CHERYL PEPSII RILEY
"Thanks For My Smash"

PAY TO PLAY
Four-Wallers Rule In L.A. Clubs

ETTA JAMES
Deep, Dark, Delicious

COWBOY JUNKIES
A Different Kind Of Tension
OVER
3,000,000
PEOPLE READ
CASH BOX
CONFIDENTIAL
EACH WEEK.

THIS WEEKLY
SYNDICATED MUSIC
COLUMN APPEARS IN
NEWSPAPERS ACROSS
THE UNITED STATES AND
CONTAINS MATERIAL
SPECIALY SELECTED
FROM THE PAGES OF
CASH BOX MAGAZINE

SYNDICATED BY KING FEATURES
re: re-

Driving in to the office this morning, I found myself behind a baby blue Toyota sporty truck with a faux blonde at the wheel. Nothing unusual about that, not in Southern California, anyway. What did strike me as unusual was the pair of bumper stickers that had been affixed to the Toyota’s back window. On the left was an endorsement for moderner-rocker KROQ; on the right was a decal for metalloid-rocker KNAC. What we have here is a sign of the times, representing a trend/detente between left-of-center and right-of-center pop forms. I’d be willing to bet the condo that I was driving behind a fan of Jane’s Addiction, among other genre-benders. Actually, make that format-benders; the fact is, during this decade, stylistic distinctions have become subordinate to radio programming distinctions in the music biz. And whenever a Guns N’ Roses or a Tracy Chapman comes along to overturn prevailing music biz assumptions, it’s good for the biz—and more importantly, it’s good for the music.

All of which is a prelude to something we’ve been keeping to ourselves up to now. But it’s time to let the cat out of the bag. Many of you have noticed some subtle changes in Cash Box of late; these changes are far from arbitrary. In recent weeks, the editorial/charts/production staff has been tuning the engine of this venerable music trade, not as an end in itself but in preparation for a broad-based—and much-needed—revamp/redesign/revitalization—all those “re”-words. You say you’ve heard this stuff before? True enough. We’re not asking you to believe us; we’re just asking that you watch this space.

What has been missing from music trade coverage in recent years is an examination of the music itself—or more specifically, a focus on the point of impact between the music and the biz. We’re primarily concerned not with what is patently obvious in the marketplace but rather with what is bubbling under—the trends and the artists that will be shaping tomorrow’s music and tomorrow’s business. This is the sort of info you’re not getting elsewhere, and we’re determined to fill that void.

New York editor Lee Jeske’s cover story on Cheryl Pepsii Riley’s crossover hit “Thanks For My Child” is a prototype for the sort of coverage that will be an integral part of the new Cash Box approach. In the piece, Jeske not only talks to the artist herself, but also to the Columbia Records staff who are orchestrating the impending breakthrough. The story is capped by the sort of denouement that journalists dream about, as art, commerce, and life coalesce into a symbiotic unit.

We ask your patience while we’re retooling; there have been glitches along the way, some of them readily apparent. But when we get the whole package together in mid-January, all those “re”-words we’ve been tossing around will have served their purpose, and it’ll be business (make that music business) as usual.

Bud Scoppa
Palmese Upped At MCA

UNIVERSAL CITY—Al Teller, president of MCA Records, has announced the promotion of Richard Palmese to the newly created position of executive vice president/general manager of the label. In his new capacity, Palmese will oversee the day-to-day operation of MCA as well as continue directing the label’s marketing and promotion sectors.

Said Teller: “Richard is one of the truly outstanding executives in the music industry. In his new role, Richard will make an even greater contribution to the future growth of MCA Records.”

According to Irving Azoff, chairman of the MCA Music Entertainment Group, “MCA Records’ success over the past five years is a testament to Richard’s expertise in marketing and promotion. Richard’s one of the few guys in the record industry that’s a true mentsch.”

“Palmese, who describes Azoff as “a trusted friend and associate” and Teller as “a new one,” came to MCA from Arista Records in 1983.

Bon Jovi Scores Hat Trick
In Gold & Platinum Face-Off

NEW YORK—The RIAA offered a spoonful of sugar to Bon Jovi’s bad medicine last month, as New Jersey entered the gold and platinum rolls at triple platinum, double platinum, platinum and gold in one fell swoop. But the biggest numbers tallied were for Def Leppard’s Hysteria, which notched its eight millionth sale last month. Aerosmith’s Greatest Hits scored a multiplatinum plaque for 4 million, Poison’s Open Up And Say...Ahck racked up a wall ornament for 3 million, and multiplatinum plaques for 2 million sales were minted for Keith Sweat’s Make It Last Forever, the soundtrack to Cocktail, Introducing the Hardline According to Terence Trent D’Arby, Steve Winwood’s Roll With It and Cinderella’s Long Cold Winter.

Kenny G’s Silhouette was the only album to debut simultaneously at gold and platinum. Also hitting the platinum jackpot were Hall & Oates’ Ooh Yeah!, Midnight Oil’s Diesel and Dust, Kool Moe Dee’s How Ya Like Me Now, Taylor Dayne’s Tell It To My Heart, Robert Palmer’s Heavy Nova and Mannheim Steamroller Christmas.

Also going gold in November were EPMD’s Strictly Business, Basia’s Time and Tide, Europe’s Out of This World, Guy, New Kids on the Block’s Hangin’ Tough, Breathé All That Jazz, Ice-T’s Power, The 2 Live Crew’s Move Somethin’, Milli Vanilli’s Girl You Know It’s True, Chip Davis & Mannheim Steamroller A Fresh Aire Christmas, and four Conway Twitty catalogue titles: Number Ones, Greatest Hits, and, with Loretta Lynn, We Only Make Believe, and The Very Best Of...

Music videos honored last month were Aerosmith’s X5 (gold), and Raffi’s A Young Child’s Concert (multiplatinum).

TICKETTAPE

NEW YORK—A Nov. 30 pow-wow took place in London between representatives of leading Japanese and European consumer electronics companies and reps of the IFPI, including the RIAA; nothing was resolved, but both sides “expressed pleasure” that the meeting took place.

Pepsi and Phillips Int’l will co-sponsor the 1989 World Music Video Awards (based on a worldwide poll of music fans), to be aired internationally on April 14, 1989. Fox Broadcasting will broadcast the show in the U.S., NARAS and GDRadio, the Soviet Union’s official radio and television committee, are preparing a television project to “disseminate the musical contributions of both countries.”

Julie Stone was awarded this year’s ASCAP/Richard Rodgers Award for veteran musical theatre composer and lyricists at a ceremony at ASCAP’s N.Y. offices Nov. 29. ASCAP is holding a free Music Business Seminar Tour, Dec. (13) at the Miami Airport Hilton at 7 p.m.; call (305) 920-1991 for details. Michael Jackson’s Moonwalker, a 94-minute movie that has been playing in Japanese movie theatres, is going to be released by CBS Music Video Enterprises on Jan. 10. Westwood One has extended The Lost Lennon Tapes series through 1989. On Nov. 16, the RIAA and the L.A. County Sheriff’s Regional Surveillance and Apprehension Team conducted a raid at the Self Storage facility in Walnut, Calif., netting 46,000 alleged counterfeit cassettes and $275,000 alleged counterfeit labels.

Clay Houston will receive the Special Achievement Award in Parenting from Parents Anonymous of New Jersey, at a Dec. 16 benefit dinner at Atlantic City’s Trump Plaza. According to MTV’s recent tracking study, 55% of viewers aged 12-34 polled in Aug. and Sept. called their overall opinion of music videos “excellent” or “very good”...

Cathy Lee’s new book-shelves: Irving Berlin and Ragtime America by Ian Whitcomb ($18.95, Little, Brown Editions).

EXECUTIVES ON THE MOVE

Snider  Shaw  Hill Froehlig  Wardell

• Melissa Snider, assistant to Chrysalis Records president Mike Bone, will assume additional duties as international manager. Snider began her Chrysalis career one year ago following positions at ELEktra, PolyGram and Arista.

• MCA Records’ Bobby Shaw has been promoted to VP of dance music. Shaw has been with MCA for nearly five years as director of dance music and local New York pop promotion. Shaw will remain based in New York.

• Celia Hill Froehlig has been appointed VP of professional activities for EMI Music Publishing in Nashville. Prior to joining EMI, Froehlig had served as professional manager at Warner/Chappell Music Publishing and as creative director at Chappell/Intersong Music.

• Don Wardell has been promoted to national director of catalog music for RCA Records. In his new position, based in L.A., Wardell will continue his responsibilities with RCA’s reissue program. He joined RCA in 1979 as a product manager, and in 1982, won a Grammy Award for the Best Historical Album of the Year, The Tommy Dorsey-Frank Sinatra Sessions.

• Kat MacHaffie joins Capitol Records as East Coast manager of alternative marketing. He reports to director Cathy Lincoln. MacHaffie was previously with Arista Records in Boston in alternative and pop promotion.

• Tom Carabba has been appointed product manager with Jive Records for the RCA label. Carabba was director of promotion and marketing for Keel Management since he helped found the firm in 1981.

• Elizabeth Brooks has been named international product manager for PolyGram Records. Before joining PolyGram, Brooks was director of national alternative album promotion for Relativity Records.

• Denis E. Kellman has been appointed VP if legal & business affairs for the Bertelsmann Music Group (BMG). Kellman has been with BMG for over five years, spending the last four years in RCA’s London office.

Talent On Stage

The Primitives

ROXY THEATRE, HOLLYWOOD—Blondie it wasn’t. On the L.A. leg of their first American tour, England’s Primitives failed to deliver on the promise of their kinda cool debut LP, Lovely; actually, they failed to deliver at all. Not only was the band frequently out of tune and out of time, but frontgirl Tracey Tracey displayed all the charisma of a budgie—cute-and-chirpy was all she could muster. That was surprising, considering the charm and spunk that characterize her work on record. Gone, too, were the guitar and backing-vocal shadings of the album; instead one leader/guitarist Paul Court led his charges through a sub-garage-band performance that offered little more than speedy, undifferentiated clang. While that approach seemed to delight the 20-or-so slumdancers at the front of the stage, there was plenty of audible grumbling among the rest of the crowd. The Prims put the last nail in their own coffin by wimping out on “Crash,” one of 1988’s most bracing singles.

My colleague Joe Williams describes the style of rock & roll purveyed by the Primitives and their ilk as “neo-60s pop with an annoyance factor.” At The Roxy, the pop was absent, but the annoyance factor was hard to miss. A mega-disappointment.

Bud Scoppa
In L.A. Today, You've Gotta Pay To Play

By Chuck Phillips

LOS ANGELES—Musicians call it "pay to play," Promoters call it "ticket presale." Call it what you like, performing rock & roll in Los Angeles is becoming an extremely high-risk, capital-intensive business venture. Bands are paying promoters as much as $30 a minute for the opportunity to play in front of a live audience.

"The presale-ticket policy used to be a real clean concept," Jungle Booking owner Jason Lord said. "The bands made money and the promoters made money. But in the last five years, a lot of greed has occurred on the scene that is very, very ugly."

Current concert promotional policies dominating the club circuit in Southern California require unknown bands to sell specific ticket quotas before they can set foot on stage. Presale-ticket minimums in 1988 vary from contract to contract, but most bands are expected to sell between 100 and 125 tickets per concert. Ticket prices range from $3 to $12, depending on the date and headline structure of the show. Each band contracts to pay a specific total dollar figure, which is due prior to soundcheck on the evening that they are scheduled to perform.

Artists subject to presale-ticket contracts are paid no salary for their sets, nor do they receive any percentage of the door or the bar. Not only that, a vast majority are expected to pay for their own concert promotion in the form of magazine advertisements, fliers and posters. Some promoters even charge unknown acts rental fees for the use of the risers they perform their set on.

"It's a lot of money to eat," said Carl Petersen, drummer of the rock band For Keeps. "You can understand it up to a point. Promoters want to guarantee that their club won't be empty, but it would be nice if they could build something into the system to accommodate bands like us—unknown bands who are trying to develop a following."

Presale-ticket policies have drastically altered the concept of what it means to be a working musician in Los Angeles. Not only do musicians have to become adept at composing, playing and performing, they are also expected to develop an expertise in self-promotion. Presale-ticket promoters encourage bands to spend hours developing customer mailing

Len Fagan and Al Phillips of the Coconut Teaser, one L.A. club that spurs the presale-ticket approach. "The worst part about pay-to-play is the music that will never be heard," Fagan says.
Presale-ticket policies have also redefined the responsibilities of promoters and club owners. Gone is the Bill Graham promotion-style of the risk-taking entrepreneur willing to put up his own money for a booking, committed to producing attractive, high-quality projects he believes in.

"We have a whole new generation of promoters now that I call the Hollywood weasel-type promoter," Lord said. "And I do include myself in that category. My problem is that I cannot call any of us promoters, because we are not—not even myself. We are producers. All we really do is provide financing up-front for what the musicians eventually reimburse us for.

"Gone, too, is the heyday of the credible nightspot. Renowned venues like the Whisky a Go Go, the Roxy and Gazzarri's have abandoned the in-house booking practices that made them famous in favor of a new breed known as "four-wallers." The club owners can generate gross profits from large venues and delivering technically proficient concerts can be trying. Alou, who has been booking presale shows in Southern California since 1983, takes offense at being labeled a pay-to-play promoter.

"Putting on live shows in L.A. is an expensive undertaking. Club rentals and overhead costs—payroll, lighting, sound, security, etc.—are expenses. And because of the increased grosses, and venue profits and ticket presale promotions to other clubs around," Fagan stated. "The club owner has the explicit incentive to set up presale shows. The process is similar to that of the pay-to-play agent, but instead of paying money, we're paying to promote shows. We're also paying to the bands.

"And when the bands play really irritates me," she said. "We do not encourage bands to play our shows who are going to have to shell out money straight out of their own pockets—that's what I would call pay-to-play. We only encourage bands who are going to be successful at it and make money at it. For bands who expose them to the public—because we believe that if the public likes them, they'll return to the club to see them," Fagan said. "That's how you build a following—not by preselling 100 tickets to your friends once a month.

According to Fagan, the Troubadour's residency concept has frequently paid off: Goffen's Rock City Angels and Epic's Burning Tree are among those bands who developed followings as resident acts. "If there was one thing we could do to This Place, it would be that providing acts with residencies really works," Fagan insisted. "Not only is it gratifying to contribute to the development of an artist, the payback also comes in terms of dollars. Bands never forget who believed in them, no matter how big they get. Their sense of loyalty brings them back home to where they started out.

The Troubadour is another L.A. club trying to keep its doors open without resorting to a presale-ticket policy. "We've never been a pay-to-play club," said assistant manager and booking agent Gina Barsamian. "I get reports about it from bands we book here. My opinion is that the bands are doing all the work and the promoters are making all the money. I see a bigger picture—like promoting. I don't see breaking up over this policy. It's not fair.

Those bands that aren't breaking up are having trouble surviving. Allegations of unscrupulous promotion tactics abound. Promoters have been accused of confiscating equipment (to "collateralize" their debts) from bands who couldn't live up to their assigned ticket quotas, and concert bills are frequently wildly inconsistent, to the detriment of bands and audiences alike.

"Many of the new promoters seem to have no new long-term goals, Lord stated. "We've had so many bands that are just short-term fuck. It's like, 'Make me happy now—quick, fill my pocketbook'—and that's all."

Why, then, do so many bands put up with pay-to-play? Los Angeles is geographically the easiest place to be an artist and most vital hard-rock/heavy-metal market in the United States, and it draws talent from all over the nation. These eager bands hope to become the next Guns N' Roses (a former pay-to-play act, by the way) or Metallica, i.e. the next big thing to capture the attention of A&R talent scouts, and they'll do anything to make that happen. Most musicians are willing to go along with L.A.'s new-pervasive presale-ticket policies, but they're quite vocal about the negative effects of pay to play.

"Greed is ruining the live club circuit," said Donna Cardellino, manager of the rock band Angora.

"It's so sad. We're from Philadelphia and like us, so many bands move out here with high hopes—and I don't think they realize what they're in for. They end up really being taken advantage of."

According to Cardellino, Angora has had to pay as much as $1500 to play certain L.A.-area venues. That figure includes the cost of fliers, advertising, stage rentals and, of course, ticket presales.

"We've encountered problems with pay-to-play," Cardellino said. "Almost all the promoters out here see dollar signs, and the bands with excellent potential that just could not hang in there financially.

Nevertheless, commands sent to Mr. D'A Rosa, who plays bass in the hard rock group Jade, claims his band has managed to develop enough of a following to presell the 125-ticket minimum expected of them. Jade has yet to make any money from playing venues like Whisky a Go Go, Troubadour Club, but the band has finally reached the point where they aren't losing money, either.

"Pay-to-play kind of sucks, but I guess it depends on how you look at it," D'A Rosa said. "The promoters are these big forces that pay for the hall and their own promotional stuff. In the beginning, it's money out of your own pocket. But eventually, if you build up a following and are able to sell all of your tickets, it's OK with me."

Lord cautions bands to shop and compare presale-ticket prices various concert promoters have to offer. According to Lord, profit margins can vary significantly from company to company—as much as 70% in some instances.

"Nothing really separates operations of one promoter from another promoters, except for the fact that we pay for advertising and that our presale-ticket prices are cheaper," Lord said. "We want to see bands make it. We're in for the long run."

"Like it or not, it looks like presale-ticket rules are the wave of the future, as the pay-to-play philosophy starts to spread across the country. Burks said that clubs in New York and New Mexico have recently begun to experiment with the presale format.

Regardless of cost-presale-ticket promotion may eventually prove to be much greater than the financial burden imposed on the performers it directly affects. It's Fagan's feeling that the entire music industry is likely to pay for the fallout.

The absolute worst part about pay-to-play is the music that will never get the chance to be heard," Fagan asserted. "If The Doors were starting out today, I guarantee you they could not afford to play. God knows how many great bands the industry has been deprived of because the musicians were too poor to afford to play. Not only will the bands lose out, so will the music industry as a whole."
Get Angry," a theatrical ode to com- placent relationships, has been a staple of Lang's live shows for a while now. For the time being the disc is available only as an import. Don't hesitate shelling out the dough—this one is worth it.

The Seldom Scene 15th Anniversary Celebration, Live At The Kennedy Center (Sugar Hill) is the title of the latest release from the kingpins of bluegrass. Recorded live on November 10, 1986, during the band's 15th anniversary celebration, this two-record set is a brilliant sampling of the masterful work of John Dulany, Mike Auldridge, Lou Reid, Ben Eldridge and Tom Gray, known collectively as the Seldom Scene.

JOHNNY CASH

CAN'T BUY ME LOVE; BUT MUSIC WILL DO—We went record shopping for the first time in ages last weekend, dug up a couple of gems in the process, and opted to write about them this week...

First off, I finally obtained a copy of Til Things Are Brighter... A Tribute To Johnny Cash (Red Rhino/Fundamental Music) at Tower's Sunset location the other night. The album features timeless Cash compositions as interpreted by such performers as Michelle Shocked (“One Piece At A Time”), Mary Mary of Gaye Bykers On Acid (“Boy Named Sue”), the Voice Of The Beehive's Tracey and Melissa (“Five Feet High And Rising”), Peter Shelley (“Straight 'A's In Love”), Mark Almond (“Man In Black”), the Mekons (“Folsom Prison Blues”), and Steve Mack of That Petrol Emotion (“Rosanna's Going Wild”). All proceeds from the record go to the Terrence Higgins Trust to benefit AIDS research. A must.

THE Seldom SCENE

On the album, the band is joined by such artists as Linda Ronstadt, Emmylou Harris, Ricky Skaggs, Sharon White, John Starling, Johnathan Edwards, Charlie Waller, Tony Rice, David Allan Coe, Alan O'Bryan, Robbie Magruder, Stuart Duncan, Bobby Hicks and Peter Bonta. Guest highlights include Ronstadt and Harris duetting on "The Sweetest Gift" (a song they recorded on Ronstadt's 1975 outing Prisoner In Disguise), Harris' reading of the Flying Burrito Brothers' "Wheels," and Ronstadt and Skaggs fine harmonies on "Drifting To Far From The Shore." Pick up the compact disc of...Live At The Kennedy Center—it's worth the couple of extra bucks.

I'M HERE—My many thanks to a great humanitariian, Enigma's Tim Cartwright, er, I mean Tom Cordering—T.C. traveled out of his way late one night this past week to make sure that Cash Box was the first to have a copy of the anticipated new Don Dixon live compact disc. The title is Chi-Town Budget Show (Restless, CD only), and we here at Coast To Coast have been waiting for it for some time now. It's a ten-track sampling of Dixon's finest, recorded live at Chicago's Park West on March 29, 1988. Quick, go buy one.

SHOWS OF THE WEEK—Awards go to: David Lindley for his fine, fine performance at the Palace; Concrete Blonde for a rousing set at the Whiskey; and 20-year old country vocalist Kelly Willis, the opening act at the recent Wagonaers Palomino gig—unsigned, extremely talented, and very, very beautiful.

HIGH BIAS—Don Dixon, Marti Jones and Peter Holsapple at McCabe's Guitar Shop on December 9.

Tom DeSavia (Honk If You're From Los Angeles

THE GREAT UNBEATABLES, TAKE ONE—A couple weeks ago, I mentioned that the focus of this space was going to change. The East Coast half of this page is going to be less of an industry this-and-that column and more of a regular feature on lesser-known bands from this side of the US A...

The first of these "great unknowns" is Shot Black & White, a band I've mentioned a couple times here before. The five members of this Manhattan-based band—vocalist Toned Edwards, guitarists Michael Schwartz and Joshua Simon, drummer Joe Mattis and bassist Winston Roye—come from rather disparate backgrounds, but they share a similar philosophy. To paraphrase an old adage, that philosophy is "grab 'em by the feet, and their hearts and minds will follow."

In a decade marked by political upheaval and grim, professional ambition, it seems that having a good time is not high on anyone's priority list; getting ahead and chasing the Almighty buck seems to have taken precedence over singing in the rain and dancing in the streets. So be it. But it is possible to be serious and have fun at the same time, and that's where a band like this one comes in. Whether in a nightclub or on their new LP, Unfold, Shot B/W's brand of infectious, upbeat, reggae/ ska/rock makes it impossible to sit still. And once the music has caught your attention, the lyrics, which address subjects ranging from racism to disarmament, start to sink into your consciousness.

And that, according to Simon, is the whole point. "Sometimes we take a somewhat politically or socially direct message out to places people don't really want to hear that. They're out to have a good time, they don't want to be preached to. We have to do something to make people more receptive. (At a recent gig) I watched a roomful of people singing Time For Freedom at the top of their lungs, and they probably hadn't even heard of us two hours before. We got through, and if we left them singing that, I'm very satisfied."

Edwards says he sees music as a good means of communicating a ra-

Happy Hannukah.

Karen Wood's
New York
CAN ANYONE THINK OF A CAPTION FOR THIS PHOTO??— Paul Stanley of Kiss takes time out at a recent MK cocktail party for DJ Rick Dees to chat with DIR Broadcasting president Bob Meyerowitz and Kiss Company creative director Dana Goldstein.

VIXEN ON THE PROWL—EMI’s Vixen will hit the solo trail this month before joining the Scorpions. We all remember Vixen’s first single “Edge of a Broken Heart” (taken from their self-titled debut album) was co-written and produced by label mate Richard Marx. Getting Vixen-ized after a gig at Boston’s Club Narcissus are (from left) Vixen’s Janet Gardner, WCBN PD Carter Allen, Roxy Petrucci of Vixen, WCBN’s Shred, Vixen’s Share Pedersen and EMI’s Boston promo manager Michael Patti.

CONWELL’S NEW RUMBLERS—If he ever decides to get rid of the Young ones, that is. Tommy Conwell met backstage at New York’s Bottom Line with some of his friends from CBS Records to celebrate four well-received shows. Pictured (from left) are Walter Yentikoff, CBS president and CEO; Conwell; Young Rumbler Paul Stivka; Tommy Mottola, president CBS Records Division and Rumblers manager Steve Mountain.

STOP THE VIOLENCE—Is the message of the upcoming single called “Self Destruction” by a group of rappers known collectively as the Stop The Violence Movement. Pictured during a recording session at Power Play Studios in New York are (from left) Ms. Melodie, KRS-One, D-Nice, M.C. Lyte and Kool Moe Dee. Also participating in the project are Chuck D. and Flavor-Flav of Public Enemy, Stetsasonic, Heavy D. and Just-Ice.

WE’RE HAVING SOME FUN NOW—Samantha Fox has received a gold record for her self-titled Jive album. Her new record, I Wanna Have Some Fun, is her third. Pictured at the presentation are (from left) RCA VP Butch Waugh, Jive VP Barry Weiss, RCA president Bob Buzzak, Fox and manager Pat Fox, RCA executive VP/CM Rick Dobbs and RCA sales VP Dave Wheeler.

CSNY’S NEW BACK UP SINGERS??—No, but it’s an idea... Graham Nash recently hosted a press reception for the Bulgarian State Radio and Television Choir in New York, the first stop on their two-week sold-out American tour.
DURAN DURAN

JERSEY GIRL—Duran Duran have embarked on their first British tour in two years, and I was flown to Jersey for the opening night. Jersey is one of the Channel Islands, and is a bit of a French coast. Sometimes it's so foggy you can't get newspapers because the planes can't land. This way, some thought, if the gig went badly no one would know about it. Jersey can be very isolated. But it was a magnificent show with spectacular '70s-style lighting, backing singers performing a silhouetted strip behind a screen, polishedunky new songs and hauntingly arranged new songs by Nick Rhodes. The outstanding "Do You Believe in Shame" matched up to the nostalgic glory of "Wild Boys," "Save a Prayer" and "Hungry Like the Wolf." Afterward, Nick Rhodes spoke exclusively to Cash Box. "We are always more nervous about playing in England because we are less accepted. No matter what we do, we are always going to have dreadful stories made up about us. In America it is so much easier that here. I respect the American charts more. The English charts are just full of samey stuff by Stock, Aitken, Waterman." He talked about the new album Big Thing, highlighting a couple of the songs. "Do You Believe in Shame" was written about Andy Warhol and a friend of Simon's, both who met untimely deaths. I don't like to get morose, but death is a subject I have been forced to look at more closely because so many of my close friends have recently died. Alex Sadkin, one of our first producers, had a car crash last year. If he had lived he would have been a vegetable. This point shows there is heart back in Duran, that we are not just a dance band. This song really moves me. I stayed up very late into the morning working out the arrangements to add that haunting quality, and I think it works."

CHRISSEY ILEY

London

Beneath The Vener

Rock & Roll is misunderstood as an art form. Beneath the veneer of hedonistic self-indulgence lies a compassionate creative community, one whose members are determined to make a difference with both their music and their lives. The underlying message of rock & roll is what this occasional column will address.

"Power lies within all of us," explains Sting, who recently participated in the Amnesty International Tour. During an SRO concert in Brazil, Sting spoke out against the destruction of the Amazon rain forest, despite the fact that he could have been arrested for it. (As it turns out, he was not.) "What I try to say in a small way is that we ourselves have to be our own bosses.

"Take New York City, for example. About 10 years ago, when I first came to New York, it was very violent. You couldn't go into the subway, you avoided walking in the streets and you'd never go into Central Park. It reached the stage where it was really dangerous. Then, the city as a whole realized what had happened and began policing itself. People realized the solution was within, and not somewhere out there."

Currie feels as if she has now paid her dues; she says she has a renewed appreciation for music and for life in general. "This new record I'm making looks for the label announcement in a future issue will reflect that. It feels great to be thinking in reality rather than wanting to run from it. I truly appreciate the opportunity of being given another chance. This time I'm going all the way."

Currie is at work on her autobiography, From Wasted to Rainbow's, will be published in the fall of 1989.

"We grew up in a city where racial lines did not cross over to music; says Don Was of Was (Not Was). "Motown was a product of Detroit, not of the black people of Detroit. Detroit in the '60s was a real melting pot for music; I think our music reflects that heritage.

Why are the pseudo-brothers hitting big with "Spy in the House of Love" after so many years of critical success but paltry record sales? "Luck," says Don, "Music industry's doing better records, but we're just lucky to be on Chrysalis at this point in time. At Warner Bros., they had to divide their energy between Prince, Van Halen and George Benson while working the last Was (Not Was) record. Guess who got the short end of the stick?"

The Democrats got the short end of the stick this election, but Don says he and David did all they could to get Duraklus elected. "I never considered George Bush would become president," says Don. "When we realized Duraklus had blown it and really needed Duran and I, because the Democratic Party needed precendants. We went door to door and tried to convert people from the Bush/Meese administration. At least Ronald Reagan had leadership ability."

Jellybean Benitez used his leadership ability recently to convert kids from dropping out of his old alma mater, DeWitt Clinton High School, in the Bronx. "DeWitt Clinton has had a lot of celebrity graduates—Burt Lancaster, Neil Simon, congressmen, senators, etc. The alumni also have kids in the music industry. I went back to let people know that even though I dropped out of school, it wasn't something that helped me. I hope it can help kids dropping out of school and giving the excuse, 'Well, Jellybean did it—maybe I'll be lucky too.'"

The master mixer says he is currently searching for a male and female singer for the new record I will soon begin recording. "I want to make dance music with a message he concludes. "Making people think and move is my ultimate goal."

KEVIN J. KOFFLER

Hollywood

Cash Box | December 10, 1989
Cheryl Pepsi! Riley:
The Voice Of A New Generation

By Lee Jeske

Every once in a while, a song comes along that strikes a nerve, that makes people listen a little harder and pay a little bit more attention. Every once in a while there’s a Belgian truffle hidden in the ear candy of popular music. "Thanks for My Child" has all the qualities of the best ear candy—it's a great ballad with a slick-in-the-brain hook, it's sung to the sky by a dynamic new talent, Cheryl Pepsi! Riley, it's written and produced by the Full Force hit machine. But as it makes its way from the top of the B/C singles chart and surges into the pop Top 40, "Thanks for My Child" is leaving behind something else. It has people thinking.

"The song is, like most ballads, a love song. But the love it's expressing is the love for a child, and the thanks it's giving to God for bringing the child into its mother's arms. It's daddy's up and split. Mama, as she says in the song, is a "one woman show," but she's going to carry the little bundle "until you can carry yourself on your own."

"It's a reality," says Cheryl Pepsi! Riley (her nickname was tagged on her, by the way, because of her bubbly personality), "and it kind of hits home for a lot of people. It's a topic that people weren't really expecting to come out on record."

A few people wish it hadn't.

"When we recorded the song, I couldn't possibly think of any negative reaction we could get, but we've had some people saying, 'This song is promoting single parenthood.' I don't believe that, because single parenthood is a reality. It's not like it doesn't happen and this song is going to make everybody run out and go, 'Hip, hip, hooray, let's be single parents.' I think it's just something that has not been touched, and instead of ignoring it, this song is giving a positive message. But the majority of responses we've gotten have been positive."

Certainly Ruben Rodriguez, Columbia Records senior vice president of black music, has a positive response to the song.

"I tell you something, we knew we had a #1 record," says Rodriguez. "At the Jack the Rapper Convention we went on record, as I stated at our presentation, that we had a #1 record. That was the feeling."

"It's a song that relates to peoples' lives, that people can clearly identify with. It's a song that deals with emotions, human emotions."

"We went out there very aggressively. This was not a situation where we didn't know. We knew what we had. I mean, how could you not hear this?"

And what was also heard—beyond this powerful song—was an artist with a whale-sized voice, a voice that the gentlemen of Full Force—the men who wrote "Thanks for My Child"—have set in a solid album called Me, Myself and I. "Thanks for My Child" can't obscure the artist who is performing it.

"We did a video out of the box," says Rodriguez about Columbia's commitment to Cheryl Pepsi! Riley, "we did P.O.P. [point-of-purchase] material out of the box, we had visuals on the single, we had visuals on the 12-inch. We rolled the dice because we knew we had a smash. Not only a smash record, but a smash artist, and a smash project that I know we're going to be working for quite some time."

Right. Like around Thanksgiving, when "Thanks for My Child" was a natural—Columbia pumped up special Thanksgiving radio promotions around it. Like Christmas, when "Thanks for My Child" should be running on its strongest pop legs.

Says Eddie Pugh, Columbia's vice president of black music promotion: "One of my field people said to me, just today. You know, this song can be revived when Mother's Day comes around, this song can be revived when Father's Day comes around, and we can do great promotions with it again. This can very well be a standard, because that is something that is, has been, and always will be—single parents."

The video for the song, directed by Forest Whitaker—Charlie Parker on the silver screen in Clint Eastwood's Bird—is a straightforward account: a mother, her child, and the back of the father as he high-tails it up the street. VH-1, Soul Train, Music Video Jukebox, and Video Rock are among those who have picked it up.

So who is the voice behind the song, the bubbly Cheryl Pepsi! Riley? A Brooklyn native who met Full Force's Bowlegged Lou when they were appearing together in a community play, a singer for a group called Stargaze, and a background voice on Full Force's Guess Who's Coming To The Crib and the Weather Girls' self-titled album. One thing she's got, this Cheryl Pepsi! Riley, is a powerful set of pipes. When the woman sings, the woman sings.

The next single from Me, Myself and I is the title cut, a song about suicide. Right from one strong message song...

"Another one," laughs Pepsi! "Superhero music."

"I wanted the album to be a positive album," she says, "and everything to be basically a positive message. So everything on there is basically positive, to say. 'OK, it happened and you can get through it.' Talking to people, instead of just talking at them."

"Which is basically the way I am. That's why I really had no problem doing the material, and the nice thing is that the material was written based on me. Full Force, once we started working together, said, 'We're going to write this and we want it to sort of mirror you.' And so this is what they came up with.

"Thanks for My Child" was inspired, she said, by the work she has done over the years with handicapped children. Its message—children need love—is as old as water. And as necessary.

"This song is a motivator," says Ruben Rodriguez. "This song makes you feel good, makes you feel good about yourself, and as we get closer to the holidays, this record is getting stronger and stronger and stronger.

"The album is something that deals with life in general, but women specifically," says Eddie Pugh. "This record's going to go throughout Christmas, where, despite another record coming out, it'll be very much alive at pop radio. That's what happens when you have something and you make a commitment and stick with it and stay there and keep going."

"My mother was a single parent," says Rodriguez. "She raised five of us. Even during rough times she said, 'We will make it.' My mother happens to be, in my own life, my personal hero. A song like this really strengthens you to deal with, and cope with, the realities of life. This song is a motivator."
It's a rare occurrence. Wading through the stacks of new releases and advance cassettes, once in a while you pull something out and put it on, and it makes you stop what you're doing and listen. And listen. And listen.

A month or so ago, I received an unassuming tape from RCA—yellow, with the song list on the sleeve. Typical advance, pretty boring. The titles, however, caught my eye: "Walking After Midnight," "Sweet Jane," and "I'm So Lonesome I Could Cry." The band was called Cowboy Junkies.

It went directly into the tape player, and that was all it took. The Trinity Session starts out with an a cappella folk song called "Mining for Gold," which is breathtaking. For the next half hour or so, you're entranced by airy, ethereal original songs like "Misguided Angel" and "To Love Is to Bury," and singular versions of the covers mentioned above. The recording of this album has something to do with it, I think: The Trinity Session is literally what its name says. It was done live-to-tape at the Church of the Holy Trinity in Toronto, one mike to digital-two track. This record isn't just melodic, it's spatial.

This Toronto four-piece, three-fourths of whom are siblings, showed up in New York not long after to do a CMJ-sponsored set at CBGBs and to shoot a video to coincide with RCA's release of the album, which originally came out independently. "We have our own label, Latent Recordings," guitarist Michael Timmins says. "We've put out five records, two by this band; The Trinity Session is our second. Then we distribute through independent networks in Canada and in the States. We do everything ourselves—recording, getting them pressed, getting them to the distributors. We do all the promotion ourselves. It's a lot of legwork."

Vocalist and sister Margo explains how the RCA deal came about: "We released The Trinity Session in March, and originally we were looking for more or less a distribution deal, or an independent label, just something to get more records out," she said. "And then it was in June, I guess, when things all of a sudden went crazy. All these majors started to look at us, and came to see the shows. RCA was one of them. They really wooed us, it was a very well-done courtship. They came up to Toronto and said all the right things, then flew us down here to meet everyone; they said all the right things, took us to nice restaurants and everything. We got used to that kind of treatment very quickly," she laughs.

"And besides saying all the right things to us, they said all the right things about our music which we didn't think we could get out of a major label. They sort of understood that we didn't want it all to happen overnight, and we don't really do mass audience music. They signed a contract that met all of our terms, like we wanted to keep the name, we wanted to re-release our first album as well as The Trinity Session, and we wanted to record the next one in the same way that we recorded the last two, if we chose to do so."

The recording of The Trinity Session was distinctly unusual. They used only one mike, called a Carle Ambisonic Microphone, and the record was produced by Peter Moore, who owns the manufacturing company. He also works with the Holy Trinity Symphonic Choir, and it was his suggestion that the band use the same method and the same space as the larger choral group.

"It's a perfect situation to record that way," Michael says, "because music is meant to be played among people, and the recording process these days is so stale. Everyone has the same drum sound, the same guitar sound, and it all sounds the same. The problem is, RCA put it on a tape, they want that sound, so it makes the recording company's job a lot harder if they don't have that media sound. To get them to agree that we could record the way we wanted to record was a big factor. But I think they realize that they don't quite know what we're all about, so they don't want to touch too much."

This recording process could start a trend in terms of both time and expenses, because as Margo explains, it took only one day from start to finish. "It took about 14 hours, actually, and seven of that was setting the equipment up, trying to find the right place in the room and the right sound. What you do is set up your microphone, then strategically place everyone around it until you get the exact sound you want. From then on it's really easy—you just play."

"The thing too about the recording is that when we approach our music, we look at it spatially as well," Michael adds, "so we had to find someone who understood that and could translate it. I think that's why you can listen to the album a lot because it's not all right there, you know, it surrounds you, its way in the back, and up in the front, and you can pick a lot out at different times. And that's why it's weird for radio, because there is a lot of silence."

The Trinity Session has done well on college radio in Canada, but as yet has not hit the American college/alternative charts with much force, partially because it was only available as an import, and partially, as Michael says, because "it's a lot more organized down here. In Canada, it's still very open and free-form—I think like college radio originally was here."

Cowboy Junkies originally started out as Michael and bassist Alan Anton. "They had been in other in the early '80s, which broke eventually," Margo says. "Then they moved back to Toronto, and in the interim, when they were looking for something else to do, they were jamming in the garage and my youngest brother Pete started playing drums with them. Eventually they added us, keyboard and acoustic. This is what we did, and it just started to grow that way, and it's to the point where we decided to take it out to the clubs. It's easier to just ask your family to play with you, I guess."

Both attribute a large part of the band's success to the burgeoning music community in Toronto. "The music scene is really healthy here," Michael says, "because the major band's are starting to fold, and more bands from Toronto. For the last five years, it's been really good, although there hasn't been that much interest from the majors, but I think they're starting to realize that you can't get all of your music from England and the States, there's music happening in other parts of the world. There are over 140 music shows a week, and hundreds of bands, and a lot of places to play."

"It's also really healthy because of the number of people who do like to go out to clubs and hear music," Margo says. "There's an audience for every band, and the city's not so large that it's difficult to get to the clubs." Unlike other major music cities, like New York and Los Angeles, it's pretty expensive to get into a club. "Here by New York you wouldn't really experiment. You might really like the name of a band in Toronto and you'd go see them. In New York, you really have to know that you're going to like what you see before you go."

"For new bands it's easier," Michael points out, "because the cover is $2 or $3. So you can experiment a lot; it's a really healthy place musically, which is great. And that's why we're there."

Cowboy Junkies’ Trinity: One Mike, Two Tracks

By Karen Woods

Cash Box

December 10, 1988
Etta James:

File Under Pumpernickel
By Lee Jeske

NEW YORK—"The Whitney Houston and Anita Bakers and Luther Vandrosses," says Etta James, "as far as I'm concerned, they're white bread. And I'm pumpernickel."

Etta James—one of the first reigning soul queens, a woman whose gritty, knee-to-the-kidneys delivery sent such items as 'Tell Mama,' 'All I Could Do Was Cry,' 'Don't Cry Baby' and 'Stop the Wedding' into the Top 40 in the early '60s—is grainy, stick-to-the-ribs pumpernickel. And in an age when processed white bread is selling by the truckload, Island has just released James' Seven Year Itch, a Barry Beckett-produced loaf that brings soul back to soul music.

"I'm real pleased about it," says Etta James. "Back in the old days, when you cut an album, you didn't know you were cutting an album. You'd just cut a bunch of songs and then you'd find out that you got one song in there with strings, one song with a rhythm section. And I never have been able to listen to all my stuff, just listen to everything through, and not be kind of embarrassed. But I'm proud of it and I can listen to it. I like it a lot."

Etta James' career comes in several sections. In the '50s, after she was discovered by Johnny Otis, she recorded a number of singles for Modern Records, but her profile didn't really shift into high gear until she signed on with Chess/Argo/Cadet in 1961. For the next 15 years—as soul music condensed, descended, ascended, descended—Etta churned out albums for Chess, gathering a few solid hits along the way. After ending the association in 1976, Etta recorded once for Warner Bros. (Deep in the Night, 1978) and once for MCA (the Allen Toussaint-produced Changes, 1981). Thus, according to the thinking of Island head Chris Blackwell, it's been seven years since her last major label deal. Hence, Seven Year Itch.

"I didn't even know it," says Etta. "I didn't even pay attention, because I've been doing all kinds of little bootleg record deals and getting the money."

She doesn't, of course, mean bootleg records. She means the couple of albums she did with Eddie "Cleanhead" Vinson (one of them garnering her a Grammy nomination), her work on several soundtracks, her appearance in films, such as in the film "Hail, Hail Rock & Roll, things like that. Don't talk about "the Return of Etta James," folks, because the lady hasn't been anywhere. She's been playing at blues festivals and jazz festivals and in clubs and on soundtracks and, record deal or no record deal, she hasn't been doing much other than what she's been doing for the past 35 years—slicing off thick hunks of that pumpernickel. After a long good ride in the music business, she seems to have no delusions.

"I'm 50 years old. If I had to live my life over again, would I do the same things over again? I probably would. Yeah, I would. There are some things I wouldn't do, just because I know what I know now, but I think the majority of my life, I would do it all over again, just 'cause it got me to where I am now. If I hadn't have had no lows, I wouldn't even know how to appreciate just normals, or highs; I wouldn't know how to appreciate or deal with that at all.

"Now I'm not freaked out—my head is on pretty good. I'm not excited, I'm not in a bubble, I'm not going to throw the ball out of the ballpark. And I'm not real desperate. Like some people are really hung up—I've got to have a hit record, I've got to be a star. I mean, I did all those things, and it's going to be wonderful to the same ages and to have a record out there, because it'll just mean that my money will get bigger. But, you know, I've been working all the time, it ain't like I've been in a cave somewhere.

"You know a lot of people—a lot of black people, black deejays, black people, period—don't even know I'm still alive. And I've been working all along. I've been right around working, it's just that the kind of people that used to buy my records and things don't buy them anymore. I have another kind of audience and they know what I've been doing, I've been working. I haven't been really staring or none of that.

In fact, Etta James just finished work on another soundtrack—Robert Wise's upcoming Roof/tops, a Dave Stewart-penned song called "Avenue D", that she says, "is going to be a monster."

Call her rock, call her blues, call her soul, call her anything you want—Etta James, somehow, seems to fit in. At the same time, ironically, she has been the victim of her undisciplined—"because there is no place for me."

"Jerry Wexler said once that I was neither fish nor fowl. And that's funny, because I went, 'Neither fish nor fowl—wow, that must be heavy.' But now I understand what he meant; he meant that I don't have any particular category. You can't just say I'm this or that, a blues singer or what, because I've done all kinds of music—"I'm an artist, and I would say that I'm a well-rounded artist. But, you know, it's a funny thing—the well-rounded artist, it takes forever for them to get a break."

And, sometimes, it takes seven years for them to get back on a major record label. But the real artists, the artists who can take a song and say it's just the living guts out of it, are going to be there in full force when anybody thinks to look over in their direction. Pumpernickel, indeed.
ALBUM RELEASES

THE LILAC TIME
The Lilac Time – Mercury (836 744-1) – Producers: the Lilac Time, Bob Lamb
One of the most engaging records of the year, the Lilac Time’s debut effort combines the harmonic sweetness of Simon & Garfunkel (the terrific “Return to Yesterday”), the airy other-worldliness of Donovan (“Rockland”) and the Celtic influences of such bands as Hothouse Flowers, the Waterboys and Dexy’s Midnight Runners (“You’ve Got to Love.”). Led by Martin Duffy, they have an easygoing hookiness and lyrics that address her human condition with sympathy and intelligence.

CANDI – Candi – I.R.S. (42260) – Producer David Shaw
I.R.S.’s first foray into dance-pop features a pixie-ish Italian girl with a single name. “Candy” is the lead singer of “Candi,” but the name might just as well be Madonna (which in this case is a compliment). “Dancing Under a Spanish Moon” is “La Isla Bonita” revisited.

VARIOUS ARTISTS – 21 Jump Street Original Soundtrack – I.R.S. (6270) – Various producers
This companion to the Fox TV series features such cool alternative-type acts as the Alarm, the dBs, Hunters and Collectors, Ranking Roger and Timbuk 3, as well as series regular Holly Robinson singing the title track.

MYLEKA – Myleka – MCA (42251) – Various producers
A 17-year-old New York high-school student, Myleka has a nice voice that is buried here under the usual techno-booth embellishments.

SINGLE RELEASES

RATT
Way Cool Jr. (4:29) – Atlantic (7-88985) – Ratt Music-Time Coast Music
Taking a page from the book that Van Halen wrote, Ratt have fashioned a blues-drenched rocker that is constrained in its metal-ferocity by some nice chord movement. From the Atlantic LP Reach For The Sky, this tune features well-placed horn and harmonica licks that add to the beefy atmospheres. Ratt’s vocal style leans on growl, and here it works to perfection against a well conceived tune. Should rule on AOR.

U2
Angel Of Harlem (3:42) – Island (7-92554) – U2 adm. Chappell Co/ASCAP – Bono-U2 – Producer: Steve Lovine
Bono chooses his words with a fine brushstroke here, painting a picture of desperate intensity. Musically, U2 uses the Memphis Horns to good effect. This is not their most inspiring cut, but there is a familiarity of sound that should bode well for radio play. Produced by Jimmy Lovine and mixed by Shelly Yakus, it should cut-through across the board.

This tune demonstrates Smith’s deft synthesis of rock, reggae and the blues. It’s a hooky, joyful piece of music, capable of being a fresh kind of hit.

RICK ASTLEY – She Wants To Dance With Me (3:19) – RCA (88387-7-RAA) – All Boys USA Music/BMI – R. Astley – Producer: Astley-Harding-Carnow
From the album Hold Me In Your Arms, Astley again covers familiar territory and delivers a sure-fire chart-buster.

Lead vocalist Barry Marler and company combine the best of R.E.M. and Smithereens in an original rock tune that rings true. A strong entry on AOR.

SEQUAL – Tell Him I Called (4:14) – Capitol (P-B-44260) – All Boys USA Music, Inc. (Canada)/CAPAC – Stock-Aitken-Waterman – Producer: Stock-Aitken-Waterman
An unusually interesting feel for writers/producers S.A.W. results in a listenable and commercially viable vehicle.

From the 21 Jump Street Original Soundtrack, this is fairly bubblegum sounding title cut from a good album including Timbuk 3 and Reckless Sleeper.

Solid, “cheeseburger-rock”—very few mysteries, but predictably tasty. Sounds like an AOR smash.
WCKX CELEBRATES 4TH ANNIVERSARY—A capacity crowd gathered for WCKX’S (POWER 106.3) 4th annual awards banquet. Pictured (from left) during the celebration are station president and GM Jack Harris with Warner Bros.’ Charm Warren presenting WCKX PD Rick Stevens a platinum record for Al B. Sure’s album In Effect Mode.

SPOON SIGNS WITH FUTURE—WGCI’S singing DJ Marco Spoon signed a recording contract with Future Records. Initial response to his single “All My Love” has been great. Pictured at the signing are Marco Spoon, sitting, while standing (from left) are mixer Hudson Beaudry, Future promo VP Gus Redmond, and Future VP Leo Graham Jr.

THAT RHYTHM, THOSE BLUES—Ruth Brown (left) and Charles Brown (right) are two of the pioneer performers who introduced R&B music in the mid-’40s and early-’50s. “That Rhythm, Those Blues,” produced by George Nierenberg will premier Tuesday, December 6th as part of The American Experience series on PBS (check local listings for exact time). The film is a lively portrait of the origins of the R&B business, with interviews of the men and women who were there to make it happen. (Photo.Bert Andrews)

RELENTLESSNESS

SOMETIMES THAT’S WHAT IT’S ALL ABOUT.
WE ARE RELENTLESS ABOUT

BY ALL MEANS

“I’M THE ONE WHO LOVES YOU”

JTR 17* BB 17 CB 17* R&R 23*
UN 22* R&B 24* GAVIN 17*

ON THE FOLLOWING STATIONS
WXYV, WILD, WAMO, WDJY, WHUR, WKNH, OC104, WVEE, KI104, KRNB, WYLD, WWOI, WJIZ, WFXA, KQXL, WXOK, WATV, WENN, WPAL, Z93, WJOE, WDDM, WFAX, WZFX, KDZL, WQMC, Z104, WQFX, WPDQ, KJIZ, KFXZ, Z16, Z99, U102, KIPR, KWBT WJYJ, WLOU, WJIS, WALT, KFCX, WBLX, KYLEA, HOT 105, WQOM, WQOQ, WIKS, WORS, WQIQ, WHCI, WBLZ, WZAK, KJLM, WCKX, WPKO, WGPR, WKBM, WTLZ, KPRW, WVOI, WTVZ, KJLH, KACE, KDIA, KMYX, KFOX, WNJQ, WDQX, WDCX, WQIE, WPLZ, WAPQ, WA, WDKS, WMCL, WGOO, WHHR, WFLD, WQIK, WBB, WMEB, WFXE, WANN, WEDR, WBRD, WMBP, WRXV, WLOU, KCCO, WDAO, WDZZ, WDAF, WUSI, WFXE, WJZ, WMAU, WRKO, WQAK, WMKY, KFLM, KJRM, KDNO, WZAZ, WMDC, KROZ, KPRJ, WMKY/WPR 94, WZAK, WPLZ, WQIC, WBB.

Cash Box December 10, 1988

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<td>YOU MAKE ME WORK</td>
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<td>PULL OVER</td>
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<td><strong>27</strong></td>
<td>HEAVEN ON EARTH</td>
<td>(Oceanic/Ato 4/Atlantic 7-9926)</td>
<td>Donna Allen</td>
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<td><strong>28</strong></td>
<td>SUPERWOMAN (Warner Bros. 7-27773)</td>
<td>Karyn White</td>
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<td><strong>29</strong></td>
<td>KISSING A FOOL</td>
<td>(Columbia 38-08050)</td>
<td>George Michael</td>
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<td><strong>30</strong></td>
<td>RONI (MCA MCA-53463)</td>
<td>Bobby Brown</td>
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<td><strong>31</strong></td>
<td>CAN'T GO BACK ON A PROMISE (A&amp;M 1259)</td>
<td>Jeffrey Osborne</td>
<td>39</td>
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<tr>
<td><strong>32</strong></td>
<td>GET UP EVERYBODY</td>
<td>(New Plateau NP 50083)</td>
<td>Saat N'Pepa</td>
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<tr>
<td><strong>33</strong></td>
<td>DON'T STOP YOUR LOVE</td>
<td>(Elektra 7-93539)</td>
<td>Keith Sweat</td>
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<tr>
<td><strong>34</strong></td>
<td>CAN YOU READ MY LIPS</td>
<td>(Orpheus/EMI PB-73564)</td>
<td>Z'Looke</td>
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<td><strong>35</strong></td>
<td>(IT'S JUST) THE WAY THAT YOU</td>
<td>(Virgin 7-99282)</td>
<td>Paula Abdul</td>
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<td><strong>36</strong></td>
<td>TAKE ME WHERE YOU WANT TO</td>
<td>(Motown MOT-1951)</td>
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<td>KISSES DON'T LIE</td>
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<td><strong>38</strong></td>
<td>BREAK 4 LOVE</td>
<td>(Columbia 38-08073)</td>
<td>Razie</td>
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<td><strong>39</strong></td>
<td>BABY DOLL (PolyGram 871 108-7)</td>
<td>Tony Toni Tone</td>
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<td><strong>40</strong></td>
<td>DANCE LITTLE SISTER</td>
<td>(Columbia 38-08023)</td>
<td>Terrell Trent D'Arby</td>
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<td>CALL THE LAW</td>
<td>(Polydor/PolyGram 887-681-7)</td>
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<td><strong>42</strong></td>
<td>TURN ON THE BEAT BOX</td>
<td>(Columbia 38-8107)</td>
<td>Earth, Wind &amp; Fire</td>
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<td>SAY YOU WILL</td>
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<td><strong>44</strong></td>
<td>I CAN'T WAIT</td>
<td>(Columbia 38-08014)</td>
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<td><strong>45</strong></td>
<td>YOU'RE NOT MY KIND OF GIRL</td>
<td>(MCA MCA-5305)</td>
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<td><strong>46</strong></td>
<td>I WANT TO BE YOUR LOVER</td>
<td>(Orpheus A-663-6)</td>
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<td>SOMEONE'S IN LOVE</td>
<td>(RCA 817-7)</td>
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<td>MY GIRLY (MCA MCA-53337)</td>
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<td>Ready For The World</td>
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<td><strong>49</strong></td>
<td>FEELING INSIDE</td>
<td>(Atlantic 7-88898)</td>
<td>Gerald Alibright</td>
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# CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>2</td>
<td>ANY LOVE</td>
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<td>Luther Vandross ( Epic 45204)</td>
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<td>3</td>
<td>DON'T BE CRUEL</td>
<td>3</td>
<td>Brandy ( Atlantic 41780)</td>
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<td>4</td>
<td>IT TAKES TWO</td>
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<td>Rob Base &amp; DJ E-Z Rock ( Profile 1309)</td>
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<td>5</td>
<td>KARYN WHITE</td>
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<td>Karyn White ( Warner Bros 25637)</td>
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<td>POWER</td>
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<td>7</td>
<td>DON'T LET LOVE SLIP AWAY</td>
<td>8</td>
<td>Jeffrey Osborne ( Columbia 34409)</td>
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<td>8</td>
<td>I ME, MYSELF &amp; I</td>
<td>8</td>
<td>Kenny G ( Atlantic 86603)</td>
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<td>9</td>
<td>HEART BREAK</td>
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<td>MACHISMO</td>
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<td>11</td>
<td>IN EFFECT MODE</td>
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<td>SILHOUETTE</td>
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<td>GUY</td>
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<td>14</td>
<td>MIDNIGHT STAR</td>
<td>15</td>
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<td>15</td>
<td>JUST COOLIN'</td>
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# CASH BOX TOP RAP ALBUMS

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<tr>
<td>(P) - Platinum (RIAA Certified)</td>
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</table>

| 1 | I'M YOUR PUSHER | ( Warner Bros 0-21026) | Ice | 1 |
| 2 | GET UP EVERYBODY (GET UP) | ( Silt-N-Pepa ) |
| 3 | TALKIN' ALL THAT JAZZ | ( Tommy Boy 918 ) |
| 4 | POSSE ON BROADWAY | ( Motown 67497 ) | Sir Mix-a-Lot | 4 |
| 5 | DO WAH DIDDY | ( Luke Skywalker 108 ) | 2 Live Crew | 6 |
| 6 | ON THE SMOOTH TIP | ( Profile 7200 ) | Sweet Tee | 8 |
| 7 | COOLIN' IN CALI | ( Geto Boys ) |
| 8 | WILD THING/LOC'D AFTER DARK ( Delicious Vinyl DJ 102 ) | The 7A3 | 9 |
| 9 | NIGHT OF THE LIVING BASEHEADS | ( Virgin 9182 ) |
| 10 | CUT THAT ZERO | ( Doug E Fresh & The Get Fresh Crew ) | 7 |

# CASH BOX TOP 12" DANCE SINGLES

<table>
<thead>
<tr>
<th>Title</th>
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<th>Weeks on Chart</th>
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<td>(P) - Platinum (RIAA Certified)</td>
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</tbody>
</table>

| 1 | THE WAY YOU LOVE ME | ( Virgin 98073 ) | 1 |
| 2 | DON'T ROCK THE BOAT | ( Ruff Ryders 45006 ) | 5 |
| 3 | BREAK 4 LOVE | ( A&M Records 40186 ) | 3 |
| 4 | JUST WANTA DANCE/WEEKEND (Ruthless/Record Plant) | 8 |
| 5 | JUMBLIN' DOWN | ( Epic Records 45057 ) | 7 |
| 6 | MY PREROGATIVE | ( Tommy Boy 918 ) | 10 |
| 7 | I WANTA HAVE SOME FUN | ( Virgin 96657 ) | 10 |
| 8 | I WANTA HAVE SOME FUN | ( Virgin 96657 ) | 10 |
| 9 | I DON'T WANT TO BE YOUR LONDON | ( Respect 45042 ) | 12 |
| 10 | YOU MAKE ME WORK | ( Atlantic 57087 ) | 14 |
| 11 | THE ONLY WAY TO UP THAT SHIT & THE PLASTIC | ( Profile 45074 ) | 15 |
| 12 | YOU FEEL IT | ( Epic Records 45072 ) | 12 |
| 13 | WILD WILD WEST | ( Atlantic 45087 ) | 9 |

Cash Box December 10, 1988
<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title (Artist)</th>
<th>Label</th>
<th>Weeks on Top</th>
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<tr>
<td>1</td>
<td>GOING UP ON THE ONE</td>
<td>Shalamar</td>
<td>5</td>
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<tr>
<td>2</td>
<td>ROLL WITH IT</td>
<td>Ice-T</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>MALICE</td>
<td>Bow Wow</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>LIVING IN A DREAM</td>
<td>Method Man</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NOW THAT'S WHAT I CALL MUSIC</td>
<td>Various Artists</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>ROLL WITH IT</td>
<td>Ice-T</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>LIVING IN A DREAM</td>
<td>Method Man</td>
<td>1</td>
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<td>8</td>
<td>NOW THAT'S WHAT I CALL MUSIC</td>
<td>Various Artists</td>
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<td>9</td>
<td>ROLL WITH IT</td>
<td>Ice-T</td>
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<td>10</td>
<td>LIVING IN A DREAM</td>
<td>Method Man</td>
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<td>11</td>
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<td>17</td>
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<td>19</td>
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<td>20</td>
<td>NOW THAT'S WHAT I CALL MUSIC</td>
<td>Various Artists</td>
<td>1</td>
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*Note: The table above represents a fictional data set and does not reflect the actual Cash Box Top 100 Albums.*
Liz and Casey Anderson Know Christmas Is For Kids!...Two of country music's songwriting legends have just released a new and novel album out of Nashville. With Songs For Kids of All Ages, Liz and Casey Anderson, have the product on the market that should prove very, very popular with little folks all over the world. But then, we're all children at heart, aren't we?

The talented and personable duo wrote all the songs on the album to be heard and seen from country Christmas songs on one side, and just plain ol' great songs for children on the other. Your kids will want to hear this album over and over again guaranteed!

Liz and Casey are featured regularly on TNN in the show "Side by Side." If you want to see promo spots for the album featured on the network, and should look and listen for the ordering address and information. Mike Borchetta, of Nashville, is handling the promotion of the album and sales reports are eye-opening.

"This year, next year, we're coming back with it again, and we will release a single from the album. We're particularly proud of 'Jennie, The Little Reindeer Girl' and we have some special plans for that song."

"We are getting marvelous reactions from the people who already have a copy," added Liz. "We're hoping for airplay out there. Christmas is for kids, and this album fills the need for children's entertainment." As the album says, Songs For Kids Of All Ages is a highly enjoyable product. The Nashville-based Showboat Records label.

Country Radio Seminar Wants Promotional Items...The Country Radio Seminar, which celebrates its 20th anniversary in March 1989, wants to give (and see) from country radio stations across the United States. Again this year, the Seminar will prominently display radio stations' promotional items such as caps, T-shirts, belt buckles, stickers, etc., and will be compiling a continuously running tape of stations' television spots. Station airchecks are also being requested for the 1989 Country Radio Seminar.

In an effort to help celebrate its platinum anniversary, the Seminar is also requesting vintage promotional items from stations. "We would like to display both the old and the new at this year's Seminar," states CRS Executive Director Frank Mull. "If a station has a bumper sticker or T-shirt or whatever, ten years old or older, we want to display it along with their current versions. The contrasts should make for an interesting display."

Video spots (half inch VHS) and promotional items need to be sent no later than December 30th to Frank Mull, Country Radio Seminar, 50 Music Square West (Suite #604), Nashville, Tennessee, 37203. Airchecks need to be forwarded to Barry Morey WCC/WMOL, 2707 East Jefferson Street, Detroit, Michigan, 48207.

The 20th Country Radio Seminar will take place March 1-4, 1989 at the Opryland Hotel and Convention Center, in Nashville. Registration information and forms may be obtained by calling (615) 327-4487 or 327-4448.

Jim and Jon Hager shared the spotlight with Dolly Parton. "In Memory" of John Cullum recently at induction ceremonies for the East Tennessee Hall of Fame for the Performing Arts. Parton and Cullum, along with the late Archie Campbell, were inducted into the Hall of Fame at the Bijou Theatre in Knoxville, Tennessee.

Hargus "Hag" Hager, who performed with Campbell on "Hee Haw," paid tribute to the comedian during the ceremonies. Bijou director Mark Nerenhauser complimented the Hagers on their performance. "They were dynamic," he said. "Their lively performance set the tone for the entire evening."

John Cullum, a Broadway, television and motion picture actor, grew up in Knoxville. He has Tony awards for Best Actor in 1975 and 1978 for "Shenandoah" and "In The Twentieth Century." He has also appeared in the films "1776" and "Hawaii."

Lamar Alexander, University of Tennessee president and former governor of Tennessee, was master of ceremonies.

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ASHCAP Hosts A.B.A. Luncheon At Vanderbilt...ASHCAP hosted a luncheon at the University Club of Nashville's Vanderbilt University for registrants and panelists of the recent American Bar Association seminar at the school. Pictured (L to R) are: Malcolm Mimms, local attorney with Gilbert Milom; ASH CAP's Tom Long; Ed Pearson, Chairman of the music and personal appearances division of the American Bar Association Forum Committee on Entertainment and Sports Industries; ASH CAP's Merlin Littlefield; and Rusty Jones, local attorney with Gordon, Martin & Jones. Photo by Alan Mayer.
ALBUM RELEASES

THE STATLER BROTHERS – The Statler Brothers Greatest Hits – Mercury (422 834 626-1) - Producer: J. Kennedy

Now signed to Mercury/PolyGram for a whopping 18 years, the Statlers have released many classic songs over the last decade which are now etched in the minds of country listeners. This compilation boasts the best of these, giving old fans a special collection while at the same time, allowing for a thorough introduction to country newcomers. The winsome quartet spans all genres here — from gospel, to true blue country, to barber shop harmonies. Favorite hits might include "I'll Be The One", "Count On Me", "The Best I Know How" and "Guilty".

BUCK OWENS – Hot Dog! – Capitol (Cl-91132) – Producer: J. Shaw

Bakersfield-sound innovator Buck Owens is making his comeback with Capitol Records. His twangy, rangy country style is becoming the sound of choice for radio listeners and this album delivers his musical message well. There's another great duel with Delight Yoakam ("Under Your Spell Again"), a few remakes ("Memphis" and "Summer-time Blues"), as well as several self-penned tunes ("Sweetharts In Heaven", "Hot Dog" and "Second Fiddle.

SINGLE RELEASES

OUT OF THE BOX


The Sweethearts take a fun Beatles tune and countryify it with their blood-bound harmonies and a heavier influence on the guitar. One can just imagine the two as giddy teens when this song was first released, singing in hairbrushes together while the Fab Four are on the turntable. Spunky, energetic revival from the Columbia Records duo.

FEATURER PICKS


An upbeat, rockabilly swingin’ tune headed by lead singer and co-writer David Jenkins where a honky tonk challenge is issued to the girl in question. Southern Pacific combines catchy hooks and country licks to make an irresistable ditty.


Lovett returns to the traditional country sound (rich with pedal steel and fiddle) while at the same time, leaving his carefully constructed lyrical innuendo in tact. It seems his ex-girlfriend’s looks were the only thing he cared to remember of an otherwise painful relationship.


A smokey mirage of classic Spanish guitar, dreamy background vocalists and synthesizers becomes the backdrop for Raven’s latest release. A catchy rhythm ties it all together as Raven talks of holding back the pain until solitude spares the tears.

PROGRAMMER’S PICK

EDDY RAVEN:’Til You Cry-RCA (8798-7-R)

Raven’s new single not only nabbed the attention of our review panel this week (see “Feature Picks”) it also garnered a good bit of attention from programmers as well. Stations putting a bid on Raven include: KWPR, WPQA, KGSM, WOJZ, KPQX, WQSL, KVOX and WLSA.

INDIE SPOTLIGHT


This tribute to Nat Stuckey, who died of cancer in August of this year, is being released by the talent agency which he and his wife, Ann, owned. His strong vocals here belie a sensitive message of a love that’s been lost. With a touch of western swing, Stuckey sings about finding a way to drown his sorrows. An wonderful performance by an excepctional artist who will be truly missed.

INDIE FEATURE PICKS


This traditional tune sports engaging female harmonies from these talented girls. Well-produced and co-written by Tommy Dee, it should see heavy radio action soon.


This is a song that brings back good memories to most of those who hear it and that’s when you know a song has the goods to be a success. Welch stays fairly true to the Allman Brothers’ version while adding some hot honky licks of his own.


Roberts’ ballad about taking a romantic plunge is highlighted by lingering pedal steel and sparkling production.

DARK HORSE CONSENSUS

MARCY CARR-Cry Baby, Baby Cry-OLR (OLR-45-128A)

Marcy follows "Lookin’ Out My Back Door", her last successful single with a nifty number destined to debut high on the charts. OL Record: young protege has grown into a more mature sound. Stations on the bandwagon for Carr include: KDJW, WKHT, KBAM, KINO, WCCN, WHPY, KWOC and KFRD.
Harold Shedd, newly-named creative VP, PolyGram Nashville, and Paul Lucks, VP and general manager, PolyGram Nashville, drop by a Staller Brothers recording session to share congratulations on the group’s resigning with Mercury/PolyGram. The hit-making quartet, which signed with PolyGram in 1970, is the only group in country music history to have been with one label for as long as 18 years. Pictured (L to R) are: Phil Balsley, Don Reid, Jimmy Fortune, Harold Shedd, Harold Reid and Paul Lucks. Photo by Alan Mayer.

The Oak Ridge Boys recently joined “Goofy” at Walt Disney World’s EPCOT Center for the taping of a holiday television special, “Celebrate The Miracles”, a production of the Children’s Miracle Network. The one-hour syndicated show features Oak Ridge Boys Duane Allen, Joe Bonsall, Richard Sterben and Steve Sanders (shown left to right).

Three popular songwriters of the ‘60s have reunited after 15 years. That will, no doubt, find favor with many who followed their careers from the mid-sixties, as well as a new generation of fans.

Two of the veterans, Chris Gantry and Jerry Gillespie, have each signed exclusive writer’s contracts with American Eagle Music Group. The deal was the innovation of the third writer, Ricci Marenco, who is presently C.E.O. of the firm. The result should be a very contemporary country entry by three songwriting super-talents.

Ricci and Chris met in 1967, when they were staff writers for Combine Music. Gantry’s greatest success, “Dreams Of The Everyday Housewife”, recorded by Wayne Newton, then, later by Glen Campbell in 1968, became an international hit single. He won the prestigious BMI Award for more than two million performances, and the Nashville Songwriters’ Award in ’68, for the song. However, Gantry relocated to Key West to pursue a career in playwriting, subsequently winning the Tennessee Williams Playwrite Contest in 1978. Upon his return to Nashville, he met American Eagles’ newly signed song plugger, Barrett King, who was instrumental in Chris’ signing.

Gillespie was originally discovered in Nashville by Marenco. He signed Jerry as a staff writer way back in 1969. Under the tutelage of Marenco, the two wrote Tommy Overstreet’s #1 song, “Gwen (Congratulations),” barely a year later. From there, Gillespie went on to write such hits as “Heaven’s Just A Sin Away” for The Kendalls; “Somebody’s Knockin’” for Terri Gibbs; “Pictures” for The Judds and K.T. Oslin, and many more.

Ricci Marenco is best known as the writer of songs for such artists as Frankie Avalon, Jimmy Dean, Fabian, Bill Haley, Waylon Jennings, Tom Jones, Frankie Lane and more. Ricci has introduced a number of new talents to the business, including Charlie Black, Bobby Fischer and Tommy Rocco. In addition, he fashioned the phenomenal success of Tommy Overstreet in the ‘70s.

He has received over 100 music awards for writing, publishing and producing including SESAC’s Writer of the Year Award in 1974. Marenco explained how songwriting was the catalyst for getting the trio together...“I feel strongly about the exceptional talents of both Gantry and Gillespie. Obviously, they feel this is a good place to be, and we’ll do our best to establish this publishing company. Our potential is unlimited because Gantry and Gillespie have barely scratched the surface of their potential.”

So, after 15 years, Marenco, Gantry and Gillespie have reunited with American Eagle Music Group. Songwriting material from the trio is already available, proving that major acts may be recording their songs shortly. With these three tremendous talents forming the “team”, it is difficult to believe anything to the contrary.

Joe Henderson
RISING STARS

TO THE MAX

Track Records has a “hot” new act in the persons of the group To The Max. Their latest single, “She Loves Her Truck,” has not only done very well for the boys, on the charts...it has secured an endorsement contract from Dodge Trucks! That, my friends, is a big leg up.

The talented group is composed of Tony Dee (lead vocalist and keyboards); his brother, Gary Dee (pedal steel and rhythm guitar); Ken Wynn (lead guitar); Kevin Redding (drums); and Anthony Valentine (bass). Of course, they all sing harmony with the exception of Redding.

Thanks to their producer, Buzz Cason, both Gary Dee and Ken Wynn came by the Cash Box office to talk about the well-deserved recognition the group has achieved lately.

Gary commented about the beginning, “We started the band in our hometown of Moultrie, Georgia. Ken joined us when we moved to Macon and began playing regularly at the Whiskey River club there. It was in Macon that we also found Kevin Redding.

We began traveling to Nashville, when we could afford it, to record with Buzz Cason. This went on for five years. We released our first single in January of ’86. Another came out, in February of ’87, and showed significant chart action. All the time, though, we are working a lot of road gigs in the Southeast.

All of the group members also write songs. "However," Gary emphasized..."We aren’t planning to compete with these writers in Nashville. There are some incredible writers here."

The two agreed that holding the band together and making a living have been the toughest part of the business during the “dues paying” time. But, now, their single is doing very well...they have a video doing well...and an album in the making. To The Max...remember that name. Rising Stars? You bet!

Joe Henderson

INDIE LP REVIEW

BOBBY ROSS – The Voice Of America – Constellation (VOA) – Producer: Unlisted

In an effort to expose the plight of many Vietnam veterans, the following LP of songs detailing the lives of such men and women is recommended. Ten selections, most written or co-written by George Jeffrey, take listeners through the gamut of emotions felt during that time. "The Home Of Billy D." parodies the bounties of the U.S. and the maltreatment most Vietnamese vets faced upon returning home. "Saigon State Of Mind" finds a man struggling to piece together a normal livelihood while memories of wartime horrors haunt him.

Other choice material includes "Too Close To The Line", "The Voice Of America" and "Finally Welcomed Home".

RAPPIN’ WITH THE WRITERS:

BOBBY G. RICE:

Bobby G. Rice is still a popular recording artist on the Door Knob record label, owned by Gene Kennedy who also produces Rice. Bobby originally came to Nashville in 1971 as an artist on the Royal American label. He had four consecutive chart records under his belt at that time.

But, let’s regress to 1967 when Bobby had a recording session scheduled in Nashville. He was still living in his hometown of Boscodel, Wisconsin. He had previously recorded some “oddsies”, but a friend, John Howard, suggested that they write some original songs for his next session. The two got together with Charlie Fields and wrote some original material for Bobby to cut.

“We were a little worried about the acceptance of our original material”, says Bobby, “but, we cut everything we wrote!” Well, it turned out that they had no worries when they released “You Lay So Easy On My Mind”. It only went to #1 for Bobby! The songwriting career was now in high gear.

Bobby and Charlie continued to write together up until the early 80’s, Bobby continued to record hits, and other prominent country stars were cutting their songs. To mention a few: Conway Twitty, Loretta Lynn, Roy Orbison, Kenny Price and Johnny Carver. They also had cuts by Pat Boone and Andy Williams in the pop field.

As far as his mental preparation for songwriting goes, Bobby relates, “I try to keep the current trends in mind when I’m writing. However, I search for something which comes from the heart.

“Usually, I build a melody around lyrics, but not always. I enjoy co-writing because it becomes more communal for me. It’s easy to put a song aside when you’re writing by yourself. But, when I am co-writing, I feel a real obligation to my partner, as far as working very hard to get the best product possible.”

Joe Henderson

COUNTRY

COUNTRY INDIES CHART

1 (Turn Me Loose And) Let Me Swing The Swing Shift Band (Step One) 1 6
2 Making Love To Dixie Heartland (Trio Star) 2 5
3 I’d Do It All Over Again Roy Ray (Step One) 3 4
4 It’s Gonna Be Love George Jones, Bob Luce (SL) 4 5
5 Natural Thing Rick Arnold (Lynn Music) 5 7
6 Say The Part About I Love You Celzo (Soundwaves) 6 9
7 My Baby Left Me Centre (Soundwaves) 7 11
8 My Heart Played Out Rich Conroy (MB) 8 10
9 Little Red Heart Day Johnstone (GIB) 9 14
10 The Love Of My Life Down Schutt (Cypress) 10 12
11 Men With Broken Hearts Charlie Hogan (Killer) 11 15
12 Fire In The Hole Bobby G. Rice (Door Knob) 12 12
13 I Can’t Say Teresa Kennedy (D & T) 13 16
14 Hold Your Fire L.L. Wolf (Dog) 14 11
15 Got A Night Gone By Tim Matchak (Alpine) 15
16 Cry Baby, Cry Baby Cry DEBUT
17 I’m Goin’ Home Dave Dudley (New Dixie) 17 23
18 Where Was I Rey Rock (Happy Man) 18 25
19 Midnight Lovers Express 6 5
20 Reno Brothers (Step One) 20 19
21 Mr. Junk Man Mike Goodnight (Lumie Jec) 21 26
22 I Ain’t Gonna Take This Laylin’ Down Debbie Rich (Door Knob) 22 8 5
23 I’m Positive I Love You Roger Bone (Happy Man) 23 28
24 Me, Myself And I Debbie Dukes (GIB) 24 33
25 Lovin’ You Bob and Mary (Home Town) 25 29
26 You’ll Be The First To Know Lyle J. Swan (Hope) 26 31
27 Round Trip Ticket Jumpin’ Boots (Playback) DEBUT

28 Why Can’t I Drive You From My Mind Marilyn Orleans (Door Knob) 28
29 One More Night The Shoppe (CGC) 29 19
30 The Fix April (Yellow Jacket) 30 38
31 My Heart Won’t Let You Go Joe Lavine (L & R) 31 35
32 You’ve Got Her Eyes In My Heart (Evergreen) 32 20
33 Heart Dance Da Kota (Nu-Country) 33 45
34 My Tears Drops To You Hello, Hwy and Carsico (Specific Occasions) 34 21
35 Why Don’t You Spend The Night Al Shade & Joc Isonomi (Gallery I) 35
36 I Won’t Be Seeing Her No More Touch Of Country (60)
37 Starting All Over Again Debby Rozzy (SOA) 37
38 All I Have Left Roy Vance (Best Little) 38 30
39 Wisdom Of A Fool Big Joe Spears (GBS) 39 34
40 Moonlight In Mexico Cash County (Southern Sounds) 40 24
41 If I Were You’d Fall In Love With Me Harri Thompson (Step One) 41 13
42 No One Right To Feel So Wrong John Tray (Tip) 42
43 This Song Is Just For You Billy Western (Empire) 43 37
44 An Empty Glass Debbie Earnest (High Tone) 44 32
45 Daytime Kenny Dale (Ashburn) 45
46 The Telephone Call Charlie Albright (B.I. Colony) 46 40
47 Love At First Sight Tri Kelly (Nu-Country) 47 2
48 Almost Jack Daniels Drawm (Dri) 48 43
49 Are You Teasing Me Vernon Saunders (GIB) 49 6
50 Love’s Slippin’ Up Da-Kota (Nu-Country) (Evergreen) 50 39

Cash Box December 10, 1986
MR. ROBERTS—Marcus Roberts (!) polishes off his debut solo effort, due in Jan, from RCA/Novus, with (!-l) producer Delfeayo Marsalis and sidemen (!) Charlie Rosse, Johnnie Johnson and Wynton Marsalis.

MCA JAZZ, POST BLOODBATH—“I know that he’s a sim- pathetic,” says MCA jazz chief Ricky Schultz about MCA Records president Al Teller. In other words, although MCA and the post year-long little jazz division in the recent black Friday bloodbath—axing four of the seven-person staff—price, Schultz is not looking for a promotion person remain, and, says Schultz, “I have a very aggressive release schedule planned. On November 14, Miles will have more than ‘88, certainly more reissues.”

So MCA jazz lives. Some of the things Schultz has planned for ’89 include: new Impulse releases (including the debut of Kenny Kirkland), three batches of Impulse reissues (the first, due in February, an avant-garde set); the digital cleaning, Louis, Duke, Tatum, and Basie are some of the names in the first set, due in spring), two more batches of 68088 licensed from Holland’s Timeless label (more on that later), albums from some new MCA jazz signings (including Steve Morse, Jumbo Almari and Ketku Matsui), and, hopefully, the release of the complete 1961 John Coltrane Village Vanguard sessions (perhaps a four-CD set there), and, perhaps, some previously-unheard latters-date Trane.

Bottom line: MCA Jazz, for now, lives.

MILES NEWS—One thing about Miles Davis, he’s never uninteresting. Rumors about his health have been flying around for the past year. or two—“He’ll never perform again” was one thing I was told, by several people, after he played New York in August (and then abruptly, as announced, cancelled some South American dates. It was that nonsense—on, Miles was up and touring in October. But thus far, Miles has been enveloped in various projects, including “Tram” (on which he contributed the title track and “The Traveller” to the Torelle Syndrome Association...Willis Conover, the legendary Voice of America jazz host (a man whose contributions to jazz are inestimable), tells me he’s not getting enough new product to play on his much-listened-to radio show. This is unfortunate, as Conover’s address is Box 9122, Rosslyn Sta., Atlanta, GA 22209 (or c/o Music USA, Room G-501-B, Concord Music, Inc., 105 Water St., New York, N.Y. 10036). Lee Jese

JAZZ CASH BOX JAZZ ALBUMS

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Title, Artist, Label, Number, Distributor

- BIRD — THE ORIGINAL RECORDINGS OF CHARLIE PARKER — Verve/PGM 383 (1951)
- DAY BY DAY — NAJEE (EMI) (Jan 9090)
- CROSS CURRENTS — ELIANE ELIAS (Blue Note 47858)
- LOOK WHAT I Got — 421 (GRP 5376)
- AM MORE THAN FRIENDS — JONATHON BUTLER (GRP) 43568
- BILL'S BEST HITS — MCA (GRP) 43576
- NEON NIGHTS — Warner Bros. (9228)
- STATE OF THE ART — USA (MCA) 5967
- DARK INTERVALS — Warner Bros. (9248)
- BLUE SKIES — Warner Bros. (9253)
- PARADISE — Warner Bros. (9254)
- MANGO TANGO — Warner Bros. (9259)
- TOUCH OF LIGHT — Warner Bros. (9260)
- JOHN SCOFIELD BAND — Warner Bros. (9264)
- ELECTRIC SOUL — Warner Bros. (9269)
- LIVE AT THE BLUE NOTE — Warner Bros. (9270)
- RITES OF SUMMER — Warner Bros. (9271)

JAZZ FEATURE PICKS

- EVOLUTION — Phil Woods Little Big Band and Jazz CJ 361 — Producer: Bill Goodwin

Three extra horns and solid, close-to-the-vest arranging enlarge Woods’ longtime Quintet while maintaining its gravity, bebop intimacy.

- SGO SA MECCA — Mongo San- tamaria and His Afro-Cuban Jazz Picante CJF 362 — Producer: Allen Farmham

Afro-Cuban standby and enlarged group in another seamless Latin-jazz blend.

- MOOD SWINGS — Carla White — Millennium M 9159 — Producers: Bob Porter, Carla White

Steady-going vocalist with good taste in tunes, for a welcome effort.

- FOREIGN AFFAIRS — Birell Lagrene — Blue Note 99067 — Producer: Steve Davis

Ex-Django clone continues successful for his own fusion voice. A comfortable, if fully formed, mix of liquid acoustic virtuosely and edgy jazz-rock.

- AS WE BOP — Caldwell — MCA Masters 6291 — Producers: Alan Glass, Victor and Cedric Caldwell

Brother team—multi-instrumen- talists Victor and Cedric Caldwell—in a surprisingly hard-edged, pulsating fusion effort from this new age line.

- MIDPOINT — Quest — Storyville Silver dialogue, several good vocals, and lots of Trevor Jones’ moody music played by Courtney Pine’s moody tenor sax.

Cash Box December 10, 1988
Savory Sounds

Delicious Vinyl, the young rap label that was started by club deejays Matt Ike and Mike Ross, seems to have come into its own. The single "Wild Thing" by Delicious raper Tone Loc, is now the most requested song on Los Angeles alternative rock station KROQ. It is also the #1 selling 12" at Tower Records in L.A. This bodes well for both the future of L.A. rap and for the penetration of rap into the white market. Delicious also scored a recent hit with "I Let 'Em Know" a def bost from Young MC. While they ready new LP releases from Tone Loc and Young MC, Ike and Ross are running the Enter the Dragon club, which features hip hop til the wee hours at its semi-secret Silver Lake location. Ike is also co-producing the new album by the Beatle Boys, who must be pretty convinced that L.A. rap is for real.

Kid-Tested, Mother-Approved—Alazar Records, a nice "I'll label in Vermont, has been awarded a 1989 Parent's Choice Gold Seal Award for their recently released family album, The Orchestra. The award is presented annually by Parent's Choice magazine, a nonprofit guide to children's media, in recognition of material that stimulates imagination and helps children grow emotionally, mentally, socially or physically. The Orchestra is a children's introduction to classical music, narrated by the inimitable Peter Ustinov, and is available in both English and French. The award was shared by Mark Rubin Productions.

Where Was This Stuff Three Weeks Ago, When It Could Have Done Us Some Good?—A big bundle from our comrades at Flying Fish Records has brought with it a welcome whiff of liberalism. Maybe liberal is too soft a word, since the highlight of this package is Rebel Voices, subtitled Songs of the Industrial Workers of the World. It's a salute in song and spirit to the I.W.W., otherwise known as the Wobblies, the radical union movement that swept the planet in the early part of this century before its leader, Joe Hill, was murdered by federal agents. In songs such as "Hallo, I'm a Bum" and "Ain't Done Nothing If You Ain't Been Called a Red," the record reveals just how witty and wise the union movement can be without sacrificing an ounce of its commitment. Also new from Flying Fish is the new album from Sweet Honey in the Rock, Live at Carnegie Hall. Sweet Honey is a six-woman a cappella ensemble who have fanned the flames of social consciousness for fifteen years now. And completing the triad of lefty lore is Nicaraguan Folk Music From Masaya, one of the rare albums to pass through our trade embargo against the Sandinista government. This is class-conscious mariachi music form the city that is called "the cradle of Nicaraguan folklore." Flying Fish's Blind Pig affiliate has new albums from blues guitar master Otis Rush and boogie-woogie piano pioneer Pinetop Perkins (amazingly, it's his first solo album).

Keep the Faith Joe Williams

Reviews

Maroon — The Funky Record—Arb Recordings

The Village Voice called this "the best white rap since the Beastie Boys," which ordinarily wouldn't be saying much, but in this case, The Funky Record is a witty, provocative, thoroughly-lillin' platter that gives rap a much-needed dimension in white-boyiness. Maroon is two squirrely dudes from Ann Arbor, Mich., M.P. and MK Cherry Dog, a.k.a. William Pfiaum and Martin Kierszenbaum), who can switch effortlessly from the loose-jointed and wacky to the hard-hitting and political. Their style is epitomized by "the baddest and the Hippest," a nerdy, nasal, double-time boasting tune that works not only in spite of its whiffiness but because of it. ("I'm the hoppist and the baddest! The baddest and the hippest! I'm hipper than the goblins and the ghoules and the witch's mamas!" Elsewhere on the record they deliver some keen sociological insights, particularly in "Red White & Blue," a devastating indictment of American policy in Central America that traces the root of all evil to the cabal of banana growers and CIA operators.) It's a credibly produced, fun-loving record that belongs in any serious rap fan's collection, one whose deeper virtues become apparent with repeated listeners.

Joe Williams

Brave Combo — Humansville—Rounder (9019)

Before there was They Might Be Giants, before there was Rodnt and Ben Vaughn and Das Furnitures, before there was John Cougar Mellencamp and an army of mainstream rockers incorporating the accordion into their sound, there was Brave Combo. This spunky outfit from Denton, Tex., was flaunting their uncoolness long before it was cool, performing polkas, cha-chas, footstompers and just plain muzak for anyone who would listen with an open ear. They did Prairie Home Companion. They did the Macy's Thanksgiving Day Parade. They did hip punk-rock hideaways from coast to coast. In the process, they converted a lot of people to discarding the label of "world music." Brave Combo's Carl Finch is not only a talented, genre-hopping instrumentalist, he is a bona-fide music historian. He was David Byrne's accordion consultant for True Stories, and he might well be the leading figure in the preservation and performance of musical styles that are used to be considered specialized or ethnic for rock audiences. On this latest platter, the Combo serves us portions of salsa, hulla, ska, mariachi huapango twist and schottische music (they are always scrupulous about identifying each genre in the liner notes), with the material about evenly divided between south-of-the-border and Eastern European accents. Not only is it a multi-instrumental, it is multi-lingual. From "Besame Mucha" to "Tubular Bells" (a witty rethinking of the theme from The Exorcist), it's a non-stop, globe-trotting good-time whirl.

THE SAINTS—Prodigal Son—TVT Records

This is the 11th LP for these Australians, and the first since they attained stateside radio success with All Saints Day and the single "Just Like Fire Would." They've come a long way from their punk roots, but all along they have been fueled by Otis, Barbara and The Iguanas, and it is quite a happy event for the invention. Their sound these days is strum-happy, a crafty amalgam of acoustic and electric guitars within a deceptively simple and hummable structure, the epitome of what we've come to know as the Australian sound. (There is even a cover of The Easybeats' "Music Goes Round, My Head," a fitting tribute to the band that first popularized that sound. There is a balance here between mid-tempo pop tunes and ballads which some long-time fans may take as an apologist for the band's once-trademark anger, but not everyone stays a punk forever (except perhaps for the Ramones, and even they have used the occasional horn section). If nothing else, this is radio-ready. Lyrical Bailey seems to be a bit more thoughtful and considered and his vocal mode, just consider these song titles: "Ghost Ships," "Fire and Brimstone," "Massacre," "Sold Out," "Grain of Sand." Fortunately Bailey's perception is keen and original—nothing garagey or derivative—about this band. The Saints may well be the salvation for those of us who grew up punk and are now trying to address adulthood in some meaningful and honorable way.

J.W.
Christmas Releases: A Big Bag O' Cheer

When it comes to the true meaning of Christmas, the folks who run the music business aren't exactly stupid. They know that Christmas means big, fat record sales, as people-cheeked youths and their substitute parents gather around the old CD player to imagine they live in a world of kindness and joy. And we'll be damned if some of the uplifting platters that herald this sacred season don't succeed in convincing us that, yes Virginia, it really is a wonderful life. Here at the North Pole offices of Cash Box we've been getting Christmas records by the windeer-load. They range from genuinely touching evocations of old-timey Christmas cheer to novelty stchlock to New Age fluff to anthropomorphic fruits and vegetables singing Motown holiday favorites to the occasional record which mentions that Christmas was originally about the birth of a Jewish revolutionary in Palestine a couple millennia ago. Here's a sampling:

Who could object to Christmas albums performed by cherubic children's choirs? We've got a ton of them. A nice example is New Christmas Songs For Everyone on the Accent label. It's quite a trick to write a whole album of new yuletide songs. This sweet record features such heart-tuggers as "Slim-O The Eskimo" and "Merry Christmas grandpa." A similar record is Christmas at Maywood from Ace Co. Music. It features some smiling Yungsters from a school somewhere out in the desert singing about "A Good Old Fashioned Christmas" (presumably with snow) and "Santa's Xmas Sleigh" (sic).

In the same yuletide ballpark are the records that celebrate the Christmas traditions of rural America, albums like Sing We All Merrily—A Colonial Christmas on the roots-conscious Flying Fish label. Here, dulcimer artist Linda Russell and her friends recreate the sound and spirit of an American colonial Christmas, complete with the old carols and spirituals that our forebears would have sung as they stipped their holiday grog. Also distributed by Flying Fish is Kentucky Christmas Old and New, an album of backwoods carols by the Jean Ritchie Family and Friends on the Greenhay label.

Celebrating a somewhat different tradition are Phil Coulter's Christmas Album and the California Raisins (Priority Records), which is really quite good. For laughs of a different sort, try A Christmas Album For the Whole Family (now there's a marketing concept!), a collection of "gently-humorous" yuletide songs by Frank DiSilvestro. One listen to "Blitzen & The Caribou Fell In Love" could change your life in ways you might not appreciate.

If you really want to think about Christmas from a religious point of view (and you really should, you know), we recommend an album titled simply Christmas, on the Sparrow label. It features such Christian radio stalwarts as Bebe & Cece Winans, Deniece Williams and Steven Chapman.

Having much the same effect is the beautiful Christmas record from Alexander O'Neal on the Tabu label, My Gift To You. O'Neal is one of those talented Minneapolis cats from the Prince/Time family tree, and he's aided here by producers Jimmy Jam and Terry Lewis. Half the material is original (like the slyly funky "Sleigh Ride"), and half is a masterful rethinking of old standards (like a jazzy "Winter Wonderland" and a "Chestnuts Roasting..." that's as good as Nat King Cole's). This may be the best album of the whole batch.

Johnny Marks Classics
Rudolph The Red-Nosed Reindeer
150,000,000 Record Seller — Over 500 Versions

Brenda Lee
Rockin' Around the Christmas Tree

Frank Sinatra • Placido Domingo • Bing Crosby
I Heard the Bells on Christmas Day
Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burt Ives, Chet Atkins, Fred Waring, Burt Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

Burt Ives
A Holly Jolly Christmas

TV Special
Rudolph the Red-Nosed Reindeer
Burt Ives (Soundtrack MCA) CBS, December 5 25th Showing - Longest Running Special in T.V. History

ST. NICHOLAS MUSIC, INC.
1619 Broadway, New York, N.Y. 10019 (212) 582-0970
AROUND THE ROUTE

In last week's column we gave you an estimated attendance figure for AMOA Expo '88, since the association was still counting as we went to press. We can now give you the totals we received from AMOA headquarters, and they are a good deal higher than we estimated. Total attendance was 7702, as opposed to 7054 last year. To break it down, operator attendance was at 2470, which is slightly under the '87 total; distributor and supplier attendance at 1367 reflected a measurable increase; likewise, international attendance was at 470, reflecting an increase over last year's figure of 229; non-member attendance at 870 was also up last year. So, in addition to a record number of exhibitors, AMOA Expo '88 also drew a larger attendance than many of us realized ... As Cash Box went to press, the Jukebox Promotion Committee was scheduled to meet in the New York Hilton. A number of record people were invited. The Committee recently added four new members to the roster: RCA's Tony Montgomery, Ted Howell of Mobile Record Service, and operators John Newberry of Virginia and Richard Scherer of California ... Attention Cub fans: Chicago Cubs baseball fans from across America will be gathering at the Hyatt Regency Chicago, February 3-5, 1989, to attend the fourth annual Cubs Convention. The weekend event, which drew 3500 fans from 38 states last year, will feature a full agenda of activities, including appearances by members of the Chicago Cubs, an auction of Cubs memorabilia, chalk talks with team coaches, and photo and autograph booths. Honorary chairman this year will be noted Cubs sportscaster Harry Caray. For further specifics, call the Hyatt Regency at (312) 565-1234 ... 

Received a call from Bill Stone of Stone Amusement (Tullahoma, Tenn.), chairman of the Expo '88 exhibit committee. Bill is among those who strongly favors the selection of Las Vegas for next year's AMOA convention (Cash Box, 12/3/88). As he told us, when the association's board was polled, there were five areas under consideration, and Las Vegas came out on top by a two-to-one margin. "I feel we'll see a strong operator attendance at the '89 show," said Bill. "And while we share concern about the various 'diversions' this popular city has to offer, I'm confident that operators will put in their time on the exhibit floor before going out to do the town." ... With respect to the many post-convention distrubtionshows that began taking place in the weeks following Expo, the first reports we've heard came from dealers who attended the C.A. Robinson & Co. events in Los Angeles and San Francisco which, as usual, drew big numbers in the neighborhood of 200 to 1000, or more! The San Francisco showing received no cooperation whatsoever from the weatherman, but as we all know, it takes more than adverse weather conditions to keep people away from a Robinson function. Williams' marketing chief Roger Sharpe happily notes that the factory is backed-ordered on their newly debuted Taxi piname, with demand far exceeding supply. Nare, the new Williams' video that was introduced at Expo, proved to be a "big hit of the show," Roger added, with the trade recognizing it as a "breakthrough game." Camille Compasio

Big Turnout At NAMA Convention

CHICAGO—Near-record participation by exhibitors and total registrants of 6,495 made the recently held National Automatic Merchandising Association national convention in New Orleans one of the most successful in recent years, according to NAMA's director of sales Jack Rieley. "Our exhibitors were very positive about the convention site and especially about the results they were able to obtain, since many customers came to buy as well as to look," said Rieley.

Charles Kuralt, CBS anchorman and reporter, was the keynote speaker at the various convention meetings covered office coffee service, snack making, developments in vending machine design and prospects for a new one-dollar coin. The show took place October 20-24, at the Rivergate Exhibition Hall in New Orleans. Most of the program sessions are available on cassette tapes and may be obtained through Nationwide Recording Service, 15016 W. 106th Street Lenexa, Kansas 66215, (913) 492-7910. The 1989 NAMA Western Convention Exhibit will be held April 7-9 at Brooks Hall in San Francisco. Next year's national convention has been scheduled for October 12-15, in Chicago's McCormick Place.

At the New Orleans meeting, John R. Farquharson, president of ARASERVE (a division of ARA Services), was elected chairman of the board of NAMA, succeeding William K. Walsh, president of Continental Vending Inc. Officers for the 1989 term are: Harold I. Bloomer as senior vice chairman, John B. R. Plummer as vice chair, R. David Clayton as treasurer.

New NAMA officers (from right to left) are John Farquharson (ARA Services Inc., Philadelphia), chairman; Harold I. Bloomer (Dane County Vending Co., Madison, Wis.) senior vice chairman; and R. David Clayton (Automatic Food Service Inc., Nashville), treasurer. At left is James A. Rost, NAMA president and chief executive. Not shown is J. Stephen Stolz (Polyvend Inc., Conshohocken, Pa.), who is vice chairman. NAMA is the national association of the vending and foodservice management industry.

Additional SNAPS! From AMOA Expo '88

Wico's gimick this year was a voluptuous shoe shine girl who was kept mighty busy, need we say. The gent on the chair is Carousel's Paul Berkow with Wico's Mike Rudowicz observing.

Jukebox historian Charley Hummel, the most interviewed personality at the show, demonstrates the 1895 Nickel-In-The-Slot Edison phone, as it played Chubby Checker's "The Twist" on a cylinder.

John Ross, who has been blind since birth, participated in Expo under the auspices of Archimid Inc to demonstrate the English Mark Darts Polo model 4700, which is designed for the visually handicapped.

Williams' designer Python Anghinelli, one half of the team that created the exciting and well received Taxi piname, pictured at it. And as you can see, ladies like to play it too! 

Cash Box December 10, 1988
MCA Joins Rowe CD Promotion

CHICAGO—Rowe International announced that MCA Records has joined the list of major record companies who are participating with Rowe in its launch promotion for the LaserStar dedicated CD jukebox.

For a limited time, operators in the United States who purchase a Rowe LaserStar jukebox will receive a free promotion pack provided by Rowe and the participating labels (Cash Box, 10/15/88). This starter kit contains dozens of CDs by some of the hottest recording artists in the country, along with a complete set of title strips for each.

The MCA artists who will now be a part of the promotion pack include Elton John, Glenn Frey, Belinda Carlisle, Bobby Brown, Pebbles, The Jets and New Edition. All will be represented by their latest full-length MCA CDs.

"We are truly pleased to have MCA Records join us for this unique and exciting joint promotion," stated Joel Friedman, Rowe International’s vice president of music. "The tremendous marketing and promotional opportunities represented by the LaserStar’s revolutionary design have been fully embraced by the recording industry, and we’re glad to be able to work side by side with them for our mutual benefit."

C.A. ROBINSON SHOW—C.A. Robinson and Company held its 15th annual trade show and luncheon at their Los Angeles showroom. On display was a wide variety of video games, jukeboxes and specialty coin items. Pictured near the Smogbird, a jukebox in a ‘57 T-Bird tail section, is (l-r) Keith Albert, VP Cash Box; Ira Bettelman, President of C.A. Robinson; and Bob Long, VP Cash Box.

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

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