THE BIG O

DAVID BYRNE Q&A

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THE BIZ

TIKERTAPE

NEW YORK—RCA Records reported gross revenues of $115 million for the last six months of 1988, a 15% jump over the same period in 1987, which was their previous record-breaking fiscal period. Dirty Dancing had something to do with all this. Image Entertainment has signed a deal with CBS Music Video to distribute the new long-form Michael Jackson and Bruce Springsteen videos, among others, on laservideodisc. Look for release, along with three other titles, in February.... An American Arbitration Association Panel has unanimously ruled that BMI has committed a contractual violation in their payment schedule of $75,000, which denied bonus payments to former BMI affiliates who are now members of ASCAP, ASCAP informs us. The ruling stated that BMI is required by its contract to make royalty payments to its affiliates who went over to ASCAP on the same basis that it pays its current affiliated writers.... The 20th annual Music Industry campaign for the AMC Cancer Research Center will focus on a sweetheart's gambling ball called "Vegas Valentine," at New York's Tavern on the Green, Feb. 10. Call (212) 757-6460 to reserve your seats.... Thailand will lose significant trade privileges due to its failure to adequately protect U.S. intellectual property, a decision that has heartened many record manufacturers, who suffer a form of legal piracy at the hands of Thai importers.... ASCAP has awarded its 21st annual Deems Taylor Awards for outstanding media coverage of music in 1987. Honored were: Jacques Venza, executive producer of Great Performances, Jan Santen of Cleveland's WGCU-FM, authors Juliane Brand, Christopher Hailey and Donald Harris (The Berg-Schoenberg Correspondence), Elaine Brody (Paris: The Music Kaleidoscope, 1878-1925), Gary Giddins (Celebrating Bird), Margaret Hindle Hazen and Robert Hazen (The Music Men), Edward Jablonski (Gershwin: A Biography), Leonard Lichtenwanger (The Music of Henry Cowell: A Descriptive Catalog), Arnold Shaw (The Jazz Age: Popular Music in the 1920s), Gary Tomlinson (Monteverdi and the End of the Renaissance), and Pieter C. van den Toorn (Stravinsky and "The Rite of Spring"), and magazine or newspaper writers Edward A. Berlin, Larry Birnbaum, Bruce Buschel, Bob Doerschuk, Allan Kozinn, Kenneth Levy, Enid and Richard Peschel, Matthew Sigman, Maynard Solomon, Richard Taruskin and David Van Leer.... The International Teleproduction Society's 1989 International Monitor Awards will be presented in L.A.'s Century Plaza Hotel on Sept. 18. For early information, or for entry forms, call ITS at (212) 629-3266.... Shelly Schultz, Dan Weiner and Fred Bohlander have joined with the owners of Monterey Peninsula Artists to form Monterey Artists International, a performing artist and concert agency. They're at 454 W. 44th St. in New York, (212) 315-4040.... Yes, that's the same old annual Busch Gardens Cheerleading Festival is scheduled for March 18 at Busch Gardens, the Old Country in Williamsburg, Virginia.... New on the bookshelves: An updated and expanded second edition of The Great Song Theorists by Roger Lax and Frederick Smith ($75, Oxford University Press).

MOVERS & SHAKERS

- Al Coury has been appointed general manager of Geffen Records. Coury was formerly senior VP of A&R and promotion at Capitol Records and was also co-founder and president of RSO Records. When RSO was sold in 1980, he founded Network Records, which merged into Geffen in 1984. At Geffen, Luke Lewis has been named VP, field marketing. Lewis was formerly New England branch manager for CBS records. - Laurie Goldstein has been named vice president, production organizations at MTV Networks. She joined MTV in 1987 as director, MTV production management. Meanwhile, Julie Davidson has been appointed executive VP and executive producer of MTV Networks and Mike Dugan has been named director of Special Development, MTV: Music Television. - Chrysalis has appointed Russell Ziecker to director of talent acquisition. Most recently, Ziecker was professional manager for Chrysalis Music in Los Angeles. He will be relocating to New York. - Mark Gorlick and Bruce Tenenbaum have been appointed to the newly-created positions of directors of national promotion for ATOC Records. Gorlick will be based at the Los Angeles office, while Tenenbaum will operate out of the label's NYC headquarters. Gorlick comes over from Uni Records where he was national promotion Director. West Coast. Tenenbaum was director of national pop promotion for his previous position. He is now director, writer/publisher relations, for BMI. Hawkins was previously director, writer administration, for the company. Meanwhile, Rick Schwanke has been upped to BMI's associate director, writer administration and Jan Gross is now executive coordinator, writer/publisher relations. - North Star Records announced the promotion of Ronald E. Shea to the newly created position of director of publicity and promotion. She previously served as director of radio promotion for North Star. - Marilyn Mitson has been appointed promotion manager, secondary markets, at Columbia Records in Los Angeles. Most recently, Mitson was administrative assistant, national promotion, West Coast. - Sparrow Records have named Susan Bloch and Mack Lataillade product/marketing manager. Lataillade brings fourteen years of gospel music experience to Sparrow. She worked with RCA and Light records and owned and operated her own consulting agency, Charismata, and managed clients such as QWEST, A&M/Ward, Benson and Virgin Records. The new director of publicity for Susan Blond, Inc. is Cathryn Smith, former account executive in the music division for Rogers & Cowan, New York. Swan will be involved in the ongoing campaigns of clients such as Fine Young Cannibals, SBK Entertainment World, Hothouse Flowers and Mica Paris, to name only a few. After nine years as editor-in-chief of Guitar World, Northe G. "Goldie" Goldwater has turned over the reigns to his second-in-command, Joe Bosso and moved to SoCal to write, consult and produce records. Nor will continue on as a consultant to Bosso and represent the magazine on the West Coast. Goldwater will also service clients under the aegis of his own companies, Guitar Galaxy and Desktop Publications. For one of his clients, Alan Douglas of Are You Experienced? Ltd. (curator of the Hendrix estate), he is editing a series of books, The Authoritative Hendrix Transcriptions, published by Hal Leonard. Meanwhile, over at CBS, Terry Gladstone has been appointed manager, A&R, WTG Records. The former KMET, KLOS and KNAC DJ and has also worked in publishing at Largo music. - Greg Vernon has joined the staff at Elektra Records in the newly created position of manager of music video production. The USC graduate has worked in independent video production with top directors like Mary Lambert and Matt Mahurin.
NOT SO CHEAP: Keith Richards, along with several bandmates from his solo tour, made a special in-store appearance at Tower Records in Manhattan. More than 2,000 fans stopped by for autographs and chitchat. Pictured at this price less event are (top row, from left) Virgin execs Jim Swindel and John Boulos, Tower manager Steve Harman, and Virgin's Michael Rosenberg and Alex Miller. Up front are Waddy Wachtel, Steve Jordan, Keef and Charley Drayton.

AN EYE FOR AN EYE: Legendary movie actress Bette Davis was honored at the American Cinema Awards Dinner on January 6. To commemorate the event, MCA recording artist Kim Carnes performed her quadruple-platinum hit, "Bette Davis Eyes." Miss Davis (left, hiding her baby blues) is pictured with Carnes.

I DON'T GET IT: A&M Records prez Gil Friesen (left) seems to be sharing a hearty laugh with veeps David Anderle and Jeff Gold. Singer/songwriter John Hiatt, however, is in no mood for frivolity. He's just played to a SRO crowd at L.A.'s Western Theater and will soon be on a national tour with the Robert Cray Band. This is serious stuff, guys!

BUTLER AND "FRIENDS": RCA/Jive recording artist Jonathan Butler recently visited the set of BET to talk about his new record, More Than Friends. Butler is pictured here with BET host Donny Simpson, and, um, himself.

THEN YA TWIST IT LIKE THIS: Newly signed EMI recording artist Christopher Max is getting a few producing pointers from the legendary Nile Rodgers. Rodgers is behind the board for Max's new LP, More Than Physical, which includes contributions from industry heavyweights David Foster, Holly Knight and John Taylor.
THE BUZZ

LA MAGICAL MYSTERY TOUR: Imagine my surprise when the lovely and exotic Kim Akhtar of Levine/Schneider Public Relations contacted me about joining a press junket to see their client Bros perform at Wembley Arena in London! As fast as you could say “Who’s Bros?” I obtained a passport and was on my way.

Upon arriving in my expected wonderland, I was completely disillusioned to find London filled with so many remnants of American culture—7-11s, McDonald’s, Pizza Huts, etc. But I quickly overcame my disappointment—I was in London for three days and I was going to have fun.

Not having enough time to sightsee properly, I opted to take an hour-and-a-half tour of London on a double-decker bus. We sped through the city as a manic tour guide led us through the sights at an alarming speed. The bus was not allowed to drive in front of Buckingham Palace, but at least I got to see Big Ben.

I managed to find time to make it to the Virgin Megastore and pick up hard-to-find compact discs from Nick Lowe, the Flying Burrito Brothers, the Housemartins and Bill Withers.

Friday night was Bros night. A mini-van came to the hotel at 6:00 pm to transport us (along with celebrity tag-along Marc Almond) to Wembley. We arrived about an hour before showtime to see the band receive their album’s quadruple-platinum sales. The auditorium was already filled with screaming teenage girls (or Brosettes, as they are affectionately referred to overseas) caught up in Brosmania.

The deafening sound of screams and cheers was unbearable when the band hit the stage in a splash of fanfare. To say that Bros have the appeal of the Beatles would be blasphemous, yet one couldn’t help but make comparisons. The band of frontman and guitarist Paul and French hitmaker and keyboardist Tom just had sex appeal, right up to disco. And I think its good that we’re getting back to that, because I think people want to dance, rather than just stand still. I mean, no offense to Robyn Hitchcock—I like Robyn Hitchcock, but how long can you just stand there?

The band is in general agreement on one thing that has kept the music fresh for four years. “Our sound has changed at least a dozen times since 1985. We changed our sound about every two months, but hopefully now we’ve found something we can stick with. But we are constantly learning new material, pretty much every day one.”

One of the changes was Curry-Laurie’s switch from keyboards to guitar, which not only changed the face and the sound of the band, but also made it easier for other members to contribute to what was going on musically. For her part, Curry-Laurie says she switched instruments “because it’s a bitch carrying that stuff around, and these guys wouldn’t do it for me. Actually, it’s like sitting behind a desk, there’s no way to get up there, I can’t move, I’m just standing there like a turkey, you know? You’ve got to put your hand on the front of the stage. It makes all the difference.”

Tongues on Fire has established a respectable following, both in and out of the music industry, and the audience is rarely a passive one. The band members agree: “I think the appeal is that we are a pop band, but we’re bringing the pop sound with something else that’s sort of... I don’t like to use the word punk, but it’s a sound that isn’t so put together and so rehearsed,” said bassist Cornelius. “We’re a little rough around the edges, and we like to really rock, and I think that’s the thing that translates.”

As to why all this gigging hasn’t led to being signed yet, Curry-Laurie is pragmatic. “I think New York also has a reputation as far as music goes, that it isn’t going in the same direction as the rest of the country. Record companies are interested in the bottom line. They want to put out stuff that sells to the rest of the country,” she says. “Not that our music wouldn’t sell, but they aren’t really willing to take a chance on anything. Sometimes they seem to have to be told what it is good and what is bad.

“The thing is that right now all the cards are in the right place, we are ready. I mean, come on, we’ve been through everything, and now
THE BUZZ

we have no problems, we are ready." She grins, and says without a trace of arrogance, "I'm very goal oriented. I want Radio City in two years, and the Garden in three.

"But until then, you keep going with it. You take it a day, a week, a month at a time."

SHRIEK OF THE WEEK—had to be the Slave Raider show at the Cat Club. I am not a metal fan, but I heard this would be an interesting show. It was. The music was okay, but front man Chainsaw Caine was definitely the focal point. The RCA band was also shooting a video last week in Brooklyn, for the first single from their new release, What Do You Know About Rock & Roll?. I'd lay money this band is going to do very well. I also believe I've had my metal quota for a year or two.

Karen Woods

UK MIKE: Mike Rutherford is the tall, willowy figure best known for the past 20 years bowing over his bass guitar in Genesis. In the wake of Phil Collins' huge solo success he formed Mike & The Mechanics three years ago. They were moderately successful in this country, but their new album, The Living Years, has spawned the classic single of the same name, which has shot to the top of the charts.

Like many of the the best songs, the catalyst for its creation was a painful one. Says Rutherford, "Last year was the worst year of my life. My father died. I wasn't there with him and it's brought into focus a whole series of regrets. The song is the most honest one I have ever written.

"It's about each generation being a prisoner and hostage of the one before. It's about being so defensive that you can never get close. And all the things I wished I had told him before he died. I never told him I loved him and he never told me, although I know he did. There was no personal contact, he never touched me.

"I blamed him for not understanding me, but I could never relax his stiff upper lip. He was a navy captain and those traditions to him were essentially England."

The song gives an overall sense of those rebellious years when Rutherford was a young musician at Charterhouse Public School while his father was trying to steer him on course for a navy career. In those days, the late 60s, the words "rock & roll" were synonymous with the excitement and rebellion of youth. The industry has changed a lot since then. Rutherford now reckons that being a rock star is about as rebellious as being an accountant.

"When I started playing my guitar at Charterhouse, I was ostracized by the authorities because it was seen as something so anti-establishment. Back in the days of the Beatles there was a big change going on, and pop music was there spearheading that change. The people at Charterhouse felt threatened, my parents felt threatened. After all, we are talking about the generation that defended the British Empire," he says dryly.

"Pop music is no longer anti-establishment, rebellious or risky. It is the establishment. It's a lucrative business. Only now do I understand that my father was trying to be protective. By the time I went to sit for my exams for the naval college, the guitar already loomed large.

"I'm glad I started when I did, when there was decent music around to inspire you. I can't imagine any budding genius being inspired by Bros."

BUT THOUSANDS MAY DISAGREE: Bros fever is still steadily creeping about the nation. It reached neo-catastrophic proportions when guitarist Craig Logan had a mini-breakdown and had to be scrapped from the UK tour. Logan, the least single-minded, most sensitive member of the trio, suffered complete mental and physical exhaustion—the stuff that comes from having too much too soon when all you want is to be a bandleader manager.

But the Goos twins assure us there is no chance their chum will be returning to his former career: "We couldn't think about going on without Craig; we really miss him. He will be back for the next single, 'Madly in Love.' We are shooting the video in two weeks."

Although Logan has often been the butt of the twins' jokes—they once stripped him of his clothes, covered him in shaving cream, locked him out of the dressing room for a month—he could have been offered opportunities that have not included him they have always turned them down. They were recently offered a BMW commercial which would have been very lucrative, but they turned it down because it was only a job for the two of them.

"We are not models, we are a band," they piped.

NODS: Congratulations to Marc Almond and Gene Pitney, who have just hit #1 with a perfect version of "Something's Gotten Hold of My Heart." It's Marc's first #1 since "Painted Love" in his Soft Cell days seven years ago. For Gene Pitney, it's his first UK #1. The original "Something's..." got to #5 in November, 1987.

And congratulations to Holly Johnson for sticking to his guns and using his old friend Marco Cecerere to direct the video of "Love Train." The video is a wonderful pastiche of a cartoon train peopled by larger-than-life human cartoon characters. It is Cecerere's first video for a major record company, although he did some impressive indie work for fellow Liverpudlians Shak. "Love Train" marks Holly's return to the charts after successfully resolving his legal difficulties with his former record company ZIT. As for the rest of Frankie Goes to Hollywood, I believe they are still looking for a singer.

Chrissy Iley

CANNES This resort city in the south of France is not exactly considered the center of the music industry. Then why do 7000-plus music industry professional types descend upon this Riviera resort year after year? Business, big business. MIDEM attendees hail from 57 countries all over the world—Australia, Sweden, Japan, Indonesia, South Africa, etc. Last year, 23,000 entered France. It was founder Bernard Chevy's vision in 1967 for a structured forum, where international business partners could meet and make new contacts. Most participants admit that they don't often open and close deals while at the market, but that the contacts they establish and develop at MIDEM almost always tend to pay off down the line. As one Australian music publisher said plain and simple, "It's good PR." Attending MIDEM is a must for any wanted by his Hills of Hope for the Rock 70's and French radio. It was said to help Waterman's new label, PWL Continental, which will issue Eurotop songs. Licensed for the U.K. only, the first two singles will be the French hits "La Vie A L'amour" by Jackie Quartz and France's best-selling single for 1988, "Nuit de Follies" by Debut De Soree. NODS: The second single, Mr. Helpful's "Train," made one of the "best deals of the year" when he signed licensing in France for Kylie Minogue—then unknown. Three French top ten singles later, Gauce was one happy camper.

Most participants have found MIDEM '89 to be very productive for them. L.A.-based/British-born Mark Donnelly of JDC, a dance music distribution company, who feels he may have saved his company thousands of dollars at MIDEM, was able to speak directly to his U.K. importers and distributors instead of having to go through their British distributor, thus saving one dollar per record. He was also able to instigate numerous deals to license dance records in the U.S.

Realizing "if you can't beat 'em, join 'em," c-managing directors Bob Bingham and Xavier Roy presented concerts at the famed Martinez for the first time. Only footsteps (and a sea of people) away from the popular drink-til-you-fall-over-at-6 a.m. "Do you have a card" hang-out bar, now participants could be just a breath from the hottest and most newly international acts. Mostly comprised of French and English groups, highlights of the four nights of concerts were France's Mano Negra, the Game and Gypsy Kings; Canada's Paparrazzi; Kraze and Womack & Womack from the U.S.; Italy's 49ers; and the U.K.'s Prefab Sprout, Andrew Roachford, Live & Money, Carmel, Ellis Beggs & Howard and Gail Ann Dorsye; as well as the U.K. act U.S. hit machine Huey, Noel, Antony & the Johnsons, Jeff Healy. All the concerts were taped for worldwide television broadcast including France, Italy, Japan, Canada, Hong Kong, South Korea and New Zealand. As Xavier Roy explained, "MIDEM's principally a professional market, but it's our intention to reach as much of the worldwide television public possible. We want MIDEM to be known to the consumers around the world, as well as it's known to the French audience."

On closing night at MIDEM, the Martinez bar was still raging at 4 a.m. A lot of blowouts; a lot of beds; and last but not least to Kris Sofley of Segal & Associates, who handled all U.S. press for MIDEM. Incidents that might otherwise have posed big problems (like no hotel!) didn't turn into major ordeals. If it wasn't for Kris, we literally wouldn't be here!

Lisa Johnson
STOP JAZZ VIOLENCE!

Dear Cash Box:

I'm writing to demand equal time. The people have a right to know! Inquiring minds want to know. There has been a flood of press recently on so-called rock violence, rap violence and speed-metal and the like. I feel it is time someone paid some attention to another dangerous, and potentially more evil and subversive trend—JAZZ VIOLENCE!

Oh, ha, ha, ha, very funny, right? Well, I'm here (thankfully still alive and in one piece) to tell you that on New Year's Eve, in San Diego, I very innocently attended a concert by the Stanley Clarke Band at a fabulous and beautiful resort hotel, with a ticket price well into two figures. Sometime during the 11:30 p.m. performance, right as Stanley was facing drummer Gerry Brown at the top of a very sensitive drum solo, I noticed that all hell had broken loose. The house lights went on and suddenly the crowd was running and running—not away from, but toward a sizeable brawl that had broken out in the midst of the audience. And no polite exchange of insults was transpiring, either. This was a full-blown, blood-spitting, bottle-smashing, Geraldo's nose-breaking, L.A.-Kings-vs.-Montreal-Canadiens-hockey-game, grain-stomping fight. These yuppies were out for blood!

Fortunately, some fine members of the San Diego Police Department were on hand to prevent any "Accidental Death and Dismemberment" (my favorite insurance term). And the show was allowed to continue—or at least until that nasty fight broke out.

This time it was two stylish, gown-clad female members of the audience. Hair, fingernails, open-handed slapping, and stillette heels were the main implements of destruction in this one. These two young ladies completely ignored the standards put forth by the World Boxing Federation for proper hand-to-hand combat. The venue, this was dirty. Once again the fine men in blue were summoned to break it up. Stunned and badly shaken, the Stanley Clarke Band finished the set without further incident, unless you count when the audience stormed the stage during the encore, nearly decapitating Clarke and rhythm bassist Jimmy Earl, and almost doing DJ Ivan Denny's headband up. Other than that, it was a fine show.

Now that the smoke has cleared and the wounds are bandaged, I find myself reflecting upon my near brush with death and the more general issue of press reporting of so-called music-related violence. Something has got to stop.

The problems are manifold; the media attention paid to the instances of trouble are skewed, badly reported, sensationalistic, and ultimately become self-fulfilling prophecies. Many recent Los Angeles-area incidents have been copiously but poorly covered by local and national media. The Monsters of Rock "riot," said to involve over 80 participants, failed to yield a single arrest. Fifteen injuries were reported, but I'd like to know how that stacks up against the number of people passing through the first-aid站 at your basic Grateful Dead concert or so-called "incident-free" heavy metal show. At the Monsters of Rock show during Motley Crue's set, I had invited everyone in attendance to move a bit closer to the stage. The resulting anarchy died little more than to abolish the concept of reserved seating at the Coliseum. Yet the front pages of all the major dailies in Los Angeles and speed-metal newspapers failed to elicit that some people paid some attention to another dangerous, and potentially more evil and subversive trend—JAZZ VIOLENCE!

My point is not that the incident was trivial and should be ignored, but that the portrayal was overblown and gave credibility to a line of conservative thought that goes something like this: "Rock is violent. Rap is violent. Those crazy kids should be stopped. It must be the devil's music." Sound irrational and unlikely? Jim and Tommy Faye are back on TV. Tipper Gore says she grew up with and truly understands rock & roll. Think about it.

Less than a month after the Monsters of Rock "riot," Slayer comes to town to play the Palladium in Hollywood. The L.A.P.D. shows up to secure the area in full riot gear, extremely nervous because they know how terrible these damn rock concerts are from reading about the Monster "riot" in the paper. What followed has become known as the Slayer "riot." I was there. I prefer to call it the Denny's riot because that's where I was when the cops showed up. Denny's was barricaded shut to keep us from having any fun in the riot, but we had a clear view of everything. The cops were beating the kids. They were in full riot armor beating kids, who had nary a beer bottle to protect themselves. This was not rock & roll. This was brutality. Yet the press continued to talk about the Denny's riot like it was somehow associated with or caused by the band Slayer. Unbelievable.

Then the Living Colour, Fishbone, Stetsasonic and Public Enemy concert goes down at the Santa Monica Civic. Gang members show up and are allowed in the building while wearing their colors, contrary to the signs posted at the doors. How many teenagers do you know who read signs and think, "Hmm, maybe I'd better not do that?" Fights break out. Living Colour's set is cut short during the last song. Later, Public Enemy's set is cut short after three songs. The next week, the L.A. Times runs a large, semi-conceptual piece on rock violence, the violence, betraying the dangerous mentalities that feeds an undeserved fear of the music and the fans. Daddy-O from Stetsasonic put it most accurately when he said that there is no such thing as "rap violence." It's black-on-black crime. And there's no such thing as "rock violence." It's white crime. These crimes need to be addressed, attended to, and prevented, but the media circus continues to direct the blame to the name. That is, the incidents are tied to the most easily recognizable aspect of the event—the band on the stage.

The press has to re-examine its coverage of such incidents; the promoters need to be conscious of adequate security and how much alcohol they pour down the throats of their audience; and the bands need to be wary of dangerous situations and willing to do their part to help avert trouble.

The worst instance I've seen of a performer defusing trouble involved Keith Morris of the Circle Jerks. At the John Anson Ford Theatre (which is a terrible and dangerous venue, in my opinion), the Circle Jerks were to perform with the Red Hot Chili Peppers at a poorly executed benefit for Amnesty International. When the promoters stopped the show, to stop the slam carried stories about a "riot," the Peppers said that it was a riot. The management didn't want anyone to dance. You can listen, but don't dance, he mockingly stated. But even by mockingly stating such, the problem was addressed. The crowd cooled out and realized that this was a lousy venue in which to see this band. Then the promoters pulled the show and on the band after only a 25-minute set. There should have been a riot. It should have been called the Amnesty Riot. But Keith Morris prevented it by talking to the crowd.

One consciousness-raising effort I propose would be a musical one. The ultimate fusion of rap and speed metal that speaks directly to the fans with the message that they need to take responsibility for their actions. The band might consist of Rocky and Mike from Suicidal Tendencies, Dr. Dre and Easy E. from the N.W.A. (Niggers With Attitude) posse, Scott and Joey from Anthrax, Flavor Flav and Chuck D. from Public Enemy, and the whole thing would be tied together by Vernon, Coney, Muzz, and Captain from Living Colour. It would be a kind of subversive "We Are the World" for rap and speed-metal fans.

The problems persist. The instances of violence are getting more dangerous by the increase in misinformation and blame-placing on the part of the press. Already there is a company in Washington, D.C., that allegedly refuses to insure rap shows, making them difficult to present and more potentially explosive when they are presented. The Denny's "riot" was escalated to "riot" status by the earlier misreporting of the Monsters Melee. And now, tragically, there is the increased incidence of yuppy-on-yuppie crime. Yes, I'm talking about Jazz Violence. Boogie Down Productions raps: "One two three/The crew is called BDP/And if you want to get to the top/Stop the violence in hip-hop." My new record is going to protest: "On a lark/I went to see Stanley Clarke/Don't be a spazz/Stop the violence in jazz!"

Peace,
Ivan Bodley
Publicist, Epic Records
Los Angeles, CA
AIMEE MANN IS NERVOUS. In late October, hoping for a holiday-season buying surge, Epic released Everything’s Different Now, the third album by Mann’s group, ’Til Tuesday. But there was no surge. When the first single, “(Believed You Were) Lucky,” came and went without a murmur, the album seemed to be dead in the water.

More recently, there has been some indication at the label about which track to release as the second single. Will it be the buoyant “Rip in Heaven,” with its soaring operatic refrain, or the even more captivating confessional ballad “J for Jules,” which has no refrain at all? The former is the logical choice, the latter is the gutsier pick. Either way, Mann and her partner, drummer/co-writer Michael Hausmann, have a strong enough grasp of The Way Things Work to know that the next single will determine the success of her career from this point on. If the record fails to seduce Top 40 radio, Mann fears she’ll either be dropped altogether or boxed into a creative corner.

Mann is a canny young woman. She realizes that she’ll only be given so many chances to swing. As a result, she’s learned to avoid hankering to hunt or yanked from the lineup altogether.

“What I’m afraid Epic will do if they release ‘J’ for ‘Jules’ and it doesn’t get 50 adds the first week is go, ‘Well, maybe we should just cut our losses,’ Mann frets. “They think they’re quite nervous about that. The worst-case scenario would be that the label gets氤氲 to the song, get you, and to be making an album after album that doesn’t even get released. Even worse than that is to be forced to do other people’s material and to be put into the Debbie Gibson mold. Y’know, like, ‘Now you’re gonna have Heart’s producer.’ I don’t like that kind of music; I wouldn’t do it. Maybe they’ll say, ‘Keep doing what you do, it’s great.’ But boy, do I doubt it. I’d love to have that much faith in people, but you can’t expect everybody to have your taste. Of course, I think we’re the greatest band in the world.” She punctuates that last statement with a quick laugh, but she means every word of it.

Dick Wingate, the A&R rep who signed ’Til Tuesday to Epic, has moved on to PolyGram—an other reason for her sense of distance from the label. “Don Grierson is, in now, and he’s really good. You could tell that he really would’ve liked me to write with Diane Warren, but, if we insisted, that was OK. He’s famous for taking groups that weren’t doing so well, dusting them off, and showing them into the machine. He’s done really well at it [with Heart at Capitol, and with Cheap Trick at Epic]. But boy, that wouldn’t work with us. I know it wouldn’t work—least of all due to the fact that I wouldn’t do that. That might get in the way.”

Tuesday may be suffering from a case of too much too soon. The group came out nowhere in ’86, scoring a top 10 hit with their very first single, “Voices Carry,” and eventually going gold with the album of the same name. In a sense, that out-of-the-box success sealed the band’s fate. The hit came too easily, at the expense of developing a core audience for the group on its own stylistic turf. When Epic released the far more accomplished Welcome Home a year later, the band experienced the consequences of instant stardom and the demands that go with it.

“I think that what happened when ‘Voices Carry’ came out,” Mann reasons, “is that it was pretty much marketed to CHR and began to get play on CHR, and alternative and college stations were for the most part ignored. So that base wasn’t established. Then, when I started writing songs on my own [for the second album], things really took a different direction. It was enough left-of-center so that it really wasn’t typical Top 40 fare; it couldn’t be marketed successfully there. But that approach was still used, because that’s Epic’s famous approach—they take it to CHR and see what happens, basically throw it into the water, and if it sinks...”

’Til Tuesday’s second release, Welcome Home (a far better album than the debut), failed to produce a hit single and topped out at respectable but relatively disappointing 300,000-plus units. That LP contained Mann’s first transcendent track, “Coming Up Close,” but it was overlooked by radio.

“Coming Up Close” made people nervous ‘cause there were no other songs like it on the charts; now there are. We could’ve been groundbreakers, I think, if that album had gotten the attention it deserved. And also, there was a huge personnel change at Epic at the time of our second album, so I’m sure that was a big problem, too.”

On the last two albums, Mann has written a body of songs that are extremely melodious and highly refined in production (by Rhett Davies of Avalon fame) but structurally complex. While her music is too pretty for AOR, it may also be too complex for pop radio. Barring another hit single, her only means of escape from this stylistic bind would be to either make a truly austere anti-pop album (à la the Cowboy Junkies) or to simplify her song structures into a more conventional verse/chorus framework. In other words, she’d have to either conform to pop conventions or discard the pop trappings altogether.

“The structures of my songs are getting a little complex, but that’s not something I’m particularly attached to,” she claims, “I already have some more songs that are a little simpler. So What I probably would do, unless we got the big treatment, is take some time and write more songs. I’ve got a new songwriting partner who’s great—my boyfriend, Jon Brion, who’s an amazing songwriter. He’s not known, but he will be one day.”

Mann’s outspokenness may seem surprising, or even foolhardy. The fact is, she’s using every means available—the big record label, the press, to gain some purchase (no pun intended).

“Treally, really need Epic on my side, so I don’t want at all to sound like I’m complaining about Epic. Because we’re just totally desperate to get support from our record company. And it’s gotta be long-term, because it’s gonna take some convincing, but I’ve got loads of Top 40 stations in place—they’ve got to feel that the record company’s behind us if they’re gonna put something on the air that’s a little different. Which is desperately needed, because we’re fucked if we don’t have it—we have no career. We’re not a group that you can throw out and expect to succeed. We’re a band, a mood, a tender atmosphere; it’s gotta be supported and nurtured...in a lot of different kinds of markets, too, not just CHR.

“When you write about it,” she suggests, “make it like an open letter to Epic. I’m just so afraid that Epic’s gonna give up on us. A lot of people on the label seem to really believe in us. What I don’t know is if they believe in their own company’s ability to sell such a thing. I’m just hoping against hope that they really are into it and do believe in it. I think that there’s a spark there—a lot of people have come up to me and said this is a big album for us. I’m just praying it’s true.”

Talking to John Doelp, ’Til Tuesday’s product manager, while Epic is frustrated by the lack of action on Everything’s Different Now, the label has by no means given up. “In the marketplace, everybody sees ’Til Tuesday as a pop act. We’re trying to change that perception, and it’s a hard thing to do. Because, just the act of being seen, it’s a matter of perception. There’s a certain level of comfort there at the same time they’ve become less singles-oriented. But I still think it’s a brilliant record. Throughout the company, we like the record so much that I think we were blinded by our own taste. But the Christmas season sort of opened our eyes. So we said, ‘OK, let’s regroup and decide on the best way we’ve gotta change the perception of the group.’

“The funny thing is,” Doelp continues, “despite the lack of exposure and awareness we have in the marketplace, we’re selling records—not a lot of records, but in every single market it’s generating sales. We’re getting a nice level of in-store play, and people are starting to talk about it. We want to at least get the street to talk back to radio and say, ‘Hey, you may not think it’s right, but we think it’s a great record.’”

At presstime, Epic was leaning toward releasing the more accessible “Rip in Heaven” and mating it with a strong video to hook MTV instead of “J for Jules.” “There’s a major level of commitment here,” Doelp says. “It’s a number one priority.”

Bud Scoppa
LAST YEAR'S CINEMAX CABLE SPECIAL, Roy Orbison and Friends: A Black & White Night, was shot in moody black and white, bringing the shadowy look of a film noir nightclub to the cozy Cocomo Grove in L.A.'s destined-for-demolition landmark the Ambassador Hotel. But you don't have to squint to zero in on the absolutely awesome amount of respect and admiration Roy commanded from the assembled rock & roll giants.

There's Elvis Costello, bent intently over a jumbo acoustic guitar, banging out chords he could probably find in his sleep. There's the breathtaking musical telepathy among Telecaster titan James Burton, bassist Jerry Scheff, pianist Glenn B. Hardin and drummer Ronnie Tutt—all the King's men, who'd come to help put Roy's marvelous music together again for a whole new audience to discover and appreciate. There's the beaming musical director T Bone Burnett, his lanky frame leaping jubilantly around the stage. But it's Roy himself who steals the show as he database the presence of Bruce Springsteen is all lit up like a Christmas tree as he nuzzles up to share Roy's vocal mikes on a rollicking "Dream Baby (How Long Must I Dream?)."

It was a night full of many such magic moments. But at the end of "Only the Lonely," when Roy sings "...the chance you've got to take," and his voice takes the express elevator to the roof garden—well, forget it. They might as well have brought the wrecking ball in for leftovers....

Roy Orbison was a rock & roll pioneer in the truest sense. He was, as Carl Perkins puts it, "there when it happened." Along with Elvis, Perkins, and Johnny Cash, Roy shared Sam Phillips's fabled stable at Sun Records in the '50s. His early efforts were pure rockabilly—"Ooby Dooby," "Go! Go! Go!" "Rockhouse"—and decidedly influential. (When John Fogerty recut "Ooby Dooby" with Creedence Clearwater Revival in 1970, he recreated Orbison's version which he had to break as lovingly and enthusiastically as Keith Richards had aped Chuck Berry on " Bye Bye Johnny" or "Around & Around" years before.) And, unlike some of his buddies, Roy just kept on rockin'. By 1963, he was touring England—working shows with the Beatles when they were still hungry and wild, with something to prove. But it was Orbison who really nabbed the lanky wood shuffler, the Killer was displaying his incestual fortitude and Perkins and Cash had returned to the hills.

Orbison had stepped out of the Memphis Sun, and had eventually settled in at the Nashville-based Monument Records in 1959. It was there that he began to make his transition to an immortality were bought and paid for. Beginning with 1960's "Only the Lonely," he virtually redesigned our notion of the pop ballad, turning his heavenly three-octave tenor loose over some of the most unconventionally structured tunes to ever ascend the charts. With a special For '70, he imposed a monumental string of pop pearls—each as majestic as any of Phil Spector's "little symphonies."

With "Only the Lonely," Roy had found his calling—weeping ballads of heartache and longing, and songs big enough to let his Herculean voice roam freely. When the record peaked at #2, it sparked a streak of 17 straight top 40 visitations by Orbison masterpieces—including such string-stoked gems as "Run-
OFRA HAZA: KING SOLOMON SINGS THE BLUES

BY JULIUS ROBINSON

DATELINE: February 3, 1987—A six-seat Cesena airplane took off in the dead of night from an Israeli airfield in a remote desert outpost on its way to Tel Aviv. Among the passengers is Ofra Haza, Israeli singing superstar, who is returning from entertaining Israeli troops. It is 28 years to the day of Buddy Holly's death, and this too was a fateful night for Haza. As the plane descended, to 2000 feet in a heavy fog bank, it heads blindly for a mountainside rising out of the holy desert...

"It was by accident, really." Ofra Haza is explaining how she came to overlay the traditional Jewish-Yemenite songs of her parents with elements of modern pop/rock. She is on a promotional tour of the U.S., and spoke to Cash Box about her recent success internationally with her specialized musical hybrid, achieving chart-topping success in such far-flung locales as Germany and the U.K. to Chile, and now the U.S. "In 1984 I wanted to do an album as a present to my friends to thank them for giving me my culture. We called it Yemenite Songs [titled Fifty Gates of Wisdom in the U.S.]. I sang my initial tracks a cappella to a percussion track, planning later to add other instruments. I took the rough track home, as well as my producer Bezael Aloni. His children, who loved it in that way, which gave us the idea to do a disco version to 'Galbi' and 'I'm Nin Alu.'"

"Galbi" is partially in English, a love song, but what is "I'm Nin Alu" about? Haza explains: "I'm Nin Alu is a religious song written in 16th century by the greatest poet of the Yemenite Jews, Rabbi Rhaham Shabazy. The meaning is 'even if the doors of the generous are unlocked, the doors of heaven are never closed.'"

The doors for Ofra Haza are not only unlocked, they're wide open. These songs are included on Haza's remarkable new Sire LP Shaday (pronounced, unintentionally, like singer 'Sade'). The album underlines the extraordinary nature of the other hand it was a hit on the newly emerging "world beat" genre. She is riding on a crest of interest in international music's synthesis of pop styles, an interest that was spawned by Paul Simon's Graceland and such artists as Ladysmith Black Mambazo, West Berlin's Dissidenten and Trinidad's David Rudder. Haza is a three-time Israeli Grammy winner, with 16 gold and platinum albums to her credit. Her exotic vocals, which sound like a sensual priestess wailing atop a minaret, are among the most "sampled" in the world (sampling is the process of digitally interlacing sounds from other sources into recordings; two notable examples being are the N.W.A./R.K.O. dance hit "Pump Up the Volume" and the master rap producer Coldcut's "Seven Minutes of Madness" remix of Erik B. & Rakim's "Paid in Full." Both cuts freely use bits and snatches of her records as part of their funky mosaic.

"I had mixed feelings at first about hearing my voice on Eric B. & Rakim." admits Haza. "On the other hand I was really excited that we could do something so different."

Ofra Haza has gone a step beyond simply applying the exotic melodic lines and chordal shifts of the rich Jewish-Yemenite musical culture to contemporary rhythm tracks. She has made her dance and ballad tracks meaningful by staying true to the spiritual content and language of the original and often ancient lyrics. She sings in combinations of Hebrew, ancient Aramaic, Arabic, English and other tongues. Her new LP Shaday indicates a ditty called "Love Song," which is not a great title in translation, until you learn that the words were written by none other than Solomon. That's King Solomon to you, buddy.

"The words mean no one can buy love with money," explains Ofra. "The guy that buys love with money, people will mock him. (Could John and Paul have read the Old Testament before penning 'Can't Buy Me Love')?

"I believe music is an international language," emphasizes Ofra. "Even if you don't understand the words, you understand the emotion, the voice, the atmosphere, the melody. I always explain the songs in concert."

Haza's intentions are clearly sincere. She has a deep belief in God, made stronger by some difficult experiences, including losing a boyfriend in a war, and an incident on a small plane...

The Cesena has disappeared from the radar screens of Tel Aviv air traffic control. Within minutes a massive air search has started, and the news almost immediately is spread throughout Israel and the world—Ofra Haza is dead. Radio stations across Israel play her music without interruption. People gather in public squares in shocked disbelief...

"Faith in God and peace is the message of my music," says Haza. "I wanted to express in the album Shaday the desire of the Israeli people for peace. In the song 'Eshal' I turn to my neighbor, Arabs in Israel and in other countries, and sing, 'Let's dance and not fight.' My album is very popular is many Arab countries, Egypt, Morocco, and Jordan especially.

Despite her popularity in these countries, she is still barred from performing in many places she feels an affinity for, most regrettably Yemen."

"In '84, when we did Yemenite Songs, I wanted to go to Yemen, to see the place where my parents lived. But with my Israeli passport it was impossible. There are 5000 Jewish people still there right now."

Haza's family background is a powerful influence on her work. She was born and raised in the poverty-stricken Tel Aviv district called Hatika, one of nine brothers and sisters. Her parents had been airlifted to Israel from Yemen in 1949, part of an effort by Israel to save them from chronic persecution. The Yemenite Jews are widely regarded as having one of the richest musical traditions in the Middle East. Although she cites such artists as Peter Gabriel, Paul Simon and Sting as being strong musical influences, it was her mother who had the greatest impact on her work. "My mother was a singer in Yemen. After emigrating to Israel, she raised nine children, but she sang all the time. She was a very strong lady. People thought we had money, but we were poor."

At age 13, Ofra was discovered in a local theater group by entrepreneur Bezael Aloni, who would go on to be her manager and producer. She began a successful recording career (interrupted for a couple years by mandatory military service in Israel) that would make her the top musical artist in Israel, with nearly thirty selling albums and two starring film roles. However Ofra decided to steer away from the formulaic prescriptions for success that the record labels wanted. The result was Yemenite Songs, which broke out of the "ethnic music" ghetto to become a top hit around the world. Even with this success, she found herself again mired in a quasi-commercial recording, Temptation Eyes, which was scheduled for release in early '88 but which she scrapped in favor of the new synthesis.

Ofra Haza has found her rapturous audiences in the most unusual places, and her most memorable live performance occurred where she least expected it.

Recalls Ofra: "At Queen Elizabeth Hall in London last April, I performed Yemenite Songs. The show had sold out two weeks before. I didn't know what to expect—there were punks with funny hair sitting with older people. But the audience spontaneously began singing and dancing. It was my first experience outside of Israel where the reaction was so intense, it made me cry."

"I'm not a fanatic, but I believe in God," affirms Ofra. "There were millions of miracles. Even the army said, 'To have crashed in this place and lived... God really loves Ofra.' It's not my time to go. Heaven can wait! Of course after this experience, I have trouble with planes."

Ofra: "There is a song on the album called 'Da'ale, Da'ale,' which means slowly, slowly. Whenever I went anywhere my mother would tell me this, to take my time, to think about it. I live in Israel, with many enemies, but I'm saying to God, 'You can save me, even if it's da'ale, da'ale slowly, slowly.'"

Ofra Haza is working on a new album for release in the Spring, followed by a U.S. tour. She will travel by air: Da'ale, da'ale. <3

CASH BOX MAGAZINE 11 FEBRUARY 4, 1989
DAVID BYRNE IS NOT your typical rock star, nosireebob. While many of his fans would be happiest if he just led Talking Heads—recording more, performing more—the droll Mr. Byrne has happily skipped along, directing a movie (True Stories), writing a ballet (The Catherine Wheel), collaborating with avant-garde theatrical creator Robert Wilson (The Knee Plays, The Forest), doing all sorts of things over the past five years except perform with Talking Heads.

David Byrne's latest non-Talking Heads project is a newly released Sire album called Brazil Classics I, Beleza Tropical, which, its front and back covers and spine happily proclaim is "compiled by David Byrne." Having come under the spell of Brazilian music, Byrne decided to grab the bull by the horns and begin what hopefully will be a series of Byrne-compiled anthologies of various Brazilian music. This album covers MPB (Brazilian pop music)—specifically the "Tropicalistas" who brought sambas and bossa novas into the Rock Era in the '60s and '70s—with projected albums of sambas and pagodes and typical Northeastern music to follow.

The time seems right. Byrne is only the latest of a growing list of American stars (including Paul Simon, Sarah Vaughan, Manhattan Transfer and Pat Metheny) to become enamored of Brazilian music; American labels like PolyGram, Celluloid and Columbia are putting out Portuguese-language albums by many of the artists who have ended up on Byrne's album; and most of these artists (Caetano Veloso, Milton Nascimento, Gal Costa, Maria Bethania, Jorge Ben and Gilber-to Gil) have done their first U.S. performances during recent years. (The other artists represented are Lo Borges, who appears only on the 18-song cassette and CD, Chico Buarque and Nara Pvere.) If Brazilian pop music is not exactly burning down the house, it's no longer, for Americans, on the road to nowhere.

Byrne spoke about the album as he was in the midst of editing a PBS documentary he's directing about Brazil's Candomble religion. Brazil, it seems, has him in its spell.

CASH BOX: In your liner notes to Brazil Classics I, Beleza Tropical you indicate that the music didn't really connect with you until you went down to Brazil

DAVID BYRNE: It did before I went down, but it didn't for a while. Ten years or so ago it just wasn't what I wanted to hear. I guess I wanted to hear something that was more and more...CASH BOX: People are sometimes put off by the softness of the sound, aren't they?

BYRNE: Some people, yeah. Punk rockers and speed-metal fans would be. Haha.

CASH BOX: I find that a lot of people can't relate to it

BYRNE: Well, maybe they should give this record a try. I certainly can sympathize—some stuff I think just sounds like mushy ballads that have nothing to them. And there is a lot of that. I tried to pick stuff in this collection that had a little more depth than that.

CASH BOX: When did you first get the idea to do this kind of collection yourself?

BYRNE: About a year ago. I just had a whole bunch of records and I was making cassettes for myself and friends. And I realized that there wasn't a really good collection, that was really well-rounded, of this kind of stuff. There are collections that various labels have put out of their artists, but I felt that there wasn't one that was really directed towards the American and European listener.

CASH BOX: When you first approached Sire, what was their reaction?

BYRNE: They were pretty open. After they heard it, they felt they liked the stuff. And it seemed like a pretty easy idea, but it turned out to be a lot more phone work or fax work, or whatever you want to call it. Not really legal problems, but a lot of international paperwork.

CASH BOX: Red tape?

BYRNE: Yeah, all that kind of stuff. Find out who's got the master tape and where is it, who's got to give permission for this, how do we find this person, all that kind of stuff. So that took a long time.

CASH BOX: Friends of mine have been very frustrated trying to work with Brazilian companies.

BYRNE: Yeah, they're more relaxed a lot of the times. You can take it in different ways—it's a nice way to live, but it's kind of tough when you've got a deadline.

CASH BOX: How did you go about picking the artists that you wanted represented?

BYRNE: For this collection, I had a couple of different kinds of criteria. One was, I wanted to narrow it down to a particular style of Brazilian music, rather than just trying to have, like, representative samples of all the different kinds of music that are from there. Then I wanted to pick stuff within that style that I felt sounded the most typically Brazilian. Stuff by a group of singers and songwriters from a particular generation that I thought sounded the most Brazilian. It's still pop material, but it has a uniquely Brazilian flavor.

CASH BOX: So you narrowed it down, more or less, to the "Tropicalistas."

BYRNE: Mmm-hmmm. Yeah.

CASH BOX: Some people might say that this is all just 15- and 20-year-old music, almost like a '60s greatest hits of Brazil kind of thing.

BYRNE: Nobody's said that to me. It's not new to everybody else, but it's new to a lot of other people. I've got master tapes that are good quality, and the recording quality is fine, so the stuff sounds pretty good. I don't know, I thought it sounded pretty fresh.

CASH BOX: People seem to be getting more into this music lately. Does it transcend the years?

BYRNE: Yeah, some of it does. There's some stuff I didn't include that's real '60s-sounding. A lot of those artists did some pretty far-out songs in the late '60s and that sound more dated than some of this material does.

CASH BOX: Were there any artists you wanted to include but, for one reason or other, couldn't, or tracks you couldn't get permission to use?

BYRNE: No, I was pretty lucky that way. Lucky that, because of the nature of the material, I don't think I'll need any more.

CASH BOX: Lo Borges is not on the LP—he's just on the CD and cassette—but his picture is.

BYRNE: Yeah, that was kind of a slip-up, but you know how those things happen.

CASH BOX: Another thing about this music is the political nature of a lot of it. Was that one of the things you thought about when you were putting this together?

BYRNE: That, I'm not sure. I think I've been more focused on the music itself, but there are some things that are political, and there are some that aren't political. There are some songs that are political in a direct way, and there are some that don't even try to be political. There are some that try to be political but they don't come off, and there are some that come off.

CASH BOX: What Brazilian music did you first start listening to, and how did you start getting into more and more of it?

BYRNE: I think the first records I probably got were Jorge Ben and some old Milton records, which I probably picked up in the mid-'70s. Island had a couple of Jorge Ben records out, and A&M had some Milton records out. But I think probably the softness, that kind of thing, I didn't go for it then. And, probably, a lot of people won't go for this collection either, for the same reasons. Then later on I found something that I thought was a really seamless blending of Afro-Brazilian rhythms and roots with kind of Western rock, and I think it's really good. And those kinds of things are mixed in such a seamless way that it really was something unique to Brazil. And I thought, "That's really nice. You can hear all the elements in there but they're all meshed together." As opposed to some other kinds of music where each thing is really distinct.

CASH BOX: When you went out through the Tropicalistas, you obviously went through other kinds of music. You say in your notes that you'd next like to do an album of sambas and pagodes and then an album of tropical Northeastern music. How did you follow each step?

BYRNE: Those other kinds of music I didn't really know too much about. It was a real big step. I knew some sambas, but I didn't know there was such a variety, such a huge quantity, until I went down there. I knew some sambas, and I didn't know there was such a variety, such a huge quantity, until I went down there.

CASH BOX: What particularly appealed to you, aside from what we have here?

BYRNE: Of the Northeastern music, there's a few things you can hear in there, and I think he wrote some good songs, some that I think transcend the language barrier. There are some other songs from that area that play that kind of music. The samba stuff...let me see...there are
so many of them. I don't know, I haven't really
started putting that stuff together yet, so
I don't know which. There's a pagode guy named
Zeca, and there's a samba singer named
Neginho do Beija-Flor, who sings with this
one samba school. Gosh, there's just tons of
them. But a lot of times their records are, to my
taste, more uneven.
CB: Have you also gone back to other early
customs—bossa nova, Dorival Caymmi, Ernesto
Novo, that sort of stuff?
BYRNE: Yeah, I've listened to some, some of
those records are really hard to find. I've heard
some of it, but I'm not as interested in putting
out a collection of that stuff because I think,
with this other stuff, the recording quality
sounds more contemporary, so, qualitywise, it's
more accessible than putting out something
that's kind of a funky quality but is a beautiful
song.
CB: How do all of these artists feel about this?
How do you see your role here, and how do they
feel about it?
BYRNE: I think they appreciate the interest.
I don't think they're that bowed over by the
interest, because they're stars at home, they're
two stars, and it's no surprise to them
that somebody likes their music. I don't think
they're that surprised, but, at the same time,
they appreciate it, I think they're all for it,
and if somebody else can help get their music across.
They sometimes, probably, feel that it's unfor-
tunate that they all get lumped together this
way. Because they really are all unique, but
that's what often happens—they get asked to
perform places and somebody wants a whole
bunch of them.
CB: Do you know all these artists?
BYRNE: No. I've been in touch with a few,
but not all of them.
CB: How important is America to them? Do
they really care about going over in America?
BYRNE: I tell you, it's really cool for them
if they can go home and say, "I just played
Carnegie Hall" or some prestigious venue in
the United States. It's a great thing for the folks in
Brazil, it gives them just a little more interna-
tional credibility. They don't need it, they don't
need to do it. I think a lot of performers around
the world would like to be more well known and
appreciated in the States, but, gosh, I mean,
like these people have been doing it for 15 years
or so. It's not like they're new to the game, so I
don't think that they have incredible aspira-
tions like "I want to go and break America." Maybe they felt that when they were
younger. I don't think they have any false hopes
now.
CB: I've gotten the sense, from being down in
Brazil and speaking to people there, that the
creeping sludge of American Top 40 pop music is taking over the air with a lot of this music
off the radio. Did you get any sense of that?
BYRNE: Not so much where I was. That
might be true in some of the big cities, but I was
up in Salvador and, sure you hear a few songs
from the American charts over and over again,
but they also played a lot of local stuff.
CB: What do you see your role here as?
BYRNE: I'm what they call in England a
"presenter." Hahaha.
CB: You share the liner notes here with Arto
Lindsay, who was born in Brazil, so your role is
on the album, except for your name on top and
your own short notes, is really downplayed.
BYRNE: Yeah, I hope so. Hope it's enough,
maybe, to throw a little bit of attention to the
material; but it's not my stuff, it's other peoples'
material.

JORGE BEN

CB: When might we see more of this? How
far along are you on the next album?
BYRNE: I just came back a couple of weeks
ago with a whole batch of records, so I guess I'll
have it together pretty soon and then we'll see
how long it takes to clear the stuff.
CB: The commitment from Sire, then, is
to keep putting them out.
BYRNE: I think so. They'll probably look to
see how this one does first. As long as I think
they're the right cost, and the paperwork
doesn't run up a lot of money, then it's not that
hard to do.
CB: Have you thought about actually making
one of these artists, say, and producing an
album yourself?
BYRNE: Yeah, a little bit. I'd actually rather
just work with them writing or something,
rather than producing. Arto and Peter, his
partner, are producing a new record that
Caetano's doing, but, yeah, I'd be more inter-
ested in writing with them or something.
CB: As you've gotten deeper into this, how has
it affected your own writing?

BYRNE: I directed a documentary in Brazil.
We just got back from there a few weeks ago
and we're in the process of editing it. It's about
this African religion in Bahia, Candolle.
Most of it's about that, and it's also about its
influence on the Brazilian culture—the way
people dress, the way they walk, the kind of
food they eat.
CB: In what form? Video?
BYRNE: Yeah, we're cutting it on video. It's
for PBS here, and we'll try to get a videocasset-
sette deal and that kind of stuff.
CB: How did you get involved in that?
BYRNE: Somebody asked me if I wanted to
do something, and I said, "Yeah, how about this
as a subject?" And they said okay. It took a while
to find the money, but that was it.
CB: That was something you became inter-
ested in during your travels in Brazil?
BYRNE: Yeah.
CB: When is some going to air?
BYRNE: Sometime in the spring, I think.
CB: Okay, what else? Any other things you're
working on?
BYRNE: No, that's all right now.
CB: That's it? No ballets, no collaborations...
BYRNE: No. I'll probably release the or-
chestral score I did for this theatrical piece (The
Forest, a collaboration with Robert Wilson), but
I have to work on it some more.
CB: No film scores, nothing like that?
BYRNE: Not right now, not since Married to the
Mob.
CB: Are you thinking about a follow-up film
to True Stories?
BYRNE: Yeah, yeah. I've been working with
a writer on some scripts and stuff, but it's slow
going, getting that stuff together.
CB: Why?
BYRNE: Well, you know, they're just not
your regular kind of Hollywood fare. That's the
way it is. I think I want to do something unusual
and it takes time.
CB: Is it not slow going in the artistic process?
BYRNE: No.
CB: And what about Talking Heads, where
are you now?
BYRNE: We're going to get together in about
a week or so and talk about our plans.
CB: Do you know what that might entail?
BYRNE: No.
CB: But you're pretty set about touring,
aren't you?
BYRNE: I enjoy the performing, I just don't
always enjoy the getting from place to place.
CB: Is there any way around that?
BYRNE: I guess if you did a show and just
stayed in one town or something, I don't know
if that's very nice.
CB: Very nice?
BYRNE: Yeah. Hahahahaha.
CB: You mean nice to your fans in Sheboygan,
that those can't get to hear you?
BYRNE: Yeah, yes.
CB: Unless you did a month in Sheboygan. I
always thought that would be an interesting
concept, for a band to play something like a
Broadway run: Talking Heads do about two
months in one place. Have you ever thought
about that?
BYRNE: Uh-huh.
CB: And is that not feasible because it's not
doesn't work?
BYRNE: No, we just haven't worked out ex-
pressly what to do, that's all.
CB: Anything else you'd like to tell me about
Brazilian music?
BYRNE: No, no. Just put it out and see what
happens.
SHOCK-OF-THE-NEW

WHEN THIS COLUMN FIRST DEBUTED, Brad Buchbaum, the guru of the alternative charts, came to me with some puzzling questions about the nature of "alternativeness." When speaking with the hip record stores that specialize in alternative-college-radio product, he was receiving sales figures on performers whose relationship to alternative culture is, shall we say, tangential. Is speed metal alternative? Is reggae? Is rap? The Bulgarian Female Radio & T.V. Choir is a hot item with young ironists at the moment and has found a place on the alternative charts, but somehow I doubt that the good ladies of the choir don't feel jackets and early attitudes when they're not performing: So is it the character of the audience that determines whether a given performer is alternative or not?

No, actually it's me. The tentative chart that we had for the first edition of this column included Ziggy Marley, the Gipsy Kings and Orfa Haza, all of whom sell a fair number of records to hipsters, and all of whom belong more rightly on the "world music" chart. There's no rap on this chart, and the most metallic representative is the crossover capy Jane's Addiction. But there are a lot of arguably-mainstream superstars and even a compilation of songs used in Hollywood films. When it comes down to it, I'm the guy who looks at an entry and says yes or no. And by limiting the number of crossover acts on this chart, we are able to include more of the truly provocative acts that lurk just below the surface of the Cash Box top 200 pop charts. One could argue that the list is still too inclusive, since a multi-platinum effort like U2's Rattle and Hum doesn't get to be the number one album in the Western world by appealing to the fringe element alone. But I can't begrudge U2 their success, and if the same album had been done by a garage band from St. Louis, it would probably be the toast of the underground.

Brad and I had discussions about Edie Brickell, Oingo Boingo and Los Lobos, among others. One consideration is the manner in which these performers first broke onto the chart. In the early '80s, Oingo Boingo's hanky-panky novelty pop could only be heard on progressive radio stations like L.A.'s KROQ, so they retain their alternative tag, no matter how annoying and formulaic the music has become. Los Lobos used to play the same venues as X and the Blasters, but their new album is literally in a language that many don't understand. Edie Brickell can't get the nod if only because her band has the word "Bohemia" in their name. (By the way, why isn't it "Edie Brickell and the New Bohemians"? That lack of a single word makes the band-name awkward to say and will forever keep them from superstar status.)

This chart is full of staff that I detest but nonetheless recognize as alternative (and culturally significant). By the same token, I reserve the right to include on this chart simply because I or my hip roommates happen to like it. I'm the barometer. So sue me.

Joe Williams

ALTERNATIVES

THROWING MUSES: Hunkpapa (Sire, 9 25855-1)
The only truly remarkable album defies all descriptions or comparisons. Throwing Muses is artful without a trace of pretense, and on their third LP this Boston quartet has learned some lessons about musical economy that have given their intricate post-punk explorations a focus and a drive that should translate into bongo record sales among the smart set. At times this is eerie and primed, with wild inventive perception and Kristin Hersh's otherworldly vocals sweeping upward toward something wordless and infinitely vast. At other times it's tawdry, or ferocious, or dramatic. The stray elements of pop are of a convoluted but nonetheless affecting sort, as if this were the sound of music's future and it's just a matter of us catching up with it. Lyrical Hersh is a conduit for scattershot images of psycho-biological yearning that are like a fever dream of Everyperson. Blisss. It's beautiful.

NEW ORDER: Technique (Qwest, 9 25845-1)
Look, I hate computer-driven music as much as the next reasonably intelligent human being, but New Order is the best of the lot. As befitted the prodigies of Joy Division, they're at their most affecting when they forsake the sequencer in deference to the power of strummed guitars. ("All the Way" and "Run" being nice examples here.) But the world's most popular highbrow-dance band is unlikely to abandon the beats for very long. Still, their use of synthesized rhythms is more sinuously clever than most, and there's a humanity in the quivering vocals and hooky arrangements that transcend the weisenheit of the machines and the limitations of the overly wistful lyrics. (Don't these guys ever enjoy a good laugh?) At their worst it's in the single, "Fine Time", they provide the kind of monotonous fodder conducive to sniffing amyl nitrate on the dance floors of gay discoteques across the Western world. At their best they illuminate and ennervate little corners of the human experience that are the province of the great pop bands of all time.

THE FALL: I Am Kurious Oranj (Beggars Banquet, 952-1)
Not your usual Fall album, I Am Kurious Oranj is the soundtrack to Michael Clark's avant-garde ballet of the same name. From what I can gather, the ballet is some kind of political allegory about government and empire, as is much of the Fall's material, so it's a nice fit. The music is their trademark sludgy, propulsive huck-laden punk, repetitive to a fault, seasoned with industrial sounds and treatments and accompanied by Mark E. Smith's sneering, overly enunciated vocals. For ten years he has spouted out every word of every song he has ever sung, usually over and over and over. And it works more often than not. Just try to resist the album closer, "Cub It Up!" And that singing-through-a-megaphone business still works, too.) It's got a lot of punch to it, if not a lot of surprise. It's a swell album, although as usual with the Fall I can't quite say why.

Joe Williams

ALTERNATIVE MUSIC

CASH BOX MAGAZINE 14 FEBRUARY 4, 1989
NEW YORK CITY (and the Ritz) was the place to be this month. On Friday the 13th, Joey Ramone presented The Holy Inquisition: Circus of the Perverse. Fifteen bands performed until the very last hour of the nocturnal. Among the perversions were Motorhead's Lemmy, Styx Bators, Cheetah Chrome, Raging Slab, Cycle Sluts from Hell, the Throbs, Bebe Buell & the Gargoyles, Physical Dragon, Wench, etc.—in other words, NYC's hard Rockers were out in full force. And while football fanatics were anticipating the wild and woolly slamming between the 49ers and the Bengals, hardcore fanatics were creating a little action of their own—the Ritz was also the site for the Superbowl of HardCore III on January 21. With featured acts such as Leeway, Sick of It All, Warzone and Youth of Today, everybody who attended this event came out winners.

CBGB's, which always figures prominently on the NYC hardcore scene, was the setting for Agnostic Front's video of their song, "Anthem." The tune, which was shot completely live at the Manhattan club, is part of AF's upcoming "Live at CBGB" LP, which is slated for a March release on In-Effect Records. In-Effect is affiliated with Relativity/Combat and has just signed another NYC hardcore band, Raw Deal.

As this goes to print, Ratt is beginning a headlining tour in support of their latest album, Reach for the Sky, which has just been certified gold. Opening for the randy rodents will be fellow Atlantic rocker Kix. Also on Enigma-land, Stryper is kicking off the third leg of their "In God We Trust Tour." This LP, which shipped gold, is inching towards platinum status and (God willing) this tour will send it over the top. Opening for the Christian pop-rock band will be those MAC street-heathens, Jetboy—quite an interesting bill.

The Metallica/Queenrexy tour is continuing to pummel fans both in Europe and the U.S. Both bands have videos that premiered on MTV this month—Metallicas clip for "One" is its first ever and debuted January 21 on "Headbangers Ball." A week later Queenrexy's "Eyes of a Stranger" had its world premiere. A little earlier in the month, Kix not only debuted its video for "Blow My Fuse," the title track of its hit album—the boys in the band actually got to host the show.

Theatrical horror-rocker King Diamond is now a thespian. He's been cast in a nighttime called Boggs which will be shooting in Florida during February. King is also getting the score to the film, along with guitarist Andy Le Roque.

Expect to see a very interesting Spin feature on Slayer in the near future. The man writing the article is a Christian minister from Denver named Bob Larson. Larson must be pretty open-minded to willingly hang out with four guys who laugh in the face of both God and Satan, but will he get the joke? We shall see.

Several bands are getting ready to hit the stage upstairs at the Ritz. Lizzy Borden is starting work on his fourth album for Enigma/Metal Blade and Bad Brains are rehearsing at Bearsville studios, gearing up for a brashy new LP, Crimson Glory, which has just signed a U.S. deal with Roadrunner Records, will be putting out some vinyl soon, too.

Chastain, the Leviathan Records group that features the highly touted axeman, David T. Chastain, has added bassist David Harbour to its lineup. The band's new LP "Within the Heat," should be out by the beginning of March. Meanwhile, when Chastain isn't on the road, David T. is in the studio producing a solo record for his vocalist, Leather—busy guy, eh?

Not as busy as multi-platinum producer Tom Werman, however. As soon as he finishes up Junkyard's Geffen debut, Werman is scheduled to work on L.A. Guns' second LP and after that, he's doing Love/Hate's first record for CBS and then—who knows? Maybe he should take a vacation—and a well-deserved one it would be!

And speaking of producers, I got 'em mixed up a couple issues back—Bob Rock is not finishing up Aerosmith. He just completed the Blue Murder record. Tyler, Perry & co. are going with Brian Fairbairn again—he's the guy who helped make Permanent Vacation sound so great. But my slip up was understandable—both bands have the same A&R man; Geffen's John David Kalodner.

Janiss Garza

METAL PICKS

Weekly Ear-Ringer

- MASTERS OF REALITY: Masters of Reality (Def American) Alternative blues rock with appealing vocals courtesy of Chris Goss. Old fashioned, melodic, and at the same time curiously modern. A sensuous amalgamation of different delicious sounds and moods.

- TESLA: The Great Radio Controversy (Geffen) Attention grabbing second LP features classic blues-based hard rock and some great slide guitar.

- MASS: Voices in the Night (Enigma) Despite its name and Stryper frontman Michael Sweet's producing credit, this melodic hard-rock hand concentrates on romance rather than proselytizes Christianity. There are a couple of strong ballads here and overall, the music should have some appeal with teen girls.

- TANKARD: The Morning After (Noise) This beer-injected German quintet puts together a predictable trash metal mish-mash. A sense of humor is hidden in the melee, but only heavy duty headbangers will be able to locate it, and then only after a few six-packs.

- VARIOUS ARTISTS: Axe Attack: The Cutting Edge of British Steel (CI) A sampling of Britains hard-ior musical souls. Includes both biggies like Motorhead and up-and-comers like Bronz. Though marred by a couple of wimpy acts, most of the album goes for the throat.
WESTERN REGION

CHR

■ High Movers*
1. Don't Tell Me Lies (A&M) Breathe
2. Dreamin' (PolyGram) Vanessa Williams
3. Roni (MCA) Bobby Brown
4. You're Not Alone (Reprise) Chicago
5. The Love in Your Eyes (Columbia) Eddie Money

■ Most Added**
1. 24/7 (4th & B'Way) Dino
2. Dreamin' (PolyGram) Vanessa Williams
3. Walk the Dinosaur (Chrysalis) Was (Not Was)
4. Eternal Flame (Columbia) Bangles
5. Sing (Columbia) Mickey Thomas

BLACK CONTEMPORARY

■ High Movers*
1. Skin I'm In (PolyGram) Cameo
2. Dreamin' (PolyGram) Vanessa Williams
3. Wild Thing (Delicious Vinyl) Tone Loc
4. Closer Than Friends (Columbia) Surface
5. Kisses Don't Lie (EMI) Evelyn King

■ Most Added**
1. I'll Be There For You (Capitol) Ashford & Simpson
2. Affair (Tabu) Cherrelle
3. 4U (A&M) Vesta
4. Me, Myself and I (Columbia) Cheryl Pepsi Riley
5. Another Weekend (RCA) 5 Star

COUNTRY

■ High Movers*
1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. From a Jack to a King (Columbia) Ricky Van Shelton
3. New Fool at an Old Game (MCA) Reba McEntire
4. Baby's Gotten Good at Goodbye (MCA) George Strait
5. Honey I Dare You (Warner Bros.) Southern Pacific

■ Most Added**
1. I'm No Stranger to the Rain (RCA) Keith Whitley
2. Baby's Gotten Good at Goodbye (MCA) George Strait
3. The Heart (Universal) Lacy J. Dalton
4. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
5. Old Coyote Town (Capitol) Don Williams

SOUTH CENTRAL REGION

CHR

■ High Movers*
1. Don't Tell Me Lies (A&M) Breathe
2. You're Not Alone (Reprise) Chicago
3. Dreamin' (PolyGram) Vanessa Williams
4. Cryin' (EMI) Vixen
5. The Love in Your Eyes (Columbia) Eddie Money

■ Most Added**
1. Eternal Flame (Columbia) Bangles
2. Falling Out of Love (PolyGram) Ivan Neville
3. End of the Line (Warner/Brothers) Traveling Wilburys
4. Second Chance (A&M) 5 Star Special
5. The Love in Your Eyes (Columbia) Eddie Money

BLACK CONTEMPORARY

■ High Movers*
1. Snake in the Grass (Soul) Midnight Star
2. Just Because (Elektra) Anita Baker
3. Skin I'm In (Atlantic Artists) Cameo
4. Wild Thing (Delicious Vinyl) Tone Loc
5. Girl You Know It's True (Arista) Milli Vanilli

■ Most Added**
1. I'll Be There For You (Capitol) Ashford & Simpson
2. Something Got a Hold on Me (Columbia) Radiant
3. Affair (Tabu) Cherrelle
5. 4U (A&M) Vesta

COUNTRY

■ High Movers*
1. New Fool at an Old Game (MCA) Reba McEntire
2. From a Jack to a King (Columbia) Ricky Van Shelton

MIDWESTERN REGION

CHR

■ High Movers*
1. The Living Years (Atlantic) Mike + The Mechanics
2. Don't Tell Me Lies (A&M) Breathe
3. You Got It (Virgin) Roy Orbison
4. Paradise City (Geffen) Guns N' Roses
5. Lost in Your Eyes (Atlantic) Debbie Gibson

■ Most Added**
1. Eternal Flame (Columbia) Bangles
2. Roni (MCA) Bobby Brown
3. Feels So Good (Warner Bros.) Van Halen
4. Dial My Heart (Motown) The Boys
5. Cryin' (EMI) Vixen

BLACK CONTEMPORARY

■ High Movers*
1. Dreamin' (PolyGram) Vanessa Williams
2. Kisses Don't Lie (EMI) Evelyn King
3. Skin I'm In (PolyGram) Cameo
4. Wild Thing (Delicious Vinyl) Tone Loc
5. Baby Doll (PolyGram) Tony!Toni!Toni!

■ Most Added**
1. I'll Be There For You (Capitol) Ashford & Simpson
2. Girl I Got My Eyes On You (Motown) Today
3. 4U (A&M) Vesta
4. We've Saved the Best for Last (Arista) Kenny G featuring Smokey Robinson
5. Me, Myself and I (Columbia) Cheryl Pepsi Riley
NATIONALLY:

** Number of Station Research Ads

NORSEENTRAL:

COUNTRY

** High Movers*
1. Don’t You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. From a Jack to a King (Columbia) Ricky Van Shelton
3. New Fool at an Old Game (MCA) Reba McEntire
4. Honey I Dare You (Warner Bros.) Southern Pacific
5. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band

** Most Added**
1. Fair Shake (RCA) Foster & Lloyd
2. I’ll Be Lovin’ You (MCA) Lacy J. Dalton
3. Hit the Ground Runnin’ (16th Avenue) John Conlee
4. Baby’s Gotten Good at Goodbye (MCA) George Strait
5. The Heart (Universal) John Conlee

SOUTHEAST:

** High Movers*
1. Lost in Your Eyes (Atlantic) Debbie Gibson
2. You Got It (Columbia) New Kids On The Block
3. The Living Years (Atlantic) Mike & The Mechanics
4. Paradise City (Geffen) Guns N’ Roses
5. What I Am (Geffen) Edie Brickell & The New Bohemians

** Most Added**
1. Eternal Flame (Columbia) The BANGLES
2. Feels So Good (Warner Bros.) Van Halen
3. Bring Down the Moon (RCA) Boy Meets Girl
4. Into You (A&M) Giant Steps
5. It’s No Secret (Geffen) Kylie Minogue

NORTHEASTERN REGION

CHR

** High Movers*
1. Dreamin’ (PolyGram) Vanessa Williams
2. Turn My Back on You (Epic) Sade
3. Kisses Don’t Lie (EMI) Evelyn King
4. Skin I’m In (PolyGram) Cameo
5. Killing Me Softly (Warner Bros.) Al B. Sure

** Most Added**
1. I’ll Be There For You (Capitol) Ashford & Simpson
2. Another Weekend (RCA) 5 Star
3. We’ve Saved the Best for Last (Arista) Kenny G featuring Smokey Robinson
4. Just Coolin’ (Atlantic) Levert
5. Girl I Got My Eyes on You (Motown) Today

BLACK CONTEMPORARY

** High Movers*
1. Kisses Don’t Lie (EMI) Evelyn King
2. Dreamin’ (PolyGram) Vanessa Williams
3. Just Because (Elektra) Anita Baker
4. Turn My Back on You (Epic) Sade
5. This Time (Arista) Kiara

** Most Added**
1. I’ll Be There For You (Capitol) Ashford & Simpson
2. We’ve Saved the Best for Last (Arista) Kenny G featuring Smokey Robinson

GUARANTEED NATIONAL HITS

CHR***

The Eternal Flame
The BANGLES

CHR***

I’ll Be There For You
Ashford & Simpson
(Capitol)

COUNTRY***

The Church on Cumberland Road
Shenandoah
(Columbia)
SINGLES
GOING STEADY

FIRST, A LITTLE BUSINESS—PICKING AND PROMOTING SINGLES: Our exec of the week is Barry Lyons, VP of promotion at I.R.S. How does I.R.S. pick singles from an LP? "We get feedback from the artists themselves, their managers, and our own field promotion staff," explains Lyons. "We send album cassettes out to our field personnel to get their reaction. Of course, some artists have more influence over the singles to be released.

"We let the market signals determine our priorities. And as is true with any label, the initial signing and recording cost is often a factor, one way or the other. In a company like I.R.S., the A&R process is not separated from the promotion. We're involved even before an artist gets signed."

"I'm not discounting set-up promotions," says Lyons. "Like having a guy in a wolf suit deliver "Werewolves of London," or guys with pets trying to sell the Pet Shop Boys. But I still haven't found anything better than getting as many people as possible working on records that they're excited about, and songs that everyone can put their face with it. Meeting PD's, getting to the right people. We also use independent promoters."

Adds Lyons: "For the first time in many years we're seeing good press can have an effect on selling records."

"We're excited about the Fine Young Cannibals' progress," says Lyons. "Their new record is a shining example of what I.R.S. is all about: a distributed label and the distributor (MCA) combine forces."

Watch for I.R.S. artist One Nation's upcoming single, "My Commitment," as well as Candi's "Under Your Spell." Big Buzz at the label: the Truth's new LP.

AND NOW FOR THE FUN—DEBBIE GIBSON's BIG BASH: Okay, don't get excited—it's my job to moan, bitch and complain about perfectly harmless events like this one. Here goes.

Debbie's Jan. 12th fete wasn't so much a listening party for Debbie Gibson's surprisingly enjoyable new LP Electric Youth, but a chance to watch rat-packers-in-waiting suck down mountains of miniature weenies. The event was held at that L.A. bastion of 50s-style junk-food, Ed Debevic's on La Cienga, home of the world's most neurotically pushy waiters and waitresses. These devoted fans were held by a line of gofer plotters of indigestables on the unsuspecting crowd. The food was edible (chile, fries, burgers), but only in small quantities. A polite "no thank-you" did nothing to deter the pushers' zeal. They would argue around the merits of their designated swill. When I finally rose from my table to catch a glimpse of the late arriving Gibson, I left behind a couple of hot dogs, a few chicken sandwiches and several shot glass-sized hot fudge sundaes, which were thankfully cleared by the vigilant busboys. At least the help at Ed's was a lot more animated than the generally blase collection of industry insiders and anemic paparazzi wandering about. ("Industry insiders" includes me. Fair enough?)

Gibson looked great, womanly no less, and she projected a warm, wholesome aura, even under a lightenning storm of photo flashes. Barely able to sit at her table and eat because of the crush of admirers, she accommodated autograph-seekers and schmoozers alike with poise and graciousness. Suddenly familiar faces began popping out of the crowd, and I felt like a couch-potato on acid: there was Soleil Moon Frye (Punky Brewster), Benji Gregory (Alf), Jory Husain (Head of the Class), Michael Damian (The Young and the Restless), and Don Douglas (Falcon Crest)—MOMMY, MAKE IT STOP? Also seen milling around: the Beastie Boys' Adam Horowitz, looking exceedingly harmless. Dewezil and Moon Zappa also kept a low profile. Finally the wine began to kick in over the inedible lump in my belly, and golly geez, I had a swell time too! Debbie, you're hotter than all those TV shows put together. Thanks, Atlantic Records for throwing a great party. Seriously, I liked the food.

Julius Robinson

TOP OF THE POPS

SINGLE RELEASES

CARLY SIMON: "Let The River Run" (Arista)

Wow, this is perhaps the most powerful songwriting Simon has ever done. A broken drum feel underscores a brilliant anthem for the working class. The gospel-tinged melody soars, inspires; the lyric conjures visions of a nation only needing to let the river of hope run its course. Simon delivers a remarkable vocal, filled with passionate intensity. From the movie Working Girl, we understand the song has been heavily requested in working women's movie in release. Play this tune a couple of times and you're hooked.

KIARA (Duet with Shanice Wilson): "This Time" (Arista)

Arista scores again this week—this song is a hit. Written by Charlie Singleton, features some fresh chord movement in the chorus. Shanice Wilson delivers heartfelt answer lines to Gregory Charley's vocalizations. Spaciously produced by Nick Martinelli for Watchout Productions Inc., should fly high across the board, urban to CHR.

VAN HALEN: "Feels So Good" (Warner Bros.)

Clever organ pads and a skipping feel highlight this unusual tune. My only complaint is copping the repeating chorus phrase "message in the bottle" from you-know-who. A fresh sounding song, should cut through across the board.

ICE-T: "High Rollers" (Sire)

With Ice-T lucks in revolutionary zeal (a la Public Enemy), he gains in pure popularity. The man has a feel for words and their cadence, and preaches a straightforward message: stay out of trouble. Driving feel on track, should fly on pop radio.

KEVIN RALEIGH: "More than Friends" (Atlantic)

Sensuous evocative song, with an appealing vocal by the handsome Raleigh. Formerly of the Michael Stanley Band, the song is the first single from his new LP Delusions of Grandeur. Great AOR, CHR pick.

ALBUM RELEASES

ENYA: Enya (Geffen)

Enya, formerly of the Irish group Clannad, has created an LP of perfect tranquility without a moment of boredom. Drawing from Irish folk, pop and classical influences, her tracks exist on an angelic plane, bathed in spacious reverb. She takes her sweet time— the pacing may strike those accustomed to a 2-4 snare at 120 beats per minute as being deadly slow. But the rewards at this speed are innumerable. Hit cut is "Ori noo Falls (Sail Away)." New Age meets pop.

DEBBIE GIBSON: Electric Youth (Atlantic)

It's hard to fault Gibson here. She's definitively evolving into a stronger, more mature artist. Her songs range from catchy musical romps with an edge of emotion and serious thought ("Electric Youth"), to outright sentimentalism ("Lost In Your Eyes"). Throughout, however, you sense a young artist with the chance to hang tough as a pop star in the future. This record should continue her huge success.

JUDY COLLINS: Sanity and Grace (Gold Castle)

Collins has managed to maintain a hardcore following on past albums on the strength of her song selection. Here, unfortunately, her taste fails her, and several tepid selections never get off the ground. A couple of exceptions are Harry Chapin's classic "Cat's Cradle" and her own "Born to the Breed." Luckily, these are worth the price of admission.

CHRIS REA: New Light (Geffen)

Rea's territory is the backstreet of the heart. He is a writer able to mold emotion and vision into powerful musical statements. Outstanding cuts include the bitter-sweet recollections "Steel River," and "Stainsby Girls." His rough-hewn style is reminiscent of Robbie Robertson with an English sensibility.

PASSPORT: Talk Back (Atlantic)

"If Kenny G is pop, well so is Klaus Doldinger's Passport. His sax playing is a lot less showy and more astute. The pieces are a lot riskier as well, toying with exotic rhythms and counterpoint. There's a place on the charts for several of these pieces, most notably "Dancing in the Wind."
<table>
<thead>
<tr>
<th>No.</th>
<th>Single Name</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
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<td>WHEN I'M WITH YOU</td>
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<td>5</td>
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<td>4</td>
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<td>Mercury/PolyGram</td>
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<td>AS LONG AS YOU FOLLOW</td>
<td>Warner Bros.</td>
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**Top 50 Singles**

1. **Babes in Toyland**
2. **Straight Up**
3. **Armageddon I**
4. **Born to Be My Baby**
5. **The Way You Love Me**
6. **When the Children Cry**
7. **Wild Thing**
8. **All This Time**
9. **Holding On**
10. **Don't Push Me**
11. **Two Hearts**
12. **The Lover in Me**
13. **She Wants to Dance With Me**
14. **What I Am**
15. **Angel of Harlem**
16. **Walking Away**
17. **You Got It**
18. **Put a Little Love in Your Heart**
19. **I Wanna Have Some Some Fun**
20. **Surrender to Me**
21. **Lost in Your Eyes**
22. **Dial My Heart**
23. **A Little Respect**
24. **The Living Years**
25. **Paradise City**
26. **Shake for the Sheik**
27. **My Heart Can't Tell You No**
28. **Every Rose Has Its Thorn**
29. **Ron**
30. **All She Wants Is**
31. **I Remember Holding You**
32. **My Prerogative**
33. **Smooth Criminal**
34. **Your Not Alone**
35. **Waiting for a Star to Fall**
36. **Just Because**
37. **Little Liar**
38. **Don't Tell Me Lies**
39. **It's No Secret**
40. **The Love in Your Eyes**
41. **I Beg Your Pardon**
42. **Look Away**
43. **Girl You Know It's True**
44. **Give Me the Keys**
45. **I Don't Want Your Love**
46. **In Your Room**
47. **Giving You the Best I Got**
48. **Wild World**
49. **Dreamin'**
50. **As Long as You Follow**

**Chart Dates:**
- **1984-04**
- **1984-05**
- **1984-06**
- **1984-07**
- **1984-08**
THE REAL VESTA: Vesta Williams is off to a big start this year with her hit song "Sweet, Sweet Love," and her A&M album, 4U, is likely to make a big chart move in the coming weeks. The company was always behind her, but many of its were were now buying it and putting it underground. The release of the new album has been a big boost for the singer and has helped to build her fan base.

VESTA: If a record is hot enough in the black or urban market, it usually has a few extra weeks before some of its listeners start to get bored. I don't try to write crossover music, because that's how you lose the freshness and the reality and essence of the music. I'm a very spontaneous person and do things that feel good to me. If you don't believe me, you should see my checkbook.

CB: Are you recording music that will cross over?

VESTA: If a record is hot enough in the black or urban market, it usually has a few extra weeks before some of its listeners start to get bored. I don't try to write crossover music, because that's how you lose the freshness and the reality and essence of the music. I'm a very spontaneous person and do things that feel good to me. If you don't believe me, you should see my checkbook.

CB: What happened when the big star from Dayton came out to California?

VESTA: People couldn't care less who I was, so in order to gain some amount of respect, I started auditioning for background singer positions. Everything was very quiet in Los Angeles, but finally after a bit of heartache, I started to get a few sessions. There are certain groups of names that you see all the time, and there are those who get noticed by others. The Waters. Paul Jackson Jr., Freddy Washington and Mars Miller are just a few in that crowd, and they all call the same people repeatedly. The session scene is very hard for a newcomer to break into, unless somebody breaks an arm or pops a vocal chord. Once you get in, then the producers start to call you if you are any good, but it is a tough nut to crack.

CB: You worked with Sting. How was that experience?

VESTA: I just got a call one day to go down to the studio if I was interested in working with Sting. I knew who he was, so of course I accepted, even though I wasn't feeling well that day. When I got there I found out he was under the weather as well, and I think that we hardly spoke to each other. He seemed a little surly, to tell the truth, but I put it down to the fact he was sick. It was just another job to me, although I am happy it turned out good.

Michael Hepworth

R&B PICKS

BEBE & CECIL WINANS: Heaven (Capitol)

A second time around for Bebe & Cecil, and this time they get some help from friends Whitney Houston and UB40 on a couple of the tracks. The lush arrangements by Keith Thomas complement the duo's strong voices, and it sounds like everyone had a good time making this LP. A solid range of material is highlighted by "Lost Without You" and "Get Yourself Together" and the gospel-inspired version of Paul Simon's classic "Bridge Over Troubled Water." (Motown 6007)

MILLI VANILLI: "Girl You Know It's True" (Arista)

Commercial four-song 12" from the forthcoming album by the dance/rap group. The production by Frank Farian showcases the excellent harmonies and vocal stylings of the two-man group, and if this is any indication of what we can expect in the future, Milli Vanilli could become a force to be reckoned with very quickly. Fans of hard-core rap won't go for it, but the dancefloor crowd will love it.

K'9 POSSE: "Ain't Nothing to It" (Arista)

New Jersey-based outfit with a three-song EP of no-nonsense rap. Good use of the bars and drums in the mix by Bobby "Bohawk" Erving results in a satisfactory debut outing by K'9 Posse. The two-man group also has an LP on the way, and it'll be interesting to see what they come up with.

R&B LPs

1. KARYN WHITE (Warner Bros) - Karyn White 19
2. GIVING YOU THE BEST THAT I GOT (Elektra) - Anita Baker 21
3. JOY LOVE (Warner Bros) - Luther Vandross 20
4. MESSAGE FROM THE BOYS (Motown 6260) - The Boys 4
5. DON'T BE CRUEL (P) (MCA 42185) - Guy 29
6. Z HYPE (Select 21628) - Kid N Play 11
7. LET'S GET IT STARTED (Capitol 90324) - M.C. Hammer 10
8. JUST COOLIN' (Atlantic 81526) - Bobby Brown 9
9. IT TAKES TWO (Profile 1267) - Rob Base & DJ Easy Rock 18
10. SIHOUETTE (Arista 8457) - Kenny G 12
11. EZY DUZ IT (Priority 1970) - Eazy-E 14
12. TODAY (Motown 6261) - Today 19
13. HEART'S HORIZON (Harper 25778) - Arlejareau 18
14. DON'T LET LOVE SLIP AWAY (Capitol 48067) - Freddie Jackson 13
15. CAMEO (Warner Bros 25707) - Chaka Khan 17
16. MACHISMO (Atlantic Artists 866 002) - Cameo 14
17. ME, MYSELF AND I (Columbia FC 44409) - Cheryl Pesci Riley 17
18. IN EFFECT MODE (P) (Warner Bros 25652-1) - Al B. Sure! 20
19. MAKE IT LAST (P) (Elektra 60763) - Keith Sweat 21
20. AFFAIR (Sugar 44118) - Cherrelle 19
21. POWER (Time 25631) - Ice-T 22
22. A SALT WITH A DEADLY PEPPA (Next Plateau PL 101) - Salt-N-Pepa 23
23. GERALD ALSTON (Motown 6265) - Gerald Alston 32
24. MIDNIGHT STAR (Caper/Capitol 7564) - Midnight Star 26
25. THE GREAT ADVENTURES OF SLEIGHT RICK (Ole Olsen) - Slew Rick 32
26. VESTA U (A&M 5223) - Vesta 28
27. WHO? (Wing/Polysys 422 635 549-1) - Tony! Toni! Ton! 39
28. FOREVER YOUR GIRL (Virgin 90043) - Paula Abdul 37
29. THE LOVER IN ME (Columbia 42249) - Sheena Easton 29
30. ME AND JOE (Arista 67477) - Rodney O & Joe Texane 22
31. TO CHANGE AND OR MAKE A DIFFERENCE (Arista 83533) - Kiara 14
32. IT'S TE TIME (Profile 1269) - Sweet Tee 30
33. OASIS (Atlantic 81916) - Roberta Flack 25
34. 2ND WAVE (Columbia 44294) - Surface 33
35. THE RIGHT STUFF (Wing/Polysys 835 694-1) - Vanessa Williams 41
36. THE REAL ROMAN (Select 12627) - The Real Roxanne 35
37. TAKE U BACK TO MY PLACE (Capitol 75600) - Z-Lo 45
38. WHERE'S THE PARTY AT? (Sleeping Bag 410) - Cash Money & Maravous 54
39. STRONGER THAN PRIDE (P) (Capitol 44210) - Sade 39
40. I WANNA HAVE FUN (Wing/RCA 1150) - Samantha Fox 44
41. HANGIN' TOUGH (Columbia 40865) - New Kids On The Block 43
42. SWASS (Nasty Mix 70123) - Sir Mix-A-Lot 22
43. ACT A FOOL (Capitol 90594) - King Tee 49
44. RESPECT (Sugar 44430) - Keith Davis 47
45. IT TAKES A NATION (Jad Jam BW 44303) - Public Enemy 40
46. I WANT IT (Capitol 75601) - Alesse Simmons 63
47. LONG LIVE THE KANE (Capitol 6789) - Big Daddy Kane 46
48. TWICE THE LOVE (Warner Bros. 25705) - George Benson 50
49. LET IT BE ME (MCA 42250) - Robert Brooks 62
50. MORE THAN FRIENDS (Capitol 6789) - Jonathan Butler 44
51. WHAT TIME IS IT (Capitol 6789) - Gucci Crew II 54
52. BEINIE & Cece VENNY (MCA 6456) - Beanie & Cece Venni 57
53. COOLIN' IN CALI (Columbia 42420) - The 7A's 48
54. BERMUDA NIGHTS (Atlantic 81919) - Gerald Albrington 51
55. CONSCIOUS PARTY (Wing 90878) - Ziggy Marley 59
56. BAD (P) (Capitol 40600) - Michael Jackson 58
57. GEORGINA (Motown) 6283 - Georgina 61
58. I'M GONNA GIVE YOU SUCKA (Arista 567) - Soundtrack DEBUT
59. INTRODUCTION (Capitol 45352) - Angela Bass 52
60. BEHIND THE CURTAIN (Arista 6728) - Teddy Pendergrass 38
61. DESTINATION LOVE (Polysys/Polysys 837 556) - Rene Moore 56
62. SWEET OBSESSION (Epic 44419) - Sweet Obession 65
63. TROOP (Atlantic 81851) - Troop 70
64. LIFE IN THE CITY (Bertone 8500) - Split Image 64
65. STRICTLY BUSINESS (Fresh/Sleeping Bag LP 82006) - E.P.M.D. 60
66. TO THE BATHMATE LET'S GO (MLK) - The Todd Terry Project 66
67. THE WORLD'S GREATEST ENTERTAINER - (Heavy-Downs 9566)

DOUG E. FRESH & THE GET FRESH CREW DEBUT

IN CONTROL VOLUME I (Cold Chinl 25783) - Marley Marl 68
71. HEAVEN ON EARTH/OCEANA (Oceana 11928) - Donna Allen DEBUT
72. HE'S THE DJ, I'M THE RAPPER (RCA 1091) - D.J. Jazzzy Jeff 29
73. HITTIN' WHERE IT HURTS (Malaco 7447) - Denice LaSalle 30
74. RUFF & READY (Capital 42179) - Denice Williams 67
75. AS GOOD AS IT GETS - (Columbia 43422) - Denice Williams 69

CASH BOX MAGAZINE 22 FEBRUARY 4, 1989
ON THE DANCEFLOOR

HIP-HOP ROCKS THE HOUSE: Tired of Acid? New Beat left you cold? Well get ready for the latest trend of the moment—yes kidz, hip-house has arrived! Though it has been around since late 1986—on vinyl at least—this term has just recently come into vogue and describes the flow of hip-hop crossover records. Artists from both genres are pushing out hip-hop-influenced music, with the hop-hoppers contributing rhymes and hard beats, and the house crowd contributing high-energy drum patterns and music.

This is a natural coupling, as both genres are minimalist musics where the beat remains central and the primary movement. Hip-hop works on a start-stop segmented basis, with peaks and valleys, whereas house music comes out fast and furious and stays that way; the latter has been the preferred musical base in hip-house so far. Though there have been some excellent hip-hop reworkings put out recently, such as Big Daddy Kane's "Wrath of Kane" (Cold Chillin'), the Cookie Crew's "Born This Way" (Let's Dance/PolyGram U.K.), and MC Rell and the HouseRockers' "My Vision" (PolyGram), I will concentrate on records that have the musical feel of house, not just it's 120-beats-per-minute tempo.

As far as I can remember, the first hip-house record was the Risque Rhythm Team's "We are the Risque Rhythm Team" (Mitchell), a smokin' blend of breakbeat beats and rhymes put out in late 1988. Though there were a few half-assed efforts following, such as Professor Funk's "Work Your Body Rap," which was just an unimaginative rap over the Marshall Jefferson classic not dissimilar to what any 10-year-old kid could do with a karaoke machine.

Hip-house didn't strike again with any significance until two London rappers known as the Cookie Crew teamed up with London dance music producers the Beatmasters and came up with "Rok da House" (Rhythm King), which showed the potential of this hybrid and was a huge hit in England and the U.S. But if you hold your breath it might surface here in a year or so. After the commercial viability of hip-house was proven, it was only a matter of time before there were a slew of releases, and surprisingly, most of them have been very good.

Essential purchases include The Jungle Brothers' "Ill House You" (Idlers), which is an extremely charismatic rap over a Toddy Terry backing track (Terry's music could rightfully be called hip-house, but his eccentricities put him in a class by himself), Rob Base and DJ EZ Rock's "Get Down Now!" (D.J. International), the Wee Papa Girl Rappers' "Heat It Up" and "We Know It" (Jive, and Black, Rock, and Ron's "Black, Rock, and Ron" (Popular). Perhaps the pinnacle of the genre so far is Fast Eddie's "Yo Yo Get Funky" (D.J. International), a simply irresistible blend of Lynn Collins "Think" samples, on-the-money scratching, beats that seem like they are going out of your speakers and run away, and perfectly timed speed-rapping. On the dancefloor this record is an exhaustion experience, but one you wish would go on forever. I can't see it getting a negative reaction in any club, no matter what its musical focus, and any fan adventurous enough to put his or her pants on in the morning should consider playing it.

If people are doing hip-house releases with as much energy and imagination as the aforementioned records, its lifespan should be considerably longer than Acid House's, and the creative input of both parties should continue to keep us moving for years to come.

JUNIOR CAN'T WRITE DEPT: This week I received the latest in a long string of dance music covers of old pop songs. This week's offender was a cover of BTOs' "You Ain't Seen Nothin' Yet," and though it was thoroughly putrid, it was by no means the worst of the bunch. The lack of imagination showed by both artists and record companies in putting out these no-risk covers is offensive. And if they sell lots of records, their identity is tied to another band, not their own. Let's hope Will to Power is remembered for "Dreaming" or "They Say Its Gonna Rain" and not "Freebird," which is probably the song Middle America associates them with. Until then, we can only dream of Van Halen doing Leo Sayer's "You Make Me Feel Like Dancing," or Samantha Fox singing her teeth into "Anarchy in the U.K."

Neil Harris

![CASH BOX MICRO CHART]

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<td><strong>19</strong> CAN YOU STAND THE</td>
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<td><strong>37</strong> REPECT</td>
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<td><strong>38</strong> POSSE ON BROADWAY</td>
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<td><strong>39</strong> SMOOTH CRIMINAL</td>
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<td><strong>40</strong> TEARS RUN RINGS</td>
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<tr>
<th><strong>DANCE PICKS</strong></th>
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<tr>
<td><strong>TONE LOC:</strong> Loc'd After Dark (Delicious Vinyl)</td>
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<td>Get ready for the debut LP from Tone Loc, the cheeze-soaked voice from hell that is garnering as big a response in Wyoming as he is in Washington. Loc comes correct with a strong set of ultra-funky tracks, peaking with &quot;Wild Thing&quot; and the similarly paced hilarious &quot;Funky Cold Medina,&quot; which has similar lyrical content and should go over well in the heartland because they probably won't have a clue what he's talking about. Also worth your attention is the much harder remix of &quot;I Got It Going On,&quot; as well as the D.J. showcase &quot;Cuttin' Rhythms,&quot; which has some of the funniest drop-ins in a long time.</td>
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<td><strong>NEW ORDER: Technique</strong> (Qwest)</td>
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<td>So you weren't particularly thrilled with what New Order has been doing lately? Neither was I. Technique, however, is a strong return to form, and all you people who have written them off should try this LP out. &quot;All the Way&quot; has radio hit written all over it, and in a perfect world should become one. &quot;Mr. Disco&quot; or &quot;Round and Round&quot; would be a great 12&quot;ers, especially redone by one of the more imaginative, its not the time to mess around with old songs like Coldcut or Norman Cook. Welcome back, lads.</td>
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<td><strong>JORGE BEN:</strong> Ponta de Lanca Africano (Sire LP cut)</td>
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<td>A sterling example of coupling local musical culture with street rhythms, this cut is lifted from the Brazil Classics LP and has the potential to cross over in the way Olfa Haza did last year.</td>
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GLOBALIST GROOVE

REGGAE'S RECENT HISTORY pulses with the beats of promise and paradox, good vibes and ignorance. My inaugural column pointed to the music's amazing commercial success in the U.S. last year. But the scammy Grammy nominations and still-present media myopia are among the tarnishing elements on the platinum sheen. Despite these and other negatives, though, the new year begins with reasons to be both thankful and hopeful for reggae.

First, the dark side. For the second year in a row, the choices for “Best Reggae Recording” from Grammys and a few of the other major awards are unrepresentative and misguided. UB40 has received nominations for the “Breakfast in Bed” single (done with reggae nightmare Chrissie Hynde) and their eponymously titled album on which the single appears. Say what? They got two nods for the same record.

Fellow nominee Jimmy Cliff seems to be chosen every year (he won in 1985), as if name recognition, not current artistic quality, were the most important criterion. Cliff's Hanging Fire is an uneven collection, surely not among the year's best.

Two candidates remain: Ziggy Marley & Co. for Conscious Party and Toots Hibbert for Toots in Memphis. The rauous fellow who urged us to “Do the Reggay” some 20 years ago has made a great soul-reggae crossover record. On one level, it is a Record of the Year contender. Yet the album, no matter how good it is, is made up entirely of cover tunes. This leaves young Mr. Marley, his sisters, brother and friends and the all-original breakthrough slab.

Boil all this down and there are arguably two valid nominees out of the five—Ziggy and UB40 (for the album only). Considering the number of other worthy, original reggae fare released during the eligibility period—Aswad, Pato Banton, Burning Spear, Joe Higgs, Ini Kamoze, Pinchers, et al.—there must be something wrong with the nominating process.

Last year’s nominees contained some equally ludicrous choices. Former Grammy winners Black Uhuru got a nod for Brutal Dub, a collection of instrumental dub versions of the previous year’s Brutal LP, as did UB40's live set from the show of the same name, which contained no new material. For those with a short memory, the late Peter Tosh won with his last effort, No Nuclear War, although some of the songs on that release had appeared in different mixes on earlier Bush Doctor albums.

Even though I’ve never been a big fan of the Grammys, I recognize the importance of the awards for the advancement of both an individual’s and a musical style’s status. Isn’t it time NARAS pushed for a higher reality content and stopped having people ignorant of a musical form voting on the selfsame music?

Bugaboo number two—media inattention. Although some pop music critics have a worldwide view (such as the New York Times’ Jon Pareles), there are those who seem to be locked into singing one octave. Case in point: the Los Angeles Times. Although there has been sporadic coverage of reggae and other world music in the one-year-end wrap-up articles that appeared in the leading newspaper in the western U.S. almost completely ignored the existence of, let alone the success of, reggae. Steve Hochman’s December 28 piece titled “Will Pop Success ’89 Eco Pop ’88?” failed to use the word “reggae” or mention a reggae performer, although much ink was given to the breakthrough of Tracy “My Dreads Are Short” Chapman and Guns N’ “Gimme A Drink” Roses. This despite a year when a reggae single topped the pop charts for the first time (“Red, Red Wine”) and a reggae dance remix topped the black charts for the first time (“Tumblin’ Down”)

And that’s not all. In Patrick Goldstein and Paul Grein’s December 25 Pop Eye column on the music industry’s year, their too-short mention of Virgin Records failed to cite the label’s most surprising success story—Ziggy Marley. A perusal of the top 10 the following Sunday revealed an almost complete lack of reggae (or many other globalist grooves) among the hallowed lists. And Times’ top band Bob Hillburn, when gripesingly including Carl “Shinehead” Aiken among his “Super Freshman Class of ’88,” got it backwards when he called the Jamaican-born performer a rapper who “mixes in a little reggae.”

What’s it all mean and why should you care? After so many years of hearing how the music died with Bob Marley and how reggae is not marketable in the States, there is not only artistic but commercial to give hope to us folks who have been Skipping in the treacherous "Wild Ape" arena.

One sign of hope in the L.A. area is the growth of the annual Bob Marley Day Celebration (he is gone but he ain’t forgotten). What started out as a free outdoor concert with local bands has graduated to a large venue with international acts. This year’s festivities take place Sunday, February 5, at the Long Beach Arena, with a lineup that includes Burning Spear, Judy Mowatt, Pato Banton, and the originator of the DJ style (the forerunner of rap), Daddy U Roy.

As for the reasons to be thankful, a simple twist of fate prevented a tragedy from happening. The Taxi Connection Tour, with nonpareil groove masters Sly Dunbar & Robbie Shakespeare, rising star Maxi Priest, reggae classic Freddie McGregor and others, was booked on Pan Am Flight 103 on December 21, the doomed jetliner blown out of the Scottish sky by a terrorist bomb.

According to a story in the Jamaican Weekly Gleaner, January 2, North American edition, most of this tour gang left London on December 20 because the tour ended a day early. Shakespeare stayed behind but “got a vibe” at Heathrow, tore up the ticket for the Pan Am flight and took a direct plane to Miami.

Priest ended up taking another flight on the afternoon of December 21, with the news of the crash of Flight 103 holding sway as the hot topic of conversation on board his flight. But Maxi didn’t realize until he was told on arrival in Jamaica for a Christmas concert appearance that the fatal Pan Am flight was the one he was originally scheduled to take. Gulp. The deeply philosophical singer told Kathy Elliot at Virgin, “If it was supposed to happen, it would have happened.”

As for me, I heard a couple of the songs and realize how much I like these artists, especially Sly and Robbie, for Granted. These two are the seminal rhythm section of the '80s, inventing some of the grooves that rule. When I listened to some of their work a little later, I thanked Jah they were safe.

Tom Cheyney
JUST A PICKIN' AND A TAPPIN': Stanley Jordan (I) and Birell Lagrene square off during a jam session at Blue Note's recent 50th anniversary party. 50 is also the combined age of the guitarists.

BOSSA-ING AROUND: I've been saying this for years, but Brazilian music of all stripes is really moving forward, what with David Byrne the latest big American star to get involved (see story this issue) and yet another wave of Brazilian music hitting New York. Martinho da Vila, the subtle and satiny sambista, rolls into New York's new B2 disco this Friday—part of their new Friday Brazilian series—just a couple of days before Carnival. The big bossa man himself, Antonio Carlos Jobim, will be featured on the Saturday night, March 15th. He'll be there the following week, of course, playing and singing those magnificant standards of his, as will Gal Costa and Dori Caymmi. And, for a rare taste of Brazilian jazz—not jazz-flavored Brazilian pop but pop-flavored Brazilian jazz—So Paulo's Sonia Records is hosting two nights of its artists at Town Hall, March 10 and 11th. The great eccentric multi-instrumentalist Hermeto Pascoal is Som Da Gente's shining light (his So Nao Toca Quem Nao Quer, which made Our 1988 Top 10, was licensed from Som Da Gente by intution) and he will be performing both nights, solo on Friday, with his group Saturday. Joining Pascoal will be Alixson Godoy and Group Ama De Gato on the 10th and Alemao and Group and Grupo D'Alma on the 11th. Fusion fans should feel comfortable with most of the groups, all of which seem to feature intriguing blends of contemporary jazz and Brazilian music. The one just going on the basis of a couple of songs each from a sampler disc. Pascoal I can attest for, however: he's unpredictable, but when he's hot, he's something to see. It seems that ever Brazilian under the tropical sun has hit New York over the past five years, but just it's not true, Chico Buarque, Elba Ramalho, Simone, where are you?

A NOTE: A couple of months ago, the Igor Bril Quartet, a rather mediocre, at best, Soviet jazz band, played New York's prestigious Village Gate during a long ballyhooed national tour of America. Well, I got a note from a saxophonist named Enrico Guerriero, leader of a band called the Urban Jazz Ensemble, that I thought I'd share. Now I've never heard Guerriero, never heard of him until this note, so I don't know if he's any less mediocre than Bril and company, but he makes a point. He writes: "I was very surprised to hear—how mediocre jazz musicians from the Soviet Union get to play the Village Gate just because of where they're from. This system takes away from local musicians that would give anything to play the same gig. I'm one of them. I think this kind of exposure should be given to local musicians for their efforts. There are a lot of great players out here. All we need is the same consideration the Russians get. We get old playing bars while the mediocre on the other side of the world get recognition at the Gate. We're not the only band going through this. I think there's a need to bring the best of the Soviet jazz music.

ASPEECH: This would have been more timely two weeks ago, but somebody recently sent me some comments that Martin Luther King made at the Berlin Jazz Festival in 1964, the year Mississippi was burning. I liked what I read and thought I'd share them (this column is throwing up into a scrap heap). This is Dr. King speaking: "Jazz speaks of life, the blues tell stories of life's difficulties, and if you think about it for a moment, you will realize that they take the hardest realities of life and put them into music only to come out with some new hope or sense of triumph. This is triumphant music. Modern jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument."

"It is no wonder that so much of the search for identity among American Negroes was championed by jazz musicians. Long before the modern essayists and scholars wrote of 'racial identity' as a problem for a multi-racial world, musicians were returning to their roots to affirm that which was staring within their souls."

"Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its powerful rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down."

"And now, jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the blues. Everybody longs for meaning. Everybody craves comfort in the midst of travail. Everybody craves happiness. Everybody longs for life. The music, especially this broad category called jazz, there is a stepping stone towards all of these."

DIXIE PICKINS: New Orleans' Leisure Video has released the first four volumes of 60-minute videos. Crescent City performances by Toots Thielemans, Stephane Grappelli, Jack Sheldon and The Dukes of Dixieland, with Clark Terry/Boo Markover, Carol Sloane and others on tap. They retail for $29.95 and a call to (604) 561-0531 gets the whole story.

Lee Jeske

JAZZ PICKS

DAVE GRUSIN: Collection (GRP 9579) Sort of a "best of" Grusin's many GRP projects, the creme de la creme of soft-center, easy-on-the-ears jazz fusion, the new apple of radio's eye.

WILLIE DIXON: The Chess Box (Chess/MCA 16500) Outstanding Chess set focuses on Dixon's songs, many of them blues standards, as done by the likes of Muddy Waters, Howlin' Wolf, Bo Diddley and Dixon.

JOHN HARDY: Excursion in Blue (Quartet Q-1005) The elusive, blues-drenched altoist returns with this soulful mainstream alto-rhythm (including Buddy Montgomery, Rufus Reid and Eddie Marshall) date.

EITHER/ORCHESTRA: Radius (Accurate AC-5232) A great big band has roots in hard bop, branches in blues, rock and avant-garde jazz, and a medley of Monk's "Nutty" and "Ode To Billie Joe."

OLIVER JONES TRIO: Cookin' at Sweet Basil (Justin Time 25-1) A great mainstream pianist from Canada, whose chops bear comparison with countryman Oscar Peterson, in a smoothly swinging live trio date.

CHARLIE PARKER: The Bird You Never Heard (Stash ST CD 10) Live '50s Bird odds and ends, some from Stash LP Bird on Tenor. The sound's okay, but Bird is, no surprise, outstanding.

MEL LEWIS AND THE JAZZ ORCHESTRA: Naturally! (Telarc CD-83301) Digital recording remains one of Lewis band's best. The band zips powerfully through six Thad Jones charts, including a rip "Cherry Juice."

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### COUNTRY SINGLES

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<td>51 LET'S GET STARTED IF WE'VE GONNA BREAK MY HEART (Mercury 870-687)</td>
<td>The Statler Brothers</td>
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<td>Foster &amp; Lloyd</td>
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<td>53 RAININ' IN MY HEART (RCA 8726-7)</td>
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<td>54 I'LL BE LOVIN' YOU (MCA 53455)</td>
<td>Lee Greenwood</td>
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<td>55 CHANGE OF HEART (RCA-Curb 87715)</td>
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<td>56 HOLD ME (RCA 8725-7)</td>
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<td>57 THE CHURCH ON CUMBERLAND ROAD (Columbia 38-69556)</td>
<td>Shanondash</td>
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<td>58 HEY HEY (Capitol B-44254)</td>
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<td>59 MORE THAN ENOUGH (MCA 53495)</td>
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<td>60 RAMBLIN' MAN (Duck Tape OT-020)</td>
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<td>61 TWILIGHT TIME (Columbia 38-69561)</td>
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<td>63 GRANDMA'S OLD WOOD STOVE (Aristone ABS10013)</td>
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### CASH BOX CHARTS

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<td>LIFE AS WE KNEW IT (Mercury 870-082-7)</td>
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<td>ALL THE REASONS WHY (Warner Bros. 7-27735)</td>
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<td>BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)</td>
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<td>HIT THE GROUND RUNNIN' (16th Avenue B-72492)</td>
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COUNTRY MUSIC

NASHVILLE NEWS

THINGS WERE RATHER SLOW here in Nashville this week. Perhaps everyone was out enjoying the balmy weather that's blessed us. Or maybe everyone was listening for the Country Radio Seminar that's coming soon.

To be held March 1-4, the 20th annual seminar promises to be a full four-day event. The Judds are slated to perform on the Super Faces show, and the New Faces show will debut such upcoming acts as Baillie & the Boys, the Burch Sisters, the Desert Rose Band and Shenandoah.

Several interesting panel sessions will be offered to participants, among them “Different Perspectives In Breaking New Artists: Mission Impossible Or Bonanza”, “Hot Personalities: Why Can't I Find Them...And Why Don't They Know I'm Here”, “Let's Hear From The Advertisers” and “Taming The Promotional Beast ...A Pro-Active On Client Promotions”. Hmm...sounds like there'll be no white-washed rhetoric here! Many other great panel discussions are offered, but space is limited here. If you haven't made your reservations yet, time (and hotel room availability) is running out. If you need more info, you can write the folks at Country Radio Broadcasters, 50 Music Sq. West, Nashville, TN 37203, or phone them at (615) 327-4487 or 327-4488.

The Wagoners appeared on “Nashville Now” along with Lyle Lovett and Lorrie Morgan, Jan. 24. It was the Texas group's second appearance on the show, and with their popularity base growing, you should see them batting with Ralph Emery more often.

In other TNN news, Top Card, a new game show sponsored by the network is looking for contestants. Hosted by Jim Caldwell, the game is based on the card game “21” and combines entertainment knowledge and strategy with luck of the draw. Three contestants compete for prizes including cars, boats and vacations. For information about show times and contestants eligibility, you can contact the TNN Viewer Services at (615) 883-7000.

Overton Lee has moved his company, OL Records to Nashville and hired Pat Murphy to oversee the Music City offices as well as represent Lee's publishing division. Lee will maintain his office in Santa Fe Springs, Calif, for Overton Lee Management Co.

Any correspondence for OL Records should be directed to the following address: Music City Sq. #101, 806 18th Ave. South, Nashville TN 37203.

New phone numbers for the label are (615) 255-1181 and 255-1182.

In retail industry news, Central South Rack Services, Inc. has hired a new director of sales and marketing. President, Sid Melvin, announced the appointment of Ben Edwards to that position for the firm's Special Products Division. In his role, Edwards will oversee the expansion of the division's “Promotion for Print” programs. These programs include $3.99 and $4.99 pre-recorded cassette promos, video promos, compact disc promotions and other specialty items. Central South Rack Services Division provides total merchandise channels to hundreds of record departments in major chains throughout the southeastern United States. With offices in Nashville, Atlanta and Knoxville, it offers a wide variety of sales and marketing services.

Rebecca Holden attracted a large audience for her debut showcase this week at Douglass' Corner Cafe. Holden, who starred in the TV series “Night Rider”, sang her heart out on tunes like “If I Were You” and “Shout In The Dark”. She is managed by Thor Entertainment's Wayne Oliver and Gene Hughes with bookings made by Buddy Lee. With this artist as hers, a recording contract is imminent!

Next week, look forward to hearing about the Cowboy Junkies performance here in Nashville, CBS artists Linda Davis and Russell Smith, and much more — we hope.

Cecilia Walker

COUNTRY ALBUMS

CASH BOX MICRO CHART

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<th>Number</th>
<th>Album</th>
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<td>OLD 8 x 10</td>
<td>RANDY TRAVIS</td>
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<td>2</td>
<td>LOVING PROOF</td>
<td>RICKY VAN SHELTON</td>
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<td>3</td>
<td>THIS WOMAN</td>
<td>K.T. OSLIN</td>
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<td>4</td>
<td>BUENAS NOCHES FROM A LONELY ROOM</td>
<td>DWIGHT YOAKAM</td>
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<td>WILD STREAK</td>
<td>HANK WILLIAMS, JR.</td>
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<td>6</td>
<td>REBA</td>
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<td>7</td>
<td>GREATEST HITS</td>
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<td>WHAT A WONDERFUL WORLD</td>
<td>WILLIE NELSON</td>
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<td>IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')</td>
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<td>BIG DREAMS IN A SMALL TOWN</td>
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<td>HOMESICK HEROES</td>
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<td>CHISELED IN STONE</td>
<td>VERN GODWIN</td>
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<td>RAGE ON</td>
<td>DAN SEAL</td>
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<td>ALWAYS AND FOREVER</td>
<td>RANDY TRAVIS</td>
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<td>UNTASTED HONEY</td>
<td>KATHY MATTEA</td>
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<td>THE STATLERS GREATEST HITS</td>
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<td>AS I AM</td>
<td>ANNE MURRAY</td>
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<td>WILD EYED DREAM</td>
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<td>ONE TIME, ONE NIGHT</td>
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<td>ALABAMA LIVE</td>
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<td>DON'T CLOSE YOUR EYES</td>
<td>K.L. DAVIS</td>
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<td>HONKY TONK ANGEL</td>
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<td>COME AS YOU WERE</td>
<td>T. GRAHAM BROWN</td>
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<td>GREATEST HITS, VOL. TWO</td>
<td>LEE GREENWOOD</td>
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<td>SHADOWLAND (See 1-5726)</td>
<td>K.T. OSLIN</td>
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<td>ZUMA (Warner Bros. 39059-1)</td>
<td>SOUTHERN PACIFIC</td>
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<td>RUNNING (MCA/Cris/Cur 4219)</td>
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<td>SINCERE (Warner Bros. 256-1)</td>
<td>THE FORESTERS SISTERS</td>
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<td>I'LL BE YOUR JUKEBOX TONIGHT</td>
<td>BARBARA MANDRELL</td>
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<td>37</td>
<td>80'S LADIES (MCA-4924t (G)</td>
<td>K.T. OSLIN</td>
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<td>WIDE OPEN (Capitol/Cris/Cur 49417)</td>
<td>SAWYER BROWN</td>
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<td>WATER FROM THE WELLS OF HOME</td>
<td>JOHNNY CASH</td>
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<td>THE ROYAL TREATMENT</td>
<td>BILLY JOE ROYAL</td>
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<td>CAN'T RAINBOWS (Arrows/BE 0169)</td>
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<td>ONE FAIR SUMMER EBBING (MCA 42325)</td>
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<td>WORKIN' BAND (MCA 42321)</td>
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<td>I WANNA DANCE WITH YOU (MCA 4337-1)</td>
<td>EDDIE RABBIN</td>
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<td>STORMS OF LIFE (Warner Bros. 2540-1)</td>
<td>RANDY TRAVIS</td>
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<td>GREATEST HITS MCA 5970 (G)</td>
<td>REBA McEntire RE-ENTRY</td>
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<td>VIEW FROM THE HOUSE</td>
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<td>BLUEBIRD (Regence 35778-1)</td>
<td>EMMYLOU HARRIS DEBUT</td>
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<td>BRAND NEW</td>
<td>GARY STEWART</td>
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RCA artists gather to celebrate the achievement of four consecutive number one songs in a row. The last three number ones of 1988 and the first number one of 1989 belonged to the following RCA artists: Restless Heart, “A Tender Lie”; Keith Whitely, “When You Say Nothing At All”; Remington Ryde, “Hold Me”; and the Judds, “C'mon C'mon”.

Pictured are (left, back row): Restless Heart's Paul Gregg and John Dittrich, RCA's Sr. VP Joe Galante, and Restless Heart's Dave Innis and Greg Jennings. From left, front row are K. T. Oslin, Wynonna Judd, Naomi Judd, Restless Heart's Larry Stewart and Keith Whitely.

(Photos by Don Putnam)

CASH BOX MAGAZINE 28 FEBRUARY 4, 1989
COUNTRY MUSIC

Larry Stewart of Restless Heart and Bill Bates of the Dallas Cowboys have long been fans of each other. In the photo, Stewart and Bates are shown on a recent golf outing when they played with Larry Johnson of Converse. Restless Heart has entered into a sponsorship agreement with Converse and will play a sports expo show for them in Atlanta, February 9th. Pictured (from left) are Stewart, Bates and Johnson.

MANDRELL DEBUTS NEW SINGLE ON NASHVILLE NOW—Country music entertainer Barbara Mandrell debuted her new single, "My Train of Thought" on Nashville Now, TNN's live weeknight entertainment series. Other songs performed by Mandrell included her most recent release "I Wish That I Could Fall In Love Today" and her popular hit "Years". TNN is the entertainment service offering original concert specials, exclusive sports coverage, high quality entertainment news and interviews and classic western movies. Celebrating its sixth anniversary in April, 1989, TNN is now seen in more than 43 million cable television households and is one of the fastest-growing network entertainment services. (Photo by Jim Hagans)

RAIN DROPS KEEP FALLIN'—On the video set of "I'm No Stranger to the Rain" Keith Whitley and Director Stephen Buck discuss video plans. "I'm No Stranger to the Rain" is Keith Whitley's newest single and is the follow-up to his number one hit "When You Say Nothing At All". (Photo by Don Putnam)

NASHVILLE NOTE-ABLES

"THIS 'BOZO' IS NO BOZO!"

Of the nearly 2.5 million truck drivers in the U.S., there are some 300,000 truck drivers who work the interstates of this nation. When most of us are pulling the blanket to our chins for a night of sleep, most of them are pulling a heavy load down those dark highways. But, for those truckers in the night, there is a brightly shining beacon to light their way through the loneliness...and that beacon is called "Bozo".

Bozo! Don't be confused, I am about to tell you about Bozo. He may be, in his own words, the most powerful and influential country "deejay" in the nation! Bozo (Dale Sommers) is the host of "Interstate 700", a midnight to 5 a.m. radio show from WLW-AM's 50,000 watt facilities in Cincinnati. In a recent interview with the "The Boze", I was amazed at the facts he mentioned and backed up with printed material.

For example, I read a profile feature from People magazine, articles from The Cincinnati Inquirer and a feature story in Truckers/USA. They all dealt with the popularity of Bozo among the nation's truck drivers. Truckers/USA labeled Bozo "a cult figure" and "the Pete Rose of truck drivers".

Dale Sommers claims to be a very introverted and inhibited person except when he's in the WLW studio. "Once I'm in that studio, it's like another world for five hours," he says. "I can be the person I always wished I was. I can be wild, crazy, funny and insulting. But, when it's over, the Boze stays there and Dale Sommers goes home to his wife, Sharon, and his son, Jason."

Dale also admits to being "fired a lot" in the past. He claims he has worked for 48 different radio stations in the past. A self-professed "rebel", Sommers adds, "I did my own thing, and I went a crazy, my own way. Hell, I didn't grow up until my mid-30's." He's 44, now, and he has been the "Boze" for four years. It seems like Dale Sommers has found happiness. And, why not?

Station management has been quoted as saying, "The station...is neither behind nor against his efforts. Obviously, the Boze uses his program as a platform, but it's his show! He's like an island to the station!" And he is a powerful force among the truck drivers. His show reaches 38 states minimum, (48 on a clear night), shows up in a minimum of 110 A B's around the country, and reaches an educationally estimated seven to nine million listeners each night! So powerful is his influence that he is credited with sparking and leading a trucker's boycott on the state of Indiana in 1988. Indiana had set a 55 mph speed limit for 18 wheelers, boosted the diesel fuel tax and surtax four cents, and increased truck registration fees by 25 percent. The Boze got the boycott idea from one of his regular callers on the program's phone line. Independent drivers began retaliating by boycotting Hoosier state truck stops, in addition to driving through the state without buying fuel or patronizing roadside businesses. The results were amazingly in favor of the truckers' cause.

Oh, yes...the Boze plays country music between conversations on his show. "I have been nominated for disc jockey of the year a couple of times, but I have never made it past the nominations. You see, I play what I want to play and what my listeners want to hear! But, I don't apologize for that. Isn't that what radio is all about...keeping the listeners happy?"

You better believe it, Bozo! The sooner we get back to that belief, the sooner radio will become entertaining again. Bozo is a real country deejay who sticks to his guns and makes no "bones" about it. A man of his influence and dedication deserves due recognition for promoting the cause of country music to millions of dedicated listeners!

Joe Henderson
vocals and a touch of humour where needed. However, on the not-so-good cuts, ("The Way You Do The Things You Do" or "The Tractor"), McDaniel’s talent is weighted down by fluffy lyrics and predictable melodies.

**SINGLE RELEASES**

**OUT OF THE BOX**

**HIGHWAY 101** • Setting Me Up (3:49) • Warner Bros. (7-27581) • Almo-ASCAP • M. Knopfler • Producers: P. Worely-E. Seay

Paulette Carlson shares lead vocals on this release with fellow band member Curtis Stone. It’s an upbeat tone that sports the group’s trademark guitar riffs and energetic vocals. The song’s character here vows to pull out of a relationship that is bound for heartache. With the past success of this Warner Bros. group, this tune should only add to their well-deserved popularity.

**COUNTRY FEATURE PICKS**

**BAILLIE & THE BOYS** • She Deserves You (2:54) • RCA (87967-7-R) • Colgems-EMI/Don Schlitz-ASCAP • K. Baillie-M. Bonagara-D. Schlitz • Producers: K. Lehnig

An ironical twist of lyrical genius, this tune brings to light the age-old question of altered commitments. Here, a cheated woman gets the last word in her wandering husband. Sterling harmonies backed by Lehnig’s clean production results in another bull’s eye for Baillie & The Boys.

**HANK WILLIAMS, JR. (duet with HANK WILLIAMS, SR.)** • There’s A Tear In My Beer (2:53) • Warner Bros. (7-27584) • Acuff-

**ALBUM RELEASES**

**MEL MCDANIEL** • Rock-A-Billy Boy • Capitol (C1-9133) • Producers: J. Kennedy

McDaniel’s latest effort alternates between being a stroke of genius and a blow of mediocrity. The choice of song material is what makes this distinction necessary. McDaniel, as an artist, is in rare form. His voice has a mature edge that adds extra insight to the songs he records. On the good songs, such as “Country Heart”, “Walk That Way” “You Can’t Play The Blues” and “Blue Suede Blues”, there are heartfelt vocals and a touch of humour where needed. However, on the not-so-good cuts, (“The Way You Do The Things You Do” or “The Tractor”), McDaniel’s talent is weighted down by fluffy lyrics and predictable melodies.

**J.C. CROWLEY** • Beneath The Texas Moon • RCA (83760-1-R) • Producer: J. Lee-L.M. Lee

With his RCA Records debut, Texas J.C. Crowley should catch the ears of many a country listener. With a Southwestern flavor inherent in his choice of material and sincere, distinctive vocals, Crowley hits a listener where it counts — the heart. It’s hard to choose prime cuts here, they are each gems in their own right. We picked the title cut, as well as “Paint The Town And Hang The Moon Tonight”, (the first single), “I Know What I’ve Got”, “Scornade”, and “Dirty Shoes”.

**PROGRAMMERS PICK**

**ALABAMA: Song Of The South RCA (8744-7)**

Programmers picked super band Alabama to lead the debuts this week. Coming in at #56 (bullet), the group makes a strong entrance onto the Top 100. Stations backing Alabama’s new tune include: WLKC, KWYZ, KVOX, WHT, WCTY, KYKZ, KTEM and KRLC.

**DARK HORSE CONSENSUS**

**DARRRELL HOLTY: “Only The Strong Survive” (Anoka)**

Holt’s soul-searching song had the strength of several programmers behind it as well this week. The Anoka artist debuted at #73 with a bullet on the Top 100 and at #47 with a bullet on the Country Indie chart. Stations weighing the odds in his favor include: WADV, WMTS, KFAY, WKHT, KFMD, KWOX and WKDY.

**RAPPIN’ WITH THE WRITERS: PAUL OVERSTREET**

Paul Overstreet is a native of VanCleave, Miss., but he has become a superstar at both writing and performing in Nashville, Tenn. He says he knew, when he was eight years old, that he wanted to be a songwriter. After talking with Paul, I haven’t the slightest doubt of that. Paul Overstreet is a man who has been blessed with talent. Suffice it to say that he realizes why and is more than thankful. In case you don’t often notice writer credits, here are a few songs that have flowed from the prolific pen of Paul Overstreet: “On The Other Hand”, “Hickin’ Up Bones”, “Forever And Ever, Amen” (all recorded by Randy Travis); “I Won’t Take Less Than Your Love” (Tanya Tucker); “You Again” (the Forester Sisters); “Long Line Of Love” (Michael Martin Murphey); and “You’re Still New To Me” (Marie Osmond/Paul Davis). Enough said? In addition, as an artist, Paul recently had his first #1 song with “Love Helps Thass.”

Overstreet was voted 1987 Songwriter of the Year by both N.S.A.I. and BMI, which bestowed more than 20 awards on him. The awards go on and on. There simply isn’t enough space to list even a portion of them. But, make no mistake, he has earned every one of them. He has co-written with such illustrious names as Don Schlitz, Randy Travis, Paul Davis and Dean Dillon. So, all of you hopeful songwriters out there, listen to some profound words from this master of the craft! "Lay a foundation discarding which ideas are worthy of writing. You have to wait on good ideas. A lot of time and energy can be wasted on ideas which are not marketable. "If you are trying to become a full time writer, I believe you can write your way into a good situation. Keep another job, if you have to, but continue writing. And, let me say that a writer should write from his/her heart and put the words into a vehicle which will appeal to the listeners. There is a confident gentleness and humble quality about this man who has accomplished so much. Of all the songwriters I have interviewed, Paul Overstreet’s success is the easiest to understand.

**Joe Henderson**
CASH BOX COUNTRY INDIE SINGLES

1 That Old Familiar Feeling (True) Lisa Childress 1 6
2 Tell It Like It Is (Evergreen) Sammy Sadler 2 7
3 Ramblin' Man (Orch. Tape) Emie Weich 3 6
4 I Need Somebody Bad (Evergreen) Narvel Felts 6 7
5 Here's To You (Step One) Faron Young 10 3
6 You Only Love Me When I'm Leavin' (Golden Trumpet) Ellen Lee Miller 9 6
7 Only The Strong Survive (Anoka) Darrell Holt DEBUT
8 Sittin' At The Kitchen Table (Bear) Justin Wright 8 7
9 Photographic Memory (BGM) Billy Mata 12 6
10 Love Is Gonna Live Here (Hummingbird Of Clover) Kentucky 11 7
11 Weekend Rendezvous (Gallery II) Al Bradshaw 16 6
12 Still The One For Me (Cypress) Wynd 14 3
13 Only You (Aftel) Scott Randolph 15 3
14 Just Another Notch In Your Gun (Valley Road) Faye Dudley 31 2
15 Talk To Her Memory (Bear) Billy Joe Burnett 19 2
16 I'm Going Back Down To Dallas (Door Knob) Richie Balin DEBUT
17 Wrong Train (Gypsy) Judy Lindsay 18 7
18 Can We Talk (Happy Man) Chris and Lenny 20 2
19 Love In Motion (Well Dog) Ross Lewis 45 2
20 Coal Miners Son (NCP) Mack Vickery & Jim Vest 24 6
21 Different Situations (CAL) Mack Abernathy DEBUT
22 More Than A Memory (G.M.) Rick Thompson 27 2
23 Fiddle Texas Style (Golden Eagle) Cindy Cain DEBUT
24 Making Love To Dixie (Tru-Star) Heartland 4 13

COUNTRY INDIES

INDIE SPOTLIGHT

GEORGI BAKER: If Your Memory Served Me Right (2:20) • Blue Rock (BRR 1008)
"...the melody is well-crafted and the vocals are strong..." - Cash Box

"...a well-constructed song that has a good melody..." - Cash Box

DAWN DORMINY: Momma Didn't Raise No Fool (2:20) • Sundial (SR-147) • DC Radio Acitive-ASCAP; Allisons-BMI • D.J. Chauvin-J. Allison • Producers: D. Day
"...a nice, up-tempo country song..." - Cash Box

BOBBY HELMS: Southern Belle (2:48) • Playback (P-1328) • Lovey-BMI • B. Helms-H. Ball • Producers: J. Gale-J. Pierce
"...a nice little country number..." - Cash Box

INDIE FEATURE PICKS

GEORGI BAKER: If Your Memory Served Me Right (2:20) • Blue Rock (BRR 1008)
"...a great country song with a strong melody..." - Cash Box

"...a well-constructed song that has a good melody..." - Cash Box

DAWN DORMINY: Momma Didn't Raise No Fool (2:20) • Sundial (SR-147) • DC Radio Acitive-ASCAP; Allisons-BMI • D.J. Chauvin-J. Allison • Producers: D. Day
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"...a nice little country number..." - Cash Box

RISING STARS

KEYSTONE:
They call themselves Keystone. Their country music fans call them "great," and I'm calling them a "can't miss" country group. Keystone has a single "Love Is Gonna Live Here", on the Cash Box Top 100 chart now. It's not their first, nor will it be their last! Recording on the Hummingbird of Clover label, these Pennsylvanians are doing everything right.

Keystone is the sum total of the solo talents of four gifted musicians: Jim Bailey, lead singer/guitarist/group manager and all around performer, is the inspiration behind the group; John Seburn is bass singer/accordionist/harmonica player and fiddler supreme; Randy Leeman sings baritone, plays mandolin/acoustic guitar and specializes on banjo; Lewis Layton sings tenor, does the M.C. work and plays a spirited electric and upright bass. When you add them up, you have an unbeatable combination of creative artistry.

Keystone performs for audiences all around the U.S.A., and they have learned the vital importance of colorful dress and showmanship. They have been together for nine years and have appeared in nearly every conceivable type of personal appearance situation. They are the undisputed stars of the Appalachian Jubilee, where they perform on many Saturday nights throughout the year. They host their own television show called "Keystone Country," which is a weekly 30-minute country music variety show in syndication. In fact, beginning in May, their show will be syndicated in China!

This group is professional in every sense of the word. They have, for example, performed with many of the top names in country music, have never missed a performance since beginning and have appeared on all the major country venues in the nation. They are totally self-contained, and they already have a huge and active fan club. As I said in the beginning, this is a "can't miss" country group called Keystone!

Joe Henderson
Around the Route

During its recent distibs open house in Chicago (1/16-17) SNK revealed its new video game Ikari III, The Rescue, which presents an action-packed theme focusing on a mission to rescue the son of a presidential candidate. You'll see combat action, some fancy karate moves along with an assortment of weapons and plenty of excitement in this game—so watch for it!

Operator dialog. In general, 1988 was a good year for many operators; among them, Kem Thom of Western Automatic Music in Chicago, and he's anticipating more of the same in '89. However, during our conversation, he made a few suggestions to pass along to manufacturers. With respect to video games, Kem would like the factories to take a good look at the game themes, which are "basically geared to the male audience," and take into consideration the increasing number of women players who gladly put their money into jukeboxes, pinball machines, pool tables, dart games, basketball games (and, of course, cigarette machines), but are "cut out" when it comes to video games. He advises the pinball manufacturers to take the lead set by the jukebox factories and provide operators with the tools for increasing earnings on pin games. "One play for a quarter on pins is no longer profitable for the operator," he said. "It's up to the factories to make revisions whereby players must insert at least $0.50 or a dollar (either in coins or paper) in order to activate the machine. Operators can then take it from there and increase their percentage per play accordingly." Kem pointed out that pinball machines are very popular and have been attracting a sizeable following of women players. He also noted that, on his route, the compact disc and c.d./combo jukeboxes are a very well-received; and, for the past several months, basketball games have been "the hottest things on the street!"

We've been hearing quite a bit lately about the new and soon to be released 18 Wheeler driving game from The Leland Corporation, which is expected to be introduced at ACME '89. We're not certain, but think it's called Super Off Road.

Don Records of Farmingdale, NY is now stocking title strips for the Rowe c.d. and combo jukeboxes. For further details call Don Liberatore at (516) 752-1770.

Received an update from Bally Midway marketing manager Laura Rezek on the new Bally Midway kit, Truxton, which has been reportedly chalking up steady and consistent earnings on test in the U.S. market. It's a vertical configuration, with an 8-way joystick and the theme involves combat action among fighter pilots and deadly galactic enemies. Truxton's licensed from Yuito and, as Laura noted, it's been the number one game in Japan for several weeks.

Camille Compaso

Snk Unveils Ikari III, The Rescue At Distibs Mtg. In Chicago

By Camille Compaso

A full gathering of distributors turned out at The Staurfer Hamilton in suburban Chicago, January 16-17, to view the new Ikari III, The Rescue video game that was unveiled by SNK Corporation of America. At last year's event, SNK president Paul Jacobs initiated a new format, which was repeated this time around; namely, informal showing of the machines during the hours of 9 a.m. until 4 p.m. each day, with breakfast and buffet luncheon provided. As Jacobs pointed out, this type of arrangement is less taxing for the distributor whose time is at a premium.

Members of the SNK Team, of course, were available to demonstrate the equipment and field questions. "We were very pleased by the attendance and the favorable reaction to our new game," said Jacobs. Ikari III... utilizes the original Ikari Warriors factory and will be available in both 19" and 25" monitors. Shipments began on Wednesday, January 18. "We had Ikari III... on test in California for over a month prior to the meeting," Jacobs advised, "and the reports have been excellent!"

Here are the members of the SNK team (l-r): Tracy Tate (regional sales mgr), Neal Zook (director of operations), Susan Jarocki (marketing administrator), Paul Jacobs (president) and John Barone (vice president).

This kind of meeting environment allows for dialog about the new game or just plain shop talk, which is what's happening here between Steve Lieberman of Lieberman Music and prexy Paul Jacobs.

Two more distib luminaries, Jerry Marcus of Atlas Dist. (l-r) and Reuben Franco of Franco Dist., enjoyed the new game and the SNK hospitality.

ATARI Intro's 'Tetris' Kit For Arcade & Street Locations

CHICAGO—Atari Games Corporation is introducing a universal, horizontal kit called Tetris which features a unique and highly addictive game play format.

"Tetris can best be described as a puzzle in motion," according to Mary Fujihara, Atari Games' marketing director. The game is a real mind-apper, as it looks so simple, yet the challenge is never-ending. Tetris has that rare appeal that can draw in adults, females and even the teen player.

The game can be played by one or two players simultaneously with the player using a joystick and a button to move and rotate descending geometric blocks. There are a total of seven different shapes. One of the seven will randomly appear at the top of the screen and start descending to the bottom. The objective is to fit the block pieces together to build solid, horizontal rows before the pieces fall off the screen. When the completion of a row, the entire line vanishes and any pieces above it drop down a row. The intensity increases as the pieces begin to stack higher and higher. If the pieces stack to the top of the screen, the game ends. At the start of each game, the player(s) can select one of three difficulty levels. Bonus points are awarded for starting at higher levels, and new game challenges are also added. To complete a level, players must meet the given quota of lines for that level before the pieces stack to the top of the screen. The quota increases with each round, and the number of rounds is endless.

Tetris features both a game continuation option and second player buy-in option.

The original concept was designed and developed by two Soviet programmers. In 1988, it appeared as a computer software game and has been highly successful. Atari Games licensed Tetris and designed new features to appeal to coin-op players.

The game is only available as a complete, horizontal kit and comes with PCB, controls, JAMMA harness, bezel, attract header, side decals and control panel decal with clear plexiglass cover. Shipments are scheduled to begin at the end of January.
**NEW PRODUCTS**

**WILLIAM'S 'JOKERZ'**

*Jokerz!*, the new pinball machine from Williams Electronics Games, Inc., brings to life classic card game fun with a full house of imaginative playfield action. It has eye-catching graphics, original sounds, music and speech, and dazzling special effects.

Indeed, *Jokerz!* is wild, with its high scoring fun-filled action and an exciting ball shooter skill shot that awards a Wild Card of up to one million points. But that's only the beginning. When players complete the top card lanes, they earn 100,000 points as well as a Table Bonus that can increase to a possible special. Each of the three drop target banks offer their own million point bonus along with a "sweeping" score that can mean an additional 500,000 points, while a unique backglass Draw Joker feature awards increased score values, extra ball, or even a special.

Multi-ball has never been more thrilling than it is on this machine. Once players raise the center drawbridge ramp and light all four card suits, they have the opportunity to earn a Jackpot that can total a whopping four million points!

In addition to all of the above, *Jokerz* introduces a first for pinball, and a Williams exclusive, whereby players can put their skill to the test and double their score on their last turn.

In line with the factory's service-made-easy policy, the game's p.c. lamp boards feature accessible twist sockets, super-hold adhesive locite on all machine threaded parts, patented parallel flipper coils, state-of-the-art micro switch technology including solid state lane changes and improved diagnostics.

*Jokerz!* will be available through Williams' distributor network. Further information may be obtained by contacting Roger Sharpe, director of marketing, at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.

**WILLIAMS' JOKERZ**

**ATARI GAMES' 'HARD DRIVIN'**

Atari Games' new *Hard Drivin'* is billed as "the world's first authentic driving simulator for the amusement industry" and it offers players the thrill of test driving a high-powered sports car on a challenging stunt course, where they can jump a draw bridge, negotiate a high-speed banked turn and drive a 360-degree vertical loop for the ultimate, realistic driving experience.

"Over three years of research and development has gone into making *Hard Drivin'*," stated Mary Fujihara, director of marketing for Atari Games. "The product has been designed from the ground up to simulate a real car. But you'll have to drive it to see what I mean!"

After inserting the proper number of coins to activate the game, the player can select either an automatic or manual transmission; and then start the game by turning the ignition key. By taking different off ramps, players can select the type of track they would like to drive and they are given a certain (operator selectable) amount of time to reach a check-point or the finish line. Crossing checkpoints and the finish line will reward players with (operator selectable) bonus driving time.

Via the unique *instant replay* feature, the players' crash sequence is recorded by the game and replayed to the player, which is not only informative but entertaining as well since it shows the player exactly what was done wrong and why a crash occurred. And then there's the challenge lap, for the ultimate in competition, whereby the game remembers the path of the car driven by the best player on record. When a player beats a qualifying lab time, he or she challenges the car of the world's winner in a head-to-head race.

*Hard Drivin'* is equipped with center-feel steering with continuous force feedback, adjustable swivel seat, gas, brake and clutch pedals, four-speed stick shift and a 25-inch medium resolution monitor.

**BALLY FILES PRELIMINARY PROSPECTUS WITH SEC**

CHICAGO—Robert E. Mullane, chairman of the board and chief executive officer of Bally Manufacturing Corporation, announced that Bally's subsidiaries, Bally's Park Place Inc. and Bally's Park Place Funding, had filed preliminary prospectus materials with the Securities and Exchange Commission relating to $400,000,000 principal amount of First Mortgage Notes to be issued and sold by Bally's Park Place Funding and guaranteed by Bally's Park Place.

The sale of the First Mortgage Notes is part of Bally's previously announced plan to spin-off its casino hotel business to its stockholders. Bally also announced that the New Jersey Casino Control Commission has tentatively set February 13, 1989 as the date for commencement of its hearings relating to the spin-off. It is anticipated that the Nevada Gaming Commission will hold its proceedings relating to the casino hotel business spin-off after completion of the New Jersey hearings.

**INDUSTRY CALENDAR 1989**

- **March 30-April 1**: Amusement & Music Operators of Texas, annual state convention & trade show; Radisson Hotel; Austin, TX.
- **April 7-9**: NAMA Western Convention, annual Western convention/exhibit; Brooks Hall, San Francisco, California.
- **April 7-9**: ICMA Pool & Dart Tournament; Prairie Capital Convention Center; Springfield, IL.
- **May 18-21**: Wisconsin Amusement & Music Operators, annual state convention & trade show; Abbey Resort; Lake Geneva, Wisconsin.
- **June 9-11**: Illinois Coin Machine Operators Assn.; annual state convention & trade show; Clock Tower Resort; Rockford, IL.
- **September 11-13**: AMOA Expo '89, international trade show. Las Vegas Hilton, Las Vegas, Nevada.
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SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and you specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit 'Triv Whiz (sex) counter (bar top) games.

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

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

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

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Mr. Bud Scoppa
6464 Sunset Blvd., Suite 605
Hollywood, CA 90028

Dear Bud,

I want to let you know how much I've been enjoying Cashbox lately.

The new layout looks really sharp and focused, but it's the substance that has really impressed me. It's great to see the space devoted to intelligent looks at new acts before they break. The features on established bands (particularly the Bangles career story) have been insightful. All in all, Cashbox has become something I look forward to again. Thanks.

All the best,

Howard Kay
Vice President

January 9, 1989

Bud Scoppa
6464 Sunset Blvd., Suite 605
Hollywood, CA 90028

Dear Bud:

Just a note to let you know how terrific I finds Cash Box. I hope you are truly enjoying reading the publication.

Hope your holidays were happy and your new year absolutely wonderful.

Cheers,

[Signature]