA 8.98	98	5
26	UP YOUR ALLEY (G) JOAN JETT (Blackheart FZ 44146)CBS	25	23	60	PEEPSHOW SIOUXSIE & THE BANSHEES (Geffen GHS 24205)WEA 8.98	62	6	91	NOTHING'S SHOCKING JANE'S ADDICTION (Warner Bras. 25727)WEA 8.98	96	8
27	INFORMATION SOCIETY (Tammy Boy TBLP 25691)WEA 8.98	29	13	61	IN MY TRIBE (G) 10,000 MANIACS (Elektra 60738)WEA 8.98	60	39	92	FLYING HOME STANLEY JORDAN (EMI-Manhattan 48682)CAP 8.98	95	4
28	TELL IT TO MY HEART (G) TAYLOR DAYNE (Arista AL 8529)RCA 8.98	31	41	62	IMAGINE: JOHN LENNON ORIGINAL MOTION PICTURE SOUNDTRACK (Capitol C1-90803)CAP 8.98	79	2	93	MELISSA ETHERIDGE (Island 90875)WEA 8.98	93	6
29	TALK IS CHEAP KEITH RICHARDS (Virgin 90973)WEA 9.98	36	2	63	TWICE THE LOVE GEORGE BENSON (Warner Bras. 25705)WEA 9.98	63	6	94	JOY (G) TEDDY PENDERGRASS (Elektra 60775)WEA 8.98	85	24
30	STATE OF EUPHORIA ANTHRAX (Megaforce/Island 91004)WEA 8.98	33	4	64	OUT OF THE BLUE (P/2) DEBBIE GIBSON (Atlantic ATL 81780)WEA 8.98	61	61	95	MAN IN MOTION NIGHT RANGER (MCA 6238)MCA 8.98	101	3
31	DIESEL AND DUST (G) MIDNIGHT OIL (Columbia BFC 40967)CBS	30	38	65	LIFE'S TOO GOOD THE SUGARCUBES (Elektra 60801)WEA 8.98	41	20	96	PERMANENT VACATION (P/2) AEROSMITH (Geffen GHS24162)WEA 8.98	86	59
32	LAP OF LUXURY (P) CHEAP TRICK (Epic OE 40922)CBS	20	26					97	THE REAL CHUCKEEBOO LOOSE ENDS (MCA 42196)MCA 8.98	84	13
33	SILHOUETTE KENNY G (Arista AL-8457)RCA 9.98	49	2					98	BOINGO ALIVE OINGO BOINGO (MCA 2-8030)MCA	109	3
34	SMALL WORLD (P) HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	34	12					99	IN CONTROL, VOLUME 1 MARLEY MARL (Cold Chillin'/Warner Bras. 25783)WEA 8.98	104	5
								100	LAND OF DREAMS RANDY NEWMAN (Reprise 25773)WEA 8.98	106	3

CASH BOX TOP ALBUMS/101 to 200

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	W	C	C
101 LET THE HUSTLERS PLAY STEADY B (Jive 1122-1-J)RCA 8.98	103	5	
102 SLOW TURNING JOHN HIATT (A&M SP 5206)RCA 8.98	102	7	
103 BIG TIME TOM WAITS (Island 90987)WEA 9.98	108	4	
104 TEMPLE OF LOW MEN CROWDED HOUSE (Capital C1-48763)CAP	77	15	
105 CLOSE-UP DAVID SANBORN (Reprise 9-25715)WEA	105	16	
106 WHEN IN ROME (Virgin 90994)WEA 8.98	111	5	
107 SHORT SHARP SHOCKED MICHELE SHOCKED (Mercury 834 924 1)POL	113	5	
108 BLOW MY FUSE KIX (Atlantic 7 81877-1)WEA 8.98	130	4	
109 SWASS SIR MIX-A-LOT (NASTY MIX 70123) 8.98	119	5	
110 LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)CBS	141	3	
111 BUENAS NOCHES FROM A LONELY ROOM DWIGHT YOAKAM (Reprise 25749)WEA 8.98	88	11	
112 19 (G) CHICAGO (Reprise 25714)WEA 9.98	116	16	
113 TRUTH AND SOUL FISHBONE (Columbia FC 40891)CBS	115	6	
114 MIDNIGHT STAR (Salar 72564)CAP 8.98	133	2	
115 SURFING WITH THE ALIEN JOE SATRIANI (Relativity/Impartant 8193)IND 8.98	90	37	
116 MORE DIRTY DANCING (P/3) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA 9.98	89	33	
117 PEOPLE HOTHOUSE FLOWERS (London/PolyGram 828 101-1)POL	118	8	
118 KYLIE KYLIE MINOGUE (Geffen GHS 24195)WEA 8.98	122	13	
119 LOVELY THE PRIMITIVES (RCA 8443-1-R)RCA 8.98	120	6	
120 HOW WILL I LAUGH TOMORROW... SUICIDAL TENDENCIES (Epic FE 44288)CBS	121	6	
121 VIVA SANTANA SANTANA (Columbia C3X 44344)CBS	136	2	
122 WHAT'S BOOTSY DOIN'? BOOTSY COLLINS (Columbia FC 44107)CBS	125	3	
123 RUMBLE TOMMY CONWELL AND THE YOUNG RUMBLERS (Columbia FC 44186)CBS	126	9	
124 LEGEND BOB MARLEY AND THE WAILERS (Island 90169)WEA 8.98	124	10	
125 SHOOTING RUBBERBANDS AT THE STARS EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	132	4	
126 BORN 2 B BLUE STEVE MILLER (Capital C1-48303)CAP 9.98	137	3	
127 WHO TONYTONIITONÉ (Wing 835 549-1)POL 8.98	112	25	
128 LOVESEXY PRINCE (Paisley Park 25720)WEA 8.98	129	23	
129 PARTY YOUR BODY STEVIE B. (LMR 5500)WEA 8.98	114	14	
130 ROCK & ROLL STRATEGY THIRTY-EIGHT SPECIAL (A&M SP 5218)RCA 8.98			DEBUT
131 HOW YA LIKE ME NOW (G) KOOL MOE DEE (Jive 1079-I-J)RCA 8.98	97	49	
132 THE LAND OF RAPE AND HONEY MINISTRY (Sire 25799)WEA 8.98			DEBUT

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	W	C	C
133 LA PISTOLA Y EL CORAZON LOS LOBOS (Slash/Warner Bros. 25790)WEA			DEBUT
134 RAPTURE (P/4) ANITA BAKER (Elektra 9-60444)WEA 8.98	138	134	
135 DAY BY DAY NAJEE (EMI-Manhattan 90096)CAP 9.98	94	14	
136 MUSIC FOR THE MASSES DEPECHE MODE (Sire 25614-1)WEA 8.98	140	4	
137 ONE MORE STORY PETER CETERA (Warner Bros. 25704)WEA 9.98	123	11	
138 VIXEN (EMI 46991)CAP 9.98	150	3	
139 GREATEST HITS THE JUDDS (Curb/RCA 8318-1-R)RCA 9.98	139	10	
140 THE SHOUTING STAGE JOAN ARMATRADE (A&M SP521)RCA 8.98	91	11	
141 IN CONTROL JOHNNIE TAYLOR (Malaco MAL 7446)IND 8.98	131	10	
142 DANZIG (Def American/Geffen DEF 24208)WEA 8.98	145	4	
143 GREATEST HITS LIVE CARLY SIMON (Arista AL-8526)RCA 9.98	128	10	
144 THIS WOMAN K.T. OSLIN (RCA 8369-1)RCA 8.98	148	5	
145 ONLY LIFE THE FEELIES (A&M SP 5214)RCA 8.98	147	5	
146 MORE THAN FRIENDS JONATHAN BUTLER (Jive 1136-1-J)RCA 8.98	160	2	
147 BACK TO AVALON KENNY LOGGINS (Columbia OC 40535)CBS	146	11	
148 GOIN' OFF BIZ MARKIE (Cold Chillin' 25675-1)WEA 8.98	142	32	
149 AMNESIA RICHARD THOMPSON (Capital C1-48845)CAP			DEBUT
150 SOUTH OF HEAVEN SLAYER (Def Jam/Geffen GHS 24203)CBS 8.98	143	13	
151 THE HITS (G) REO SPEEDWAGON (Epic OE 44202)CBS	117	19	
152 KEEPER OF THE SEVEN KEYS PART II HELLOWEEN (RCA 8529-1-R)RCA 8.98	165	2	
153 WILL TO POWER (Epic FE 40940)CBS	155	9	
154 IN GOD WE TRUST (G) STRYPER (Enigma D1-73317)CAP 8.98	127	16	
155 PEACE IN OUR TIME BIG COUNTRY (Reprise 25787)WEA 8.98	166	2	
156 ...NOTHING LIKE THE SUN (P) STING (A&M SP 6402)RCA 10.98	153	53	
157 IRISH HEARTBEAT VAN MORRISON & THE CHIEFTANS (Mercury/PolyGram 834 496-1)POL	134	17	
158 TOUGHER THAN LEATHER (P) RUN D.M.C. (Profile PRO-1265)IND 8.98	144	22	
159 A WOMAN'S POINT OF VIEW SHIRLEY MURDOCK (Elektra 60791)WEA 8.98	156	12	
160 THE JOSHUA TREE (P/4) U2 (Island/Atlantic 90581)WEA 9.98	162	83	
161 GRAB IT! L'TRIMM (Atlantic 81925)WEA 8.98			DEBUT
162 COMING BACK HARD AGAIN (G) FAT BOYS (Tin Pan Apple 835 809-1)POL 8.98	135	17	
163 ME, MYSELF AND I CHERYL "PEPSII" RILEY (Columbia 44409)CBS			DEBUT
164 LET'S GET IT STARTED M.C. HAMMER (Capital C1-90924)CAP 8.98			DEBUT
165 TAKING IT HOME BUCKWHEAT ZYDECO (Island 90968)WEA 8.98	149	8	
166 MOTHER WIT BETTY WRIGHT (Vislon/MS. B. 3301)IND 8.98	157	35	
167 MESSAGES FROM THE BOYS THE BOYS (Malcom MOT-6260)MCA 8.98			DEBUT

	L	W	O
	W	C	C
168 WHITNEY (P/6) WHITNEY HOUSTON (Arista AL 8405)RCA 9.98	167	72	
169 OUTRIDER (G) JIMMY PAGE (Geffen GHS 24188)WEA 8.98	159	17	
170 HOT WATER JIMMY BUFFETT (MCA 42093)MCA 8.98	163	17	
171 BIRD ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 44299)CBS			DEBUT
172 WILD STREAK (G) HANK WILLIAMS JR. (Curb/Warner Bros 9 25725-1)WEA 8.98	164	17	
173 PHANTOM OF THE OPERA (G) ORIGINAL LONDON CAST (Polydor 831273-1)POL	176	37	
174 THE MAC BAND THE MAC BAND FEATURING THE MACCAMELL BROTHERS (MCA 42090)MCA 8.98	168	12	
175 THE POSSE NWA (Maca 1057)IND 8.98	172	19	
176 ALWAYS & FOREVER (P/3) RANDY TRAVIS (Warner Bros. 25568-1)WEA 8.98	175	76	
177 SUBSTANCE JOY DIVISION (Qwest/Warner Bros. 25747)WEA 9.98	151	11	
178 COMMON GROUND RHYTHM CORPS (Pasha BFZ 44159)CBS	174	7	
179 LITA (G) LITA FORD (Dreamland/RCA 6397-R-A)RCA 8.98	178	36	
180 SUBSTANCE 1987 (G) NEW ORDER (Qwest 25621-1)WEA 12.98	177	62	
181 SECRETS OF FLYING JOHNNY KEMP (Columbia BFC 40770)CBS	179	24	
182 BIG DREAMS IN A SMALL TOWN RESTLESS HEART (RCA 8317-1-R)RCA 8.98	185	10	
183 COMIN' CORRECT IN '88 M.C. SHY D (Luke Skywalker 1005)IND 8.98	181	10	
184 TIGHTEN UP VOL. '88 BIG AUDIO DYNAMITE (Columbia FC 44074)CBS	152	12	
185 EVERY DOG HAS HIS DAY LET'S ACTIVE (I.R.S. 42151)MCA 8.98	182	7	
186 BRIAN WILSON (Sire/Reprise 25669)WEA 9.98	154	14	
187 TALK TO YOUR DAUGHTER ROBBEN FORD (Warner Bros. 25647)WEA 8.98	184	11	
188 OVER THE EDGE HURRICANE (Enigma 73320)CAP 8.98	158	10	
189 TROOP TROOP (Atlantic 81851)WEA 8.98	190	12	
190 GREEN THOUGHTS THE SMITHERS (Enigma C1-48375)CAP 8.98	161	29	
191 DREAM OF LIFE PATTY SMITH (Arista AL 8453)RCA 8.98	169	14	
192 PEBBLES (P) (MCA 42094)MCA 8.98	173	37	
193 MARRIED TO THE MOB ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25763)WEA 9.98	170	7	
194 OOH YEAH! (G) DARYL HALL JOHN OATS (Arista AL-8539)RCA 8.98	197	24	
195 PRIDE (P) WHITE LION (Atlantic 81768)WEA 8.98	195	51	
196 STARFISH THE CHURCH (Arista AL-8521)RCA 8.98	171	34	
197 BRENDA K. STARR BRENDA K. STARR (MCA 42088)MCA 8.98	183	22	
198 DISTANT THUNDER ASWAD (Manga/Island MLP9810)WEA 8.98	187	9	
199 RUNNING THANGS BUSY BEE (Strang City/UNI UNI 2)MCA 8.98	188	8	
200 OUR BELOVED REVOLUTIONARY SWEETHEART CAMPER VAN BEETHOVEN	186	10	

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

KING	7	Georgia Satellites	192	Level 42	88	Osborne, Jeffrey	75	Slayer	150	Williams, Hank Jr.	172
CONNECT 1200 MDBO/MDN	32	Cheap Trick	64	Little Feat	24	Osbourne, Ozzy	48	Patti Smith	191	Wilson, Brian	186
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SINGLE RELEASES

OUT OF THE BOX

MIKE + THE MECHANICS

Nobody's Perfect (3:01) - Atlantic (7-88990) - Michael Rutherford Ltd.-R & BA Music Ltd.-Hit & Run Music-Adm. Hidden Pun Music Inc./BMI - Producer: C. Neil-M. Rutherford

Mike Rutherford, Paul Carrack, Paul Young and company return with their tried and true formula on a single from their new LP *Living Years*. The song is a heavily structured, starting with sampled strikes under the vocal, going into a pop-ish, hooky chorus. Should find an audience on CHR as well as AOR outlets.



OUT OF THE BOX

THOMAS DOLBY

Hot Sauce (3:16) - EMI-Manhattan (P-B-50148) - XO Skeletal Pub.-Warner Tamerlane Pub./BMI - Clinton-T. Dolby - Producer: B. B. Trell-T. Dolby

If you liked "Airhead" you'll adore "Hot Sauce," in fact the latter is even more of a natural-born single. Dolby constructs the most danceable latin-tinged track we've heard in a long time, breaking down into a brilliantly dreamy bridge section, and back into the groove. Dolby always produces masterful and innovative records, however this single is his strongest contender for top-ten since "Blinded By Science."



NEW AND DEVELOPING

EDIE BRICKELL & NEW BOHEMIANS

What I Am (3:39) - Geffen (7-27696-DJ) - Geffen Music-Strangemind Productions-Enlightened Kitty-Withrow Pub. Edie Brickell Songs/ASCAP - Withrow-Brickell - Producer: P. Moran

Edie Brickell is the find of 1988. This one of the catchiest, anti-philosophical, tongue-in-cheek ditties since Peggy Lee's "Is That All There Is?" Her voice is engaging; Ricky Lee Jones is the closest parallel. With any kind of promotional support, this pup could find a home on radio. CHR, AOR, anywhere great music is heard.



NEW AND DEVELOPING

MARTIKA

More Than You Know (4:04) - Columbia (38-08103) - Famous Music Corp.-Tika Tunes-Martin Morrow Music/ASCAP Ensign Music Corp./BMI - Martika-M. Jay M. Morrow - Producer: M. Jay

Martika's debut single is a fine example of pop craftsmanship. Michael Jay, veteran dance/pop writer-producer has kept everything firmly centered on a radio sound, bringing in Jellybean for an additional remix. Martika negotiates the technical and emotional requirements of this situation with a lot of confidence. Martika is our pick for potential chart-buster of the month. Should prosper on CHR.



FEATURE PICKS

RANDY NEWMAN - It's Money That Matters (4:04) - Reprise (7-27709-A) - Twice As Nice Music/ASCAP - R. Newman - Producer: M. Knopfler

Newman's wit and pithy observations are intact. Mark Knopfler designs a "Dire" sound, and the record gels nicely.

MIDNIGHT OIL - Dreamworld (3:36) - Columbia (38-08093) - Sprint Music-PTY Ltd/APRA Adm. Warner Tamerlane Pub. Corp./BMI - Midnight Oil - Producer: W. Livesey-Midnight Oil

A powerful rocker that explores the search for meaning in the "dreamworld" on a drive through the eroding landscape of the dying.

POISON - Every Rose Has It's Thorn (4:20) - Capitol (P-B-44203) - Swiit Cyanide Music-adm. by Willesden Music Inc./BMI - B. Dali-C.C. DeVille-B. Michaels-R. Rockett - Producer: T. Werman

Poison slows it down with a bevy of acoustic guitars, and deliver a well-measured ballad. Should score on AOR and CHR.

'TIL TUESDAY - (Believed You Were) Lucky (3:37) - Epic (34-08059) - Aimee Mann intersong U.S.A. Inc./ASCAP Juters Music Co./Music Corp. of America Inc./BMI - A. Mann-J. Shear - Producer: R. Davies

This song fits into the quasi-sixties bag, featuring tight vocal harmonies.

TAKE 6 - Gold Mine (3:52) - Reprise (7-27649-A) - Mervyn Warren Music-Claude V. Music-Warner Elektra Asylum Music/BMI - M. Warren-C. McKnight - Producer: M. Kibble

The heirs to the Temptations legacy. This is a brilliant arrangement and delivery of "Gold Mine" a cappella.

JAMES BROWN - Time To Get Busy (3:58) - Scotti Bros. (ZS4 08088) - Full Force Music adm. Willesden Music Inc./BMI - Full Force - Producer: Full Force

Veteran producers Full Force have created a monstrous funk explosion for Brown's patented gravel to fly over. Urban smash.

TRACY CHAPMAN - Baby Can I Hold You (3:16) - Elektra (7-69356) - SBK April Music Inc./Purple Rabbit Music Music/ASCAP - Tracy Chapman - Producer: D. Kershenbaum

As a single, this evocative and emotional tune should perform at least as well as Chapman's previous efforts.

TEDDY PENDERGRASS - Love Is The Power (4:24) - Elektra (7-69358) - Calloco Music-Hip Trip Music/BMI - R. Calloway-J. Davis - Producer: R. Calloway-V. Calloway

An easy groove and a beefy vocal highlight Teddy's latest effort.

EUROPE - Open Your Heart (3:54) - Epic (34-08102) - Seven Doors-Scars-Gems-EMI Music Inc./BMI - J. Tempest - Producer: R. Nevison

Europe serves up it's pop-metal with a dash of bash and a pinch of seventies-style stadium rock, and manages to bridge a couple of generations of fans.

GEORGIO - I Don't Want 2 Be Alone (4:15) - Giorgio's Music-Stop Diamond Music Corp. adm. by Stone Diamond Music Corp./BMI - Motown (MOT-1949) - Giorgio-King G. - Producer: Giorgio-King G.

A slow grooving tune that displays Giorgio's wispy, yet emotional vocals.

RECORDS TO WATCH

BIG AUDIO DYNAMITE - Other 99 (4:25) - Columbia (38-08094) - Big Audio Dynamics Music/BMI - Jones-Letts - Producer: M. Jones

MARC ALMOND - Tears Run Rings (4:20) - Capitol (P-B-44240) - M. Almond - Producer: M. Almond-La Magia

TAJA SEVELLE - Popular (3:50) - Paisley Park Records (7-27884-A) - Bia-

quett Music/ASCAP - Bennett-C. Zwicky - Producer: Bennett

LLOYD COLE AND THE COMMOTIONS - My Bag (3:54) - Capitol (P-B-44253) - SBK April Music Inc./ASCAP - Cole-Clark-Cowan-Irvine-Donagan-McKillop - Producer: I. Stanley

ALBUM RELEASES

OUT OF THE BOX

BARBRA STREISAND

Till I Loved You—Columbia—
Various producers

The world's most famous voice and one of the great song stylists in the history of recorded music returns with a solid LP of love songs. The title track is a hit-worthy duet with the surprisingly melodious Don Johnson, while other material was written and lushly produced by the likes of Burt Bachrach, Marilyn & Alan Bergman, Carole Bayer Sager and La Streisand herself. Superb music for grown-ups.



OUT OF THE BOX

ANITA BAKER

Giving You the Best That I Got—Elektra (9 60827-1)—Producer: M.J. Powell

The remarkable voice that launched a multi-platinum phenomenon over two years ago returns with more of her trademark lush, mid-tempo r&b balladry. Baker's soprano can climb up and down an emotional staircase in the stretch of a single measure, easily compensating for the undistinguished material she has to work with. At their best, as in the title track, these songs have a percussive, neo-Latin feel and an easy-going hookiness.



OUT OF THE BOX

DURANDURAN

Big Thing—Capitol (C1-90958)—
Producers: Duranduran

Yesterday's teen heartthrobs have found some members, contracted their name to a single word and altered their sound. Where once they were insidiously hooky and suggestive, they now resemble a sort of synth-salsa disco-revival band. The emphasis here is on the beat. The single is the self-consciously funky "I Don't Want Your Love," although "All She Wants Is" more closely resembles their early '80s parade of sinewy, sexy hits.



OUT OF THE BOX

VOICE OF THE BEEHIVE

Let It Bee—London (828 100-1)—
Producers: P. Collins, M. Etzioni

Two American gals go to London, start a band, play typically American, light-hearted '60s girl-group rock and cash in on the resurrected new-wave phenomenon of the late '80s along with the likes of Transvision Vamp and the Primitives. Of these, Beehive is the most fun and the most able to jump between sub-genres, such as the tough-n-tender "Don't Call Me Baby," the randy "There's a Barbarian in the Back of My Car" and the twangy "Oh Love."



FEATURE PICKS

STEVE EARLE—*Copperhead Road*—Uni (Uni-7)—Producers: S. Earle, T. Brown

For his Uni/MCA debut, nouveau-country traditionalist Steve Earle has gone "rock," adopting a bearded outlaw image and a stripped down boogie-cum-folk sound that is something like a gruff Peter Case. The Celtic band the Pogues and Lone Justice chanteuse Maria McKee guest star.

PAUL SIMON—*Negotiations and Love Songs, 1971-1986*—Warner Bros. (9 25789-1)—Various producers

Fairly self-explanatory, this one. Simon's remarkable solo career is well-documented on this two record set, from "Mother and Child Reunion" to "Graceland" and all the hits in-between. A precious document.

PET SHOP BOYS—*Introspective*—EMI-Manhattan (E1-90868)—Various producers

This downbeat synth-dance duo celebrates both the frenetic joy of dance/gay/Euro culture and the lifeless void at its center. A variety of beats make for a peppy backbone, but the weary vocals tell the real story.

TALK TALK—*Garden of Eden*—EMI-Manhattan (E1-46977)—Producer: T. Friese-Green

With their third album in six years, the meticulous Talk Talk has forsaken danceable synth-rock for a lush, atmospheric and deliberately cinematic kind of music that taps into avant-classical and rewards repeated listenings.

SANTANA—*Viva Santana!*—Columbia—Various Producers

A lovingly assembled three-record set that traces the illustrious career of Carlos Santana and Friends, the group that brought Latin rhythms and hard-jazz guitar solos into the rock mainstream.

HOLLYWOOD UNDERGROUND—*Hollywood Underground—Apache*/Capitol(D1-71652)—Producer:I. Kramer

Like outtakes from *Blah, Blah, Blah*, this album combines snappy rhythms, real guitars and way-deep vocals reminiscent of Iggy or Billy Idol. A catchy slice of life from the street level.

JORDAN DE LA SIERRA—*Valentine Eleven*—Global Pacific/CBS(OZ 40730)—Various producers

A person for whom the term "multi-talented" was invented, Jordan De La Sierra has a knack for perky synth-pop percussion, offset by New Age arrangements and idealistic lyric concerns. A pleasant, artful surprise.

VOYEUR—*Boulevard*—Columbia (FC 40887)—Producer:G. Williams

Grant Williams and June Venzos have produced one of the peppiest, most appealing dance records of the year, nicely diverse but unified by engaging Latin-cum-synth rhythms and the expert interplay of their voices. "Hangin' on the Boulevard" is irresistible.

M.C. SHAN—*Born to Be Wild*—Cold Chillin' (9 25797-1)—Producer:M. Marl

"Back to the Basics" he calls one of his rap tunes, and that's the principle here—nothing too fancy, just speedy rhymes and a whole lot of braggin'. The title track is a nice appropriation of the Steppenwolf classic.

ZIGGY MARLEY AND THE MELODY MAKERS—"Time Has Come..."; The Best of Ziggy Marley and the Melody Makers—EMI-Manhattan (E1-90952)

A bit deceiving, this one, since it represents Ziggy's work before the hit album *Conscious Party*, but it's still a good introduction to an emerging new talent in pop-reggae. Uplifting stuff.

M.C. HAMMER—*Let's Get It Started*—Capitol (C1-90924)—Producer: M.C. Hammer

M.C. Hammer moves to the forefront of the booming West Coast rap scene with this fierce, bottom-heavy album of def rhymes and spirited shout-it-out vocals. The samples are tuff, and the rapping is clever. A declaration of war.

NATIONAL VELVET—*National Velvet*—EMI-Manhattan (E1-90336)—
Producer: J. Naslen

Toronto's National Velvet wouldn't mind the comparisons to Siouxsie and the Banshees, with their compelling mix of booming percussion, slashing guitars and gothic themes delivered in Maria Del Mar's portentous vocal style.

DAVID KNOPFLER—*Lips Against the SteelCypress* (YL0120)—Producer: D. Knopfler

From the talented Knopfler family comes David, whose voice and knack for bluesy, textured rock are reminiscent of Mark's. But it's keyboard that's the dominant instrument on this easy-going LP, not guitar.

DARE—*Out of the Silence*—A&M (SP 5221)—Producers: M. Shipley, L. Klein

This muscular, declamatory Brit-rock bears a strong resemblance to Foreigner or Asia, particularly the hot-blooded "Abandon" and the gospel-tinged uplift of "Nothing is Stronger Than Love," both of which could be hits.



Randy Newman Matters

Chuck Philips interviews L.A.'s songwriter emeritus

Randy Newman's latest release, *Land of Dreams*, juxtaposes a new troupe of unreliable narrators against a backdrop of autobiographical memories, with great success. New songs like "Four Eyes," "Roll with the Punches," "I Want You to Hurt Like I Do," and "Follow the Flag" find Newman in top form. Never one to withhold an opinion, Newman spoke candidly with *Cash Box* about pop music and American culture in general. The interview was conducted in the Hollywood offices of his manager, Peter Asher.

Can pop songs be literary?

Sometimes it's possible. Chuck Berry did it. I didn't know it when I was 18 or 19, but later in life I noticed what a really great songwriter Chuck Berry was. There's real stuff in there about people. There's color in there. It's possible to do it, write where there's people in there and it's recognizable. It's like fiction. There is a literary content to some people's stuff. But it's not a common thing to see; it's the rarest thing in music. There are people who are musically phenomenal—you hear it all the time. Some of the Hall & Oates stuff is phenomenal musically. So is Prince, but he's got a little of that other quality too. Dylan had the other spades. Neil Young had it in spades. Van Morrison. Joni Mitchell. Rickie Lee, some of her stuff. But it's the rarest thing of all.

You hold a unique position in the industry. From the sounds of things, you don't write for the company, you write for yourself.

But I always think people are going to like it.

The consistency of your work would make most serious songwriters envious. All nine of

your solo albums have been critically acclaimed. Yet I once heard you attribute what you called your lack of success to the fact that "rock has the power of the beat. Rock is only five percent literature." How do you define success?

By the American measuring stick, which, you know, is money—sales. Like Sting and Peter Gabriel, who are good writers that have been successful. It makes life a little easier, I think, to sell 800,000 records and go play Kansas City and St. Louis and not have to play a phone booth. So that's how I'm defining it. I've had the affirmation of my peers and critics for 20 years, like you said. You want to be Sting, too. But I don't want it bad enough to write that way.

I heard you once say on the radio, "I feel the urge not to get worse."

I don't want to get worse—you're right.

What artists do you feel have slipped?

I wouldn't say, but you know. There are people who aren't writing as well as they were 20 years ago, or ten years ago. You sometimes wonder if it isn't a young person's game—as opposed to literature, where some people get better and better; if it isn't something like chess or physics, where you do your best work before you're 30. I don't think so, but if I started thinking that...You know, the *Sail Away* batch of songs is pretty good. "God's Song" is on there, "Sail Away" is on there. "Hat" is a pretty good song. But I think I'm doing as well. And the records are better.

What makes a song great, as far as you're concerned?

(Continued next page)

If there isn't a whole lot about it that I would change; if it works. I've always got qualifications, to be honest with you. Some things I like more; some things feel overworked or underworked. But basically I'm very happy with this new record.

What do you think makes your stuff different than everybody else's?

Well, different subject matter. Third-person. The person isn't omniscient in the song. We know a little more than he does. We know there is something the matter with the guy in "Roll With the Punches." There's often some sort of level of literacy. Another thing that's different is that I do more comedy than anybody else. Less love songs. Musically it's less special, less adventurous than Prince. It has less virtuosity than some of these guys.

Do you like Prince?

I think he's great. Probably the best in the world. I like his stuff for other people, too. He's somewhat of a baby with the sex lyrics, but he's grown out of it. The music is adventurous and also he can be very funny. Peter Gabriel's last album impressed me a great deal. Sting impresses me. People let the image get in the way, but he's good. Like Rod Stewart, all the wiggling around—I don't let it get in the way. He's still a good writer. He writes good about being a kid; there's a little color in his stuff. Neil Young is great. I love the thing about commercials. I love Van Morrison. They say the new record's good; haven't heard it yet. There's a thing of his called "T.B. Sheets" that I absolutely love. It was revolutionary. What a great acting job. It could have opened a lot of things up, to show what people are capable of doing. Chrissie Hynde I like very much. But to tell you the truth, I don't pay enough attention. It's hard to listen to other people's stuff sometimes. It isn't what I would do for fun. But I always listen to Dylan or Prince.

What about rap music? Do you listen to rap?

Yeah. Boogie Down Productions is sort of good. That one "Jimmy Wears a Hat," about wearing rubbers, it's really funny. A lot of it is.

What were you trying to do with this rap song on your new album, "Masterman and Baby J"?

I like rap music. It's easier to write good words for it, of course, because there's no music. A lot of it interests me, but the thing that really interests me about it is all the bragging they do. Run-D.M.C. just [raps] about Run-D.M.C. You look for something else, but it's just not there. I was interested in the bragging—I wanted to do that. I just thought of it and it sort of just came out. Like this is the actual dream. This is what's behind it, to just get out and write your name on the wall. It's a way to get out, just being a rapper. You see kids on the street doing it. Besides, I like it.

You write a lot of material from the bigot's point of view. Like "Roll With the Punches" on the new album. What do you think of racism in the '80s?

It must really bother me, because I keep writing about it. I always think I won't any more, but then there's always another one. It's something that's always bothered me more than any other issue in the country. It just never seemed right to me that a little black kid should have it rougher than a little white kid. And they do—their neighborhoods are bad, their schools are bad, they're surrounded by bad stuff. I wouldn't have had the self-discipline to make it. I still don't have the control or confidence, the ability to look ahead enough, even at this age, to survive that kind of atmosphere. I would have never got past the alcohol and drugs. I mean, kids should be able to be a little screwed

up. They should have some latitude, where they can make a mistake and not get nailed. Those kids have got to be better than those other kids to make it. And it's wrong. It's wrong that in every city you go to, you drive from the airport and you see a bad neighborhood and you know who is in it. Crack has made things worse. It just shouldn't be what the country is about. And it keeps bothering me.

Speaking about the country, you write a lot about patriotism. The new record has one called "Follow the Flag" on it. What do you think about the current political race?

I actually think that the country would be a bit better off if Dukakis got elected. I have a fairly strong opinion about it. But I would warn people not to listen to show business people about politics. We're all too egocentric, too much onstage all the time. I wouldn't trust anybody in this business. But saying that, it seems like if this debt is real, if we're running up this debt and not paying attention, just leaving it for the next guy—plus the fact that they cut back on Headstart programs, and the fact that the poor are getting poorer and the disparity is growing—it isn't right. It isn't what the country should be about. I remember years ago when Pat Buchanan talked about "benign neglect"—the concept that we're going to just have to sort of ignore the people in the ghettos, sort of ignore the poor in a nice way. Back then everyone made a big to-do about it, but then they actually went ahead and did just that.

Now, with the song "Follow the Flag"...

There's no hint in that song that I don't believe any of that. And yet I don't subscribe to what the guy is saying. There's no indication, like in "Christmas in Capetown," where you know the guy is sort of a bad guy. You know the guy in "Roll With the Punches" is a little insensitive, to say the least. But the guy in "Follow the Flag" just seems sort of sad. He's kind of confused that it's not hip to say what he feels. I've got a lot of sympathy for him in that sort of way. Not that I believe in following any sort of flag forever.

To me, that song has sort of a double-edged quality to it. If I play it for somebody conservative, they'll go, "Wow, I agree with that!" But if I play it for somebody more to the left, they'll go "Yeah, look at that asshole."

Sort of. The guy is not an asshole...

But he has this sort of blind allegiance...

That's right. Yeah. I mean it's sort of a sad song.

So when you write a song like "Follow the Flag," does it just come out like that or do you consciously write it to be double-edged?

This one came out that way, with maybe a few little changes here and there. You could do little things to it—I thought of putting a koto on it and making it like it was the Japanese flag as a little joke. But it just wouldn't have been right, because the song works as a serious thing. I don't like the idea that people have to know who I am, or what I've done, to know what I mean. Like they say, "It's Randy Newman, so he probably doesn't mean one word of it." That's not good writing to do that. I didn't want to hint with this song.

One of my favorite patriotic songs by you was "Spies." I really liked that one.

I loved the sound of the laboratory on that. Sort of "jazzbo" for me. I haven't heard it in a long time. You can't even get that album *Born Again*—it did nothing. I was real fond of it, too. It was the one time I expected something. I had high hopes for it. I was really anxious for people to hear it because it was so brave; it might have even been a nasty

record, but I didn't think so. I figured, "I just had this Number One record ['Short People'], so everybody knows me now." I thought it would be really hip to do the cover in the KISS [make-up], but nobody cared—they didn't even know who the fuck I was.

Speaking about *Born Again*, what about religion and God? You've been writing about God since your first album.

I wonder why. I don't believe in it.

So why do you write about it?

I don't believe in it, but I take it very seriously. It's important. It's a big, big deal. I don't think it's like something to ignore. It's something important to write about. The god in "God's Song"—that's sort of the way I feel. Things are a little bleak.

The Book of Job kind of god?

He's sort of a California kind of god, too, with the yucca tree and all. I like that song. That's really a good one. He's a god that is kind of amused, like, "Why would you believe in me?" Is it God's will that 47 kids go off a cliff in Peru? I know there are very intelligent people—some of the most intelligent people that have ever lived—that do believe, so my mind is open, but only to some manifestation of God.

You mean if God came in here right now and visited with you?

Yeah, if he did. Or if he punished me—which maybe he has done.

Doesn't seem like it.

It does to me. But for my kids, I wouldn't wave an atheist banner. It doesn't do you any good. Believing in God does you some good. There is some utility to it, to have that kind of belief. It can do great things. Like it can make you act in a decent way, if you weren't inclined that way anyway—you know, the golden rule and all that stuff. And it could give you faith—that when you're dead, you're not dead. I don't know what atheism can give you. A clear-sighted view of the world? I mean, who wants it?

Do your beliefs come from your family?

Yeah, probably. My father never believed. I almost hope my kids believe in it, as long as it doesn't turn them against me. Why not?

You've written some great songs about family life. The new album has another gem on it, "I Want You to Hurt Like I Do." All this stuff about how hard it is to love. What about family relationships causes you to write songs the way you do?

Family interests me tremendously. You know, "an apple not falling far from the tree" and all that stuff. When I talk to people, I always try to, without being intrusive, find out what their parents were and things like that. I think all that Freudian stuff is right. There's just something you can't escape. You know, girls falling for their fathers again. Guys falling for their mothers. Or just trying to get back to some odd childhood alignment, even though it was shitty. You know what I mean? Also, I'm real interested in what people do for their work. What they do for their job and what they do when they come home. Like I was saying the other day, there are all these situation-comedy families on TV who never watch any television. In America, 90% of the families watch six hours of television every day. It's what their life is. What I'd like to see some night is the Cosby family watching *Matlock*. Wouldn't make much of a show, but...

The Broken Homes: Built To Last

By Tom De Savia

If ever a band seemed destined for a massive AOR breakthrough, it was the Los Angeles-based Broken Homes. Before they were signed by then-MCA A&R rep Michael Goldstone (now West Coast A&R VP at PolyGram) in 1985, the band's electrifying club sets had the entire industry reeling, and their many fans in the biz couldn't wait to hear how this Stonesy unit would come off on record. The prevailing view was that the Homes were among the best performing bands to ever grace the L.A. club stages. This act simply couldn't miss... but then again, that's what they said about the Unforgiven.

In the end, unfortunately, the Broken Homes' 1986 debut album failed to live up to those high expectations. "Basically the final product that came out really wasn't what we went in to make," lead vocalist and chief songwriter Michael Doman said of the first album during a recent interview with *Cash Box*.

After the hype for the first album had died down, the band found themselves unknown in much of America and forced to realign their priorities. Radical shifts in management and band personnel only complicated matters, causing many to perceive the band as over. They may have been a question mark to the industry, but internally, the Broken Homes were as solid as ever. Embattled but sustained by an unwavering self-belief, they were determined to learn from past experiences and make things work on their own terms the next time around.

"Most people perceived that I had quit," Doman said of the band's nearly two-year absence from the scene. "What happened was that I literally went into this room for about a month and came out with these demos, and they were very confusing to everybody because they were kind of different than what we were doing." But in the hands of the band and co-producer Tony Berg, this batch of offbeat songs became the basis of the Broken Homes' provocative second outing, *Straight Line Through Time*. While it hasn't yet received much airplay, the album is already a critical fave, with reviewers heaping special praise on the panoramic, Stones-inflected "Seeds I've Sown."

The music on *Straight Line Through Time* derives from a wide variety of influences. Doman describes this musical melting pot as "Creedence meets Sly Stone meets the Spiders From Mars, and everything in between," stressing his heavy blues

and R&B influences. "It's definitely a rock & roll band," he says. "It's not a 'rock' band. There's rock bands and then there's rock & roll bands—the roll factor is a big part in our music. There is a forward momentum in everything. I think we have a pretty identifiable sound. And the songwriting, to me, is not like anybody else's stuff."

According to Doman, the key to the new album's success was his highly effective working relationship with co-producer Berg. "I intended to produce it myself," Doman said. "One thing I've learned since I've been out here is to always go for the extreme and then you'll probably come up somewhere in the middle ground. If you want to co-produce, go for the producer gig—then the record company will feel like they're the winner by making you co-producer."

Support for the band is now as strong as ever, with the Homes finding support not only inside the industry but from such self-proclaimed fans as the Georgia Satellites, Guns N' Roses, Faster Pussycat, Stevie Ray Vaughan, Brian Setzer, and Charlie and Will Sexton.

But one big question remains: Will the Broken Homes find a place in the mainstream market? "It's pretty encouraging seeing the bands that are breaking through to the Top 40," Doman enthused, citing such diverse examples as Randy Travis, Guns N' Roses, Tracy Chapman and Prince. "You can decide to conform to whatever format is out there so you know you will get on, or you can do something you really like and keep your fingers crossed. If there is something out there that is really excellent, you just have to hope that people will make the decision to embrace it. It seems that the story of just about every recent success that I can think of is somebody doing something intrinsically really, really great and people really getting into it.

"I came out here really thinking that a record contract translated into major bank accounts and a freewheeling lifestyle," Doman said of the early days. "Unfortunately, I had to learn everything from mistakes, rather than having someone to guide me through it.

"Right now I don't have any money, but I'm happier than I have been since I've been in California. I think it's because I think we made a good record—and that is the bottom line. If it sells, great; if it doesn't sell, I still have a great record."

"I came out here really thinking that a record contract translated into major bank accounts and a freewheeling lifestyle."



The Broken Homes (from left): Kreg Ross, Michael Doman, Jim Swahl, Mike Graves and Jimmy Ashhurst.

"There's rock bands and then there's rock & roll bands—the roll factor is a big part in our music."

Romeo's Daughter Romances The Airwaves

By Karen Woods

"In music today, it is so hard to come up with something that is totally original. It seems like everything has already been done." This universal lament comes from Romeo's Daughter guitarist Craig Joiner. Truer words have never been spoken, but there is a way around the problem, and Romeo's Daughter has managed to find it.

This British trio (Joiner, keyboardist Tony Mitman and vocalist Leigh Matty) has taken an American-dominated musical genre—Top 40 rock and roll—added Matty's singular vocal style, a keyboard-generated density, and sexy but not sexist lyrics, and has come up with a new hybrid. I don't know what you'd call it, but it works. The first single from their self-titled RCA/Jive release, "Don't Break My Heart," entered the charts almost immediately after its release, and is at number 33 in the second week.

All three band members say they think this immediate reaction has a lot to do with the fact that the majority of female pop singers of the moment are barely out of puberty—this is their material. And according to Matty, two years ago when they put the band together, there was an even more serious "gap" in the market for female vocalists. Consequently, Romeo's Daughter has worked twice as hard.

The hard work paid off: Romeo's Daughter was picked up by Jive Records in England, and had the opportunity to work with both John Farr and Mutt Lange, two of the heavyweights in pop record production, their first time out. "John did our first demos," Matty says. "He heard the stuff we had when we first got together—I'd been in the band about four weeks—and we went into the studio to do these demos. That was a wonderful experience. It took about three days—four demos in three days, and the knowledge we gained in that three days was amazing. John was our mentor." They then hooked up with Mutt Lange through Jive. "We were ecstatic," Matty says. "We always wanted to work with Mutt Lange." Lange produced seven

of the eleven tracks on the album.

The story behind Romeo's Daughter is as interesting as their current success. Joiner and Mitman had been in a band called Arctic Fox that went the way of so many fledgling bands: it dissolved. Their next move was to "start auditioning girls," Joiner says, "because we decided right from the start that we wanted a female vocalist. There were no ifs, ands or buts about it. Leigh ironically was the first girl we saw, then we went through 76..."

"Three complete weekends of auditions," Mitman adds. "You lose all perspective."

"It actually is kind of funny," Matty says. "Every now and then we put the tape in and have a look through everyone who auditioned—I'm dying when I look at myself. It was two songs, Pat Benatar's 'Hit Me With Your Best Shot,' and Foreigner's 'I Want to Know What Love Is,' which is incredibly difficult."

"There were six people who could do it passably well," Mitman recalls.

With Matty taking on vocalist duties, the band set out to carve its own niche. "We want people to listen to it, and say 'Oh, that's Romeo's Daughter,'" she says, "and not say we sound like someone else. The only thing you really can do, what we try to do, is adapt it slightly by style, with vocals, or with different instruments." She considers the comparison question for a moment. "Right now [we're compared to] the Pretenders, probably because of the female vocalists, and the English thing. The funny thing about it is that I've heard the Pretenders, and I like their music, but I've never owned one of their albums."

They all agree that everyone has to start somewhere, however, and when the Pretenders first started, they were, of course, compared to someone else. "Every musician's dream is to have an identity," Joiner says. "To have your stamp on something, not just to be one of the sheep."

Matty continues to think about the auditions, and after giving it some thought, she says "I did have a cold, didn't I?"



Bob Dylan

RADIO CITY MUSIC HALL, N.Y.C. — Over the past few years, Bob Dylan has become a dispiriting figure, releasing tawdry, thrown-together albums of songs that capture only glints of his early genius, touring as a pasted-on epaulet with such bands as the Grateful Dead and Tom Petty & the Heartbreakers. The legend seemed content to be trotted out like some rusting piece of Americana—recording crap like "Shenandoah" and collaborations with Carole Bayer Sager, trying to fit in at the head of the Dead or the Heartbreakers.

At Radio City Music Hall, Bob Dylan led a gritty, three-man band—G.E. Smith on guitar, Kenny Aaronson on bass, Christopher Parker on drums—that wound his songs tight around contemporary rockabilly skeletons. The band, like Dylan himself, was mean and nasty. More than the Paul Butterfield Blues Band or the Band or any other preconceived entity, this unit sounded like the Bob Dylan Band.

The show followed a typical Dylan pattern: two electric sets interrupted by an acoustic interlude. As usual, Dylan rearranged his songs, so even his most familiar oldies—like the opening "Subterranean Homesick Blues" or the obligatory "Like a Rolling Stone"—were mostly unrecognizable until halfway through their first verses. Unlike, say, Bruce Springsteen, rock's greatest anthem writer refuses to allow his songs to be treated like anthems, making it difficult for the audience to sing along on even the most familiar material. It keeps the audience on their toes; it obviously keeps the singer on his toes as well.

Here Dylan was singing with reawakened intensity. At times in the recent past he has sounded like a caricature of himself, perfunctorily spitting out verse after verse with a pronounced twang. Not at Radio City (the first time he has performed here in anything smaller than Madison Square Garden in who knows how long). He seemed to be considering the lyrics, singing with purpose, with reason.

And the song selection was, for longtime Dylan watchers, extraordi-

nary, as he dug deep into his catalogue for such acoustic gems as "One Too Many Mornings," "With God on Our Side" (complete with a Vietnam update) "Gates of Eden," and (on opening night) his obscure, anti-war "John Brown." With the band, he cranked out revved-up electric versions of "Highway 61 Revisited," "Stuck Inside of Mobile With the Memphis Blues Again" and a four-on-the-floor rockabilly "Bob Dylan's 115th Dream." His later songs, which featured so heavily in the shows with Petty, were represented the first two nights by the worthy "Silvio," "I Remember You" and "In The Garden"—a song from *Saved about the Crucifixion that asks repeatedly, "When He rose from the dead, did they believe?" His only spoken comments to the audience concerned the last song, which, on both nights, he said he hoped Amnesty International would choose as their theme song for next year's tour, after acknowledging that they had chosen a "Bob Dylan song" as their anthems this year and last.*

For those who care about such things (I confess, I used to care passionately about such things), the first show included "John Brown," "Simple Twist of Fate," "The Times They Are A-Changin'," and "All Along the Watchtower," all of which were jettisoned the second night in favor of a stiletto-sharp "Ballad of a Thin Man," "You're A Big Girl Now," "Don't Think Twice, It's Alright," "Knockin' on Heaven's Door" (the last two acoustic), "I Shall Be Released," and "Maggie's Farm." It was a four-night engagement, but I can't speak for the last two. The second night was better than the first—sharper and with more bite. Toni Childs opened all the shows and she was terrific: great voice, good songs, strong band and genuine emotional intensity.

All in all, an exceptional show from an exceptional musical figure. Now that Dylan has recaptured some of the old grit and edge on stage (missing from his live shows since 1975's Rolling Thunder Revue), maybe his pen will find its old form in the near future. This legendary artist, who wrote and recorded a half-dozen classic LPs (including a double) in one extraordinary three-year period during the mid-'60s, hasn't made a great album since *Blood on the Tracks* more than a dozen years ago.

Lee Jeske





ALL THAT JAZZ—Some 200 of the Los Angeles record community turned out to help New York's WQCD celebrate its new contemporary jazz format and premiere a star-studded television commercial, part of a \$1-million TV blitz in Manhattan, at a party hosted by Burns Media Consultants. Celebrating the occasion are (left to right), Bob Long, Vice President, Cash Box; A&M Records artist Brenda Russell; Harold Childs, Vice President Warner Bros. Records; Burns Media President George A. Burns; Sandra Levinson, Vice President of Levinson Associates Public Relations.



STONE ROLLS SOLO IN OZ—While on a current tour of Australia, Mick Jagger and his band took time out from their rigorous performance schedule to join CBS head office staffers. Pictured with Mick is Managing Director of CBS Australia Denis Handlin, presenting the large clipped one with platinum for She's The Boss and the Rolling Stones' Dirty Work.



ARISTA HELPS RETAIL SEE THE LIGHT—Arista artists The Jeff Healey Band performed a special showcase at NYC's Cat Club recently. Representatives from the retail community were out in full force to hear the band do songs from their debut LP, See the Light. From left: Kevin Hardt, Sam Goody; Steve Harmon, Tower Records; Richie Gallo, BMG Dist; Jay Rosenberg, The Wiz; Jim Cawley, Arista; Linda Ingrinsano, Arista; Scott Spanjeh, Arista; Don Ienner, Arista; Randy Charleton, Forte Records; Sean Coakley, Arista; Healey and band member Joe Rockman; Clive Davis, Arista; Tom Ennis, Arista; band member Tom Stephan; and Arista's Roy Lott, Mitchell Cohen, with (front row) Marty Diamond and Lauren Moran.



BURNS MEDIA HOSTS WQCD—Among those on hand as the Los Angeles record industry gathered to celebrate the new contemporary jazz format of WQCD, New York, at a gala hosted by Burns Media Consultants, Studio City, were (from left): Wayne Vriesman, Vice President of WQCD's parent, Tribune Radio, Chicago; Doug Stewart, General Manager, KCPC-Sacramento; and Harry Usher, Weintraub Entertainment, Los Angeles.



EMI DOES THE STRAY CAT STRUT—EMI announces the signing of The Stray Cats to an exclusive, worldwide multi-record pact. Although no longer Sexy & 17, the Cats recently reunited and are in the midst of a North American tour. They are planning a new LP for release in Spring of 1989. Dave Edmunds, who produced the band in the past, will again collaborate with them on the new release. Pictured with pen in hand are Stray Cats Slim Jim Phantom, Lee Rocker and Brian Setzer with manager Eric Gardner and EMI President and CEO Sal Licata.



STRIKING GOLD DOWN UNDER—Little River Band paused during their Australian tour to receive a gold album from their current MCA release Monsoon. Pictured (back row from left) Derek Pellicci, Graham Goble, Paul Palmer (manager), Geoffrey Schuhkraft (manager), Stephen Housden, (front row) Managing Director WEA Australia Philip Mortlock, Wayne Nelson, Glenn Shorrock, WEA President Australia Paul Turner, and MCA President International London Stuart Watson.

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	THE WAY YOU LOVE ME (Warner Bros 7-27773)	Karyn White	2	11	50	ADDICTED TO LOVE (Atlantic 7-99292)	Leverf	24	13
2	YOU'RE NOT MY KIND OF GIRL (MCA 53405)	New Edition	3	8	51	I'M NOT GOING OUT LIKE THAT (Profile 5224)	Run-D.M.C.	68	2
3	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	5	9	52	LET'S PLAY (FROM NOW ON) (Track Records TRK 58812-7)	Ohio Players	33	10
4	ANY LOVE (Epic 34-08047)	Luther Vandross	7	7	53	I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745)	Prince	65	3
5	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	9	6	54	GET HERE (A&M 1233)	Brenda Russell	59	5
6	MY PEROGATIVE (MCA MCA-53383)	Bobby Brown	1	10	55	WONDERFUL (Reprise/Warner Bros. 7-27828)	Rick James	66	3
7	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	10	9	56	SAY YOU WILL (Elektra 7-69373)	Starpont	73	2
8	LET'S DO IT AGAIN (Warner Bros 7-27780)	George Benson	6	12	57	A LOVE OF MY OWN (Island/Atlantic 7-99286)	Millie Scott	58	5
9	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsii" Riley	15	7	58	GIVIN' UP ON LOVE (Crush/K-Tel A-663-6)	Lenny Williams	64	4
10	MY GIRLY (MCA MCA-53337)	Ready For The World	16	9	59	GOODGROOVE (Profile 7214)	Derek B	62	5
11	(HE'S GOT) THE LOOK (Wing/PolyGram 887 781-7)	Vanessa Williams	14	10	60	STAND AND DELIVER (Atlantic 7-89018)	Evon Jeffries & The Stand	70	3
12	DON'T WORRY, BE HAPPY (EMI-Manhattan P-B-50146)	Bobby McFerrin	13	8	61	HIM OR ME (Motown MOT-1944)	Today	71	3
13	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	18	8	62	AIN'T NO HALF STEPPIN' (Cold Chillin'/Warner Bros. 7-27834)	Big Daddy Kane	57	7
14	NOTHING CAN COME BETWEEN US (Epic 34-07977)	Sade	4	11	63	RISING TO THE TOP (EMI-Manhattan P-B-50159)	Pieces of a Dream	74	3
15	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	19	8	64	SOMEONE'S IN LOVE (RCA 8711-7-R)	Five Star	77	2
16	MY EYES DON'T CRY (Motown MOT-1946)	Stevie Wonder	20	6	65	BORN NOT TO KNOW (Wing/PolyGram 887 680-7)	Tony! Tonil Toné	40	15
17	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	22	9	66	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	78	3
18	DANCIN' WITH MYSELF (Columbia 38-07994)	Johnny Kemp	8	12	67	SOLITAIRE (Polydor/PolyGram 887 939-7)	Commodores	72	3
19	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	23	8	68	L.O.V.E. (Cooltempo/Chrysalis 43292)	Tyka Nelson	75	2
20	MY HEART (Atlantic 7-89023)	Troop	25	7	69	KISSING A FOOL (Columbia 38-08050)	George Michael	79	2
21	THE BEST OF ME (Arista AS1-9730)	Kiara	11	13	70	GIVE ME A CHANCE (Capitol B-44170)	Chapter 8	45	13
22	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	26	8	71	MARY HAD A LITTLE JAM (Blip Biop/Slam 45-002)	Blast Zone	83	2
23	SLEEPLESS WEEKEND (MCA 53305)	Howard Huntsberry	12	11	72	YOU'RE GONNA GET ROCKED (RCA 8689-7-R)	Latoya Jackson	85	2
24	STRICTLY BUSINESS (Fresh/Sleeping Bag 80123)	EPMD	28	7	73	SHE'S ON THE LEFT (A&M AM 1227)	Jeffrey Osborne	50	14
25	CALL THE LAW (Polydor/PolyGram 887 681-7)	The Reddings	30	7	74	DO ME RIGHT (MCA MCA-53406)	Pebbles	80	3
26	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	32	5	75	SO FINE (Epic 34-07956)	Jamm	51	9
27	I'M MISSED (Columbia 38-08018)	Surface	31	6	76	SHOW ME (ONE MORE TIME) (Emeric/Ichiban 88-502)	Dorian Harewood	81	2
28	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	34	4	77	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N'Pepa	DEBUT	
29	TEAR DOWN THESE WALLS (Arista JS1-9740)	Billy Ocean	29	8	78	CALL ME (Motown MOT 1945)	Stacy Lattisaw	87	2
30	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherrelle	36	4	79	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	DEBUT	
31	STUCK (MCA 53393)	The Mac Band Featuring The McCampbell Brothers	21	9	80	SHOWDOWN (Columbia 38-07978)	Isaac Hayes	52	9
32	ROUND AND ROUND (MCA MCA-53422)	GUY	39	6	81	ALL OR NOTHING (Polydor/PolyGram 871 064-7)	René Moore	DEBUT	
33	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	38	5	82	I'M IN LOVE (Capitol 44195)	Melba Moore (Duet with Kashif)	35	14
34	BACK ON TRACK (Epic 34-08008)	Billy Always	37	7	83	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	DEBUT	
35	DIAL MY HEART (Motown Mot-53301)	The Boys	44	6	84	DON'T MAKE PROMISES (Atlantic 7-99302)	Philip Michael Thomas	60	7
36	2 A.M. (Elektra 7-69422)	Teddy Pendergrass	17	12	85	SILHOUTTE (Arista AS1-9751)	Kenny G	DEBUT	
37	SWEET, SWEET LOVE (A&M 1247)	Vesta	43	5	86	A NIGHTMARE ON MY STREET (Jive/RCA 1124-7)	D.J. Jazzy Jeff	56	12
38	MR. BACHELOR (MCA MCA-53420)	Loose Ends	47	4	87	A LOVE SUPREME (Island/Atlantic 7-99273)	Will Downing	DEBUT	
39	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	46	4	88	DRIVING ME CRAZY (Capitol P-B-44183)	Al Hudson & One Way	63	6
40	LET ME YOUR HERO (Columbia 38-08027)	Gregory Abbott	41	7	89	BREAK 4 LOVE (Columbia 38-08073)	Raze	DEBUT	
41	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	53	4	90	HOLD ON TO WHAT YOU'VE GOT (EMI-Manhattan 50142)	Evelyn "Champagne" King	69	14
42	HIDE AND SEEK (Capitol P-B-44198)	Tracie Spencer	42	9	91	HARD WORK (Voss/Allegiance 75730)	The Bus Boys	76	7
43	CARS WITH THE BOOM (Atlantic 7-89005)	L'Trimm	55	5	92	TAKE YOUR TIME (MCA 53362)	Pebbles	82	16
44	WAY OUT (Ruthless/Atlantic 7-99285)	J.J. Fad	54	4	93	TEASE ME (Virgin 99303)	Gary Taylor	84	15
45	OASIS (Atlantic 7-88996)	Roberta Flack	61	2	94	SINGLE GIRLS (RCA 8676)	The Dazz Band	86	13
46	TELL ME IT'S NOT TOO LATE (Virgin 7-99279)	Lia	49	6	95	SHAKE YOUR THANG (Next Plateau KF-319)	Salt-N-Pepa (Featuring E.U.)	88	17
47	I BURN FOR YOU (Crush/K-Tel 706-6)	10DB	48	9	96	AFTER THE PAIN (MS. B./Vision 4503)	Betty Wright	89	10
48	PARTY ON PLASTIC (Columbia 38-07991)	Bootsy Collins	27	10	97	STATIC (Scotti Bros/CBS ZS4 07975)	James Brown	90	15
49	I'M YOUR PUSHER (Sire/Warner Bros. 7-27768)	ICE - T	67	2	98	IT'S A MIRACLE (Future 104)	Tyrone Davis	91	13
					99	ANOTHER PART OF ME (Epic 34-07962)	Michael Jackson	92	16
					100	GOT A NEW LOVE (Paisley Park/Warner Bros. 7-27861)	Good Question	93	9

October Proclaimed As Black Radio Month



TYREN BUSTS LOOSE - Tyren Perry, of the TV show *Bustin' Loose*, just completed cutting her debut project for CBS Records at Ameraycan Studios with Ollie E. Brown producing. The first release will be "I Get Butterflies (In My Stomach)." Pictured (l to r) are: co-writer, keyboardist Jeff Lorber; Perry and Brown.



10dB'S AND RISING - Musical group 10dB has signed a deal with Crush Music which will be distributed by K-tel International (USA), Inc. Pictured (l to r) are: (Standing) Mickey Elfenbein, President, K-tel International; and Al Bergamo, Sr. V.P. & General Manager, K-tel International; (sitting) BZO, Gerard, Paris and A.J. of 10dB.



101 NORTH PLAYS IN PARADISE - Capitol recording group 101 North performed a special set for the monthly Club Capitol celebration of dance music at Los Angeles' Paradise 24. Shown (l to r) at L.A.'s Paradise 24 are: recording artist Gerald Albright; Hank Talbert, Vice President, Promotion, Black Product; Hilary Johnson, 101 North's manager; 101 North's Carl Carwell and Josie James; George Duke, 101 North's producer; Pam Wells, PD, KACE; and Jeffrey Osborne.

Jack "The Rapper" Gibson, publisher of America's oldest and largest circulated Black trade publication for the Black Radio and Black Music Industry, *Jack The Rapper*, a weekly newsletter, has proclaimed October as Black Radio Month.

In addition, Gov. Joe Frank Harris of Georgia and Mayor Andrew Young of Atlanta have proclaimed October as Black Music Month in the state of Georgia and the city of Atlanta respectively.

According to Gibson's proclamation, "The salute to Black Radio Month is real. Black radio, this is your month and it will be October of every year from now on. All year long you all shout and promote other kinds of months, weeks and days (and you do a commendable job of it). Now it's time, Black Radio - and you have the entire month of October - to stand up and toot your own horn loud and clear and let your Black Community know you haven't forgotten them and put them on the back burner. Re-establish yourselves back into your community. Now The Rapper isn't saying you have left the Black Community 'cause you couldn't if you are

Black, it's just sometimes we take things for granted and things we should be doing, we put off until another day. The Rapper understands this as we are guilty of the same thought. But now that we have a month of our own (October), let's re-affirm our commitment to our Black listeners and the Black community. Just remember Black Radio you are strong and know that nothing will ever tear you down. You may stagger, but you will never fall, you may be knocked to your knees, but you will arise before the final count. Rise up tall and strong, Black Radio for October is your month. Let the world know Black is more than just beautiful, it's a strong way of life. Black Radio, The Rapper was there when you were born and we have watched you grow for 40 years. Shout your accomplishments, for you will not be denied. October is Black Radio Month, join with all of us to salute it!"

Jack, we salute and applaud your untiring efforts for so many worthy causes over the years.



MELBA GETS INVOLVED - Capitol Records recording artist Melba Moore (r) is shown here meeting with Dr. Dorothy I. Height from the National Council of Negro Women. The 53 year old organization, founded by Mary McLeod Bethune and headed by Dr. Height, sponsors Black Family Reunions in a variety of U.S. cities once a year to promote the importance of the Black family. Moore has been the keynote speaker at several of the reunions.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicated

	L	W	O
(NCD) - No CD			
(G) - Gold (RIAA Certified)			
(P) - Platinum (RIAA Certified)			
1	1	15	
2	12		
3	4	15	
4	3	15	
5	5	24	
6	6	40	
7	7	15	
8	14	4	
9	10	15	
10	60	2	
11	12	9	
12	8	11	
13	9	20	
14	11	10	
15	20	4	
16	15	24	
17	13	27	
18	22	5	
19	21	5	
20	17	22	
21	16	11	
22	19	15	
23	18	51	
24	23	25	
25	24	14	
26	25	15	
27	27	14	
28	30	8	
29	35	3	
30	26	10	
31	28	18	
32	37	5	
33	43	3	
34	29	16	
35	33	14	
36	39	24	

37	45	5	
38	32	15	
39	40	7	
40	DEBUT		
41	31	23	
42	44	7	
43	34	15	
44	36	17	
45	DEBUT		
46	41	46	
47	38	13	
48	42	22	
49	48	17	
50	52	3	
51	47	13	
52	57	3	
53	65	13	
54	54	4	
55	46	16	
56	51	19	
57	49	9	
58	50	6	
59	59	4	
60	70	2	
61	53	22	
62	67	2	
63	55	22	
64	56	22	
65	58	27	
66	DEBUT		
67	61	8	
68	63	58	
69	DEBUT		
70	62	41	
71	64	15	
72	66	6	
73	68	6	
74	69	16	
75	71	14	

CASH BOX TOP RAP ALBUMS

1	1	14	
2	3	2	
3	2	14	
4	4	11	
5	5	18	
6	6	12	
7	7	11	
8	DEBUT		
9	10	3	
10	8	8	

CASH BOX TOP RAP SINGLES

1	1	11	
2	9	3	
3	2	14	
4	7	7	
5	DEBUT		
6	3	10	
7	5	6	
8	4	15	
9	6	13	
10	8	17	
11	11	10	
12	14	2	
13	10	8	
14	12	15	
15	13	5	

CASH BOX TOP 12" DANCE SINGLES

	L	W	O
1	1	10	
2	5	4	
3	2	10	
4	9	4	
5	8	4	
6	6	4	
7	14	3	
8	15	2	
9	23	2	
10	10	3	
11	11	4	
12	12	4	
13	3	10	
14	7	5	
15	20	2	
16	16	3	
17	17	3	
18	24	2	
19	27	2	
20	DEBUT		
21	DEBUT		
22	DEBUT		
23	13	5	
24	19	6	
25	18	7	
26	DEBUT		
27	DEBUT		
28	DEBUT		
29	4	8	
30	21	5	

CASH BOX COUNTRY SINGLES

OCTOBER 29, 1988

		Last Week	Total Weeks		Last Week	Total Weeks			
1	DARLENE (Capitol B-44205)		2	14	52	HONKY TONK MOON (Warner Bros. 7-27833)	Randy Travis	25	13
2	SUMMER WIND (MCA/Curb 53354)		4	14	53	CHANGE OF HEART (RCA/Curb 8715-7)	The Judds	67	2
3	RUNAWAY TRAIN (Columbia 38-07988)		5	11	54	THERE'S A TELEPHONE RINGING (IN AN EMPTY HOUSE) (Step One SOR-391)	Southern Reign	55	5
4	BLUE TO THE BONE (Columbia 38-07985)	Sweethearts Of The Rodeo	6	12	55	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)	Rodney Crowell	62	2
5	GONNA TAKE A LOT OF RIVER (MCA 53381)	The Oak Ridge Boys	1	13	56	HOLD ON (A LITTLE LONGER) (MCA 53419)	Steve Wariner	63	2
6	SATURDAY NIGHT SPECIAL (MCA 53373)	Conway Twitty	8	13	57	STREETS OF BAKERSFIELD (Warner Bros./Reprise 7-27964)	Dwight Yoakam & Buck Owens	29	16
7	NEW SHADE OF BLUE (Warner Bros. 7-27790)	Southern Pacific	9	12	58	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	DEBUT	
8	DESPERATELY (Capitol B-44216)	Don Williams	12	11	59	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)	The Statler Brothers	72	
9	WHAT DO YOU WANT FROM ME THIS TIME (RCA 8633-7)	Foster & Lloyd	10	12	60	ONE MORE NIGHT (CCR 72088)	The Shoppe	65	5
10	I'VE BEEN LOOKIN' (Warner Bros. 7-27750)	Nitty Gritty Dirt Band	14	9	61	I GUESS I JUST MISSED YOU (16th Ave. B-70419)	Canyon	34	8
11	BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Epic 34-08002)	Charlie Daniels Band	13	10	62	ALL THE REASONS WHY (Warner Bros. 7-27735)	Highway 101	DEBUT	
12	I'LL LEAVE THIS WORLD LOVING YOU (Columbia 38-08022)	Ricky Van Shelton	15	8	63	I WON'T BE SEEING HER NO MORE (OL 127)	Touch Of Country	70	3
13	BUTTON OFF MY SHIRT (RCA 8389-7)	Ronnie Milsap	3	14	64	LOVE'S TALKIN' (Evergreen EV 1080)	Kevin Pearce	66	6
14	I KNOW HOW HE FEELS (MCA 53402)	Reba McEntire	19	8	65	HENRIETTA (Capitol B 44244)	Mel McDaniel	68	3
15	I WISH THAT I COULD FALL IN LOVE TODAY (Capitol B-44220)	Barbara Mandrell	17	10	66	DANCIN' TO THE RADIO (Airborne ABS 10009)	The Sanders	71	3
16	CHISELED IN STONE (Columbia 38-08003)	Vern Gosdin	18	9	67	NOT ENOUGH LOVE (Capitol B 44243)	Tom Wopat	69	3
17	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)	George Strait	21	7	68	BORDERLINE (Epic 34-08082)	The Shooters	75	2
18	IT KEEPS RIGHT ON HURTIN' (Atlantic America 7-99295)	Billy Joe Royal	20	9	69	HOT ROD LINCOLN (Epic 34-08081)	Asleep At The Wheel	DEBUT	
19	STRONG ENOUGH TO BEND (Capitol B 44188)	Tanya Tucker	7	15	70	RIGAMAROLE (MTM B-72115)	Schuyler, Knobloch and Bickhardt	DEBUT	
20	NOBODY'S ANGEL (Warner Bros. 7-27811)	Crystal Gayle	22	9	71	MOONLIGHT IN MEXICO (Southern Sounds SS-1003)	CW Ferrari	77	4
21	REBELS WITHOUT A CLUE (MCA/Curb 53399)	The Bellamy Brothers	23	9	72	INDIANA HIGHWAY (ASA-Jolson 110)	Stagger Lee	74	5
22	THAT'S THAT (RCA 8650-7)	Michael Johnson	26	9	73	SHE LOVES HER TRUCK (Track TR 201)	To The Max	79	4
23	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (MCA 53386)	Lee Greenwood	24	10	74	HOT DOG (Capitol B-44248)	Buck Owens	80	2
24	A TENDER LIE (RCA 8714-7)	Restless Heart	28	6	75	MAGIC MAN (Playback P 1325)	Margo Smith	76	4
25	WHEN YOU SAY NOTHING AT ALL (RCA 8637-7)	Keith Whitley	27	7	76	YOU MIGHT WANT TO USE ME AGAIN (Capitol B-44245)	Johnny Rodriguez	81	2
26	LOVE HELPS THOSE (MTM B-72113)	Paul Overstreet	33	5	77	THAT'S WHY YOU HAVEN'T SEEN ME (True TU-93)	Dennis Payne	78	3
27	IT'S YOU AGAIN (Epic 34-08020)	Exile	30	8	78	LOVE'S SLIPPIN' UP ON ME (Evergreen EV-1079)	Lynne Tyndall	84	2
28	PILGRIMS ON THE WAY (MATTHEW'S SONG) (Warner Bros. 7-27810)	Michael Martin Murphey	32	7	79	ADDICTED (Capitol B-44130)	Dan Seals	36	19
29	UNTOLD STORIES (Mercury 870 476-7)	Kathy Mattea	11	17	80	NOT ENOUGH COUNTRY LEFT (Wedge SR 1038)	Gary Newman	85	3
30	I JUST CAN'T SAY NO TO YOU (Curb CRB-10513)	Moe Bandy	31	8	81	WORD FOR WORD (Showtime EP-1037)	Patsy Sledd	88	2
31	HOW MUCH IS IT WORTH TO LIVE IN L.A. (MCA 53314)	Waylon Jennings	35	6	82	I'VE GOT NO RIGHT (TO FEEL SO WRONG) (Tip TRSS 44288)	Johnny Travis	DEBUT	
32	LONG SHOT (RCA 8631-7)	Baillie And The Boys	39	5	83	THE GAL FROM SAN ANTONE (Stop Hunger SHR 1101)	Mickey Jones	89	2
33	WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7)	Eddie Rabbit	42	4	84	I'D THROW IT ALL AWAY (Anoka AR-224)	Darrell Holt	86	
34	WHEN YOU PUT YOUR HEART IN IT (Warner Bros./Reprise 7-27812)	Kenny Rogers	16	11	85	WE WERE MEANT TO BE LOVERS (Capitol B-44257)	David Slater	DEBUT	
35	MAMA KNOWS (Columbia 38-08042)	Shenandoah	44	5	86	ALONG THE NAVAJO TRAIL (American West ARW 3745)	Justine McCoy	DEBUT	
36	NOT A NIGHT GOES BY (Alpine PS-009)	Tim Malchak	40	5	87	TAKE A LETTER MARIA (Master MR-05)	Roger Marshall	DEBUT	
37	MY BABY'S GONE (Capitol/Curb B-44218)	Sawyer Brown	41	5	88	LADY TO LOVER (Silver Star SS 7035)	Jamie Lee Hart	DEBUT	
38	IF I COULD BOTTLE THIS UP (Epic 34-08011)	George Jones and Shelby Lynne	38	8	89	FALLING IN LOVE RIGHT AND LEFT (Bear Creek BCB 103)	Bear Creek Band	91	2
39	THE BLUE SIDE OF TOWN (MCA 53418)	Patty Loveless	45	4	90	ONE DANCE LOVE AFFAIR (Door Knob DK88-310)	Jon Washington	94	2
40	ARE THERE ANY MORE LIKE YOU (MTM B 72114)	Becky Hobbs	47	4	91	IT'S THE MUSIC (Door Knob DK88-308)	Ronn Craddock	93	2
41	SPANISH EYES (Columbia 38-08066)	Willie Nelson (with Julio Iglesias)	49	4	92	CANDY KISSES (Li'l Bill LB-109)	Charley Hager	DEBUT	
42	LIGHT YEARS (MCA 42210)	Glen Campbell	46	4	93	I'M GOIN' NOWHERE (Soundwaves SW 4810)	Charlie Mitchell	DEBUT	
43	DON'T SAY IT WITH DIAMOND (SAY IT WITH LOVE) (Columbia 38-08029)	T.G. Sheppard	43	6	94	BUT I LIE (AND MY TEARS TOLD YOU SO) (Door Knob DK 88-304)	Richie Balin	DEBUT	
44	HOLD ME (RCA 8725-7)	K.T. Oslin	60	2	95	SHUT UP AND DRINK YOUR BEER (Golden Trumpet GT-102)	Ellen Lee Miller	87	2
45	WHERE WAS I (16th Avenue B-70420)	Charley Pride	52	3	96	ALIVE AND WELL (Columbia 38-67998)	Larry, Steve and Rudy: The Gatlin Brothers	37	17
46	I GIVE YOU MUSIC (Warner Bros. 7-27721)	The McCarters	53	3	97	BLUE LOVE (Columbia 38-07943)	The O'Kanes	48	17
47	THAT OLD WHEEL (Mercury 870 688-7)	Johnny Cash (with Hank Williams, Jr.)	56	4	98	TEAR-STAINED LETTER (RCA 8304-7)	Jo-Ei Sonnier	50	15
48	RISING COST OF LOVING YOU (Shawn-Del SD 2202)	The Western Union Band	51	6	99	I GO TO PIECES (Capitol B-44239)	Dean Dillon	73	5
49	OLD KIND OF LOVE (Epic 34-08063)	Ricky Skaggs	54	3	100	LOCK, STOCK AND TEARDROPS (Sire 7-27813)	k.d. lang	59	5
50	WHAT DO LONELY PEOPLE DO (Mercury 870 687-7)	The Burch Sisters	58	3					
51	I'M LOVING THE WRONG MAN AGAIN (Capitol B 44223)	Dana McVicker	57	3					

Nashville News



Anne Murray Presents Benefit Concert For Songwriters...Ms. Murray is pictured receiving thanks from Maggie Cavender, Executive Director of the Nashville Songwriters Association international (NSAI) following a recent Nashville press conference. The Capitol Records superstar will present a benefit concert for the Nashville Songwriters Association International on Wednesday, November 16, at the Grand Ole Opry House.

This rare benefit concert is Ms. Murray's way of expressing her gratitude to the songwriters who have provided the songs that have played a major part in her successful career.

NSAI will utilize two-thirds of the proceeds from the concert for the development of a songwriter exhibit designed to educate the public about contributions and creative efforts of songwriters. The balance of the proceeds would be used to assist the NSAI in developing legislative and educational programs where songwriters' creative efforts and subsequent exploitation are best protected.

"It means so much to NSAI to have such an outstanding artist draw attention to the songwriters and their concerns and goals," said Ms. Cavender. "I am grateful to Anne for representing what, undoubtedly, will be the 'concert of the year'. It is one of the best things she can do for those who have continually provided us all with such wonderful music."

"It is a great honor to be working with such a consummate entertainer. We feel fortunate to have her dedicate this concert to us," added NSAI President Bob DiPiero.

There will be 300 VIP seats available at \$100 per seat. The VIP ticket includes an invitation to a reception held by Ms. Murray and Capitol Records immediately following the performance. Additional seating will cost \$17.50 and \$15.50, and all tickets may be purchased through Centratik in the Nashville area by calling (615) 320-7171.

16th Avenue Records Signs John Conlee...Hitmaker John Conlee has signed a long-term recording agreement with 16th Avenue Records. New product from Conlee will be released by the label as quickly as possible. Pictured at the signing are

(L to R): Jerry Bradley, President of 16th Avenue Records; John Conlee; and E.W. "Bud" Wendell, President of Opryland U.S.A., which is the parent company to 16th Avenue Records.

Conlee, who previously recorded for MCA and Columbia Records, will continue to record with longtime producer Bud Logan, with his debut album for the label to ship as soon as possible.

"We are pleased to welcome John Conlee to 16th Avenue Records," stated Jerry Bradley. "I am a longtime fan of this unique and talented vocalist, and we all look forward to a long and rewarding relationship."

Conlee, who has been making hit records for ten years, stated, "I look at my signing with 16th Avenue Records as a new chapter in my recording career. The label is new and has a very capable and experienced staff, and I believe we all will enjoy a very successful relationship."

"The signing of John Conlee is a major plus for 16th Avenue Records," stated B.J. McElwee, National Director of Promotion, Sales and Distribution. "He is accepted at radio and has always garnered strong sales. Our personal friendship dates back many years, and I am pleased to be re-associated with John on a professional level."

Other artists on the label are Charley Pride, Canyon, Randy VanWarmer, Vicki Bird, Johnny Russell, Neal McGoy and Dianne Davis.



New Signings For Watson...Country star Gene Watson signs a management agreement with Lib Hatcher. The duo is off to a roaring start with Hatcher securing a Warner Bros. Records deal for Watson. His first single is due for release mid-October with an album to follow in January.

CASH BOX COUNTRY ALBUMS

OCTOBER 29, 1988

Title, Artist, Label, Number, Distributor

All albums available on CD unless otherwise indicated

			L	W		L	W
(NCD) - No CD							
(G) - Gold (RIAA Certified)							
(P) - Platinum (RIAA Certified)							
1	OLD 8 x 10 (P)	RANDY TRAVIS (Warner Bros. 25738-1)	1	13			
2	BUENAS NOCHES FROM A LONELY ROOM	DWIGHT YOAKAM (Warner Bros./Reprise 25749-1)	2	10			
3	GREATEST HITS	THE JUDDS (RCA/Curb 8318-1)	3	9			
4	LOVING PROOF	RICKY VAN SHELTON (Columbia FC 44221)	14	4			
5	THIS WOMAN	K.T. OSLIN (RCA 8369-1)	6	6			
6	BIG DREAMS IN A SMALL TOWN	RESTLESS HEART (RCA 8317-1)	5	9			
7	WILD STREAK (G)	HANK WILLIAMS, JR. (Warner Bros./Curb 25725-1)	4	16			
8	101 2	HIGHWAY 101 (Warner Bros. 25742-1)	7	9			
9	REBA	REBA McENTIRE (MCA 42134)	8	24			
10	STRONG ENOUGH TO BEND	TANYA TUCKER (Capital C1-48865)	10	9			
11	DIAMONDS AND DIRT	RODNEY CROWELL (Columbia FC 44076)	9	26			
12	RAGE ON	DAN SEALS (Capital 46976-1)	13	13			
13	MONONGAHELA	THE OAK RIDGE BOYS (MCA 42205)	17	6			
14	IF YOU AIN'T LOVIN' (G) (YOU AIN'T LIVIN')	GEORGE STRAIT (MCA 42114)	11	33			
15	SHADOWLAND	K.D. LANG (Sire 1-25724)	12	23			
16	KING'S RECORD SHOP	ROSANNE CASH (Columbia FC 40777)	16	66			
17	THE ROYAL TREATMENT	BILLY JOE ROYAL (Atlantic America 90658-1)	15	48			
18	WILD EYED DREAM (G)	RICKY VAN SHELTON (Columbia FC 40602)	18	83			
19	ALWAYS AND FOREVER (P/3)	RANDY TRAVIS (Warner Bros. 25568-1)	20	75			
20	CHISELED IN STONE	VERN GOSDIN (Columbia FC 40982)	19	38			
21	ACROSS THE RIO GRANDE	HOLLY DUNN (MTM DI-7 1070)	23	14			
22	ALABAMA LIVE (G)	ALABAMA (RCA 6825-1)	24	19			
23	ONE TIME, ONE NIGHT	SWEETHEARTS OF THE RODEO (Columbia FC 40614)	22	23			
24	DON'T CLOSE YOUR EYES	Kelth Whitley (RCA 6494-1)	21	18			
25	COME AS YOU WERE	T. GRAHAM BROWN (Capital CI-48621)	27	5			
26	WORKIN' BAND	THE NITTY GRITTY DIRT BAND (Warner Bros. 25722-1)	26	8			
27	ZUMA	SOUTHERN PACIFIC (Warner Bros. 35609-1)	25	16			
28	RUNNING	THE DESERT ROSE BAND (MCA/Curb 42169)	28	5			
29	UNTASTED HONEY	KATHY MATTEA (Mercury 832 793-1)	29	51			
30	WHAT A WONDERFUL WORLD	WILLIE NELSON (Columbia FC 44331)	37	3			
31	I SHOULD BE WITH YOU	STEVIE WARINER (MCA 42130)	30	29			
32	ALL KEYED UP	BECKY HOBBS (MTM D1-71067)	31	19			
33	80'S LADIES (G)	K.T. OSLIN (RCA 5924-1)	34	67			
34	HOMESICK HEROES	THE CHARLIE DANIELS BAND (Epic FE 44324)	44	2			
35	COMIN' HOME TO STAY	RICKY SKAGGS (Epic FE 40623)	35	30			
36	WESTERN STANDARD TIME	ASLEEP AT THE WHEEL (Epic FE 44213)	39	6			
37	GREATEST HITS, VOLUME TWO	LEE GREENWOOD (MCA 42219)			DEBUT		
38	PONTIAC	LYLE LOVETT (MCA/Curb 42028)	41	39			
39	SINCERELY	THE FORESTER SISTERS (Warner Bros. 25746-1)	32	12			
40	THE COAST OF COLORADO	SKIP EWING (MCA 42128)	33	7			
41	FULL CIRCLE	WAYLON JENNINGS (MCA 42222)			DEBUT		
42	THE GIFT	THE McCARTERS (Warner Bros. 25737-1)	40	15			
43	HONKY TONK ANGEL	PATTY LOVELESS (MCA 42223)			DEBUT		
44	10	JOHN ANDERSON (MCA 42218)			DEBUT		
45	GREATEST HITS, VOL. 2 (P)	GEORGE STRAIT (MCA 42035)	48	57			
46	VIEW FROM THE HOUSE	KIM CARNES (MCA 42200)	49	8			
47	BORN TO BOOGIE (P)	HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	45	66			
48	CHILL FACTOR	MERLE HAGGARD (Epic FE 40986)	43	45			
49	ALL IN LOVE	MARIE OSMOND (Capitol/Curb 48968)	46	15			
50	STORMS OF LIFE (P/2)	RANDY TRAVIS (Warner Bros. 25436-1)	42	124			



Smiling Stars...1988 CMA Horizon Award winner Ricky Van Shelton (CBS Records) and Male Vocalist of the Year winner Randy Travis (Warner Bros. Records) are pictured here following the CMA Awards Show. Two of the hottest acts on the country scene, both show the pleasure involved in being a winner!

ALBUM RELEASES

ALBUM REVIEW

WAYLON JENNINGS – *Full Circle* – MCA (42222) – Producers: J. Bowen-W. Jennings

Waylon, the songwriter, re-emerges on this latest compilation showing he has indeed come full circle on the road of his long career. Co-writing with the likes of Roger Murrah, Rodney Crowell and Troy Seals, Jennings has lost none of the 'Outlaw' image that he's culminated over the years, yet there is also a more mellow side to the man illuminated as well. This shown in cuts such as "Grapes On The Vine" and "Which Way Do I Go". The first single release, the satirical "How Much Is It Worth To Live In L.A." is at #31 (bullet) on the Top 100. Also try out "Woman I Hate It" and "Yoyos, Bozos, Bimbos and Heroes".



ALBUM REVIEW

THE CHARLIE DANIELS BAND – *Homesick Heroes* – Epic (FE 44324) – Producer: J. Stroud-C. Daniels

Dance hall folks should love this newest release from the Boogie Woogie man himself – Charlie Daniels. Known for his fast talkin', fiddle riddled, shoe shufflin' songs, Daniels and his band should not only appeal to rednecks, but also to all those interested in having a GOOD TIME! From tales about a dude named Big Bad John, to the hilarious "Uneasy Rider '88", where two buddies find themselves among birds of a different feather, Daniels makes each character come alive in the listener's mind. Other great cuts: "Honky Tonk Man", "Boogie Woogie Fiddle Country Blues" and "Cowboy Hat In Dallas".



SINGLE RELEASES

OUT OF THE BOX

HANK WILLIAMS, JR. – *Early In The Morning And Late At Night (2:26)* – Warner Bros./Curb (7-27722) – WB Music-Two Sons-Morganactive-You And I/ASCAP – T. Seals-F.J. Meyers – Producers: B. Beckett-H. Williams, Jr.-J.E. Norman

On a hot streak after being voted CMA Entertainer Of The Year for two consecutive years, Hank, Jr. has more than proven his popularity with the country music listeners. This is the third cut from his *Wild Streak* LP, (which also garnered the CMA Album Of The Year award). It's a quick moving romper in which Hank, Jr. espouses on the



wonders of a certain lady. A razzily sax solo plus a little Jerry Lee Lewis influence fires up the pace for Hank, Jr. and for all those listening as well!

INDIE SPOTLIGHT

HEARTLAND – *Making Love To Dixie (2:34)* – Tra-Star (TSR-1222) – Screen Gems-EMI/BMI – J. Henderson-D. Mitchell – Producers: D. Johnson-M. Carman

Heartland has a clear-cut winner on their hands with this upbeat tune about the allure of southern belles. The West Virginia-based quartet has released a product that stands tall against most Indies, making it a must for all country formats. Aided by the magnificent production technique of Johnson and Carman, (who contributes lead vocals on the song), the band adds brass resulting in a lively jazz feel. Bass vocalist Charles Lockhart rounds out the tightly knit harmonies with one of



the best deep pitches in the business. This should be the product to help make Heartland a household name when it comes to heart-felt, hard-to-beat country music!

FEATURE PICKS

THE FORESTER SISTERS – *Sincerely (3:54)* – Warner Bros. (7-27686) – Arc-Irving/BMI – H. Fuqua-A. Freed – Producer: J.E. Norman

A captivating ballad, with harmonies as smooth as warm butter, "Sincerely" ranks as a top-rate tune for the quartet. The title cut of the group's new Warner Bros. LP, this one should glide right on to most country formats.

J.C. CROWLEY – *Paint The Town And Hang The Moon (2:44)* – RCA (8747-7-R) – Crowman-Warner-Elektra-Asylum/BMI; *Kansas By The Sea/ASCAP* – J.C. Crowley-J.W. Routh – Producers: J. Leo-L.M. Lee

Like a fired up preacher at a rockabilly revival, J.C. Crowley leads his followers to that great dance hall in the sky where good times and great hoofin' await those who have heard the call.

RANDY VANWARMER – *Love Will Wash It Away (3:13)* – 16th Avenue (B-70422) – Song Pantry-VanWarmer-Tom Collins-Collins Court/ASCAP-BMI – R. VanWarmer-R. Murrah-B. Hamilton – Producer: T. Collins

VanWarmer's sensitive tenor vocals warm up this tune for 16th Avenue. Although his writing style doesn't differ much from previous releases, VanWarmer has seemingly found a successful formula for lovelorn tunes.

INDIE FEATURE PICKS

ROSS LEWIS – *Hold Your Fire (3:42)* – Wolf Dog (WDI 21-4) – *Little Shop of Morgansongs-Dennis Morgan/BMI* – D.W. Morgan-R.J. Alley – Producer: D. Morgan

An interesting hook and well-written song give Lewis the perfect vehicle to showcase his earnest vocal talents. Hard times call for him to work out of town, with the phone being the only communication he has with his lover until the weekend finally rolls around. A good marriage of song and artist.

JIM BEAN – *Lay Lady Lay (3:25)* – Hub (HR-47) – *Big Sky-ASCAP* – B. Dylan – Producer: B. Summers

Resurrecting a Bob Dylan hit, Bean gives it an expressive vocal quality not quite seen in the Dylan version. The rhythm work is true to the original and the piano and harmonica are brought to the forefront this time, making this remake a welcome comeback.

DEBBIE HOELSCHER – *Country Music Station (2:48)* – *New Act (NA-8308)* – Lyn Pen/BMI; *Millstone/ASCAP* – M. Holt-M. Watkins – Producer: B. Terry

Radio folks should take to this tune quickly, and listeners should too since it tells about the relationship that the two have with each other. Helping listeners to see revenge, remember past loves or capture new ones, the DJs are always there, and Debbie transmits the message loud and clear!

PROGRAMMERS' PICK

HIGHWAY 101-All The Reasons Why-Warner Bros. (7-27735)

This is Highway 101's second single release from their sophomore LP for Warner Bros. Records. Voted as Group Of The Year at the CMA Awards, radio proves this honor worthy by choosing "All The Reasons Why" as their Pick Hit this week. Stations on the bandwagon include: KZZY, WXCO, WAHC, WFMW, WHPY, WKHT, KOLY and WATZ.

DARK HORSE CONSENSUS

KENNY DALE-Daylight-Axbar (AX-6060)

This week the Dark Horse Consensus is Kenny. MDBO/.MDNM/Dale. Kenny not only performs this tune, he wrote it as well, showing that singer/songwriters are most definitely to the radio jocks liking! Some of the stations voting for Dale are as follows: KTAN, WDXN, KTEM, WGCM, WTMX, KWOC, KJUN and KSTC.

NASHVILLE NOTE-ABLES

The Ragin' Cajun Strikes Again!

I looked up from the desk, and there he stood smiling in the doorway. Some folks call him the "Louisiana Man". Others have often referred to him as the "Ragin' Cajun". I have often spoken of him when mentioning some of my favorite entertainers. And, symbolically, there he stood...Doug Kershaw was back!



After garnering regional acclaim, Doug set his sights on Nashville. Once here, he signed with Hickory Records and introduced his style of Cajun Country to the charts with great success. Through the 60's, 70's, and early 80's Kershaw continued recording for various labels, and wowing audiences with his high-powered stage show. He plays many different instruments, but he's best known for his proficiency on fiddle.

Doug admits that he definitely has his own style. "I've just developed that style over the years. I've always wanted to get more out of the instrument. That's why I don't play solo. I play rhythm, melody and lead at the same time. I didn't know I wasn't supposed to do it that way. I've had no rules to go by. I just play hard."

Ever since he could pick up an instrument and sing with the family band, Doug Kershaw has been an entertainer. It's been a lifelong commitment which has given Doug happiness and success. Personally, I have shared in the happiness by being a longtime fan of his. He is a performer/musician who has followed his heart to the fulfillment of his dreams. However, a man never stops dreaming, and it's good to have Doug Kershaw back chasing the rainbow again!

Joe Henderson

After years of alternately spending time in the studio and on the road, Doug decided to take a hiatus from recording. He continued touring (about 35 weeks a year), but he also devoted time to other priorities in his life including his family, his ranch and an occasional game of golf. During this period, he also took time to refocus his creative energy.

When he felt ready to record again, he went in the studio and let loose, infusing the tracks with his energetic live sound. Soon after those sessions, he signed with San Antonio-based BGM Records. In a duet with old friend Hank Williams, Jr. on the single "Cajun Baby", Kershaw made his label debut, and a strong reemergence on the country charts.

Doug smiled when *Cash Box* complimented him on his record. "It's just me against the world and Willie!" Record label owner, Bill Green, laughed and shook his head from the other couch. Doug Kershaw could be described as one verbally mischievous, great guy. In fact, few entertainers in country music are as colorful and charismatic as Doug Kershaw.

A native of Teil Ridge, Louisiana, Kershaw's career began with a performing debut, at age nine, in a swampy honky tonk called The Bucket of Blood. "And that's just what it was, too," Doug recalled with a laugh. But, Doug waded through the swamps and the blood and, by the time he was 18, he was recording for Feature Records in Crowley, Louisiana.



Mattea Celebrates CMA Award Win For Single Of The Year...Mercury/PolyGram songstress Kathy Mattea won her first CMA Award for Single of the Year. Triple CMA Award nominee, Mattea, received the award for "18 Wheels And A Dozen Roses". Joining in the celebration (L to R) are: Bob Titley, manager; Paul Lucks, PolyGram VP and Gen. Mgr.; Kathy Mattea; Kathy's husband, Jon Vezner; Dick Asher, PolyGram President and CEO. Photo by Beth Gwinn.



Country sensation K.T. Oslin, named 1988 CMA Female Vocalist of the Year is congratulated by 1988 Hall of Fame inductee Roy Rogers after the live telecast of the 22nd Annual Country Music Association Awards Show. Photo by Beth Gwinn.



Hank Williams, Jr. continued his winning streak by being named CMA Entertainer of the Year for the second straight year. Williams also garnered the Album of the Year accolade for his *Born To Boogie LP*. Photo by Beth Gwinn.

RECORDS TO WATCH

- DON McLEAN - *Eventually* - Capitol (B-44258) (T. Sharp) (Producer: D. Burgess)
- MASON DIXON - *When Karen Comes Around* - Capitol (B-44249) (Blackwell, Fischer, Lee, Orrall) (Producer: B. Logan)
- CHARLY McCLAIN - *Down The Road* - Mercury (872-036-7) (K. Blazy, J. Henly, J.R. Roper) (Producers: W. Massey, J. Cotton)
- DONNA MEADE - *Leavin' On Your Mind* - Mercury (872-010-7) (W. Walker, W. Pierce) (Producer: B. Killen)
- LORI YATES - *Scene Of The Crime* - Columbia (38-08055) (D. Schlitz, L. Yates, S. Buckingham) (Producer: S. Buckingham)
- DON McKINNON - *900 Ties* - Soundwaves (SW-4813) (R. Jenkins, H. White, D. McKinnon) (Producer: E. Carr)
- KENNY DALE - *Daylight* - Axbar (AX-6060) (K. Dale) (Producer: J. Scates)
- LAWRENCE HEATHCOCK - *If You're Gonna Be A Bear, Be A Grizzly* - Clover Note (CN-022) (L. Heathcock) (Producer: B. Fisher)

RISING STARS

NIKKI HORNSBY

Nikki Hornsby is the granddaughter of 1930's Columbia Records recording artist Dan Hornsby, who recorded such early hits as "Little Liza Jane", "Oh, Susanna" and "Little Brown Jug". She is the only descendent in the family to follow music as a career. One could say that music is in her blood.

For someone who isn't signed to a major label and doesn't have a full-length album out, singer/songwriter Nikki Hornsby is doing very well. The pretty, country artist from Southern California has, independently, recorded two singles, "Hot Talkin' Big Shot" and "Let Me Take You On A Dream". The songs have received heavy airplay on stations abroad as well as throughout the nation.

Nikki was born in California, but she grew up in a rural area of Virginia. It is from there that her true country roots have emerged. Nikki puts it this way... "I was blessed with the gift of a countryside upbringing that I am proud to remember and draw strength from. Ya know, I love to sing, and music is a way to reach the hearts of so many people, all at once. I am humbled by the gift, and I know the responsibility.

"I have established roots and strength through waiting patiently. Now, I'm ready! I know I can do it. I'm not naive about the difficult struggle for indie labels and artists. However, I still remember the story my momma told me about the little train that said 'I think I can. I think I can!'"



This writer is impressed with Nikki Hornsby. She is not only a talented singer/songwriter but, she is astute in the business of music and understanding of the "perks" and "valleys" of musical careers. She concluded with a statement which was impressive to me. Nikki said, "I could go on for hours about my past and future dreams but, with the recognition or accomplishments I make in my lifetime, I hope to be remembered kindly with love and music...both of which have been my life!"

Nikki is now preparing to go back into the studio to record a new single...another step up the stairway to the stars. There are some who stumble up that stairway despite themselves. Too, there are those who ascend elegantly, like Nikki Hornsby.

Joe Henderson

INDIE LP REVIEW

SARAH - Sarah Too - Hub (HLP-102) - Producer: B. Summers

Sarah mixes her own material with a few country standards on her second LP for Hub Records. She's already released two singles "Chains" and "You Can't Hurt Me", the latter of which she wrote. Her rendition of "Heartbreak Hotel" is more paced and sensual than Elvis' version. Ditto for "After The Lovin'" a mid-70s MOR staple. Her newest single release is "Don't Send Me Roses" a sassy, upbeat number where Sarah definitely shines. All in all, a well-chosen collection performed by an experienced artist.



COUNTRY INDIES CHART

		Last Week	Total Weeks		Last Week	Total Weeks
1	Not A Night Goes By Tim Malchuk (Alpine)	1	5	25	I'm Goin' Nowhere Charlie Mitchell (Soundwaves)	33 3
2	Rising Cost Of Loving You The Western Union Band (Shawn-Del)	2	7	26	But I Lie Richie Bain (Door Knob)	29 5
3	There's A Telephone Ringing (In An Empty House) Southern Reign (Step One)	3	6	27	Shut Up And Drink Your Beer Ellen Lee Miller (Golden Trumpet)	15 4
4	One More Night The Shoppe (CCR)	4	5	28	Too Far Apart Roger Gore (A.M.I.)	27 4
5	I Won't Be Seeing Her No More Touch Of Country (OL)	6	2	29	Playing With Matches Tim LeBeau (Rose Hill)	28 5
6	Love's Talkin' Kevin Pearce (Evergreen)	5	6	30	Go Out And Vote Debbie Randle (NCP)	38 2
7	Moonlight In Mexico CW Ferrari (Southern Sounds)	9	4	31	I Wish It Would Rain Tracy Wilson (GBS)	44 2
8	Indiana Highway Stagger Lee (ASA/Jolson)	7	5	32	You've Got Her Eyes Dickey Lee (Evergreen)	DEBUT
9	She Loves Her Truck To The Max (Track)	11	4	33	If I Ain't A Comin' Then I'm Goin' Don Nutt (Gold Rose)	43 2
10	Magic Man Margo Smith (Playback)	8	4	34	'57 Brian Sklar (Uptown)	47 2
11	That's Why You Haven't Seen Me Dennis Payne (True)	10	4	35	Cajun Baby Doug Kershaw with Hank Williams, Jr. (BGM)	18 8
12	Love's Slippin' Up On Me Lynne Tyndall (Evergreen)	12	3	36	What Can I Say Bonnie Guitar (Playback)	DEBUT
13	Not Enough Country Left Gary Newman (Wedge)	13	6	37	Touch Of Your Love Harlan Helgeson (Round Robin)	DEBUT
14	Word For Word Patsy Sledk (Showtime)	16	2	38	She's A Heartbreaker Leroy Steele (Orbit)	DEBUT
15	I've Got No Right (To Feel So Wrong) Johnny Travis (Tip)	30	2	39	Love's One Of A Kind Lori King (Music City, USA)	20 7
16	The Gal From San Antone Mickey Jones (Stop Hunger)	17	2	40	Can't Stop The Music Don King (615)	23 8
17	I'd Throw It All Away Darrell Holt (Anoka)	14	4	41	Home Cookin' Wanda Hankins (Sundial)	50 2
18	Along The Navajo Trail Justine McCoy (American West)	39	3	42	I Wonder Who's Loving My Memory Bo Smith (Bitter Creek)	DEBUT
19	Take A Letter Maria Roger Marshall (Master)	37	2	43	This Song Is Just For You Billy Western (Empire)	DEBUT
20	Lady To Lover Jamie Lee Hart (Silver Star)	DEBUT		44	Brand New Whiskey Gary Stewart (Hightone)	DEBUT
21	Falling In Love Right And Left Bear Creek Band (Bear Creek)	19	2	45	Don't Send Me Roses Sarah (Hub)	DEBUT
22	One Dance Love Affair Jon Washington (Door Knob)	22	5	46	Too Many Irons In The Fire Robin Lynn (20th Century)	49 2
23	It's The Music Ron Craddock (Door Knob)	21	6	47	My Tear Drops To You Tricia May and Calico (Special Occasions)	DEBUT
24	Candy Kisses Charley Hager (L'il Bill)	32	3	48	Country Lover Brenda Cole (Melody Dawn)	24 7
				49	Freight Train Ginny Peters (Gallery II)	DEBUT
				50	High Rollin' Woman Ronny C. Collins (Delux)	DEBUT

RAPPIN' WITH THE WRITERS:

RANDY ALBRIGHT:

When Randy Albright was still in high school, up in Bronson, Michigan, he knew he wanted to move to Nashville and be a songwriter. Randy was an adopted child and his mother bought him a guitar when he was eight years old. She was a musician and his instructor at learning to play the chords. At a very early age Randy co-wrote his first song with his mother. You see, Randy's mother is not only talented she is intelligent. She found out Randy's birth mother was a songwriter and she began directing Randy toward a talent which came naturally to him.

After graduation, Randy continued to write songs for two years before moving to Nashville in December of 1977. He took a job behind-the-scenes at Opryland and, thanks to John Haywood of Opryland's staff, performed a couple of his songs at a writer's night, which was designed to showcase the talent of employees there. Randy made some contacts through his performance, but it was a friend of a friend who put him in contact with Ronnie Gant at Acuff-Rose, where he signed his first writer's contract. He was there for three years before moving on to WB Music and, eventually to Almo Irving Music.

"It is important for new writers to study songs they wish they had written. Dissect them, line by line...keep studying and keep writing! The real work comes in learning to rewrite!"

"Be careful who you let critique your songs. You must learn to take criticism and advice, but you must keep believing in your ideas and abilities too. For example, David Conrad, at Almo Irving, is one of the best song men in Nashville. Thanks to him, I have learned how to rewrite. Too, I've never met Bob McDill, but I've learned a lot from him. He makes you listen to his songs through his presentation."

Randy Albright has learned his craft well. To prove that, here are some of the artists who have cut his songs: Alabama, Janie Frickie, Charley Pride, The Forester Sisters, The McCarters, Kathy Mattea, Emmylou Harris, Don Williams, Moe Bandy, Nicolette Larson, Becky Hobbs, Tammy Wynette and Vince Gill. Enough said?

Joe Henderson



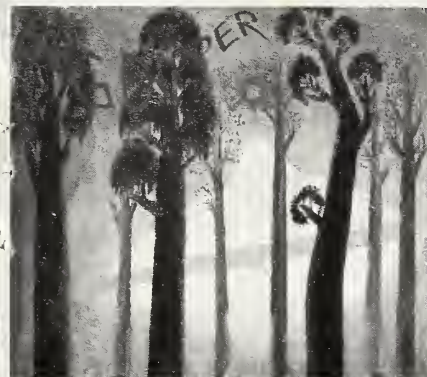
CREDITS

- "I Know Love"...The McCarters
- "Oh, Carolina"...Vince Gill
- "The Memories Remain"...Emmylou Harris
- "You Were The One"...The Forester Sisters
- "Christmas Memories"...Alabama



Indie Groove

STOP THE PRESSES – Just out this week is “Meet The Witch,” the first single off the new **Big Dipper** album, *Craps*, on Homestead Records. It’s a typically melodic, guitar clang-a-rama from the rockin’-est band of short-haired smarties in the musical universe. If you haven’t yet boarded the Big Dipper bandwagon, it’s not too late. Comprising ex-members of **Dumptruck**, **Volcano Suns** and **the Embarrassment**, Big Dipper vaulted to the top of many literate listeners’ “best of” lists with last year’s incredible *Heavens* LP. It’s no exaggeration to say that *Craps* is as eagerly awaited as any alternative-type album of 1988.

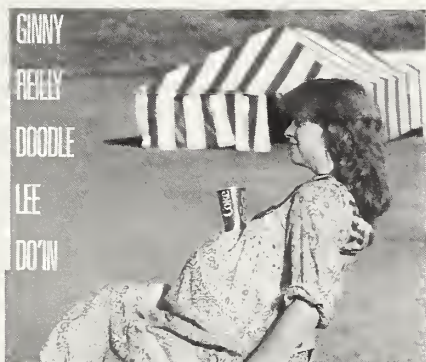


BIG DIPPER'S HEAVENS – *The best album of 1987, period. Can they top it?*

Also on the alternative 12” front, the new EP from ex-**Husker Du** drummer **Grant Hart** has landed on my desk with a pleasing plop. It’s on SST Records and it’s called *2541*. The three-song platter is in a jangled-acoustic/folky vein, with just the slightest seasoning of alternative consciousness. It might disappoint those fans who were expecting another *Zen Arcade*, but it’s perfectly in keeping with the new strategy among used-to-be punks: If you want to attract attention in a noisy room, try whispering ... Another punk-era icon with connections to the SST family tree has a new album. Henry Rollins’ performance combo, **the Rollins Band**, offers us a slab of raging nihilism on its latest Texas Hotel release, *Do It*. One side is live, one side is a studio recording of three covers (including Lou Reed’s “Move Right In”) and all of it is brutal. (I mean that as a compliment, Henry.)

VINYL EDUCATION – I know this isn’t my department, but I’d like to acknowledge the fine work that RCA is doing with their Blue Bird series of digitally remastered jazz

reissues. Among the gems that have come our way are *Sing Sing Sing* by the **Benny Goodman** trio (Goodman, Lionel Hampton and Gene Krupa – phew!), *The Joint is Jumpin’* by **Fats Waller** and *And His Mother Called Him Bill* by **Duke Ellington** and **Bill Strayhorn**. Other performers in the series include **Artie Shaw**, **Glenn Miller** and **Joe Williams** (no relation.). For all of you hipsters who want to impress your friends with your knowledge of things pre-rock & roll or who crave a change of pace for your next art-party/mating-ritual, these records are a painless crash course in the American musical idiom. And they sound great ... If what you crave are roots of a grittier kind, try the two latest releases from Home Cooking Records, *Texas Guitar Greats* and *The Soul of Texas Blues Women*. The guitar record features such titans as **Gatemouth Brown**, **Johnny Copeland**, **Johnny Winter**, **Freddie King** and **Rockola**, dishing out blues and boogie, Texas *authentico* style, while the blues-women record features **Lou Ann Barton**, **Mabel Franklin**, **Levenia Lewis**, and **Big Mama Turner**’s rendition of “You Horny Old Buzzard.”



MUSIC TO PARENT BY – As the Love Generation slides into adulthood, yesterday’s baby boomers find themselves today’s baby makers. Inevitably, some of those old rock & rollers will feel like singing about it. As a model of reproduction rock, they might want to look to **Ginny Reilly**. The longtime folksinger has just released *Doodle Lee Do’In* on the indie Freckle Records label. It’s sung in a sweet, Celtic voice, from a point of view we don’t often hear in popular music – that of a new mother, with all her hopes and fears. And it’s leavened by some welcome humor, such as this line from “The Baby Inside me Blues”: “It’s a big chore to put on my socks/People say I look like Alfred Hitchcock.” More toddler tunes are just around the corner, we’re sure.

Keep the faith ...

Joe Williams

California Record Distributors Restructures Its Management

George Hocutt is bullish on indies. He calls his company “the seventh major” and refers to the other majors as “the non-independent branch” of the record industry. The company is California Record Distributors, Inc., the nation’s largest independent record distributor and the only firm on the West Coast providing full service for independent labels. In the middle of a sustained growth period, CRDI has announced the restructuring of its management, a move that reflects the company’s optimism about the indie market.



TED HIGASHIOKA

the newly-appointed promotion manager for the Northern California area.

Ted Higashioka, formerly national director of promotion for jazz/Narada at MCA Records, has been appointed vice president of marketing. Higashioka will direct all sales, promotion, merchandising and marketing for the company. Higashioka is rejoining CRDI, having formerly served as promotion manager for eight years. Higashioka will report to Don Davis, who, in a related change, has been promoted to senior vice president and general manager.

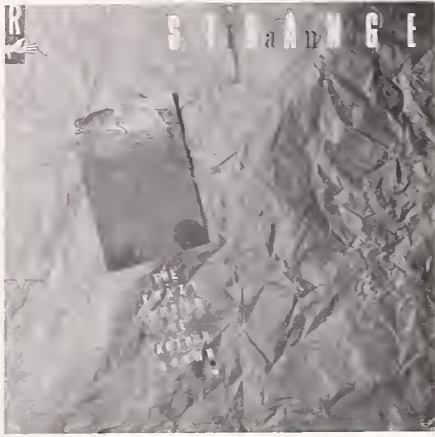
“We are restructuring our management team to position ourselves to take advantage of the continuing explosion of the independent record business through the ’90s and into the 21st Century,” said CRDI president Hocutt in commenting about the changes. “Two people have come here from important jobs at major labels, which should tell you that something is happening here.”

CRDI has also added Chuck Rush, formerly with Virgin/WB, to strengthen the promotion team for the Southern California region. Sam Bates, formerly of Tower Records, is

Hocutt reports that the company’s business is up over 40% since 1987 “and we’re still gaining momentum.” CRDI recently moved to a larger facility in San Fernando, Calif., to accommodate its growth.



THE REAL THING – *Imitation Life*, shown above, celebrates the release of their new Veebelectronics/Skyclad album, *Scoring Correctly at Home* with a star-studded bash at L.A.’s Club Lingerie on Nov. 3. Also on the bill are *Dramarama* (who, like *Imitation Life*, have two albums on the French indie New Rose label), *the Droogs* (who are returning from a European tour) and *Mars Bonfire* (who write the immortal “Born To Be Wild”). The *Imitation Life* album features guest appearances by three ex-members of the *Plimsouls*. Also new from Skyclad is *World Fantastic* by psychedelic trailblazer *Sky Saxon* (he of “Pushing Too Hard” fame). For garage buffs, this is clearly a label to watch.



THE CRAZY WORLD OF ARTHUR BROWN—*Strange Lands*—Reckless Records

ARTHUR BROWN WITH JIMMY CARL BLACK—*Brown, Black & Blue*—Blue Wave Records

Arthur Brown is something of a footnote in pop music history, the loony Englishman whose "Fire" rose to number 2 on the hit parade in 1967, distinguished by its opening proclamation, "I am the god of hellfire, and I bring you ..." Brown introduced an element of theatricality to rock music that in turn influenced such diverse acts as David Bowie, Genesis and Alice Cooper. But after his chart success, he gravitated first toward avant-electronic rock, and then an early form of heavy metal, before dabbling in acting and working with the likes of Klaus Schulze (of Tangerine Dream) and Alan Parsons.

Much of Brown's recent work has been available only in Europe. But the last few months have seen the release of two Arthur Brown albums, one a reissue from the 1969 electronic era and one a recent effort that gets back to his roots in blues and r&b.

Strange Lands was recorded in 1969 with his group, the Crazy World of Arthur Brown. It's an apparently tongue-in-cheek concept album, divided into four parts called "The Country," "The City," "The Cosmos" and "The Afterlife." It resembles some of the atonal, neo-jazz noodlings of Frank Zappa and the Mothers of Invention, with Brown's bellicose vocals laid over arrangements that range from acid-rock psychedelia to fractured gospel to loungey meanderings. Prominent here is the use of electronic keyboard in its infant stages and the kind of cut-and-paste assault-of-the-senses that is now commonplace in everything from Pink Floyd to rap. *Strange Lands* will be of greatest interest to

trained musicians and those who admire the spirit of technical innovation in rock. (The album, by the way, is part of Reckless Records' handsomely packaged series of pioneering electronic-rock albums, a series which includes *Live at the Proms, 1970* by Soft Machine.)

With *Brown, Black and Blue*, Arthur Brown returns to his roots in indigenous American music, albeit with his characteristic twist. Here the gimmick is his howling, somewhat ragged voice, which adds just the right flavor of backwoods dementia to such standards as "Fever," "Monkey Walk," "Got My Mojo Working" and "Hound Dog." The arrangements themselves are spirited but fairly standard, aided by some nice organ, harmonica and the solid drumming of ex-Mothers of Invention percussionist Jimmy Carl Black. It's good rave-up fun, capped by the gospel rouser, "The Lord Is My Friend." Arthur Brown may never again be at the top of the charts, but he hasn't lost his ability to challenge and entertain.

Joe Williams

TOM GROSE & THE VARSITY



SHE WANTS YOUR MONEY

TOM GROSE AND THE VARSITY — *She Wants Your Money* — Neo Records

Few things strike more terror in the hearts of some record reviewers than a jazz-fusion album. It's usually a pale imitation of both jazz and rock, a sort of five-legged creature with stripes and spots and peacock feathers, unable to fly, unlikely to run. Fusion performers often lack the understanding that the musical priorities in jazz and rock are completely different — while jazz puts a premium on technical virtuosity, rock values concentrated energy above all else. Rock music with jazz solos or jazz music with a rock groove are cross-bred monstrosities that are best left to the mad scientists.

The virtue of Tom Grose and the Varsity is that they are talented musicians with no inclination towards soloing excess. Although they sport a multi-instrumental jazz-oriented lineup, they deliver their funky licks in an economical spirit. Their material is hardly spare — it's fresh and inventive, skirting all the fusion-funk clichés — but it retains a solid song sense, a commitment to melodic verse-chorus-verse structure that is reminiscent at times of the Temptations. Other comparisons that spring to mind are the breezy guitar style of George Benson, the jazzy-pop of the

Doobie Brothers circa "Minute By Minute," and Steely Dan at their most commercially appealing. The sound is bass heavy, with a nice compliment of synthesizers, live percussion and saxophone.

One of the most heartening things about the band is their sense of humor, particularly the title track, a bitingly funny portrait of a user. Another standout is the funky "Tibet"

and the classic smiling-through-the-tears "I'll Be Alright." Other tunes touch on conventional love themes, but never in a maudlin arrangement and never without some original lyric slant. Atlanta can be proud of Tom Grose and the Varsity, and now the rest of the country can join in the fun, too.

Joe Williams

The Right Season for the Heart

In jazz it's not always so much where you are, but where you've been. It's not so much who you are, but who you've played with. Under such a definition, the melodic saxophone mastery of Jerry Marcellino is accentuated through his historical collaborations with such luminaries as Michael Jackson, Diana Ross, Jermaine Jackson, Smokey Robinson, Al Jarreau, Eddie Money, Lionel Richie, The Supremes, Four Tops, Frankie Valli and The Commodores among many others. Relatively unknown to general public, Marcellino has remarkably written and produced on no less than fourteen platinum albums (sales of over 1 million), six platinum singles and scores of charting records.

As with the legendary Quincy Jones, Marcellino is a producer with his roots firmly established in jazz, which brings a sophisticated, polished edge to his pop sensibilities. Having produced visible acts for over sixteen years as well as working sessions both as a singer and a sax player, Marcellino has struck again with his own band, The Night Season, with a smooth, sultry instrumental release entitled *Eyes of the Heart*. Jerry is joined by a top supporting cast which includes Navarro Huntington on keyboards, Lawrence Juber, Marty Walsh and



Steve Beckmeier on guitars, and drummers Craig Krampf and Duncan McQueen. Collectively, the group's members have played with Paul McCartney, the Bee Gees, Kenny Loggins, Kim Carnes, Supertramp and the Allman Brothers to name a few.

Making full use of the bountiful talents in *The Night Season*, *Eyes of the Heart* exudes the essence of good taste with such inspirational tunes as "Streets of Love," "Eyes of the Heart," and "Rainy Love." The spectrum of material escorts the listener through a wide range of cheerful emotion and is sure to have crossover appeal in a variety of formats. Enhance your romantic evenings and erase stress on the freeway with Marcellino's newest project. Voyage Records.

Gene Ferriter



BIGGER THAN BIG — Telarc Digital, the CD and digital recording pioneers, has released *The Big Band Hit Parade*, an incredible all-star celebration of the big band sound. The list of performers reads like a who's who of modern-day jazz traditionalists. Pictured here in the front row (left to right) are: **Doc Severinsen**, trumpet; **Cab Calloway**, vocals; and **Dave Brubeck**, piano. In the back row (left to right) are: **Gerry Mulligan**, sax; **Ed Shaughnessy**, drums; **Erich Kunzel**, conductor; **Buddy Morrow**, trombone; **Eddie Daniels**, clarinet; and **Ray Brown**, bass. The arrangements are by *The Tonight Show's Tommy Newsom*. That's an amazing line-up, friends. The tunes include such standards as "Take the 'A' Train," "Begin the Beguine," "Sing, Sing, Sing" and "Moonlight Serenade." (Telarc has also just released a CD featuring the musical scores of the films *It's a Wonderful Life*, *Miracle on 34th Street* and *A Christmas Carol*. Nice, huh?)

ON JAZZ



WHAT, ME WORRY? - Bobby McFerrin is taking a year off, but before disappearing he showed up at a VH-1 breakfast in New York where BMI laid a silver champagne bucket on him. That's BMI's Rick Sanjek (l.) and VH-1's Kathryn Kinley doing the presentation.

WORKSHOP TALK - BMI held a little gathering last week to toast the first BMI Jazz Composers Workshop. BMI's Burt Korall, a noted jazz writer, is the brains behind this - he's the Workshop's director - and noted jazz composers Bob Brookmeyer and Manny Albam are the worthy instructors. The Workshop - a two-year program with weekly sessions - consists, currently, of 25 students, including some well-known jazz names: Roland Hanna, Wayne Andre, Robin Eubanks, Kenny Werner, Ted Nash, Dick Oatts, Earl McIntire, Dave Taylor and James Williams among them. They'll have the chance to rehearse their compositions with the Mel Lewis Jazz Orchestra (some of the students are members of that organization) and there will be a showcase of compositions towards the end of the first year.

MEET THE MODERNS - New Orleans, the land of muflettas and Marsalises, has been getting an awful lot of attention, musically-speaking, these days. The great New Orleans R&B performers - like Irma Thomas, Ernie K-Doe, Johnny Adams and the like - are finally getting wider play; a young New Orleans conservative jazz scene - all those fresh-faced NOCCA kids (the many Marsalises, of course, Terence Blanchard, Donald Harrison, Harry Connick, Kent Jordan, etc.) - are widely known; Cajun, blues, and all sorts of other New Orleans sounds are getting heard. Rounder Records has been instrumental in helping this happen, thanks to its excellent "Modern New Orleans Masters" series. But there is one end of New Orleans music that, surprisingly, has been neglected: the thriving contemporary jazz scene. Well it's neglected no longer. Rounder has had the good sense to turn to Kalamu ya Salaam, the executive director of the New Orleans Cultural Foundation and a writer for that wonderful New Orleans music monthly *Wavelength*, to produce a series of albums called *The New New Orleans Music*: three volumes, each with two groups. They provide an excellent introduction to the contemporary players of the Crescent City. The three

albums are *New Music Jazz*, avant-garde from The New Orleans Saxophone Ensemble (Tony Dagradi, Earl Turbinton Jr., Fred Kemp, Roger Lewis) and The Improvisational Arts Quintet (Edward "Kidd" Jordan, Kent Jordan, Alvin Fielder, Clyde Kerr Jr., Elton Heron, Darryl Levine); *Jump Jazz*, with The Ed Frank Quintet (Frank, Fred Kemp, Wendell Brunious, Erving Charles, Smokey Johnson) and Ramsey McLean & The Survivors (McLean, Charles Neville, Charmaine Neville, Reggie Houston, Steve Masakowski, Herlin Riley); and *Vocal Jazz* with Germaine Bazzle & Friends (Alvin "Red" Tyler, Emile Vinette, George French, James Black) and Lady BJ & The Ellis Marsalis Quartet (Marsalis, Victor Goines, Reginald Veal, Noel Kendrick). Many of the names will be familiar - some have left New Orleans and are playing around New York (Messrs. Riley and Veal are with Wynton Marsalis), others are already familiar to visitors to the annual New Orleans Jazz & Heritage Festival (just six months away, folks!), others have experience going back to the '50s recordings of Fats Domino, Little Richard, and others. It's a good cross-section - from Kidd Jordan's free jazz to the vocalist's blues-tinged versions of jazz standards. Most of the music has a certain *joie de musique* common to the city, an ability to mix in funk with bop with calypso with anything else. This is a unique project and it is helped by informative liner notes from producer Salaam. Rounder Records is taking care of business.

54TH ST. THEME - John Garcia Gensel is, without question, one of the most important figures on the New York jazz scene: he is the "Shepherd of the Night Flock," the minister to the jazz community. The Jazz Ministry at St. Peter's Lutheran Church has provided ecumenical services to jazz musicians forever and Gensel has been there - giving concerts, hanging out at concerts, presiding at funerals, nurturing and counseling the jazz community. Now 71, Gensel is anticipating his retirement and so St. Peter's has begun a three-year fund-raising effort to provide an apprentice pastor to begin to take up Gensel's work. The first benefit concert will be an Oct. 27 gala salute to Lionel Hampton; he'll receive the Church's first Duke Ellington/Shepherd of the Night Flock Award and will jam with the likes of Stan Getz, Gerry Mulligan, Tito Puente, Bobby Short, Honi Coles and many, many others. It's a \$25 ticket (\$150 with a reception thrown in), St. Peter's is at Lexington Ave. and 54th St., and their number is (212) 935-2200. Without John Gensel, New York's jazz scene would be a poorer place, and this is a most important effort.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

			W	L	O		W	L	O
			W	C			W	C	
1	SIMPLE PLEASURES BOBBY MCFERRIN (EMI-Manhattan E1-48059)	1	29			22	LOOK WHAT I GOT BETTY CARTER (Verve/PolyGram 835 661)	17	13
2	TIME AND TIDE BASIA (Epic BFE 40767/E.P.A.)	2	31			23	VIRGIN BEAUTY ORNETTE COLEMAN AND PRIME TIME (Portrait/CBS 44301)	16	14
3	DON'T TRY THIS AT HOME MICHAEL BRECKER (MCA Impulse! 42229)	3	6			24	FACETS DOC SEVERINSEN (Amherst AMH 3319)	21	12
4	FLYING HOME STANLEY JORDAN (EMI-Manhattan 48682)	4	4			25	TEARS OF JOY TUCK & PATTI (Windham Hill WH 0111)	25	19
5	SILHOUETTE KENNY G (Arista AL-8457)	14	2			26	CROSS CURRENTS ELIANE ELIAS (Blue Note 48785)	22	12
6	CLOSE-UP DAVID SANBORN (Reprise 9 25715)	5	16			27	THE WYNTON MARSALIS QUARTET LIVE AT BLUES ALLEY (Columbia FC 40675)	27	17
7	THE REAL ME PATTI AUSTIN (Qwest/Warner Bros. 25696)	7	11			28	FORBIDDEN COLORS TANIA MARIA (Capitol 90966)	28	3
8	RITES OF SUMMER SPYRO GYRA (MCA 6235)	6	23			29	TIMES LIKE THESE GARY BURTON (GRP 9569)	32	3
9	IF THIS BASS COULD ONLY TALK STANLEY CLARKE (Portrait/CBS 40923)	10	17			30	ELLA IN ROME- THE BIRTHDAY CONCERT ELLA FITZGERALD (Verve/PolyGram 835 454-1)	20	22
10	IVORY COAST BOB JAMES (Warner Bros. 25757)	8	10			31	EYE OF THE BEHOLDER CHICK COREA ELECTRIC BAND (GRP GR 1053)	30	22
11	TALKIN' BOUT YOU DIANE SCHUUR (GRP 9567)	13	7			32	REFLECTIONS GEORGE HOWARD (MCA 42145)	33	24
12	BIRD ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia FC 44299)	19	6			33	LIVING IN PARADISE FATBURGER (Intima 7 73334)	DEBUT	
13	DAY BY DAY NAJEE (EMI-Manhattan E1-90096)	12	15			34	BORDERTOWN BENNY WALLACE (Blue Note 48014)	35	16
14	POLITICS YELLOWJACKETS (MCA 6236)	11	18			35	LIVE AT THE BLUE NOTE DAVE VALENTIN (GRP GR 9568)	DEBUT	
15	AUDIO VISUALSCAPES JACK DEJOHNETTE'S SPECIAL EDITION (MCA Impulse! 8029)	15	8			36	A TOUCH OF LIGHT MARK EGAN (GRP GR 9572)	DEBUT	
16	THEN AND NOW GROVER WASHINGTON, JR. (Columbia OC 44256)	9	13			37	LIFE IN THE MODERN WORLD THE CRUSADERS (MCA 42168)	34	15
17	FESTIVAL LEE RITENOUR (GRP 9570)	26	2			38	THE SPICE OF LIFE TOO KAZUMI WATANABE (Gramavision 18-8810)	29	5
18	STREET DREAMS LYLE MAYS (Geffen GHS 24204)	24	4			39	THE POWER OF SUGGESTION RICHARD ELLIOT (Intima 73321)	36	10
19	RANDOM ABSTRACT BRANFORD MARSALIS (Columbia OC 44055)	18	15			40	FIYAFIAGA STEVE SMITH AND VITAL INFORMATION (Columbia 44334)	39	7
20	BLUES FOR COLTRANE A TRIBUTE TO JOHN COLTRANE (MCA Impulse! 42122)	23	5						
21	TWICE THE LOVE GEORGE BENSON (Warner Bros. 25705)	31	2						

JAZZ FEATURE PICKS

MIDNIGHT DREAM - Robert Irving III - Verve Forecast 837 034 - Producer: Robert Irving III
Miles's keyboard man debuts with streetwise, high-funk fusion effort; B/C ears should hear this, too.
THE HARPER BROTHERS - Verve 0704 - Producer: Ron Carter
Soulful bow from a hot-to-trot bunch of hard bop babies led by brothers Philip (trumpet) and Winard (drums).
IN ANGEL CITY - Charlie Haden Quartet West - Verve 837 031 - Producer: Hans Wendl
Another evocative, romantic set from bassist Haden's richly melodic quartet.
FLASHPOINT - Tom Scott - GRP 9571 - Producer: Tom Scott
"Contemporary jazz" radio should jump on this slick effort from the proven fusion sax hitmaker.
STEPPIN' OUT - Daryl Stuermer - GRP 9573 - Producers: Daryl Stuermer, Don Murray
Genesis session guitarist fits the GRP roster like a glove.
COUNTRY COOKING - Chris McGregor/Brotherhood of Breath - Virgin Venture 90998 - Producer: Joe Boyd

Welcome U.S. issue from one of England's finest modern ensembles, led by South African pianist with a sharp and richly realized.
SPIRIT OF THE DANCER - Wayne Johnson - Zebra 42228 - Producers: Wayne Johnson, Kevin Clark
Hard-driving fusion effort from virtuosic Manhattan Transfer guitarist.
ONE HOUR TONIGHT - Kenny Davern - Musicmasters 60148 - Producer: Leroy Parkins
Maybe the best clarinetist around in a smooth, sly and witty mainstream quartet date.
SOFT LIGHTS AND HOT MUSIC - Mel Lewis Jazz Orchestra - Musicmasters 60172 - Producer: John Snyder
Good title for this lush big band date from the steadfast Lewis ensemble. They can snap or purr, they do both here.
PALE FIRE - Gust William Tsillis - Enja 5061 (dist: Muse) - Producer: Bruce Purse
Arthur Blythe guests on this debut from a gritty, talented and highly-rhythmic modern vibist.

AROUND THE ROUTE

Casino Coin Co., a gaming manufacturer based in Las Vegas, is introducing a new pinball machine system, which they are importing from overseas, for release in the American and Canadian markets. One of the first models is called "Space Train" and it employs a two-level playfield, with the capability of becoming four different games by simply changing the chip, backglass and playfield. As explained by Casino principal John Berger, "the total conversion can be accomplished in less than ten minutes," and doesn't necessarily require that the game be transported. How do you get to see this machine? Not at test locations, Casino's preference being to bring people into their facilities for hands on demonstrations. John modestly told *Cash Box* that, "this game and the system 4 will knock your socks off! You've seen two-level playfields before, but nothing has the play appeal of this piece and, as for reliability, it's second to none!" He also indicated that the firm will be employing a unique marketing program with respect to this line. Casino Coin Co. is located at 30 W. Imperial, Las Vegas, NV 89102. For further info give John Berger a call at 702-384-5000.

Said a quick hello to Loewen America prexy Rus Strahan, who's kneedeep in preparations for the AMOA convention plus current business activity. The NSM "City C.D. Combo" is in shipment and generating a lot of terrific feedback. You don't want to miss the Loewen exhibit at Expo, 'cuz they've really got quite a lineup to show!

A personal note. This reporter would like to express sincere best wishes to a very special person in the industry, Steve Kordek, on his appointment as director of game design for Bally Midway. This gentleman holds a distinguished position in the coin-op trade and has earned the respect and admiration of everyone for his creative genius. Good luck in your new post, Steve!

Surprise, surprise! We've been picking up tidbits of information regarding various recordbiz celebrities who just might be showing up on the exhibit floor at Expo. LaToya Jackson, for one, is slated to appear at the Mobile booth (and quite possibly at the banquet, as well). There will be others, from what we understand, which should

make for added excitement as you make your rounds at the show!

Dateline Santa Clara, CA, home of Exidy. Wait'll you see the new piece Exidy will be showing at AMOA Expo '88! The game is called "Showdown"...it's a "tavern piece," as described by marketing and sales chief Virginia Kauffman...and, yes, it's an animated poker game, which is something you would not expect from Exidy but something everyone at the firm is all excited about. The main characters are Dolly, Rawhide and Doc, with the player sitting in as the fourth. The voice track provides all of the familiar poker player jargon, and if you listen closely you'll detect Pete Kauffman's laugh! Watch for it! And by the way, Exidy prexy Pete Kauffman must take a bow for this creation!

SNK Corp. of America prexy Paul Jacobs was all smiles when he returned from attending the JAMMA show in Japan. First off, "P.O.W." was an obvious "hit of the show," as he was quick to report; although it will not actually be released in that country until about November 20, "in order to prevent any problems with parallel boards." Regarding this subject, Paul told us that the principals of JAMMA and AAMA held a meeting during the show and he was very proud that SNK was singled out as "the first company to take a strong stand" by delaying the release of their products in Japan until after the American market is satisfied. Paul said attendance at the JAMMA convention was the strongest he's seen in the last three or four years...there was a sizeable representation from the U.S...and "P.O.W. remains the premier piece!"

Where to! "Taxi," the new pin-game from Williams, will "take operators to big collection figures," says marketing director Roger Sharpe. This new pin has been testing out beautifully, he added, noting that "Cyclone set the standard for this year, and Taxi is surpassing it!" The creative force behind the new pin consists of Python Anghelo, Mark Ritchie, Ed Boon and Chris Granner. Taxi will be among the attractions in the Williams exhibit at Expo - and will be in production by showtime.

Camille Compasio

Steve Kordek Named Director of Bally Midway Game Design

CHICAGO - In a move to strengthen and revitalize its position as a leading pinball manufacturing force, Bally Midway has announced the appointment of Steve Kordek to the position of director of game design. Commenting on the move, Ken Fedesna, vice president and general manager for Williams Bally Midway stated, "Steve brings a unique sensibility to the art of designing and manufacturing pinball machines. He has significantly contributed to resurrecting the pinball fortunes of Williams Electronics Games, Inc. over the years by expertly guiding our group of designers, engineers and programmers. We feel that he can have the same impact on Bally Midway's very capable and talented team."



As general manager of pinball design for Williams, Steve added to what has been a remarkable career filled with impressive achievements despite ever present technological changes in the art form. For more than fifty years he has brought his vision, enthusiasm, expertise and commitment to the ongoing evolution of pinball machines with the result being a line-up of such modern day hits as Space Shuttle, High Speed, Comet, Pin-Bot, Cyclone, and the newest release, Taxi.

In regard to Kordek's appointment, Joe Dillon, vice president and general sales and marketing manager, stated that "we have a solid core group of young design talent with some exceptional credentials, including Jim Patla, Dennis Nordman, Dan Langlois, Ward Pemberton and Peter Perry; where, under Steve Kordek's tutelage and innovative leadership, we are all anticipat-

ing great things under the Bally Midway banner for the coming months and many years into the future."

For Steve Kordek, who has meant so much to the coin machine industry beginning back with Genco in 1937, where he first started working on battery powered games and their change over to electrical power, "it's going to be a new challenge, one that is very exciting to be working with the new designers from Bally Midway and utilizing the resources available here to create products that will not just be viable but also successful." Kordek added that, "Our hope and goal is to incorporate the same level of Williams dependability, reliability and quality in each and every Bally Midway machine, and I know that we will be able to surprise a great many people with what we are currently planning."

Nintendo Stops Magazine From 'Infringing'

CHICAGO - U.S. District Court Judge Dickinson B. Debevoise in Newark, New Jersey has signed a consent judgment that permanently enjoins Signal Research Inc. (North Carolina) from distributing a magazine carrying the registered trademark Nintendo on its cover, according to a report from Nintendo.

Nintendo further advised that the order requires Signal, at its expense, to affix a label which reads "A Signal Research Publication Not Affiliated With Nintendo of America" on the cover of all magazines in their possession of control.

Judge Debevoise reportedly also

ordered that the covers of "all existing copies of the magazine which were ordered or shipped to Toys-R-Us, Kay Bee, or Lionel Leisure (more than 100,000 copies) be immediately stickered with the new labels." Toys-R-Us, Kay Bee and Lionel Leisure are major U.S. toy retailers who sell Nintendo video game hardware and software.

Howard Lincoln, Nintendo's senior vice president said, "This lawsuit demonstrates that Nintendo will take swift action to protect its valuable trademarks. We regret any inconvenience this lawsuit may have caused our customers."

Exidy's 'Showdown'

Exidy's latest creation, "Showdown" is a fun game geared to taverns, street locations and the like; and, as the name implies, the theme is poker, animated video poker, reflecting something different from this factory that has gained recognition for its gun games. But, as marketing and sales director Virginia Kauffman stressed, "we are responding to what distributors and operators have been requesting; namely, a game for the street location, and based on test reports, Showdown fills the bill." The man behind this machine is Exidy president Pete Kauffman, who took into consideration distributor input when he went about creating Showdown.

"Showdown plays like pinball," according to Virginia Kauffman. "The better the player, the longer the play."

The game is programmed from the book of "Hoyle," with strategy on when to hold, when to fold and when to bluff. Operators can select the levels of difficulty.

The sound track accompanying play is further enhancement in that you'll hear such phrases as "Dolly Wins," "My Ring Covers All Bets," "Discard," "My Watch Will Cover all Bets," "My Gun Will Cover All Bets," "Your Bet," "You Bought It," "Fold" and so on. There's a bonus level which has a dramatic ending involving all characters - Dolly,



The main characters, as you play draw poker, are Dolly, Rawhide and Doc and, as the game progresses, you'll experience all of the familiar moves such as ante, bet, fold, draw, bet again, check, raise, etc. As the players bluff, you can observe the various expressions such as wink, flirt, smurk, gotcha and laugh (the laugh being Pete Kauffman's!)

Rawhide, Doc - to make for a very exciting climax.

Further information about Showdown may be obtained through Exidy distributors or by contacting Exidy, Inc., at 5126 Calle del Sol, Santa Clara, CA 95054. Showdown will be featured in the Exidy exhibit at AMOA Expo '88 in Chicago.

EIA Exec Helps Select McCormick Place Gen. Mgr.

CHICAGO - Dennis Corcoran, vice president and show manager, Consumer Electronics Shows of the Electronic Industries Association's Consumer Electronics Group (EIA/CEG), has served as a member of "Friends of McCormick Place," which is a group of executives organized to stress the need for a qualified general manager for Chicago's McCormick Place. The effort proved successful resulting in the acceptance by Jimmie Fore (formerly of Houston's Astro Domaine) of the McCormick Place position.

For more than a year, Corcoran and the "Friends of McCormick Place" have been exerting every effort to convince the Governor of Il-

linois and the Mayor of Chicago of the importance of recruiting an experienced facilities manager to fill the McCormick Place position. This facility is one of the nation's largest, for accommodating conventions, and is the home of the International Summer Consumer Electronics Show, which takes place each June.

"Chicago, and specifically McCormick Place, attracts more trade shows, especially some of the country's most prestigious shows, than any other city," according to Corcoran. "For this reason, McCormick Place has long needed a person such as Jimmie Fore. His appointment will further enhance McCormick Place's reputation as a premiere meeting site."

Williams' 'Taxi'

"Taxi" is the newest pinball machine from Williams Electronics Games, Inc., and it is already being touted by operators as a "profitable powerhouse" with the quality, dependability and proven play appeal features they've come to expect from this prominent pinball maker.

As noted by director of marketing Roger Sharpe, Taxi provides the "pinball joyride of a lifetime" for players as it takes them through a world of twists and turns for "unequaled thrills and surprises that will keep them lined up for one ride after another!"

The action starts with an exciting Spinout ball shooter skill shot that rewards players with multiple values of up to more than 100,000 points...and doesn't stop. There's a special Million Joyride skill shot that can score up to half a million points, an extra ball, or even a special; plus fast-paced Multi-ball play with its own Time Lock bonus of 300,000 points and increased ramp values.

To all of the exciting scoring action Williams adds its own special brand of magical fun with the true-to-life voices and characters of Gorbie, Santa, Drac and much more.

With the operator in mind, there's the service-made-easy aspect, with p.c. lamp boards featuring accessible twist sockets, special adhesive loctite



on all machine threaded parts for better holding power and assembly, patented parallel flipper coins and state-of-the-art micro switch technology throughout.

Further information about Taxi may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618 (312-267-2240).

Keesee Elected Bally President

CHICAGO - Roger N. Keesee, 51, was elected president of Bally Manufacturing Corporation, as announced by Robert E. Mullane, chairman and chief executive officer.

Keesee formerly served as executive vice president and chief operating officer of Bally, and will retain the chief operating officer position. He joined Bally in 1983 as executive vice president, after 23 years with the General Electric Company where he

held a variety of general management positions.

Roger Keesee was appointed chief operating officer of Bally Manufacturing Corporation in 1985 and was elected to the board of directors in 1988. He holds a B.S. degree in Electrical Engineering from Virginia Polytechnic Institute.

Keesee is married and has three children. He resides in Chicago, Illinois and Williamsburg, Virginia.

INDUSTRY CALENDAR

- Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
- Nov. 3-5: AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
- Feb. 23-25: ACME '89 (American Coin Machine Exposition); Bally Hotel; Reno, NV.
- Mar. 2-4: SCCOA (So. Carolina Coin Operators Assn.); Sheraton Hotel; Columbia, SC; annual state convention & trade show.
- Aug. 18-20: AMOT (Amusement/Music Operators of Tennessee); Nashville, TN; annual state convention & trade show.

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L.A. & Babyface (Babyface, L.A. Reid, D. Simmons)	
(Hip Hop/Kear/Green-BMI) Monkey	
G. Michael, J. Jam, T. Lewis (G. Michael) (Chappell/Morrison Leahy-ASCAP)	
Never Tear Us Apart	10
C. Thomas (A. Farris, M. Hutchence) (TOL/Muziek/MCA-ASCAP)	
A Nightmare On My	55
D.J. Jazzy F. Prince, B. New, P. Harris (W. Smith, J. Towns, P. Harris) (Zomba-ASCAP)	
Nobody's Fool	75
D. Lambert (K. Loggins, M. Towers) (WB/Milk Money-ASCAP/Warner Tamerlane/Tiger Bay-BMI)	
Not Just Another Girl	48

D. Koichumar (I. Neville) (PolyGram/Mo-Rat/Sunset Beach-BMI)	
One Good Woman	40
P. Leonard, P. Cetera (P. Cetera, P. Leonard) (Fall Line Orange-ASCAP/Johnny Yuma-BMI)	
One Moment In Time	8
N.M. Walden (Hammond, Bettis) (Albert Hammond/John Bettis/WB Music-ASCAP)	
Peek-A-Boo	94
Hedges, Banashees (Siouxie And The Banashees) (Dream-house/Chappell-ASCAP)	
Perfect World	95
H. Lewis and The News (A. Call) (Low-Bob-BMI)	
Please Don't Go	46
M. Starr (M. Starr) (M. Starr-ASCAP)	
The Promise	35
B. Rogan (C. Farrington, M. Floreale, A. Mann) (N/A)	
Put This Love	79
J. Astley, M. Stephenson (J. Astley, R. King)	
Red Red Wine	12
U40, R. Falcomer (N. Diamond) (Tallyrand)	
Rock N' Roll	80
R. Mills (N. Carl, D. Van) (Too Tall Tunes-BMI/Rockknocker-ASCAP)	
True Love	22
E. Scheiner, G. Frey (G. Frey, J. Tempchin) (Red Cloud/Night Rider-ASCAP)	
She's On The Left	58
J. Osborne, R. Brookins (R. Brookins, J. Osborne, T. Haynes, C. Blanton) (Sac-Boy/MCA/March 9/Almo/Haynestorm-Les Etoiles-De-La/Chances R-ASCAP)	
Sinhouette	67
Kenny G (Kenny G) (Brenee-EMI)	
Simply Irresistible	57
Robert Palmer (Robert Palmer) (Ackee-ASCAP)	
Small World	34
H. Lewis & The News (Hayes, H. Lewis) (Hulex-ASCAP)	
Spy In The House	49
P.S. O'Duffy (D. Was, D. Was) (MCA/Semper Fi & Monkey Dogs, Cattle Ltd.)	
Superstitious	61
R. Nevison (J. Tempest) (Screen Gems/EMI-BMI)	
Spring Love	90
Stevie B., T. Kats (S. Hill) (Saja/Mya-T-BMI)	
Staying Together	92
D. Gibson, F. Zarr (D. Gibson) (Creative Bloc/Deborah Ann's-ASCAP)	
Strange Love	44
Depeche Mode, D. Bascomb (M.L. Gore) (Emile-ASCAP)	
Symptoms Of True Love	47
R. Kersey (I. Klarmann, F. Weber) (Larry Spier/Rolf Budder-ASCAP)	
Sweet Child	53
M. Clink (Guns N' Roses) (Guns N' Roses-BMI)	
Talkin' Bout A Revolution	97
NA (NA) (NA)	
Thank You For My	91
Full Force (Full Force) (Forceful adm. by Willesdon-BMI)	
Till I Loved	43
P. Ramone (M. Yeston) (YestOn-BMI)	
Time And Tide	33
NA Na Na	
Waiting For A Star To Fall	27
A. Mardin (G. Merrill, S. Rubicam) (Irving/Boy Meets Girl-BMI)	
Walk On Water	25
R. Zito, E. Money (J. Harms) (Geffen/Thornwall-ASCAP)	
Way Out	71
Dr. Dre, D.J. Yella, Arabian Prince (J. Burns) (NA)	
The Way You Love	73
L.A. & Babyface (Babyface, L.A. Reid, D. Simmons) (Kear, Hip Trip, Green Skirt)	
Welcome To The Jungle	39
M. Clink (Guns N' Roses) (Guns N' Roses)	
What You See	54
S.B. Lunt (S.B. Lunt, A. Stead) (Perfect Punch/Pet Me-BMI)	
Whaf's On Your Mind	4
F. Maher (P. Robb, K. Valaquen) (T-Boy/Insooc-ASCAP)	
When It's Love	96
NA (Eddie, Alex, Sammy, Mike) (Yessup-ASCAP)	
Wild, Wild West	2
C. Kinsey (The Escape Club) (EMI-ASCAP)	
Wild World	88
W. Lindo, S. Dunbar, R. Shakespeare (Salafa/Westbury-Ascop)	
A Word In Spanish	24
C. Thomas (E. John, B. Taupin) (Intersong-USA/Big Pig-ASCAP)	
You Came	41
R. Wilde, T. Swain (R. Wilde, K. Wilde) (Unicity/Rickim-ASCAP)	

B/C SINGLES

2 A.M.	36
(Ted-On/Car/ Irving-BMI)	
A Love Of Your Own	57
B. Nazarian (H. Stuart, N. Doheny)	
Addicted To	50
(Ensign/Willesdon/Trycep-BMI)	
Ain't No Half Steppin'	62
M. Mar (A. Hardy) (NA)	
All Or Nothing	81
R. Moore (R. Moore) (R. Moore-Ascop)	
Any Love	4
L. Vandross, M. Miller (L. Vandross, M. Miller) (SPK April/Uncle Ronnie's/Sunset Burgundy/MCA-ASCAP)	
Back On Track	34
C. Singleton, B. Always (NA) (Always/Poppa Willie-BMI)	
The Best	21
(Kiar's Tuff/Trixie Lou-BMI)	
Born Not To Know	65
(Two Tuff-Enuff/PolyGram Songs-BMI)	
Break 4 Love	89
V. Mason (V. Mason) (Funky Feet, BMI)	
Call Me	78
(Screen Gems-EMI-BMI)	
Call The Law	25
The Reddings (The Reddings, Autofrat) (Redlock/PolyGram Songs-BMI)	
Cars With A	43
(Music/Henstone-BMI)	
Dance Little Sister	13
(Virgin Songs/Young Terrence-BMI)	
Dancin' With Myself	18
(Morchie/Bruce Purse/Zomba-Ascop)	
Dial My Heart	35
L.A. & Babyface (L.A. & Babyface, D. Simmons) (Kear/Hip Trip-BMI)	
Do Me Right	74
C. Wilson (M. Cooper, G. Lamar) (Bee-Germaine-BMI)	
Don't Make Promises	84
E.E. Toon Jr., A. Bayyan (A. Bayyan, E.E. Toon) (Amirful-ASCAP/Grandma Rosalie-BMI)	
Don't Rock The	52
(Hip Trip/Jig-Awatt Jams-BMI)	
Don't Worry, Be Happy	12
(Prob Noblem-BMI)	
Driving Me Crazy	88
A. Hudson, D. Roberson, V. Brantley, I. Perkins (E.T. Wright-Elron) (Minky/Easterson-BMI)	
Everybody Get Up	77
H. Luv Bug (Invincibles) (Next Plateau/Turn Out Bros-Ascop)	
Everything I Miss	30
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme/Avante Garde)	
Get Here	54
A. Fischer, B. Russell, P. Ekberg (B. Russell) (NA)	
Give Me A Chance	70
(Crystal Rose/Montague-BMI)	
Givin' Up On Love	58
B. Pfordresher, Floaters, L. Williams (B. Caldwell, D. Matkoeky) (SBK/Blackwood/WB Music-ASCAP)	
Giving You The Best	5
M.J. Powell (A. Baker) (All Baker's/Alexcar-BMI/Eyedot-Ascop)	
Gonna Get Over You	22
(Bush Burnin'/La Love Lane-Ascop)	
Good Groove	59
D. Boland (D. Boland) (NA)	
Hard Work	91
(Maitre/Rare Blue-Ascop)	
Heaven On Earth	79
P. Lord, J.J. Smith (P. Lord) (Leonusum-Ascop)	
(He's Got) The Look	11

(Amirful/Torin/Mel-o-mel-Ascop)	
Hey Lover	26
P. Laurence (S. Moore, K. Washington) (Bush Burnin'-ASCAP)	
Hide And Seek	42
(Love-ly-N-Divine-Ascop)	
Him Or Me	61
T. Reily, B. Griffin (G. Griffin, W. Adams, L. Singletary, L. Drakeford, L. McCain) (Cal Gene-BMI)	
Hold On To What	90
(Jobete/R.K.S.-Ascop/Stone Diamond/Lock Series II-BMI)	
I Burn For	47
(Hami Wave/Over The Rainbow-Ascop)	
I Can't Wait	17
(Wilbeck/Sputnik Adventure/SBK April-Ascop)	
I Just Wanna Stop	66
N. Connors (R. Vannelli) (Ross Vannelli-BMI)	
I Missed	27
(Colegems-EMI/Deep Faith-Ascop)	
I Wish You	53
(Controversy-Ascop)	
I'm In Love	82
(Duchess/Black Lion/J.C. PRS-Ascop)	
I'm Not Going	31
(Protoons/Rush Groove-Ascop)	
I'm The One Who Loves	41
S. Sheppard, S. Sheppard, T. Carter, J. Varner (Island/Stanton's Gold/April Joy/Golden Nugget-BMI)	
I'm Your Pusher	49
(Colegems-EMI/Rhyme Syndicate-Ascop/Warner-Tamerlane-BMI)	
(It's Just) The Way	15
(Oliver Leiber/Virgin-Ascop)	
Kissing A Fool	69
(Chappell-WA/Morrison Leahy-Ascop)	
Let Me Be Your Hero	40
G. Abbott (G. Abbott) (Grabbit/SBK Blackwood-BMI)	
Let's Do It Again	8
(Warner-Tamerlane-BMI)	
Let's Play	32
(All Aboard/OP-BMI)	
L.O.V.E.	68
(Colegems/Bedrum/Light & Sound-Ascop)	
A Love Supreme	87
W. Downing, A. Baker (J. Coltrane, W. Downing, D. Cole) (Not Listed)	
The Lover In	83
L.A. Reid & Babyface (Babyface, L.A. Reid, D. Simmons) (Hip Trip/Kear/Green Skirt-BMI)	
Mary Had A	71
(International Broadcast/Cayman-Ascop)	
Mr. Bachelor	38
N. Martinelli, S. Nichol, C. McIntosh (S. Nichol, C. McIntosh, Eugene) (Virgin/MCA/Brampton-ASCAP)	
My Eyes	16
(Jobete/Black Bull-Ascop)	
My Girly	10
Suave (W. Robinson, R. White) (Jobete-ASCAP)	
My Heart	20
(Seesongs-ASCAP)	
My Young Camp. Of America-BMI/Bobby Brown/Unicity-Ascop	
A Nightmare	86
(Zomba-Ascop)	
Nothing Can Come	14
Angel Music Ltd./Silver Angel/Famous-Ascop)	
Oasis	45
(Sunset Burgundy/10Tu/MCA-Ascop)	
One Moment In Time	23
(Albert Hammond/John Bettis-Ascop)	
Party On Plastic	48
(Mash-A-Mug/Island/Irving/Catshing Hit-BMI)	
Rescue Me	70
(SBK April/Across 110th Street/Willane-Ascop)	
Rising To The Top	63
(Jobur-BMI)	
'Round And 'Round	32
T. Riley, G. Griffin (T. Riley, G. Griffin, A. Hall, T. Gatling) (Zomba/Dorin/Cal-Gene/Virgin-BMI/ASCAP)	
Say You Will	56
(Harrindur/Tortoise Feather/Pure Deite/Bird Cage-BMI)	
She's On The	73
(Sac-Boy/MCA/Chances R/Unicity/Almo/Haynestorm-Ascop)	
Show Me	76
(Carver Village-BMI)	
Showdown	80
(Super Blue-BMI)	
Silhouette	85
Kenny G (Kenny G) (Brenee-BMI)	
Sleepless Weekend	23
(Forgeorge/It's Mine/Golden Lady West/Vicious Beat-BMI)	
So Fine	75
(Eye Of Nadley/Carolyn Marie/Keecho-Ascop/Darwall/It's Mine/Little Buzz-BMI)	
Solitaire	67
S. Torano (S. Torano, C. Cameron) (Ohio Street, PolyGram Songs-BMI/Chi-Bone-ASCAP)	
Someone's In Love	64
(Copyright Control)	
Stand And Deliver	60
(Leonus-Ascop)	
Strictly Business	24
EPMD (NA) (NA)	
Stuck	31
Kear/Hip Trip/Ceemac/Uno-BMI)	
Sweet, Sweet Love	37
A. Z. Giles (A.Z. Giles, Vesta, B. Osborne) (Captain Z/Black Line/Vesta Seven/Almo-ASCAP)	
Take Your	92
(No Pain No Gain/Honeylook/Unicity-Ascop)	
Tear Down	29
(Zomba-Ascop)	
Tell Me It's Not Too Late	46
D. Foster, T. McElroy (D. Foster, T. McElroy, S. Ferrol) (Two Tuff-Enuff-BMI)	
Thanks For My Child	9
Full Force (Full Force) (Forceful Adm. by Willesdon-BMI)	
There's One Born	33
B.J. Eastman (J. Butler, J. Skinner) (Zomba Enterprises-ASCAP)	
Tumblin' Down	39
C. Franz, T. Weymouth (Z. Marley, T. Downey) (Ziggy Music/Colegems-EMI-ASCAP)	
Way Out	44
Dr. Dre, D.J. Yella, Arabian Prince (J. Burns) (NA)	
The Way You	1
(Kear/Hip Trip/Green Skirt-BMI)	
Wonderful	55
(Stone City/National League-Ascop)	
You Make Me Work	28
L. Blackmon (L. Blackmon) (All Seeing Eye/PolyGram-ASCAP)	
You're Gonna	85
Full Force (Full Force) (Full Force-BMI/Willesdon-Ascop)	
You're Not My	2
(Flyte Tyme-Ascop)	

COUNTRY SINGLES

A Tender Lie (With Any Luck-BMI)	24
Addicted (Blue Gate/Cheryl Wheeler-ASCAP)	79
Alive And Well (Kristothua-BMI)	96
All The Reasons Why (Warner-Tamerlane/Sportman-BMI/Warner-Refuge/Macy Place-ASCAP)	62
Along The Navajo Trail (MCA-ASCAP)	86
Are There Any More Like You (Lawyer's Daughter/Beckaroo-BMI)	40
Blue Love (Cross Keys-ASCAP/Tree)	97
Blue Side Of Town (Almo/Little Nemo/Irving-ASCAP/BMI)	39
Blue To The Bone (Cross Keys/Tree Group/Jack And Bill/McBee-ASCAP)	4
Boogie Woogie Fiddle (Miss Hazel-BMI)	11
Borderline (Rick Hall-ASCAP)	68
But I Lie (And My Tears Told You So) (Doc/Live Note/Northern Nights/Three Three Two-BMI)	94
Butt Off My Shirt (Almo/Good Single Ltd./Quince/Chappell/Rondor-ASCAP)	13
Candy Kisses (Acuff-Rose-BMI)	92
Change Of Heart (Caseyem/Kentucky Sweetheart-BMI)	53
Chasin' In Stone (Hookem-ASCAP/Hidden Lake-BMI)	16
Danced To The Radio (Greaser/Music Bee/Baby Duck-BMI)	66

Darlene (Acuff-Rose/Milene/It's On Hold-ASCAP/BMI)	6
Desperately (Cross Keys-ASCAP)	43
Don't Say It With Diamonds (Tree/Sewall-BMI)	89
Falling In Love Right & Left (Ken Harvey-ASCAP)	83
Gal From San Antonio, Texas (The Bobby & Billy-BMI)	5
Gonna Take A Lot Of River (Reynolds-BMI)	65
Hennietta (Eight-O-Five/Milhouse/Of Music-ASCAP/BMI)	44
Hold Me (Wooden Wonder-SESAC)	66
Honky Tonk Moon (Hannah Rhodes-BMI)	56
Hot Dog (Tree-BMI)	72
Hot Rod Lincoln (Acuff-Rose-BMI)	69
How Much Is It Worth To Live In LA (Waylon Jennings/Tor Collins/Murrah-BMI)	31
I Give You Music (Sweet Tater Tunes-ASCAP)	46
I Go To Pieces (Mole Hair/Bug/Rightsong-BMI)	96
I Guess I Just Missed You (Rick Hall-ASCAP)	61
I Just Can't Say No To You (Duckbreaker-BMI)	30
I Know How He Feels (Maypop/Alabama Band-BMI)	14
I Wish That I Could Fall In Love Today (Beechwood-BMI)	15
I Won't Be Seeing Her No More (Tree/SBK/Blackwood/Larry Butler-BMI)	63
I'd Throw It All Away (McConkey/Borcha/Tomofame-SESAC)	84
If I Could Bottle This Up (SBK Blackwood/Larry Butler/Scarlett Moon-BMI)	17
If You Ain't Lovin' (You Ain't Lovin') (Beachwood-BMI)	17
I'll Leave This World (Tree-BMI)	12
I'm Goin' Nowhere (Gold Horizon-BMI)	12
I'm Loving The Wrong Man Again (Tree-BMI)	71
Indiana Highway (Al Olson/Black & White-BMI)	52
It Keeps Right On Hurtin' (Ridge-BMI)	18
It's The Music (Doc/Live Note-BMI)	91
I've Been Lookin' (Unizm/elfwho-ASCAP)	10
I've Got No Right (Tri-BMI)	87
Lady To Lover (Somebody's-SESAC/April/Keith Stegall-ASCAP)	1
Let's Get Started If We're Gonna Break My Heart (Stalder Bros-BMI)	91
Light Years (White Oak-BMI)	42
Lock, Stock And Teardrops (Tree-BMI)	100
Long Shot (Don Schlitz/Almo-ASCAP/Irving-BMI)	32
Love Helps Those (Scarlet Moon-BMI)	26
Love's Slippin' Up On Me (Jack And Bill-ASCAP)	76
Love's Talkin' (Sunmonton/Think/N2D-BMI/ASCAP)	64
Magic Man (Trackshoe/Rolimar/Hobbler-BMI)	75
Mama Knows (SKB/Music City Music-ASCAP/Millhouse-BMI)	13
Moonlight In Mexico (Golden Score-BMI)	13
My Baby's Gone (SBK/Blackwood/Dennis Linde-BMI)	27
New Shade Of Blue (Long Tooth-BMI/Endless Frogs adm by Bob A-Lew-ASCAP)	7
Nobody's Angel (Warner-Tamerlane/Babbling Brooks/Rumble Seat-BMI)	20
Not A Night Goes By (MCA/Diamond House/Bright Sky-ASCAP)	35
Not Enough Country Left (Big Wedge-BMI)	80
Not Enough Love (MCA/Farren Square/Colegems-EMI/A Little More-ASCAP)	67
Old Kind Of Love (Scarlet Moon-BMI)	49
One Dance Love Affair (Ronzo Matic-BMI)	90
One More Night (Keeper/See No Evil)	60
Pilgrims On The Way (Matthew's Song) (Many Hats-ASCAP)	28
R	

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Schedule Of Events

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Registration: 3:00-7:00 p.m. 8:00 p.m.-until "Battle of the D.J.'s"	Registration: 9:30-3:30 p.m. General Session: 10:00-11:00 a.m. Workshop I 11:00-12:15 p.m. Workshop II 12:15-2:30 p.m. Workshop III 3:00-4:30 p.m. Banquet Sales 6:00-7:30 p.m. Cocktail Party 6:30-8:00 p.m. Awards Banquet 8:00-11:00 p.m.	YBPC ANNUAL MEETING Election of National Officers 11:00 a.m.-2:00 p.m.

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