CASH BOX

FEATURES:
SOLO VOX

HIGHLIGHTS:
THE STREET TALKS BACK TO RADIO

COUNTRY PURIST
PATY LOVELESS

ASHVILLE $VENGALI
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NEW YORK—NEW YORK—Warner Bros., MTV and VH-1 are going to preside over a summer-long celebration of the 20th anniversary of the Woodstock festival with exclusive MTV and VH-1 screenings of the movie, special documentaries culled from film outakes, daily Woodstock Minutes, merchandising, and other related happenings. "We tie-dyes ready,... From now until Feb. 1, visitors to New York's Lincoln Center Library for the Performing Arts can visit ASCAP: The Music of America, a 75th anniversary exhibit featuring Dizzy Gillespie and Louis Armstrong's trumpets, Stevie Wonder's harmonica, and other similar artifacts.... Michael Jackson's Moonwalker has become the top-selling music video of all time, breaking the previous record held by—what else?—The Making of Thriller.... CBS International claims the top U.S. label sells its first catalog in the Soviet Union, including, yes, albums by Michael Jackson.... BMG Distribution has signed a domestic distribution deal with newly-formed Grudge Records; Crack the Sky's From the Greenhouse is the first album distributed under the new arrangement.... Extended Wings has been signed by New Visions Pictures to coordinate music marketing deals; Robert Wise's Rooftops, with its Capitol soundtrack, is the first project.... Playing Keyboards is the name of a new magazine "expressly designed for the amateur electronic keyboard owner.".... The Showtime cable network is airing Portraits in Black all month to commemorate Black History Month, with one-minute profiles of such artists as Billie Holiday, Duke Ellington and Bert Williams.... Ben & Jerry's Newport Folk Festival is set for July 29 and 30 in Newport, Rhode Island. Can summer be far away?.... Madison Square Garden, which was recently threatened with a wreckers' ball, will be renovated instead, as will be the neighboring Felt Forum; the Garden will remain open throughout, the Felt Forum will shut for two years.... Sam Kinison will perform to full capacity at some Forum for Sally Marr, the mother of Benny Bruce.... Jacob's Pillow Festival, Mass., Dance Festival, will undergo its own $2.9 million construction and renovation project.... MTV and VH-1 have launched a new publication "designed to help the record retailing community sell product through promotions," In the Bin, a semi-annual newsletter.... Atlanta's Ichiban is distributing five new labels: Bunky 7, GEMC, SDEG, Eveylin and Houston International.

MOVERS & SHAKERS

Russ Bach has been appointed president, CEMA Distribution. Bach, who will be based at the Capitol Tower in Hollywood, will be responsible for the activities of Capitol-EMI Music's sales and distribution arm, CEMA Distribution. He joins Capitol-EMI Music from his position as executive vice president of marketing development for WEA. Bari has named Ken Levy vice president, creative services. Levy has been with the company for five years and most recently held the position of director, creative services. Meanwhile, Melani Rogers has been promoted to vice president, public relations. She was formerly senior director, national publicity. B&M's new vice president of publicity is Wayne Issac. Issac was most recently executive director of West Coast publicity for the label's new management of RCA's promotion department. Jim McKeon has been relocated to the Los Angeles office, Geary Tanner has been promoted to senior director of pop promotion and Randy Ostin has been appointed director, pop promotion. McKeon remains vice president of album promotion, and Tanner moves up from regional promotion director for the Southeast and Southwest regions. Over at Geffen, John Babineau has been promoted to director of promotion. Babineau has been director of AOR promotion for Geffen since 1983. Bbbe Frank has been named MCA's director of national field marketing. Frank, a five-year veteran of MCA, was formerly national marketing manager for the label's branch office in Chicago. Babineau is EMI's new director of business affairs. He moved up from the position of senior attorney. There have also been several promotions in the label's urban music department. Reggie Barnes, former mid-Atlantic regional director, is now national director, urban promotion. Mike Austin, formerly assistant to the director of video business affairs, has been appointed to coordinator of video services, Curt Creager, who was manager of video services, has been named manager of video marketing. Sharon Robertson has been promoted from coordinator of business affairs to manager of video administration and Michelle Webb has joined the label as video producer. Over at Combat Records in New York, Bridget Roy has been promoted to the newly created post of metal marketing and promotion. Previously, she was responsible for metal press for Combat and her new position is an enlargement on those duties. BBrian Bacchus is now manager of national jazz promotion for Polygram. He has been national jazz promotion coordinator for the company since 1987. BCapitol Records has named Cindy Cooper manager, production coordination and scheduling. She has been with Capitol since March of 1988, and was most recently supervisor, production coordination and scheduling. BTom Sgro has been named West Coast regional manager of country promotion for Mercury. Sgro will be relocating out of the Los Angeles branch office. BAlan Brown was appointed Western artist development manager for Warner Bros. Records. Brown comes to Warner Bros. from WEA, where he worked for a year and a half as an in-house marketing representative for the Northwest.

STARS BAND TOGETHER FOR ARMENIA

LOS ANGELES—Charles Aznavour, Liza Minnelli, Dionne Warwick, Ben Vereen, Steve Lawrence, Pia Zadora, Connie Stevens, Jeff Baxter, Rita Coolidge, Casey Kasem, Gary Coleman, Carole Bayer Sager, and Carole Bayer Sager were among the more than 100 celebrities who gathered last Sunday (1/29) to record "For You, Armenia," a song with proceeds benefiting the victims of the recent Soviet Armenia earthquake. The celebrities recorded together under the moniker "Friend to Friend." Plans for a specific release date and a video version in the works. The project was organized by executive producer Joel Cohen, producers Tim Goodwin and Larry Cohen, songwriter Michael Masser and the Los Angeles Chapter of the U.S. Army. Masser died as producer of the song itself. Aznavour has already recorded the song for release in France and spearheaded the recording of the American version. "The whole world is responding," explained Masser of the enthusiasm to aid Armenia. "I think it has to do with gnast. I think it has to do with straight. I think it has to do with peace. I think Armenia represents an extension of the new bridge between Eastern Europe and the Western countries. Hopefully this will lead to us helping our own homeless." "It's the first time that something so important has happened for the Armenian nation," explained Aznavour. I expect to raise enough to take care of a minimum of 500 children for almost 20 years. Some of the children are very young so I am going there to find families and I am going to send them the money to be able to raise the child as their own child with not much difficulty. I have postponed everything I'm doing, I'm concentrating on this.

"If you can use your God-given talent for what God has in mind—like to help other people—that maybe you can do something as opposed to feeling so helpless, like most of us do," explained Minnelli. "We're not doing it for the publicity or anything else, just doing it for a blanket for a kid or for penicillin. You have to stay pure as they are.

"The motive is strictly to get some help. You can't just send money to Russia, you just don't do that. You find out what's needed in terms of clean water, syringes, medicine, food—and then you take it in. Do yourself a favor: buy this record and help some children."
LOS ANGELES—SHRINE AUDITORIUM: The show had its rough spots, but the 16th Annual American Music Awards telecast managed to at least to reward its most popular nominees, George Michael and Michael Jackson, with a few valuable moments in the national spotlight. Jackson landed the “American Music Award of Achievement” award, acknowledging the success of Bad, which was presented by Eddie Murphy. This also provided one of the show’s genuine chuckles, when Jackson tried to adjust the microphone stand, finally asking Murphy’s help. Murphy quipped, “[Jackson] said, ‘Eddie pull it up, and I started to do it too’” There’s famous, and there’s FAMOUS.

And then there was controversy—why, many asked, did George Michael win as Favorite Male Soul/R&B Vocalist over Michael Jackson and Bobby Brown? And best R&B album for Faith? The answer, as George was careful to point out at the backstage press briefings, was due to the fact that the AMAs are voted on by the public, as opposed to industry insiders at the Grammys. And the R&B-listening public, black and white, listen to his albums. (For more on this subject, see Singles Going Steady column, page 20.)

Then there were the ‘rough spots.’ Gun N’ Roses failed to show in time for their live performance, forcing an early appearance by Rod Stewart. When the bad boys finally made it later in the show, they were sans sick drummer Steve Adler, who was replaced by Don Henley. (Apparently he’s a buddy of Axl’s.) Ironically, they performed “Patience.”

Finally, there were the high points—excellent performances from Randy Travis and D. J. Jazzy Jeff, as well as a spirited performance by Tommy Conwell & the Young Rumblers.

FAVORITE GROUP
Soul/Rhythm & Blues: Gladys Knight & the Pips
Country: Alabama
Pop/Rock: Gloria Estafan & Miami Sound Machine
FAVORITE MALE VOCALIST
Soul/Rhythm & Blues: George Michael
Country: Randy Travis
Pop/Rock: George Michael
FAVORITE FEMALE VOCALIST
Soul/Rhythm & Blues: Whitney Houston
Country: Reba McEntire
Pop/Rock: Whitney Houston
FAVORITE NEW ARTIST
Soul/Rhythm & Blues: Al B. Sure!
Country: Patty Loveless
Pop/Rock: Tracy Chapman

Michael Jackson & Eddie Murphy
George Michael
Randy Travis
Al B. Sure
D.J. Jazzy Jeff & the Fresh Prince
Duff McKagan & Slash of Guns N’ Roses
Patty Loveless

FAVORITE ARTIST
Heavy Metal: Def Leppard
Rap: D.J. Jazzy Jeff & the Fresh Prince
FAVORITE ALBUM
Soul/Rhythm & Blues: George Michael, Faith
Country: Randy Travis, Always and Forever
Pop/Rock: Original Soundtrack, Dirty Dancing
Rap: D.J. Jazzy Jeff & the Fresh Prince, He’s the D.J., I’m the Rapper
Heavy Metal: Def Lppard, Hysteria
FAVORITE SINGLE
Soul/Rhythm & Blues: Freddie Jackson, “Nice N’ Slow”
Country: Randy Travis, “I Told You So”
Pop/Rock: Guns N’ Roses, “Sweet Child O’ Mine”

By Julius Robinson
LA AMA BASH: Following the American Music Awards extravaganza at the Shrine Auditorium, Radio City Music Hall threw their annual all-out bash at Chasen’s in Beverly Hills. The place was packed, despite the fact that the guest list was reportedly cut a whopping 50% from last year. L.L. Cool J, D.J. Jazzy Jeff & the Fresh Prince, Kenny Rogers, Sheena Easton, Steven Stills, Kim Carnes, Little Richard, Tommy Conwell, Run-D.M.C., Eddie Money, Debbie Gibson, Paula Abdul and Olivia Newton-John were among the celebs who surfaced at the festivities. The food was good, the drinks were free.

Special thanks to the cool gang at Jensen Communications for all their help in making CASH BOX’s AMA party coverage run smoothly.

SHOWS OF THE WEEK: Eric Ambel’s gig at the Palomino (with special guest Syd Straw), and Dreams So Real’s showcase at Club Lingerie (featuring great covers of Neil Young’s "Cinnamon Girl" and Badfinger’s "No Matter What").

RECKLESS RECORDING: Jules Shear is working on a solo acoustic album to be released on I.R.S. Records sometime in the spring. The album, produced by Marty Wilson Piper of the Church, will be entitled The Third Party. Be on the lookout.

NEW ARRIVALS: A&M Records has announced a couple of very special new releases: Diana Baron, the label’s national director of publicity, gave birth to a son, Walker Louis, on January 29 at Cedars Sinai Hospital; and a daughter, Austin Charlotte, was born to senior VP of promotion Charlie Minor. Congratulations!

SOME FOLKS WILL DO ANYTHING FOR A BUCK DEPT.: A food farewell to Mr. Tom Cording, T.C. has left his digs at Enigma Records for the grayer pastures of New York and his new gig at Island Records over there. Tom has a special quality—some call it charisma, others call it industry slime—that makes him an invaluable asset to the recording industry. So now, Cording is leaving sunny L.A. for New York to step on some fresh new faces. Good luck, my friend—I’ll miss you!

Tom De Savia

NY THIS GUY has an undeniably unusual name, Ichabod. Seriously. Not Ichabod Crane, of Sleepy Hollow fame, but Ichabod Stowe. And this has to be the hundred thousandth time someone has made that reference. He must be used to it, however; his first album, on New York’s Gadfly Records, is called The Legendary Ichabod Stowe.

This Ichabod is not a schoolmaster, but rather a singer/songwriter in the roots-rock-folk tradition. His album is a tight, melodic tribute to the socially conscious American folk-musicians of the 60’s and early 70’s. An upcoming release, tentatively titled It’s My Turn, is a little harder-edged, meaning in this context that the songs are more electric than acoustic, and the arrangements somewhat more complicated. He also throws in a reggae groove on a track called “All Grown Up and Nowhere to Go.” It works.

His musical career and the new project are two subjects Stowe is more than happy to discuss. “I’m sort of at a crossroads,” he says, “because I have this record out that got really good response, is still getting good response, and I have a second record that is pretty much done. And I’m talking to other labels about what to do with it, whether they want to pick it up or distribute it. If they decide they want to redo it, and give me the budget to do it, I’d even go for that.”

An interesting aside is that Stowe owns the label on which The Legendary... was released. He also has an MBA and a master’s degree in public policy. “The business end of it is important,” he explains. “Music is a business, just like anything else. I want to know about it, and have that to my advantage, rather than being taken advantage of.”

He considers the experience so far invaluable, and added that Gadfly is “pursuing” projects by other artists. But the most important thing Stowe said he has learned is that “putting out an independent record is every bit as tough as one would expect it to be. But anyone who has any chance of succeeding goes into it not knowing that. It’s part of the game.”

“I know what it costs to make a record,” he adds. “I know what it costs to press an individual record. I know what the steps are, and I think that can only help me.”

Of the forthcoming It’s My Turn, Stowe says the second effort is “very similar in certain ways, a bit different in certain ways. It shows a little more range than my first record. Again, it’s rock-oriented with that warby acoustic trademark guitar. The acoustic guitar is always in there, but there are more interesting aspects and more humour in this one, and a little more variety.”

Musically, he says he has no specific influences, can’t say “Buddy Holly influenced this,” or “Roy Orbison that.” Instead, he says “I’ve listened to a million different things, and I like a million different things. Everything starts to blend together after awhile. Unless you start playing the riff from ‘Satisfaction’, it’s really hard to isolate something. Hopefully it sounds like something new, but something familiar. That’s what pop music really is. Something that is totally original usually sounds so jarring or shocking that people aren’t going to be able to relate to it.

“I think [the new album] should appeal to anyone who likes pop music. It has some real rock elements, and some real folk elements. But I think also it appeals to someone who likes to think a little bit more about the lyrics, and wants to hear something other than what 99 percent of the stuff on the radio is—love songs and beat-oriented things. There’s nothing wrong with that, except that there is so much of it, it leaves little room for diversity. I figure that in one tiny part of the marketplace there is me, who writes a little more thoughtful things, a la Richard Thompson.”

NOT BAD FOR A TUESDAY NIGHT: CBGBs is an institution, no doubt about it. It has always been the place to go to hear what’s good and what’s new. Not always both at the same time, of course, but one is never disappointed. Last Tuesday was one of those nights when you sit in an unbelievably uncomfortable booth (my feet don’t touch the floor. It’s annoying), look around at the, uh, primitive decor, and think...
"God, I love this place," we first saw Epic's "new" band, college radio faves Slammin' Watusis, who have a new album coming out momentarily called Kings of Noise. That about sums it up. They are brash, grungy, fast, noisy. And they got better as the set went on. Then, after a very brief detour to the Cat Club to see a band that was so bad I won't even bother mentioning the name (maybe they were having an off night) it was back to CBs to catch the band "everyone is talking about." Das Psycho Rangers. Surprise, surprise, they are every bit as good as they are supposed to be. Watch this space a couple of weeks from now for all the details we can dig up on these transplanted Englishmen who are trying to take over the city.

Karen Woods

UK SHEENA: Sheena Easton made a rare visit to her homeland last week and impressed us all with her extraordinary new accent. It is an impenetrable West Coast drawl punctuated with Glaswegian squeaks. No wonder she does not like doing interviews; far better that she sticks to singing.

Britain has not seen Easton since she sang "Morning Train" wearing a boiler suit and a Nolan Sisters haircut. She feigns surprise when I ask her why such a drastic change of image. She pouts, There is no dramatic change. My music and my image have changed on a linear gradient since I left home in the States (and it really is back home, she never wants to go back to Glasgow) people have seen me grow up and change whenever I've liked. There has been a period of cognizance. Here people were aware of me singing 'Modern Girl' and now they see me doing 'The Lover In Me' and wonder what happened in between."

In between she found Prince, who is always looking for a malleable subject ready to be turned into his own pouting, tousle-haired, hard-eyed minicrain. Prince, incidentally, flew into town the day after Sheena. Was it especially to see her?

"Oh really, Prince is here? I didn't know," she says coyly. While she will not admit to any romantic involvement with Prince, she will readily tell you that he is her mentor.

"He's taught me how to be creative. I didn't used to have the confidence to write the songs. But now I can send him some free-form lyrics that don't even rhyme and he'll put music to them that I love. I send him my thoughts and my feelings and he puts them to music. I didn't think I would ever be able to write my own music, but on my next album I would like to have some of my own lyrics. Prince has made me feel no longer ashamed of them. We have quite a spiritual empathy."

The new album contains no Sheena originals, but it does have that voice, swooping so sensually around Prince's libidinous lyrics. Easton and Prince have spirituality in common. They both talk about God.

"Not a man with a long white beard, as most people think, but the cognizance of the creative force within us. It is important to tune into that force."

Easton meditates daily and goes for 20 mile hikes with her three dogs, two that look like labradors, the other like a livery brush.

"It's when I sort out all the problems that sift to the surface. Not that I have that many problems. My mother raised us to be confident and strong and now that whatever happens in my life I can survive. I have never despair. Despair is a very heavy-duty negative emotion. The word sends shivers through me. In my whole life I have never experienced it; it must be awful. But my spiritual beliefs never let me get depressed."

Easton is quick to point out that she shows concern for those who do.

"I am very involved in the Rock Against Drugs movement. A lot of people tout their drugs and I'm very hypocritical of me to try and solve the problems of drug abuse when I have never experienced them myself. I have never taken any drugs in my life—I don't even take caffeine. But I don't think it is patronizing at all because there is a school of young people who have not as yet taken drugs but might succumb to peer pressure. I want to be a role model for them so they think, She's having a fun time and she doesn't do drugs. She's cool so it's OK for us to be the same."

BRITS NIX RICK'S HITS: As tension mounts for this year's Brits Awards, producers have been disappointed that Kylie Minogue has backed out at the last minute as compere for the show. Nasty gossip mongers say Pete Waterman had a few whisperings in her ear. He was very distressed that his protege Rick Astley last year was deprived of a chance to sing his award-winning 'Never Gonna Give You Up' because the show was running over. Astley threw a mini-tantrum and fled to tears. Waterman was not keen on having this year's discovery humiliated in a similar fashion.

Chrissy Iley
THE HEAT IS ON, as decision-makers at the majors scramble to make sense—and make use—of what may be the most significant phenomenon of the last half-decade—to use the industry phraseology, “the street” has begun “talking back to radio.” What this means, in essence, is that the pop audience is no longer blithely accepting the music that programmers are offering up. Further, radio playlists, which have long been determined by the labels in the form of singles and pre-ordained AOR cuts, are opening up, as music directors, increasingly sensitive to audience demands, take the initiative with the cuts they add, rather than choosing from the limited menu the labels are pushing at any given moment.

The trend took shape after various rap and metal albums started “blowing out the doors” of retail sans airplay, which forced AOR and urban stations to add the likes of Guns ’N’ Roses and Tone Loc, respectively. (Interestingly, the powers that be at MTV recognized the phenomenon long before radio did, producing rap and metal programming early on.) More recently, the populist revolution has spread to that bastion of conservatism, Top 40 radio, with the spontaneous explosion of such records as UB-40’s five-year-old “Red, Red Wine” and Paula Abdul’s #1 pop hit “Straight Up.” The third time was definitely a charm for Abdul, whose Forever Your Girl LP enjoyed only moderate sales until Virgin hurriedly released “Straight Up” as the third single, in response to growing airplay on the cut. The tendency in such instances is for label execs to take credit for their “vision” and “commitment.” In this case, however, Virgin co-chairman Jeff Ayeroff refuses to give a revised version of what went down.

“The first two singles were black hits,” he explains, “and all of a sudden ‘Straight Up’ came out of radio. Radio did it. It was decided not to chase the second single pop and let the third single come out; that was a good move, because the first time we were shot down. This time we caught our breath on this project. We had to finish the album quickly because we’d put a song on last year’s Gavin [convention] CD before the album was ready, and 11 guys said, ‘This is a hit—I’m playin’ it. I don’t care if it’s ready or not.’ So we had to put that record out as a single and we had to rush to finish the album. Radio keeps choosing the tracks. What’s happening is, the public is dictating the way her career is going. While this sort of situation makes the labels nervous—after all, it makes the marketplace even more unpredictable than usual—it’s healthy for all concerned.

**Add Trends:** True to the pattern that has come to define the modern-rock era (it’s now a fact of life, like computers), 1988 was a year of discernible premeditation, whether intent led the artist toward the pursuit of formal perfection (Basia, K.D. Lang, Brian Wilson) or on the quest for emotional authenticity (Graham Parker, Keith Richards, the Cowboy Junkies). But as a few ground-breaking acts have proved, premeditation doesn’t have to lead to self-consciousness. We may have just begun a new era, one in which innovative artists employ premeditation in the service of spontaneity; indeed, the Junkies’ extraordinary The Trinity Session, with its resolutely minimalist methodology (one day/one mike/live-to-digital-two-track), is a veritable blueprint for the future of music. On the same level, people seem to be assimilating their influences more fully, so that the resulting music often tends to sound more intuitive/experiential than fussy/derivative.

**The Fine Young Cannibals’** imminent The Raw and the Cooked, for example, positively buries most earlier attempts to integrate Motownisms and Air Gaseenisms into a contemporary context. This hit-laden album is as accessible as it is artful; not only will it establish singer Roland Gift as a superstar, it’s strong enough to make I.R.S. forget about R.E.M. Meanwhile Tom Petty’s upcoming Full Moon Fever (due in April on MCA) wears the artist’s adoration of the Beatles and Byrds on (rather than up) its sleeve. There’s no faux on either of

**THE A&C TOTALLY HIP TOP 10**

1. Fine Young Cannibals: The Raw and the Cooked (I.R.S.)
2. Elvis Costello: Spike (Warner Bros.)
3. Roy Orbison: Mystery Girl (Virgin)
4. Tom Petty: “A Face in the Crowd” (full Moon Fever, MCA)
5. Crowded House: “Recurring Dream” (from Toquila Sunrise, Capitol)
6. Lyle Lovett: Lyle Lovett and His Large Band (MCA)
7. Lenny Kravitz: work-in-progress (Virgin)
8. Til Tuesday/Elvis Costello: “The Other End (of the Telescope)” (Epic LP cut)
9. Kurt Rambis, power forward, Charlotte Hornets (NBA)
10. Grace Pool: “Awake in the Rain” (Reprise LP cut)

**WHO IS LENNY KRAVITZ? (photo: Nissen)**

**THE MAGIC MIKE UPDATE:** I’ve received inquiries from a couple of A&R reps about the whereabouts of innovative recordist Peter Moore, producer of The Trinity Session (profiled in my Jan. 28 column). Moore lives in Toronto; if you want to contact him about a project you think he might be right for, call me and I’ll give you his number. Personally, I’d love to see Moore paired with L.A. ’s Broken Homes, a fabulous performing band whose two albums sound forced and fuzzy by comparison. Imagine the Homes cranking it up in a carefully chosen room, while Moore records the event direct to digital two-track with his trusty Calrec Ambisonic mike. Boy, would I love to have a copy of that...

**Add Broken Homes:** If the band successfully makes the right transition on their tour with Joan Jett (who chose them over The Living Colour and the Bullet Boys after listening to the current LPs of each band), they may move enough product to reissue their present label, MCA. Barring that, look for the Homes to be signed a second time by A&R man at PolyGram, Berring, who left MCA for PolyGram last year.

**Speaking of reunions,** now that A&M and singer Marti Jones have parted ways (as predicted) after the label went oh-for-three in its efforts to break her, will she be reunited with Virgin A&R VP Nancy Jeffries, who signed Jones to A&M before leaving the company? Jones would have similar problems at Virgin, whose roster is filled with folksy female popsters—Sam Phillips, Julia Fordham, Syd Straw and In Tus Nua’s front liner, for starters. On the other hand, Jeffries, whose successes include Ziggy Marley and Keith Richards, has earned herself virtual carte blanche at the signing table. But if it’s not Virgin, the smart money is on Warner Bros., which has a history of tapping the free-agent market (e.g., John Fogerty, Lou Reed, Elvis Costello). Apart from anything else, Jones may have the best vocal instrument of any member of the burgeoning idiom she describes—facetiously—as “tampoon rock.” Jones is a prestige act, but she has yet to really cut loose in the vocal booth. Hey, how ‘bout a Don Dixon–Peter Moore collaboration?

**Add Virgin:** Jeffries has just signed a provocative new artist named Lenny Kravitz, who’s half-black, half-Jewish and just 23 years old. Virgin signed WB and Capitol to get this guy, who writes like John Lennon and sings like Prince. The bidding war started after execs at the three labels received cassette copies of Kravitz’s work-in-progress, a self-produced, largely self-performed album that is instantly memorable. He’s already doing things on the demo tracks, but not for his musical acumen; Kravitz is married to somebody famous. In any case, remember the name—you’ll be hearing it a lot in the coming months.

**Bud Scoppa**
EVERY ONCE IN A WHILE an artist comes out with a record that has it all—mass appeal, a pleasing melody and lyrical substance. Midge Ure’s Answers to Nothing is one such record. As a whole, it’s immediately accessible, from the loping title track onward. It is smooth, gentle and mature, melodic and graceful. Lyrically, it’s a grown-up record as well. Ure, the one-time vocalist of Ultravox, is well known for his political activism—he, along with Bob Geldof, put together the Live Aid project. He co-wrote the Band-Aid hit “Do They Know It’s Christmas,” and is part of the Prince’s Trust—but the messages on the new album address socio-political issues without being didactic and in some cases approaches subjects so subtly that it takes three or four listens to realize what he is saying. But “subjects” are definitely there: sexism is addressed in a duet with Kate Bush called “Sister and Brother,” famine and poverty in “Hell to Heaven,” authority in the title track, faith in the current single, “Dear God.”

While his name may not be a household word in this country, Ure’s musical track record is impeccable. After cutting his teeth first in his native Scotland and then in the London music scene, he took over vocal duties for Ultravox, which was the synth band Ultravox when John Foxx left, and contributed to Vienna, the album that put Ultravox on the map. He put out his first solo album, The Gift, in 1985, and scored a number one British single with “If I Was.”

Answers to Nothing, however, is in Ure’s opinion the first true Midge Ure record. “I think the main difference is the attitude I had when I started recording it,” he says. “The circumstances were very different. When I did The Gift, Ultravox was very much still in existence and I was simplifying what the band did. I wanted to do something easier than Ultravox music, and I wanted to indulge myself and my hangups for instrumentativeness. Ultravox didn’t do a lot of. So I did that, and it was quite successful; I was quite pleased with it. I didn’t think it would break any musical barriers—I just wanted to do something different than Ultravox.”

“And with this album, now that Ultravox is over, I had to prove to myself—and to other people, no doubt—that I was capable of writing and recording a high quality album on my own. I’ve never actually found myself in a position where I had no other musicians around me, no other people to bounce off. And it was a very sort of insular feeling, but a quite satisfying one for me, to be able to do everything you want to do without compromise.”

This wasn’t an entirely one-man project. Ure had a little help from friends Mark King of Level 42, Big Country’s Mark Brzezicki, and UB40’s Robin and Ali Campbell—and the inimitable Kate Bush, of course. But the guests musicians were just that, guest musicians. I asked if he prefers the role of solo artist as opposed a band situation. “I do, actually,” he says, sounding a bit surprised. “There were times when it would have been nice to have someone else around, when I got particularly bogged down with something. But I just worked a different way. I have my own studio, and when I did get stuck on something, I would just turn the machinery off and go home, and start again the next day. So it was a bit of a luxury, but a very necessary luxury.”

Collaborating with oneself takes a little longer. Ure found, as does being the only musician in the room. While a lot of people may be under the impression that Ultravox was a Depeche Mode-techno-everything sort of band, that’s not quite true. Ure is first and foremost a journalist, and with this record found he had more to learn about technology than he thought. “Answers to Nothing was recorded over a very long period, over a year,” Ure said. “About 14 months, actually. The first couple of months I was basically teaching myself how to use the equipment, how to program drum patterns, to do everything myself. I was trying to teach myself some of the technical things I never really had to deal with in Ultravox. With a band, the drummer does the drum patterns, and now all of a sudden I’m the drummer as well.” He laughs. “It was an interesting three months.”

Biographical considerations aside, he says, when it comes to songwriting, “the subject matter comes first. There’s no point at all writing a song about nothing. So if I have in mind what I want to say in the song, then I set about making the music, a type of music that’s compatible with what I’m trying to say in the lyrics. Then I write the lyrics, and fit them in. I think. Saying what you want to say, but making it rhyme, making it stand well. All of that takes a bit time and a bit of effort.”

Ure says he wishes his songs always came as easily as “Dear God,” the current single. “I dreamt the song, actually. I was asked by some people if I had a single as a year ago to write down what I wanted for Christmas. Really interesting stuff, eh?” He laughs. “And I didn’t actually want anything, I’m in the lucky position that I have actually got everything I want, so I thought of it in a slightly way, and wrote the lines ‘love for the lonely, food for the hungry and peace in a restless world,’ and I thought, ‘I’ll write it down, and I’ll give it to the magazine. Then I woke up the next morning with a complete song in my head using those lines. I knew the key the song was in, I knew the chord changes, I knew the vocal melody, I knew the lyrics. I had the basics of the entire song in my head, all I had to do was write it all down and record it. It was a very simple way of working, but it doesn’t happen all the time. Which is too bad.”

Ure’s “Dear God” is not to be confused with the XTC song of the same name. Ure was surprised not only by the existence of the other song, but also by the differences between them. He is a very positive song, a reaffirmation of faith, while XTC’s “Dear God” is a narrow-eyed questioning of it. “I never heard that until last week. I heard it for the first time in New York last week. It’s a great song, but it’s a little more cynical, don’t you think?” Yes, I think. “I think mine has an element of hope about it. But from [XTC] brilliant, aren’t they?”

As pleased as he is with Answers to Nothing and the fact that the single is getting a good response on this side of the Big Pond, Ure does see one ironic aspect of it all. “If this record is successful, I’m sure a lot of people will see it as a record by Midge Ure, new artist,” he says. “The overnight success. My involvement in the music industry is pretty well documented, but to the mass public, it probably isn’t that well known. It will probably look like yet another guy from Britain coming over.”
PATTY LOVELESS’ UNFULFILLED NEED

BY JOE HENDERSON

THE RESIDENTS OF PIKEVILLE, a town of 5,000 nestled in the eastern Kentucky mountains, take particular pride in the fact that Patty Loveless was born there. Loveless, nee Patty Ramsey, was truly a coal miner’s daughter, at least until she was 10, when the family moved to Louisville so her father could receive medical attention.

Just two years later, Patty stepped onto a stage for the first time. Now, with one of her big smiles, she relives the moment.

“It was a small jamboree in Louisville. They had fold-out chairs and, I suppose there were maybe 30 people there. My brother Roger and I sang about five or six songs, and we were paid $5 each for the show. It wasn’t much money, but it was better than the alternative—babysitting!”

Patty Loveless (a variation on Lovelace, her former married name) has come a long, long way through the maze of roads that lead to success in the world of country music. Today she is being praised by fans and peers alike. The press is writing glowing reviews. “She’s the latest honky tonk angel,” says Robert K. Oermann in The Tennessean daily newspaper. She is, he adds, “refreshingly direct” and he describes her as a “no-nonsense country gal with the softness to touch her fans, as well as the toughness to deal with her business associates.” Oermann is a talented and perceptive journalist.

But, like the journey to the top for so many artists, Patty’s success has not been handed to her. She has earned every bit of the recognition she is now receiving.

“My daddy used to watch country music shows on TV, like Porter Wagoner, Bill Monroe and the Stanley Brothers. I really began to get interested in the music as I watched those shows with him. Then, Dolly Parton really impressed me with her writing performances. By the time I was 14, I began writing my own songs. In fact, I probably wrote more back then than I do now. I was still a kid and it was either wash the dishes or write my songs.”

“That same year, I came to Nashville for the first time. My brother Roger talked me into coming here. We piled into my half-sister’s car, and she (Dicie Tomes) drove us down here from Louisville. The first office we went to was that of Porter Wagoner. We marched right in there as asked to see Porter. His secretary called into Porter’s private office and he came out to meet us and invited us in. Porter was kind enough to listen to some tapes of my songs and he invited us to the taping of his television show. At the show, a dream came true—I got to meet Dolly. I’m happy to say that we have remained friends through all the years.”

Wagoner inspired Patty to continue in music, both writing and performing. When she was barely 15, Roger promoted her musical talents to the Wilburn Brothers. For the next few years, Patty spent the winter months in Louisville finishing high school and her summers in Nashville and on the road performing with the Wilburn Brothers’ show. The Wilburns thought she was still too young to record, however. Then, shortly after her high school graduation, Patty married Terry Loveless, the Wilburns’ drummer, and moved to his home state of North Carolina.

“I continued to perform while living in King’s Mountain. I got a taste of working with a rock & roll band, too. But eventually I pulled out of the club scene. I had the idea of taking some study courses to train for some other profession. However, I got a call from a country band which needed a singer. So I went back out, armed with some old songs. The first with Patty, I got a request to do ‘Mama, He’s Crazy.’ I said, ‘Do what?’ It was explained that this was a hit song by the Judds. I said, ‘The what? Ohh...’ I knew I had a lot of catching up to do.”

Three years ago this month, Patty, by then divorced, got a call from brother Roger in February of ’85. He suggested that she return to Nashville to do a demo session. “We cut two songs I had written, ‘Sounds of Loneliness’ and ‘I Did,' and two other songs by other artists.” A local Nash- ville businessman, Daniel Hsu, helped to finance the session. Roger pitched the demo session tape to Tony Brown at MCA, and that night, Roger got a call from Tony, who said he would like to meet me. Next thing I know, Tony wanted to sign me.” And, the rest is MCA history.

Loveless admits to having other artists as inspirations and influences on her career. Dolly and Porter have already been mentioned. Others include Loretta Lynn, Linda Ronstadt, Patsy Cline, and George Jones, in the rock & roll field, Bonnie Raitt. And, she adds, “my daddy when it comes to bluegrass.”

It would be easy to fill space by listing all of Patty’s recent awards and accomplishments. She became the newest member of the Grand Ole Opry last August, she was nominated for the Horizon Award, the 1988 CMA Awards; Justin Boots chose her to be the first female country artist to endorse its products; she received a Top New Female Vocalist nomination for the ACM Awards in 1988; and a few days ago she picked up an American Music Award as Favorite New Country Artist.

Originally signed as a singles act, Patty has had three consecutive top 10 hits and is on her way to a fourth with “Don’t Toss Us Away.” She is also garnering critical praise for her Honky Tonk Angel album, released last September.

“Who is this young lady behind all the success?” Aptly, she describes herself and her music to this day: “Traditional country with a little edge.”

“It’s hard for me to describe myself,” she adds. “I’m down-to-earth and emotional. I can’t stand the thought of someone not liking me. I try to find good in everyone, and I hope that others do, too. I’m very critical of myself...maybe, harder on myself than anyone else.

“There are times when I become a loner. I like to lose myself in thought sometimes. I need time alone every now and then. But, too, I enjoy special dinners with friends, and I love to see people enjoying each other’s company.”

“Music is my life—any kind of music. Other styles of music, other musical genres, are thrilling to me if it pleases my ear. I’m an animal lover, too. I don’t fancy any luxuries, though—unless you call a Toyota Camry a luxury.

“I enjoy this new feeling of security, and I feel great about myself. A lot of wonderful things are happening for me. If I could have a platinum record, my life would be made so happy. It would prove that lots of people out there feel something special when they hear my records.”

To that, we add only this: Pick out the frame, Patty!
LYLE LOVETT AND HIS LARGE INTERVIEW
BY CECILIA WALKER

GROWING UP IN THE FARMING community of Klein, Texas, Lyle Lovett never thought that he'd realize his one ambition in life—to make a living writing and performing his songs. After graduating from Texas A&M, Lovett decided to avidly pursue that dream. His first two albums brought Lovett critical accolades, with particular attention paid to his insightful songwriting and jazz/blues-based musical approach. Now, with his third release, *Lyle Lovett and his Large Band*, this MCA/Curb artist talks candidly about the journey from coffeehouse performer to major label artist.

**CASH BOX:** It must've been quite a transition for you, going from playing coffeehouses in Texas to getting your MCA/Curb contract...

**LYLE LOVETT:** This business is full of wondering if you're doing the right thing. That never changes for me. It never seemed like I was just sitting around waiting for something to happen, because I always tried to pursue everything I could. And what I was doing before I got the record deal wasn't much different from what I'm doing now—just playing small clubs and trying to write. But I always thought I was making progress. It's never seemed as if things just suddenly jumped into overdrive. From the time I first started playing clubs, it's been a step-by-step kind of progress. By the time I got a publishing and a record deal, it didn't seem too weird. I felt like I was ready for something like that and it didn't seem completely out of context. It wasn't like I was playing in a club somewhere and then all of the sudden someone dropped a bomb on me and I had a record deal. It was very much a step-by-step process.

**CB:** What do your producers bring to your work?

**LYVETT:** Oh, gosh, being in the studio with Tony Brown and Billy Williams, they make sure we get a good performance. They're really great at helping me get what I'm after in the songs. We sit down and lay out the arrangements, and they're really great at helping me.

**CB:** Are you a perfectionist in the studio?

**LYVETT:** Well, sure. I'm pretty neurotic in the studio. I get real concerned about wanting things to be just right. The most important thing is the record—that's what everything is based on.

**CB:** Your music is aimed at the country charts, but there's a lot of your music that's not really country, per se. Do you think people are surprised by what they find when they buy your albums?

**LYVETT:** I think the people that buy my records sort of know what to expect by the time they go and spend money on them. I really don't think it comes as a shock to them. My stuff is aimed at country because my deal is here in Nashville. Country radio is about the only place I could get airplay. Country radio's been really good to me. I realize that my stuff's a little different than a lot of stuff that usually gets played on the radio, so I feel fortunate when they play my stuff at all. And as far as being able to include other kinds of songs on the records, I'm a very lucky guy in that I get to do what I really want to and they give me a lot of freedom to do most of my own songs. To have that much creative input, it's a really nice thing. So they really help to represent me as a songwriter and let me do all the different kind of songs I like. I don't have to just record the country songs I like.

**CB:** Humor is an integral part of your work. On "She's Hot to Go," for example, you describe a lady as being "ugly from the front." Do you find that people understand that kind of humor?

**LYVETT:** Certainly I intend for that kind of stuff to be funny, but I never wanted to hurt anybody's feelings. If you do anything that's definitely at all, or make any sort of bold statement that expresses a strong opinion or observation, I'm not surprised that some people take exception to it. If I really upset somebody, I'm sorry for that, but people listen to things differently; somebody might only hear part of a song. Misunderstanding is, I think, the biggest part of communication. I personally write from a male point of view, just because I have a man's voice, so it can work both ways. When I've turned around, I know that I disappointed a lot of people in my life.

**CB:** Now Lyle, that's not true!

**LYVETT:** My front's not my best side, either. So it could work both ways.

**CB:** Do people recognize you on the road?

**LYVETT:** No, they don't.

**CB:** Does your hair as it is?

**LYVETT:** Nah, not really.

**CB:** Do you get tired of people talking about your hair?

**LYVETT:** Well, you know, it's better than talking about nothing.

**CB:** Tell me about some of the music you listen to.

**LYVETT:** I enjoy listening to all kinds of stuff. Right now, I've been listening a bunch to John Hiatt's new album, which I like a lot. I listen to the radio quite a bit, too. I'm curious as to what's going on. I'm happy with my stuff, but I like to know what's going on.

**CB:** What do you do in your spare time?

**LYVETT:** I usually did what I always did in my spare time, and now that I'm getting to play music all the time, there isn't any spare time. Really, being in the business is a 24-hour job, just about.

**CB:** What don't you like about the music business?

**LYVETT:** There are always parts of any job that are tougher to do than others. The thing that's the hardest, I think, is a lot of times the business side of things has nothing to do with the creative side. And they really compete for your time. The hardest part about it for me is switching back and forth, and making the transition from really being a salesman and an artist. As an artist, you're basically a lot more of a PR person and a salesman, selling the creative stuff. And you can't do one without the other. I know what it's like to sit around at home with a sackful of songs that I think are really good songs if only people could hear them, if only somebody knew about them. That's not a very gratifying thing, either. So you have to get out there. It's hard for me to do both at the same time. To really feel like I'm being creative and being out there as sort of a "frontperson." But it's not bad, because if I didn't have the opportunity to go out and show people what I was doing and sell it, I wouldn't have a job.

The most fun thing about the business is getting to perform, getting to play. It's the reward for any of the miles that you travel, any of the hard work.

**CB:** Do you worry about your records charting?

**LYVETT:** Well, sure! You need to do well enough to keep doing it. You need to be commercially successful so that you can keep your job.
TONY BROWN'S NEW TRADITION
BY TOM DE SAVIA

TONY BROWN, EXECUTIVE VP AND HEAD OF A&R for MCA/Nashville, has contributed mightily to one of the most significant changes in the recording industry in years. He has signed some of the most exciting country/roots acts of the decade, including Steve Earle, Lyle Lovett, Nanci Griffith and Patty Loveless. Brown also conceived MCA's successful Master Series, a label devoted to artistic instrumental music. Nearly 30 albums have been released in the series, with styles ranging from country to jazz and nearly everything in between.

In addition to helping make MCA one of the most successful labels in Nashville, Brown has led a winning fight to gain country music a newfound respect overall. Forgotten is the dreaded late '70s "Urban Cowboy" movement and the homogenized recordings that were released during that era. Today, country musicians are finding success not only in Nashville but in the mainstream marketplace as well—and artists are compromising their sounds less and less.

Recently, Brown sat with CASH BOX for a Q&A session. The one thing that stood out most of all during the interview was Brown's genuine modesty. His work—as an A&R man, producer and musician—has been essential to country music's growing respectability. Yet you would never hear him say that.

CASH BOX: You've been credited with rescuing country music from the "Urban Cowboy" movement and the Las Vegas lounges...

BROWN: I'm just one of the crew that did that.

CB: Well, can you explain country music's newfound "hipness"?

BROWN: Pop music seems to run in short cycles—it can run in six month cycles or a year—but country cycles, historically, seem to run anywhere from ten to twelve years long, be it a contemporary or traditional sound.

If you go back to the late '70s, in the "Urban Cowboy" days, basically for about five or six years everybody jumped on that craze and all the music sounded alike because that's what radio was putting back to the A&R people and the producers. That was what they wanted.

CB: So country radio sort of became like pop radio?

BROWN: Exactly. Radio was manipulating the record labels and the producers and the artists.

When I first came to Nashville in 1966, a lot of people who are now VPs of BMI and ASCAP and different publishing companies around town and different record labels were like me—they were either young up-and-coming musicians or aspiring artists or aspiring writers. Now I'm just one of the many who happen to be in the position to affect the taste or the direction of the music coming out of Nashville. I'm just one of the ingredients that caused this change.

I moved to L.A. in 1978 to be a part of a pop label called Free Flight Records for RCA—I was looking down on country music so I felt pop music was what I wanted to be in. That happened to be the year that a lot of labels and pop music itself sort of took a dive, and the "Urban Cowboy" craze sort of took off.

I began playing with Emmylou Harris for that period of time and got turned back on to country music just by being around her. Emmylou Harris was always considered sort of a rebellious black sheep of the community—all because she stood for traditional country music. All of a sudden she became my hero. In that band was Rodney Crowell, Ricky Skaggs, Emory Gordy—through that whole association came Rodney and Rosanne's group of people, which was an offshoot of Emmylou's Hot Band.

And out of that I met Guy Clark, and through Guy Clark I met Lyle Lovett.

So up sprang this group of writers, producers and musicians who all sort of came to Nashville and get into different facets of the industry. Mary Martin, who at the time was at Warner Bros., is now at RCA, I'm at MCA, Rodney went to CBS. All of a sudden this group of people that I had been playing with—and that seemed to be into bringing traditional music back—have ended up in Nashville in all the different facets of the Nashville industry and subconsciously we started to affect some of the trends around here.

CB: It also seems now that country radio is beginning to play more classic artists side by side with contemporary musicians.

BROWN: Stuff you wouldn't have heard in the late '70s, '80s. You always hear 'he was ahead of his time,' but that's a funny term because he's actually playing a traditional form of country music with an edge to it.

The reason I got turned off to country before I met Emmylou was because everybody in country music seemed like they were ashamed to be in it and were shining it up to look like a cheap form of pop music.

CB: And you had Sheena Easton and Kenny Rogers recording pop tunes and they were called country.

BROWN: Right. It even became a fashion thing: If you looked like a country singer, you were out of fashion; you had to dress like a pop singer and your album would have to have a "pop" track. All of a sudden what happened was that country music was diluted to something terrible.

All these people that had moved to Nashville out of sheer destiny—I think destiny plays a big role in this—started to create this uprising out here. All these people that I've mentioned—Guy Clark, Rodney and Rosanne, Vince Gill, Mary Martin, Emmylou, Hank DeVito—have always been active in the musical community. Everybody was playing in different versions of different bands. People discovered Hank DeVito, and Rodney began to get a lot of covers of his songs, which made people discover him as an artist. It's taken until 1988 for them to really discover him as an artist.

CB: And as a "country" artist.

BROWN: Right. They saw all these people that came from California as carpetbaggers. All these people are playing traditional music, but it's looked upon as "young" country music. What you have is people with a passion for the traditional sound.

The cool thing about all of this is that a lot of us, just out of persistence, have reshaped country music back to it's original intent, which was not to be ashamed to play a mandolin or not to be ashamed to play an acoustic guitar. Pop music had caused a lot of people to throw away the traditional sound and opt for synthesizers and drum machines.

CB: Which is interesting, because now most of these artists we have mentioned are respected by the rock community.

BROWN: Yeah. The term "rock & roll" to me signifies an attitude rather than a sound. Also, I keep hearing that the new rage from England which is kind of starting all the trends in American pop music—is acoustic music, which makes me think that this traditional country thing that's happening in Nashville is influencing pop music. I've seen Bono and other rock musicians hanging out at the clubs down here. Something is definitely happening.

CB: Like U2 recording at Sun Studios and discovering Hank Williams...

BROWN: Yeah. The reason there was country music was all these people like Hank Williams and Lefty Frizzell just picked up a guitar and sang with their nasal tones and all of a sudden there were millions of fans out there.

CB: And now, artists like Lyle Lovett and Steve Earle seem to gain equal, if not more, respect from the mainstream. Lyle's new album [Lyle Lovett and his Large Band, MCA] just received a four-star review in Rolling Stone.

BROWN: I hear you. There are some artists that I know would never work on country radio—but I honestly think that Nanci Griffith would. I knew that Lyle Lovett was not necessarily a mainstream country artist, but I knew that his music was not the kind of music that a pop A&R guy would have jumped on three years ago. I don't think he was necessarily crazy for aligning himself with artists like that. I still think that country radio missed the boat for not embracing Steve Earle's first album any better than they did—that really, to
me, was the essence of what Waylon Jennings would sound like if he were a kid today.

The reason that I signed Patty Loveless was because she has the qualities of Loretta Lynn, Emmylou Harris and Rosanne Cash—three of my favorite female artists. She sings with Loretta's, has Emmylou's traditional values and utilizes the same rock & roll edge as Rosanne Cash. She's simply amazing.

CB: Now Steve Earle is getting quite a bit of airplay off tracks from Copperhead Road on Uni/MCA.

BROWN: Well, country radio has gotten a little biased, for whatever reason. Basically, we'll always need country radio, so you just deal with them in the parameters they have to deal with. At the same time I hope country radio always wants somebody in an A&R department who tries to present something new to them, because the same old stuff will get old.

I don't think they always want me to play into their hands. But I think that they hope more times than not that I will play down the middle speed that he moves at... I didn't realize it until I worked with him again. After being a musician with him for all these years and then coming back to work on a record with him, I found I had been using his style of producing and didn't even realize it.

As a producer I'm there to give input, but I'm never there to necessarily steer them—unless they need steering. There are some acts that turn to a producer and need guidance, and I can do that, too. I also learn a lot from working with the Lyles and Steve Earle and Nanci Griffiths and Patty Loveless, who are totally focused—they were born with style, they didn't develop it.

I always approach a record from a real passionate, emotional angle. If it's going to be put on a CD and a record and a tape, it's going to document my work and represent me forever. I'm a lucky guy to be in this business and get to work with these acts. I'll tell you, I couldn't put a price on what I've learned from being around some of these artists.

‘I hope country radio always wants somebody in an A&R department who tries to present something new to them, because the same old stuff will get old. I’ve always liked to go towards the left a little bit. It’s been a passion for me.’

for them. But being the kind of person I’ve always been, I’ve always liked to go towards the left a little bit. It’s been a passion for me.

CB: How would you describe yourself as a producer?

BROWN: Well, On the first Lyle Lovett album we just sort of touched up his original demos—what worked was I just sort of let Lyle be himself. On the next project, basically, I let Lyle produce the record; I gave him input on what engineer to use and I helped him pick the tracks. My connection with Lyle, and with Steve, was being a liaison and being a "spiritual advisor."

CB: Once during an interview, Rodney Crowell told me that you, as a co-producer, encouraged him to be himself. In turn, his last album, [Diamonds & Dirt], was his most focused—not to mention most successful—effort to date.

BROWN: Yeah. A lot of times, especially when someone is a producer and an artist, the wrong kind of co-producer to put with those people are people who will give them lip service and cater to them for token reasons.

The funny thing is, I learned all my production skills from working with Rodney. When he was doing Rosieanne and his early records, I subconsciously picked up his technique and the psychology he used—that's the format I use when I produce now. The way he handles players, the way he handles the situation, the

On Tony Brown...

"He brought integrity back to country music. I have so much admiration for him because he's been swimming up stream in the music industry for his entire career. Tony is very respectful, he never says 'You have to do this song' or 'We have to do this song this way just for radio—he's not that kind of producer. He really loves country music, that's all."

Nanci Griffith

"He's a visionary. Tony doesn't feel like he has to be a star. Some producers feel like they have to be the star of their record—that's not Tony's goal. His goal is to create a body of work where the artist finds their optimum. Any record he produces it sounds like that artist's record."

Lyle Lovett

"Tony realizes that it's the artist's record, not his. One thing I'm not real big on is superstar producers that feel they have to have a sound—that problem has affected rock music a lot. One thing I do appreciate is that Tony always gives me enough rope to hang myself. Tony surprised me—I thought he would be the republican that I would always bash heads with. As it turned out, Tony was really in cahoots with me when it came time to take a chance more than anybody else was."

Steve Earle

"His total lack of regard for trendiness actually makes him a trendsetter. His humility gives him that real objectivity where he doesn't force his stamp on anybody. He's just a great guide. He creates a little arena to work in and when you go outside he just gently brings you back in."

Rodney Crowell

SMILE, LYLE: Pictured following Lyle Lovett's performance at a recent benefit in L.A. are (from left) Tony Brown, Pioneer Electronics' Mike Fiddler, MCA prez Al Teller, Lovett and MCA Records Nashville president Bruce Hinton.
ONE OF THE LYNCHPINS of alternative culture is the idea that you can do it yourself. Bands like The Replacements have known all along that you don’t need years of training, a fancy studio or even a recording contract to produce a record with integrity and impact. Many of the best punk and new-wave/alternative records have been crudely produced, spontaneous outbursts of youthful energy that had nothing to do with high fidelity or effective marketing. In the prehistoric punk days, records were made in a kind of creative vacuum where radio airplay was never considered a possibility in the first place. The goal was to get the record out to the audience by word of mouth and the mysterious bonding instincts of the dispossessed.

Even now I get a funny taste in my mouth when I hear a record that has obviously been cleaned up for the radio, especially if it’s a good song by a group that used to know better. The new Replacements album is swell, and you can’t expect a guy as talented as Westerberg to play stupid forever (God knows, we’ve all turned into grown-ups); but there was something subversive about the Storyteller and Let It Be albums that the band will never get back. Those early records were recorded cheaply in little Minneapolis hole-in-the-walls, and some of the best material—’Answering Machine,’ “Within Your Reach”—was just Paul, his guitar and some tape loops.

Similarly, some of the best albums of this decade have been done on the cheap, without the sanction or censure of some Japanese-owned corporation. The Posies are two-year-old guys from Seattle that you’ve never heard of, yet they’ve just released the most instantly pleasing album of the 1990s. It was recorded in a living room on dad’s eight-track. They’re going to be huge stars someday, and their records won’t be half as good.

There’s a reason we always seem to like a bands debut album better than their fourth or fifth; not only does the band have about 20 years to write the songs for their first album, they are also more passionate and less beset by lawyers, marketing men and their own self-doubts. Naive, going to convince me that Naked is a better album than Talking Heads 77. Consider the debut albums from Devo, Pretenders, the Jam, the Clash, the Sex Pistols, Elvis Costello, Black Flag, the Sugarbees, R.U.O., U·K·O, the Pixies, Garbage, the Teenagers, and dozens of other great albums, distinguished by their singularity of vision and the relative modesty of their budgets. The Cowboy Junkies’ RCA debut, which ostensibly proves the good taste of the major labels, was recorded before the band actually had a contract—and that has nothing to do with the record industry.

Maybe my juvenile, knee-jerk bias against the corporate mentality is showing a little too much; maybe the success of Tracy Chapman has convinced the guys in the suits that the kids will actually buy an album recorded in human proportions; maybe we’ll once again hear a warm, analog sound coming out of our car radios instead of digitized pup, I’ll only believe it when I see it. The fact that most alternative performers have to prove themselves in the indie farm-leagues before jumping to the majors almost ensures that their best and most human work will only be heard by the intellectuals. I won’t even mention those bands that appear nowhere with a radio-ready sound, an exquisitely produced album and a phalanx of support personnel; that prefab Hollywood bullshit has no place in my reality. I have to keep reminding myself that the major labels don’t exist anymore, and their records won’t be half as good for their share-holders. Sometimes art and profit can coincide, but it’s not necessary. Like Bad days, this has been an issue at least since Elvis Presley went major label.

Joe Williams

**ALTERNATIVES**

**REPLACEMENTS: Don’t Tell a Soul (Sire)**

This is the one, agrees the band and the record company, and it certainly has all the earmarks of a "breakthrough" album—a clean sound, a way around the sense of maturity, a big dose of ballads. The hooky, direct, roots-rock-boogie-pop sound of their best material is still in evidence here, but there’s nothing on this album that will have longtime fans bouncing off the walls in liberated rock & roll ecstasy. (No "I’m a Chilton," no "Color Me Impressed," no "Kiss Me on the Bus.") The preponderance of ballads and midtempo numbers indicates that this shrewdly observed, grown-up sensibility is here to stay. "You," a typically skewed love song, is the single; our fave cuts are the swaggering, ironic "Talent Show" and the bittersweet "Well Inherit the Earth." (..., But don’t tell anybody.)

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**CHRISTMAS:** Ultraprophets of Thee Psychick Revolution (I.R.S.)

It’s hard to imagine that 1989 will give us a more playfully tuneful record than the new Christmas album, a wickedly intelligent mix of chimy folk and tongue-in-cheek metalloid flourishes. The effect is levitated by gorgeous harmonies, the sweet co- vocals of Elizabeth Cox and lotsa fun production quirks. (Stirring, smart sound effects.) I really, they’re working a wiggled-out turf where Richard Nixon, Punch & Judy, nuclear warmongers, anthropomorphic hot dogs and reckless party animals really happen through the same universe. The single is "Stupid Kids," as strangely compelling as their "Big Plans" single of a few years ago. We also dig the soaring, conspiratorial weirdness of Richard Nixon.” Recommended.

**THE BUCKETS: The Buckets (Island)**

Two years ago, when these kids from Dallas opened for my band, they were: would-be Replacements held back by an unhealthy fondness for Led Zeppelin. They still are.

**THE DHARMA BUMS: Haywire (Popluna/Frontier PL8938)**

These would-be Replacements have all the goods—a solid song sense, a crunchy rock sound, a contagious spirit of fun, a sprinkling of bluesy ballads and a lyric tension between youth and maturity. They’re co-produced by Scott McCaughey of the Young Fresh Fellows, who should tell you something, but their sound is more reminiscent of a great Chicago band called the Service (which probably tells you very little).

J.W.
THE HEAD METALS

HEADBANGERS WITH HEART: The Party Ninjas/KNAC benefit at the Santa Monica Civic was a huge success. Hurricane, W.A.S.P. and White Lion performed short sets and dozens of other musicians jammed. Those who performed included Motley Crue’s Vince Neil, Vivian Campbell, Paul Shortino, Carlos Cavazo and Frankie Banali of Quiet Riot, Carmine and Vinnie Appice, Randy Castillo of Ozzy Osbourne, Danny Stag of Kingdome Come, Mark Farner, Jamie St. James of Black ‘N Blue and Femme Fatale’s Lorraine Lewis (to name only a few). Most of the tunes performed were classics like Jimi Hendrix’s “Purple Haze” and “Red House,” Golden Earring’s “Radar Love” and Jeff Beck’s “Goin’ Down.” It was interesting to note how much the youthful audience enjoyed this since most of them were in diapers when these songs first hit. As a matter of fact, the show sold out and approximately $30,000 dollars was raised for Find the Children.

MTV’s Headbangers Ball is going on the road. Beginning April 3, the small-screen rock network will be rolling through thirty cities with a concert that features mosh-sters Anthrax as headliners and including special guests Helloween and Exodus. MTV will be putting in some serious on-air promotion for this excursion, and will have an 800 telephone number so that impatient thrashers can buy concert merchandise before the show hits town. This heavier-than-heavy endeavor is being billed as Headbangers Ball Tour Volume I and if it’s successful, yes there will be a Volume II.

During the first week of February, Quiet Riot will be kicking off a nationwide tour...in Columbia. Cities included are Cali, Medellin and Bogota, where they’ll be traveling TV special. Then hopefully they’ll have some plans to play closer to home.

There’s quite a bit of touring action going on with Metal Blade’s acts. Omen’s currently touring the U.S., as is Sacred Reich and Dr. Know. Houston’s Helstar just finished up its European dates. The group’s last Holland gig was graced by Candlemass’ heaviest singer, Messiah Marcellin. He joined Helstar’s vocalist, James River (no relation), at the request of the Scorpions “He’s a Woman, She’s a Man.” At the end of the tune, Marcellin flopped into the audience, literally flooring a couple dozen fans.

Metal Blade has also signed a couple of new bands. From Seattle comes Heir Apparent, which has just finished recording its debut, One Small Voice, due out this spring. Another Return will be the title for Artch, another MB signing. This band is from Norway and its name stands for “another return to church hill.”

There’s more of interesting coming out on here, but we’ll have to wait until late March to find out what it is.

Badass bassist Stu Hamm is recording his second Relativity album, The Kings of Sleep. Stu is most famous for his virtuoso playing alongside guitar guru Joe Satriani. Satriani originally planned to add some killer licks to Stu’s record, but scheduling difficulties have arisen, making this impossible. Hamm will be handling most of the guitar tracks, however. Among them will be Harry K. Cody, axeman for a new Relativity signing, Kingpin. These guys made a name for themselves in their home country of Sweden, where they had a #1 single. Relativity will be remixing their latest record, Welcome to Bop City for Stateside release.

Word is out that Cro-Mags guitarist Parris Mayhew will be showcasing Suicidal Tendencies’ next video...is that with a camera or with a gun? Mayhew also plans to “do the job” on Slammin’ Watusis.

Venice, California smashers Excel are finishing up their second LP, The Joke’s On You. The projected single for this April release is “Message in a Bottle,” which has originally done by some goofy little new wave outfit called the Police.

And speaking of police, the long arm of the law reached into the Cashbox offices last week. Two pretty young policewoman-type walked back to our editorial department, handcuffed Tom DeSavia and handed him a warrant—no, not a warrant for his arrest, a Warrant Dirty Rotten Filthy Stinking Rich LP! This is part of CBS’ scheme to introduce the band to us industry-types. Warrant needs no introduction to me—I’ve known about them for years. However, I didn’t happen to like the debut album as much as I did—see Weekly Ear Ringer. But listen here, Diane, I want to know when you’re gonna send over a duo of rocked-out cops for me.

Janiss Garza
**WESTERN REGION**

### POP

- **High Movers***
  1. 'Eternal Flame' (Columbia) Bangles
  2. 'Girl You Know It's True' (Arista) Milli Vanilli
  3. 'She Drives Me Crazy' (I.R.S.) Fine Young Cannibals
  4. 'Dreamin' (Wing/PolyGram) Vanessa Williams
  5. 'Walk the Dinosaur (Chrysalis)' Was (Not Was)

- **Most Added**
  1. 'Walk the Dinosaur (Chrysalis)' Was (Not Was)
  2. 'You Got It (Virgin) Roy Orbison
  3. 'Cryin' (EMI) Vixen
  4. 'She Drives Me Crazy (I.R.S.)' Fine Young Cannibals
  5. 'Your Momma Don't Dance' (Capitol) Poison

### R&B

- **High Movers***
  1. 'Skin I'm In' (PolyGram) Cameo
  2. 'Dreamin' (PolyGram) Vanessa Williams
  3. 'Snake in the Grass (Solar)' Midnight Star
  4. 'I'm Gonna Get You Sucka (Arista) The Gap Band
  5. 'Closer Than Friends ( Columbia)' Surface

- **Most Added**
  1. 'Real Love (Motown) El DeBarge
  2. 'We've Saved the Best For Last (Arista) Kenny G
  (featuring Smokey Robinson)
  3. 'Affair (Tabu) Cherelle
  4. 'Snake in the Grass (Solar)' Midnight Star
  5. 'Something's Got a Hold on Me ( Columbia) Radiant

### COUNTRY

- **High Movers***
  1. 'New Fool at an Old Game (MCA) Reba McEntire
  2. 'Down That Road Tonight ( Warner Bros.) Nitty Gritty Dirt Band
  3. 'From a Jack to a King ( Columbia) Ricky Van Shelton
  4. 'Don't You Ever Get Tired (of Hurting Me) (RCA) Ronnie Milsap
  5. 'Baby's Gone Good at Goodbye (MCA) George Strait

- **Most Added**
  1. 'Hey Bobby (RCA) K.T. Oslin
  2. 'Setting Me Up ( Warner Bros.) Highway 101
  3. 'The Church on Cumberland Road ( Columbia) Shenandoah
  4. 'The Heart (Universal) Lacy J. Dalton
  5. 'Who You Gonna Blame It on This Time ( Columbia) Vern Gosdin

**SOUTH CENTRAL REGION**

### POP

- **High Movers***
  1. 'The Last Mile ( Mercury/PolyGram) Cinderella
  2. 'Cryin' (EMI) Vixen
  3. 'Eternal Flame ( Columbia) Bangles
  4. 'Walk the Dinosaur (Chrysalis)' Was (Not Was)
  5. 'Girl You Know It's True (Arista) Milli Vanilli

- **Most Added**
  1. 'We've Saved the Best For Last (Arista) Kenny G
  (featuring Smokey Robinson)
  2. 'The Look (EMI) Roxette
  3. 'You're Not Alone (Reprise) Chicago
  4. 'Feels So Good ( Warner Bros.) Van Halen
  5. 'The Last Mile ( Mercury/PolyGram) Cinderella

### R&B

- **High Movers***
  1. 'Skin I'm In ( Atlanta Artists) Cameo
  2. 'You and I Got a Thang (Capitoll) Freddie Jackson
  3. 'Closer Than Friends ( Columbia) Surface
  4. 'Straight Up (Virgin) Paula Abdul
  5. 'Struck by You (PolyGram) The Bar-Kays

- **Most Added**
  1. 'Real Love (Motown) El DeBarge
  2. 'That's the Way Love Is ( Atlantic) Ten City
  3. 'Affair (Tabu) Cherelle
  4. 'We've Saved the Best For Last (Arista) Kenny G
  (featuring Smokey Robinson)
  5. 'Girl I Got My Eyes on You ( Motown) Today

### COUNTRY

- **High Movers***
  1. 'Baby's Gotten Good at Goodbye (MCA) George Strait

**SOUTH REGION**

### MIDWESTERN REGION

#### POP

- **High Movers***
  1. 'Eternal Flame ( Columbia) Bangles
  2. 'Girl You Know It's True (Arista) Milli Vanilli
  3. 'Cryin' (EMI) Vixen
  4. 'Walk the Dinosaur (Chrysalis)' Was (Not Was)
  5. 'The Love in Your Eyes ( Columbia) Eddie Money

- **Most Added**
  1. 'We've Saved the Best For Last (Arista) Kenny G
  (featuring Smokey Robinson)

#### R&B

- **High Movers***
  1. 'Skin I'm In (PolyGram) Cameo
  2. 'Turn My Back on You ( Epic) Sade
  3. 'I'm Gonna Get You Sucka (Arista) Gap Band
  4. 'You and I Got a Thang (Capitoll) Freddie Jackson
  5. 'Snake in the Grass ( Solar) Midnight Star

- **Most Added**
  1. 'Real Love (Motown) El DeBarge
  2. 'Affair (Tabu) Cherelle
  3. 'Something's Got a Hold on Me ( Columbia) Radiant
  4. 'Imagine (Capitol) Tracey Spencer
  5. 'We've Saved the Best For Last (Arista) Kenny G
  (featuring Smokey Robinson)
NORTHEASTERN REGION

COUNTRY

- **High Movers***
  1. From a Jack to a King (Columbia) Ricky Van Shelton
  2. Baby's Gotten Good at Goodbye (MCA) George Strait
  3. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
  4. New Fool at an Old Game (MCA) Reba McEntire
  5. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin

- **Most Added**
  1. The Church on Cumberland Road (Columbia) Shenandoah
  2. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr.
  3. Deserves You (RCA) Debbie Gibson
  4. Tell It Like It Is (Atlantic America) Billy Joe Royal
  5. My Train of Thought (Capitol) Barbara Mandrell

NORTHEASTERN REGION

POP

- **High Movers***
  1. The Living Years (Atlantic) Mike & The Mechanics
  2. Lost in Your Eyes (Atlantic) Debbie Gibson
  3. Paradise City (Geffen) Guns N' Roses
  4. Roni (MCA) Bobby Brown
  5. You're Not Alone (Warner Bros.) Chicago

- **Most Added**
  1. The Look (EMI) Roxette
  2. Supervoman (Warner Bros.) Karyn White
  3. End of the Line (Warner Bros.) Traveling Wilburys
  4. Dreamin' (PolyGram) Vanessa Williams
  5. Your Momma Don't Dance (Capitol) Poison

R&B

- **High Movers***
  1. Straight Up (Virgin) Paula Abdul
  2. Just Coolin' (Atlantic) Levert
  3. You and I Got a Thang (Capitol) Fred Brown
  4. I'm Gonna Get You Sucka (Arista) Gap Band
  5. Snake in the Grass (Solar) Midnight Star

- **Most Added**
  1. Real Love (Motown) El Debarge
  2. Girl I Got My Eyes on You (Motown) Today

SOUTHEASTERN REGION

COUNTRY

- **High Movers***
  1. From a Jack to a King (Columbia) Ricky Van Shelton
  2. New Fool at an Old Game (MCA) Reba McEntire
  3. Baby's Gotten Good at Goodbye (MCA) George Strait
  4. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin
  5. I'm a One Woman Man (EMI) George Jones

- **Most Added**
  1. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr.
  2. The Church on Cumberland Road (Columbia) Shenandoah
  3. Tell It Like It Is (Atlantic America) Billy Joe Royal
  4. Hey Bobby (RCA) K.T. Oslin
  5. Setting Me Up (Warner Bros.) Highway 101

POP

- **High Movers***
  1. Lost in Your Eyes (Atlantic) Debbie Gibson
  2. Living Years (Atlantic) Mike & The Mechanics
  3. Paradise City (Geffen) Guns N' Roses
  4. You're Not Alone (Warner Bros.) Chicago
  5. What I Am (Geffen) Edie Brickell & New Bohemians

- **Most Added**
  1. The Look (EMI) Roxette
  2. Your Momma Don't Dance (Capitol) Poison
  3. Supervoman (Warner Bros.) Karyn White
  4. Dreamin' (PolyGram) Vanessa Williams
  5. Second Chance (A&M) 38 Special

R&B

- **High Movers***
  1. You and I Got a Thang (Capitol) Freddie Jackson
  2. Affair (Tabu) Cherelle
  3. Snake in the Grass (Solar) Midnight Star
  4. Straight Up (Virgin) Paula Abdul
  5. I'm Gonna Get You Sucka (Arista) Gap Band

- **Most Added**
  1. Real Love (Motown) El Debarge
  2. We've Saved the Best for Last (Arista) Kenny G (featuring Smokey Robinson)
  3. Affair (Tabu) Cherelle
  4. Another Weekend (RCA) Five Star
  5. Something's Got a Hold on Me (Columbia) Radiant

COUNTRY

- **High Movers***
  1. Baby's Gotten Good at Goodbye (MCA) George Strait
  2. New Fool at an Old Game (MCA) Reba McEntire
  3. I'm No Stranger to the Rain (RCA) Keith Whitley
  4. From a Jack to a King (Columbia) Ricky Van Shelton
  5. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band

- **Most Added**
  1. Tell It Like It Is (Atlantic America) Billy Joe Royal
  2. Hey Bobby (RCA) K.T. Oslin
  3. Setting Me Up (Warner Bros.) Highway 101
  4. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr.
  5. Don't Toss Us Away (MCA) Patty Loveless

GUARANTEED NATIONAL HITS

POP

- The Look (Capitol)
- Roxette (Capitol)

R&B

- Real Love (Motown)
- El Debarge (Motown)

COUNTRY

- There's a Tear in My Beer
  - Hank Williams Jr. (Duet with Hank Williams, Sr.) (Warner Bros.)
SINGLES GOING STEADY

AMERICAN MUSIC AWARDS—CONTROVERSY BREWING: There were a few things that could have upset folks about last Monday's AMA show, not the least of which were the poor musical selections and slow pacing. But the controversy that followed centered on George Michael's awards as Favorite Male Vocalist for Soul/R&B track (against Michael Jackson and Bob Dylan) and Favorite Album for Soul/R&B (Faith). Freddie Jackson, among others, had complained about the nominations, although at the show he was reportedly highly complimentary of Michael. However, there were several inquiries to Cash Box concerning voting procedures. On the surface, it might appear strange to some that a white would win in categories traditionally dominated by black artists. Were George's awards the result of bias of some kind?

To answer the question, we spoke to Herbert Altman of Herbert Altman Communications Research, the firm responsible for polling 20,000 "radio buyers" to obtain the winner. The size of the sample and the type of analysis done are similar to those of other major polls. The nominations come from Cash Box's year-end chart and retail sales results, and Altman's firm takes it from there.

"The sample has all sorts of demographic controls—ones of them is race," says Altman. "Blacks are obviously an important element in the record-buying public, and they are represented. We determine each voter's record-buying habits. Only soul/R&B buyers can vote in the soul category. It's normally unlikely that a white would win, just as it is unlikely that a black would win in the country category. But a white could win in the soul category, just as a black could win in a country category. It happened this year. I've been doing this since the show began, and I don't remember the last time it occurred."

The truth is that black support for George Michael was instrumental in the crossover success he attained on radio. I'm surprised more people are not bent out of shape by Whitney Houston's victory in the Pop/Rock category as Favorite Female Vocalist, beating out Debbie Gibson and Kari Brem. Those nominations were definitely apples up against oranges; it's unlikely you'd ever see any of these women mentioned in the same breath.

LIKE A MADONNA: Like a Prayer is on its way to release, and we understand that Madonna's first new album in three years will include a track written by Madonna and Prince, called "Love Song." (I wonder how long it took them to come up with that title.) Both will sing on the track. Pepsi-Cola is reportedly involved in a series of spots leading to the record's release, directed by Joe Pytka.

BMI CELEBRATES "TWO HEARTS": BMI threw a spirited party last week at Spago restaurant honoring Phil Collins and legendary songsmith Lamont Dozier. The two musical giants collaborated to write the smash hit "Two Hearts" from the Buster soundtrack (starring Phil). (The tune was just awarded the Golden Globe Award for Best Original Song from a Motion Picture, and is nominated for a Grammy in the same category.) Lamont was honored with a special crystal award for 28 years with BMI. It also happened to be Phil's 38th birthday, and he got a cake while a chorus of "Happy Birthday" was sung by fellow party animals Sam Kinison, Debbie Gibson, Quo, Harry J. Love, Stephen" P. Mann, and Cynthia Weil, among others. Everyone was delighted by the fabulous treats served up by Spago, including such delicacies as smoked salmon pizza and pressed duck sandwiches. The next day, Collins flew to Japan with his wife Jill, who is seven months pregnant, to promote Buster.

Julius Robinson

TOP OF THE POPS

SINGLES

LEVEL 42: "Tracie" (Polydor 871 438-7 DJ)

Level 42's latest album, Staring at the Sun, is a brilliant effort that's been ignored, perhaps because it's too musically sophisticated for pop radio. However, this remix of the single "Tracie" is the most delightfully written and produced tune we've heard in some time, with a simple yet fresh song structure. The song grooves like a dance number but has a few surprises, including an elegantly conceived bridge section. Add!

MELISSA ETHERIDGE: "Similar Features" (Island 7-99251)

The star here is Etheridge's tough vocal style and her fine lyrical sensibility. She has the rare ability to bridge the gap between her words and her rocky musical framework with an arc of aching, emotional singing. Features a nice keyboard hook after chorus. AOR smash, across-the-board potential.

JOHNNY KEMP: "Birthday Suit" (Columbia 38-68569)

This is a droll, sexy little roll in the hay for Kemp to get down on. Taken from the soundtrack Sing, it features a blazing track that sounds CHR all the way, and should play well on urban. Sing is Dean Pitchford's new foray into movie writing, following his successful work on Footloose.

POISON: "Your Mama Don't Dance" (Capitol P-B-44293)

This is an easy pick. Take a classic Loggins & Messina rock/blues song, and play. It's an instant hit. Producer Tom Werman keeps this track particularly raw, reinforcing Poison's metal edge. Should fly high on AOR.

THE FIXX: "Driven Out" (RCA 88377-7-RAB)

The Fixx have released their best single to date. "Driven Out" is a passionate plea for a simpler life, delivered over a powerful bedrock of trebled guitars. This song has the sound of an AOR top 10 smash.

WINGER: "Seventeen" (Atlantic 7-88958)

As commercially oriented metal goes, this is a very appealing track, featuring Winger's giant rhythm guitar sound. A really fresh groove elevates the growing vocal line. Great chorus release. AOR.

ALBUMS

BOB DYLAN & THE GRATEFUL DEAD: Dylan & the Dead (Columbia C 45056)

As an historical document for fans and collectors, this is a must-buy. Taped by the Dead's mobile recording truck during a series of six concert dates that Dylan and the Dead played in 1987, it contains several classic cuts, including excellent renditions of "I Want You," "Queen Jane Approximately" and "All Along the Watchtower." Dylan's singing is more assured than ever, although lacking in contrast from song to song. Play "Watchtower."

RUSH: A Show of Hands (Mercury 836 348-1)

This is far the most listenable live collection Rush has assembled since All the World's a Stage. Especially notable is Alex Lifeson's guitar work. We recommend "Marathon" at the end of side one as an excellent album cut for AOR play. Geddy Lee's singing ranges from good to excellent, especially on "Mission."

J.R.
Foster studied songwriting and arranging at LBC before moving back to the Bay Area, where he met his future partner, who was perfecting his musical virtuosity at San Francisco State. Now, with a wealth of songwriting and producing million-selling hits such as “Rumors” (Timex Social Club), “I’m on Me,” “Jealousy” and “Why You Treat Me So Bad” (Club Nouveau), the Oakland natives have expanded their musical horizons by producing and writing chart toppers for Tony! Toni! Toni! and Channel 2 on Wings/Pologram, Lia on Virgin, MCA’s Robert Brookins and Kathy Mathis on CBS/Tabu.

With discerning ears and eyes, Foster and McElroy are committed to cultivating new, young talent in and around the Bay Area.

“THERE IS A DIVERSITY HERE, A REAL CULTURAL MIX,” notes Foster. “This area has always been renowned for its educational institutions in music, such as U.C. Berkeley. The environment seems to breed all kinds of music, from rap to classical.”

McElroy agrees. “The Bay Area is a melting pot. There are so many different lifestyles and attitudes. We have jazz, hip-hop, R&B and rock. We want to develop a range of artists because of the tremendous talent pool here.”

Agile at the duo’s varied musical influences validates their claim that the Bay Area indeed provides fertile creative ground for a multitude of different musical forms. McElroy’s ear for originality and music came via the jazz his father played (“We had a big B3 organ in the house”) as well as the classical training he began at the age of eight. Foster, meanwhile, started out playing flute, moving on to saxophone, drums, bass and eventually keyboards.

By the time the two musicians began working together in 1984, they had amassed a variety of different musical experiences. “I was constantly involved with jazz groups,” recalls McElroy. “In fact, I was in a jazz ensemble at San Francisco State when I met Denzel.” After deciding on a musical career in 1977, Denzel began working as a songwriter in Los Angeles. “I ran into some people at Motown Records—Norman Whitfield, his son and Lionel Richie. I used to hang out there all the time, even though nobody was listening to me!”

It was at the studio of Felton Pilate (lead singer of Con Funkshun) during ‘84 and ‘85 that the two began working as a team, utilizing Pilate’s eight-track machine to write songs together. In 1986, the two teamed with producer and entrepreneur Jay King, playing all the instruments on Timex Social Club’s smash, “Rumors.” When the record became a success, the young team (known as the Siamese twins of music) decided on a career in production, and they have begun to take their place at the top. Look for their future releases on Atlantic under the name FM; the first LP, project tentatively titled FM2, is a concept LP that will introduce various artists (like a Quincy Jones).

One of their recent successes has been with Channel 2, the talented brother-sister duo of Trish & Carl Nickolas on Wing/Pologram Records. Trish and Carl have been making music together for as long as they can remember, beginning with family weddings and church gatherings. They performed with their older siblings while in their early teens. “Carl is the type of musician who knows exactly what I’m thinking about before I do,” Trish says of their working relationship. “He anticipates my musical ideas and follows my songwriting very well. He is a perfectionist.”

Carl, in turn, says of Trish: “She is unaccountably my favorite singer! I sometimes try to figure out her phrasing and inflections, but man, it’s difficult. She’s something.”

The pairing of Foster, McElroy and Channel 2 on their debut Wing LP, Stalin at Eleven, was a natural considering their respective backgrounds. Stay tuned to Channel 2 for more exciting news at eleaven.

Bob Long
### Cash Box Charts: Top R&B Singles

#### #1 Single: New Edition

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>1</td>
<td>CAN YOU STAND THE RAIN</td>
<td>MCA 53846</td>
<td>New Edition</td>
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<td>2</td>
<td>SHE WO'T TALK TO ME</td>
<td>Epic 34-08501</td>
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<td>3</td>
<td>YOUR LIFE</td>
<td>MCA 53912</td>
<td>Bobby Brown</td>
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<td>SO GOOD</td>
<td>Pepsi 7-276664</td>
<td>Al Jarreau</td>
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<td>5</td>
<td>RONI</td>
<td>MCA 53463</td>
<td>Bobby Brown</td>
</tr>
<tr>
<td>6</td>
<td>WILD THING</td>
<td>Delicious Vinyl 102/7656</td>
<td>Tone Loc</td>
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<td>7</td>
<td>DREAMIN'</td>
<td>PolyGram 871-078</td>
<td>Vanessa Williams</td>
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<td>8</td>
<td>JUST BECAUSE</td>
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<td>9</td>
<td>THIS TIME</td>
<td>Arista 9572</td>
<td>Karyn White</td>
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<td>Guy</td>
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<td>I WANT TO BE YOUR LOVER</td>
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<td>Tony Toni Tone</td>
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<td>TURN MY BACK ON YOU</td>
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<td>SKIN IN MY</td>
<td>Arista 87231-4</td>
<td>Cameo</td>
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<td>KILLING ME SOFTLY</td>
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<td>Al B. Sure!</td>
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<td>18</td>
<td>SNAKE IN THE GRASS</td>
<td>Solar 21-73294</td>
<td>Midnight Star</td>
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<td>TAKE ME WHERE YOU WANT TO</td>
<td>Motown MOT-1951</td>
<td>Gerald Alston</td>
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<td>YOU GOTT IT (THE RIGHT STUFF)</td>
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<td>New Kids On The Block</td>
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<td>STRAIGHT UP</td>
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<td>TWICE THE LOVE</td>
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<td>STILL IN LOVE</td>
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<td>BEING IN LOVE AIN'T EASY</td>
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<td>26</td>
<td>THE LOVER IN ME</td>
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<td>YOU AND I GOT A THANG</td>
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<td>GIRL YOU KNOW IT'S TRUE</td>
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<td>Mill Van III</td>
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<td>DON'T STOP YOUR LOVE</td>
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<td>TEENAGE LOVE</td>
<td>Def Jam/Columbia 38-08109</td>
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<td>CLOSER THAN FRIENDS</td>
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<td>JUST COOLIN'</td>
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<td>I WANNA HAVE SOME FUN</td>
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<td>Samantha Fox</td>
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<td>LUCKY CHARM</td>
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<td>The Boys</td>
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<td>PULL OVER</td>
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<td>IT'S MY PARTY</td>
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<td>ME MYSELF AND I</td>
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<td>THE CLUB</td>
<td>Aupys Records ZS 25-455</td>
<td>Marcus Lewis</td>
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<td>JOY AND PAIN</td>
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<td>SWEET, SWEET LOVE</td>
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<td>Vesta</td>
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<td>THIS IS AS GOOD AS IT GETS</td>
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<td>Deniece Williams</td>
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<td>45</td>
<td>GENTLY</td>
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<td>HMM OR ME</td>
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<td>ANOTHER WEEKEND</td>
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<td>WITH EACH BEAT OF MY HEART</td>
<td>Motown 1953</td>
<td>Stevie Wonder</td>
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<td>I DON'T WANT TO BE ALONE</td>
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#### #1 Debut: El DeBarge #67

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<td>DIAL MY HEART</td>
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<td>Arista ASI-9765</td>
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<td>FROM PAIN TO JOY</td>
<td>Vos 555-0544</td>
<td>Betty Wright</td>
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<td>WE WANT EASY</td>
<td>Priority 57706</td>
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<td>55</td>
<td>SOMETHING'S GOT A HOLD ON ME</td>
<td>Columbia 38-888545</td>
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<td>56</td>
<td>THE SPIRIT OF LOVE</td>
<td>Track 58831-7</td>
<td>Average White Band</td>
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<td>AFFAIR</td>
<td>Tabu 285-68568</td>
<td>Cherelle</td>
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<td>I JUST WANNA STOP</td>
<td>Capitol P-B-44169</td>
<td>Angela Boffin</td>
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<td>59</td>
<td>FLASHIN BACK</td>
<td>Future 204</td>
<td>Tyrone Davis</td>
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<td>60</td>
<td>FOR YOU (A&amp;M 12233)</td>
<td>Vesta</td>
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<td>61</td>
<td>GIRL I'M GONNA MAKE YOUR LOVE</td>
<td>Motown 1954</td>
<td>Today</td>
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<td>EVERYTHING I MISS AT HOME</td>
<td>Tabu CBS Z54-08302</td>
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<td>THE THINGS YOU JUST A LITTLE TOO MUCH</td>
<td>Vassan 7101</td>
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<td>THAT'S THE WAY LOVE IS</td>
<td>Atlantic 7-88963</td>
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<td>WHERE THE LOVE IS</td>
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<td>REAL LOVE</td>
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<td>NEVER TOO LATE</td>
<td>PolyGram 871-1417</td>
<td>Will Clayton</td>
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<td>I WANT MORE OF YOU</td>
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<td>Candy</td>
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<td>HEY TONI</td>
<td>pants 5016</td>
<td>Kirby Coleman</td>
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<td>WHERE YOU GONNA</td>
<td>Columbia 38-0844</td>
<td>Ray Goodman Brown</td>
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<td>BACK ON HOLIDAY</td>
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<td>Robbie Nevil</td>
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<td>OASIS</td>
<td>Atlantic 7-88966</td>
<td>Roberta Flack</td>
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<td>MISTER BACHELOR</td>
<td>MCA 53462</td>
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<td>ONE THING LED TO ANOTHER</td>
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<td>IMAGINES</td>
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<td>I'M THE ONE YOU LOVES</td>
<td>Island 7-99274</td>
<td>By All Means</td>
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<td>SMOOTH CRIMINAL</td>
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<td>HOW YOU</td>
<td>MCA 1204</td>
<td>George Howard</td>
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<td>The Mac Band McCampbell Brothers</td>
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<td>THERE'S ONE BORN EVERY MINUTE</td>
<td>Jive RCA 1143-JJ</td>
<td>Jonathan Butler</td>
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<td>YOU MAKE ME WORK</td>
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<td>R-ULONELY (Tri-Word 45-2001)</td>
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<td>PUMP IT UP</td>
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<td>M.C. Hammer</td>
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<td>'TIL I'M DOWN</td>
<td>Virgin 99239</td>
<td>Ziggy Marley</td>
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<td>HEAVEN ON EARTH</td>
<td>Oceanic Atco Atlantic 7-99265</td>
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<td>GIVING YOU THE BEST THAT I GOT</td>
<td>Elektra 7-69317</td>
<td>Anita Baker</td>
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<td>IF EVER A LOVE THERE WAS</td>
<td>Arista ASI-9766</td>
<td>Four Tops &amp; Aretha Franklin</td>
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<td>RESCUE ME</td>
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<td>DON'T ROCK THE BOAT</td>
<td>Solar PB-70027</td>
<td>Midnight Star Featuring Ecstasy Of Whodini</td>
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### Cash Box Charts: Love Education (Atlanta Artists 87290-7)

- Robert Brooks 54
- Cashflow 93
THE RAPID RISE of Tone Loc’s single is once again the rap story of the week. The sparse drums and hard rock chords of “Wild Thing” continue to saturate the airwaves in both pop and black formats as well as garnering loads of club play. The single has become the first mega-smash of ’89 having sold over one million units to gain double-platinum status. Should the record go to the #1 slot on the pop charts, as expected, it would make hip-hop history by being the first rap record to do so. Tone Loc’s album, Loc’d After Dark, has shipped gold. The next single release to be dropped from the LP will be “Funky Cold Medina,” a rhyme praising a love potion that makes you want to do “The Wild Thing.” Loc is currently doing an extensive promotional tour of the East Coast and will appear on an upcoming segment of the Arsenio Hall show. Hat on the heels of Tone Loc comes Delicious Viny/Island labelmate Def Jef with his debut single, a dan- cefully funky cut called “Give It Here.” The song stylistically resembles its platinum predecessor and will certainly duplicate at least some of its success. The video for the single is already in play on MCV’s and M.C.’s, and the female duo Body N’ Soul are two other Delicious tapes that will have singles released during March.

The Atlantic-distributed First Priority label has released a compilation album featuring some choice cuts from their stable of artists. Titled Basement Flavor, the record features low-tech and highly creative rhymes from M.C. Lyte, Audio Two, Alliance and Positive K. Atlantic has also signed Big Mouth, a group that mixes metal and rap. The balance of styles has been used effectively before, but until now the metal has been an addition made in the production process. This group starts with rock & roll covering “Bachman Turner Overdrive’s” hit “Tokin’ Care of Business,” on the album Quite Not Right. The Select label is moving up the black charts with Kid N’ Play’s second album, 2 Cool. After the single “Roll With Kid N’ Play” is featured on the popular MTV show Yo, MTV Raps. Also set to lay down some hot video to go with their rhymes is cute young female MC and Select artist the Real Roxanne. Rox is now in Las Vegas completing shots for a vid to the new single, “It’s Time to Get Down.” The music was produced by hip-hop hit-makers J-Master Jay & the L.A. Posse. Another female rapper on the label is M.C. Malika Love. “She’s Bad” will be her debut release for Select, following a previous indie single called “Co-Rock Steady,” which made use of the Aretha Franklin classic. Select artist E.S.P. has a new single with the title “Wild Thing,” produced by Howie Tee. There may not be enough room for yet another “Wild Thing” on the charts, but the record’s B-side “We Got It” sounds better than the A, with a strong uptempo feel.

Fellow hip-hop indie Next Plateau has some fresh material out now. The Ultra-Magnetic M.C.’s could not be the best unsung (no pun intended) rap group around, with three excellent but mostly unheralded singles under their belts. “Funkyd” the group’s first release, has become a hip-hop underground classic, and “Watch Me Now” is an irresistibly danceable single that didn’t get its share of play. Recently their single “Back To Down,” features all of the present singles plus the current song, a hot remix of “Give the Drummer Some” b/w “Moe Love Theme.” Next Plateau also offers a new rhyme from The Lover Kool Dee & J.J. Freeze called “The Crew Is In the House.” Salt-N-Pepa are concentrating on the single “Twist and Shout,” a cut that was the flip side of “Get Up Everybody.” The female duo was nominated for two American Music Awards and a Grammy for “Push It.” Fellow female Antoinette will bust out her new LP for Next Plateau in March, to be titled “Who’s the Boss.” The label has also picked up distribution of Sugar Bear’s single, “Don’t Scandalize Mine,” previously available through the Cositic label (516-555-4166). The song is an excellent dance cut that uses hookup beats from the Talking Heads. Cositic will soon release another single from Long Island rapper Shamel D.

One of the hardest rappers on the New York scene is gold-toothed tough guy Just-Ice. Ice will soon kick out a new album of fresh material for the Fresh label, produced in its entirety by Boogie Down Productions’ KRS-One, and titled The Devolote One. Fresh has also picked up MCs who call themselves Too Bad. The girls were the founding members of “Supersonic” rap team J.J. Fadd and wrote the hit single for the group before being unwillingly maneuvered out of Fadd’s lineup. Courtney Branch & Tracy Kendrick will produce the debut double-sided single “Too Bad/Cumin Up.” Fresh’s EPMD is holding off the release of their next single for a few more weeks. The selection will be “I’m Housin’,” a killer cut that also takes a bite out of Aretha Franklin’s “Rock Steady.” Ex-EPMD dancer Stereo will release a single “To the Max My Turn” for Fresh. The rapper had a hand in writing some of the material for EPMD’s album, so this could be something interesting.

Duff Marlowe

HIP-HOP NEWS

CASH BOX MICRO CHART

CASH BOX MAGAZINE 24 FEBRUARY 11, 1989

HIP HOP PICKS

MARLEY MARL: The Symphony (Cold Chillin’)
Marl takes a break from his busy production schedule for this solo release. Cold Chillin’ pose members Master Ace, Craig G., Kool G. Rap and Big Daddy Kane lend a helpful hand on the smooth soul groove.

ICE-T: High Rollers/The Hunted Child (Sire)
T and Africa Islam produce this mid-tempo journey into the panic zone of LA’s streets. Making no apologies and pulling no punches, the midtempo rhyme rides a funky beat for the dancers. The B-side is a manic, fast-paced, mostly instrumental piece.

COOKIE CREW: Born This Way (FFRR/UK)
Cookie-Crew got a lot of attention with their uptempo and soul-soaked debut single, “Females.” The British-based female team is now under the talented production wing of Stetsasonic’s Daddy-O & D.I.C. An incredible three minutes of soaring backup track gives the girls plenty of room to move. This import single is the first indication of what an upcoming album will sound like—cult-oriented and multi- formatted!

D.M.
I WALK THE LINE: Ever since we introduced this column a couple a weeks back, we have been faced with the dilemma of what exactly qualifies a record as a "rock & roots" release. It's a give-and-take situation, really—and I am thrilled at the prospect that it may create some controversy.

I'm not going to try to make the hard sell and convince you what roots music is. Instead, I'm going to tell you my feeling on what the term signifies and how I plan to use this space every other week.

Roots is not just soul and blues, and the artists are from country and folk—it is, in fact, the ultimate melting pot of all that is popular music. The strongest and most prevalent "roots" were laid by artists as diverse as (but not limited to) Johnny Cash, Chuck Berry, Roy Orbison, Ray Charles and Elvis Presley. In those days, a much thinner line existed when it came to stereotyping musical genres.

One might argue that a pop standard such as the Nat King Cole/Irving Mills-penned "Streets of Laredo" was a roots song of its era, compared to, say, George & Ira Gershwin's "I've Got a Crush on You," a little easier to peg as blues, but perhaps less so.

Bobby Bland was roots related to Petula Clark's more straight-ahead pop stylin'. And Nancy Sinatra, comically, was caught between rock and a roots place. Says Sinead...

"Once, during an interview, Rodney Crowell told me that he felt John Hiatt was the antithesis of the country songwriter, and Rolling Stone magazine called Rosanne Cash the finest female pop performer around. My co-worker Bud Scoppa recently posed the rhetorical question, "If Hiatt is the rockin' in the bloodstream of country music, then would Dwight Yoakam be the Stones?" Apples and oranges.

Some "roots" songs have the visual imagery that most relegate solely to folk (from Bobb) Gentry's "Ode to Billy Joe" to Robbie Robertson's "Somehow, I Won't Be Here Tomorrow." Some songs incorporate rock's more rootsy side (George Jones to country, Dave Edmunds to pop). And yet others, such as Lyle Lovett (with his blend of a little country, a little swing, a little jazz and a little soul), thoroughly confuse all concerned. And so on... and on...

So, this column will be devoted to all that is not straight-ahead pop (Tiff- any), rock (Bon-Jovi), or R&B/pop (Pebbles). In other words: if you want to read about Journey, look elsewhere. Anyone who has read any of my columns over the past couple of years probably knows that I hold a place in my heart for the Don Dixons and Nick Lowes of the world, and I will no doubt continue to sing their praises.

Now, though, I also have the opportunity to write about other artists more extensively, from Etta James to Emmylou Harris. It is inevitable that many roots writers have a bias towards this genre. The choice will also be featured in Joe Williams' Shock of the New or Cecilia Walker's Nashville News sections. Tough beans.

In addition, my biweekly L.A. Buzz column will allow me to continue to follow the mouthful of guitar goings-on, much as I did in Points West (may it rest in peace). The best of both worlds.

HIGH BIAS: One of the most engaging singles I've heard in a long time is Jill Holker's "Many Tears Ago" (Warner Bros.). I came across the single quite by accident after buying it a single spin. I was immediately hooked. Holker's voice is reminiscent of classic Brenda Lee, and the tune's engaging simplicity is absolutely irresistible. She attacks the listener with her tough but tender growl, which is full of sensuality and warmth. Currently, the Sacramento-based vocalist is signed only as a singles artist, but the inevitable response to this tune should enlighten Warners as to her potential.

The Winfield Scott-penned "Many Tears Ago" is a gritty slice of honky- tonk that sounds as if it could have been recorded 20 years ago—yet retains a sound that should immediately take country radio by storm. Skillfully produced by Bobby Adcock and Chris Waters, "Many Tears Ago" proves a stunning introduction to a superstar on the rise. Listen for yourself.

Tom De Savia

ROCKS PICKS

ROY ORBISON: Mystery Girl (Virgin 791058-1)

The good news is that this long-awaited album is everything an Orbison fan could hope for. The bad news, of course, is that Roy won't be here to enjoy its certain success. The album's various producers include Jeff Lynne, T Bone Burnett and the teams of Bono & the Edge and Orbison & Heartbreakers guitarist Mike Campbell.

The lead-off single, "You Got It," is a contagious slice of pop composed by Lynne, Orbison & Tom Petty. Then Roy flips his dark lenses up for "In the Real World," a sort of answer song to his classic "In Dreams," and featuring one of his patented above-the-clouds endings. Drum demon Jim Keltner's rock-steady beat keeps this gorgeous, string-strengthened ballad anchored to the floor, while Roy pours on the passion with some subtly prophetic lyrics like, "The real world, we must say real goodbye.

"All I Can Do Is Dream You" may be the best thing here. It's produced by T Bone and comes from the pen of Billy Burnette. The Fleetwood Mac guitarist has written many fine tunes, but he's come up with his finest to date. Orbison pulls out the occasional notes to the knock-out energy of an early Sun session with one of the choicest Orbison vocals you'll ever treat your ears to.

Burnette and Mac-mate Rick Vito provide the guitar crunch—and Vito's solo burns the house down.

"Love So Beautiful" is an exquisite ballad and sounds like something Presley would have loved to tackle. The triple acoustic guitar bed of Orbison, Lynne and George Harrison provides extra firm support for Roy's heart-wrenching vocal.

One of the biggest mysteries is how Bono and the Edge managed to come up with such a killer number for Roy. "She's a Mystery to Me" takes off with a funky little bongo lurch from Keltner and Roy delivers what may be his best performance on the album.

There's virtually no filler on this package. "The Only One," written by Roy's son Wesley, features a tough Stax-Volt charge—courtesy of guitarist Steve Cropper and Jim Horn's Memphis-style horn work. "Windsurfer" is a breezy little song that sounds like Roy fronting the Beach Boys. Vito's stinging slide guitar fills (which you'd swear at first hearing were played by Harrison) provide the perfect touch.

Elvis Costello's contribution, "The Comedian," is in a league with Roy's classic love-gone-wrong epics. After Keltner's march-time intro (a la "Running Scared"), Roy sets in the simultaneously frightening and hilarious scenario. He's gone to the amusement park with his girlfriend, who puts him on the ferris wheel and then coaxes the ride operator to stop him at the top. As the park closes for the evening, the jilted lover swings helplessly high above the ground, watching his girl walk off with the guy! The lyrics sum up this ultra-bizarre dilemma as only Costello can: "They say that you will always be the last to know/They say that all that glitters is not gold/It's just that you're never coming back to me/It's the bitter way that I was told." Yikes—what a way to get your walkin' papers!

Jim Maloney

CASH BOX MAGAZINE 25 FEBRUARY 11, 1989
SHHH: Wynton Marsalis looks pensively at the score of Aaron Copland's "Quiet City," which will be included on his upcoming classical album with the Eastman Wind Ensemble. Pianist Stephen (Steve) (and conductor Don Hunsberger share lead role.

CASH BOX MICRO CHART

1. SILHOUETTE (Anita Al-457)
2. FESTIVAL (GRP 9576)
3. SIMPLE PLEASURES (EMI-Manhattan E-4069)
4. HEARTS' HORIZON (Reprise 25776)
5. TIME AND TIDE (Epic EFE 407676 E P A) . . . .
6. CLOSE-UP (Reprise 25776)
7. DON'T TRY THIS AT HOME (MCA Imperial 42229)
8. FLYING HOME (EM-Manhattan 49652)
9. IN LIVING PARADISE (Intima 7 3334)
10. TWICE THE LOVE (Warner Bros 25756)
11. STREET DREAMS (Seren GHS 24204)
12. IF THIS BASS COULD ONLY TALK (Portraits CBS 40938)
13. ELIS (Elektra 60816)
14. FLASHPOINT (GRP 9578)
15. MANGO TANGO (Gaia 13 9017)
16. TEARS OF JOY (Windrose Hi-W 0111)
17. BERMUDA NIGHTS (Atlantic 81919)
18. GIPSY KINGS (Elektra 60694)
19. DAY BY DAY (ECM 0076-1)
20. THE TRAVELLER (Novus 8811)
21. IVORY COAST (Warner Bros 25757)
22. A GRP CHRISTMAS COLLECTION (GRP GR 9574)
23. LOVE IS IN FLIGHT (Verve Polydor PolyGram 837 312)
24. INSIDE OF YOU (Novus 3006)
25. WAY DOWN WEST (Soundings 2109)
26. PICK HITS LIVE (Gramavision 18 88005)
27. THE JOHN SCOFIELD BAND (ECM 823 270)
28. PASSION FLOWER (TRAB 238)
29. MORE THAN FRIENDS (Warner Bros 25757)
30. THE FURTHER ADVENTURES OF FLIM & THE BB'S (GRP 462)

CONTEMPORARY JAZZ

1. JAMES WILLIAMS: Magical Trio 2 (Emarcy 834 368)

JAMES WILLIAMS: Magical Trio 2 (Emarcy 834 368)

Excellent mainstream pianist/composer likes fast company (Ray Brown and Elvin Jones complete this "magical trio"). The three purr along as one.

LEWIS, John: The Garden of Delight/Delaunay's Dilemma (Emarcy 834 478)

An elegant and heartily-swinging trio date with (Marc Johnson, bass, and Howard Collins, guitar) from the MJQ pianist, one of bebop's few minimalists.

GALE, Eric: In A Jazz Tradition (Emarcy 834 368)

Return with us to yesteryear, when organ groups were king. Soulful guitarist Gale, Houston Period. Louise Smith, Ron Carter and Grady Tate stir it up.

RON CARTER: All Alone (Emarcy 834 366)

Not for everyone, but a virtuoso and surprisingly listenable tour de force from Ron Carter and his bass. Period.

DEBORAH HENSON-CONANT: On The Rise (GRP 9578)

Her story should appeal to Vollenweider's new age mob, but there's a wee bit more jazz fusion bite here.

MARTIN TAYLOR: Sarabanda (Gaia 13-9018)

Talented Scottish guitarist wants it every which way: straight-ahead, fusion, new age, you name it. Much is excellent, but the whole is too eclectic.

THE SOS ALL-STARs: Greets From New York (CMG 8014)

Hug it out appeal to Vullenweider's new age mob, but there's a wee bit more jazz fusion bite here.

JACKIE PARIS: Nobody Else But Me (Audophile 245)

First generation bebopper is a true jazz singer: one hears a lived in every note. Standards backed by a trio, tried and true formula works well.

ON JAZZ

TAPPING AROUND: Black and Blue, the jazz revue which just opened at Broadway's Minskoff Theatre, has great intentions and great moments, but, alas, it's not a great show. In fact, it isn't really a show at all. Claudia Segovia and Hector Orezzoli are two Argentines who brought a pair of successful revues to Broadway and Europe: Tange Argentino and Flamenco Puro. Black and Blue is something that they brought to Paris, with the same idea: Take a somewhat exotic art form (classic jazz and blues numbers) and build it into a whole production. Now they've brought it back home—coals to Newcastle, in a sense.

They've got three fine, red-hot Sun singers (Bobby Brown, Linda Hopkins and Carrie Smith), a fantastic all-star orchestra (whose members include Claude Williams, Jerome Richardson, Roland Hanna, Britt Woodman and Al McBrain), some great tap dancers (including Jimmy Style, the original moonwalker, and Bunny Briggs) and young tap dancers (notably the flashy Savion Glover), fine choreograph- raphers (Frankie Manning, Cholly Atkins, Fayard Nicholas and Henry LeTang), and, of course, some great jazz and blues numbers. But what they've come up with is a big roar of a revue, a show that not only doesn't capture the spirit of the original Cotton Club (or so I would imagine), but doesn't capture the spirit of such Broadway predecessors as Ain't Misbehavin', Sophisticated Ladies or Eubie.

This is the sort of Black and Blue that particularly like the tap number that simply featured the excellent chorus, particularly a magical version of "I'm Confessin'" sung and danced by a woman named Yvonne and four very elegant gentlemen in frockClaude Williams and guitarist Billy Butler could have starred in Django Reinhardt and Stephane Grapelli. I love tap dancing, and the dancing here was exceptional: Style, Briggs, Glover, the other vets and the members of the chorus tapped and tapped and tapped. And I liked many of the songs—Brown and Hopkins' "I'd Rather Have Nobody's Business" was a standout—and much of the music played by the band. The two-and-a-half hours was, all in all, quite enjoyable. But...
<table>
<thead>
<tr>
<th>Single/Debut/Watch</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>#1 Single: Alabama</td>
<td>Alabama</td>
<td>RCA 6744-7</td>
<td>12</td>
</tr>
<tr>
<td>#1 Debut: Billy Joe Royal #49</td>
<td>Billy Joe Royal</td>
<td>Capitol B-44267</td>
<td>49</td>
</tr>
<tr>
<td>To Watch: Hank Williams Jr. #59</td>
<td>Hank Williams Jr.</td>
<td>RCA 6748-7</td>
<td>59</td>
</tr>
</tbody>
</table>

### Cash Box Charts (Country Singles)

#### Song of the South (RCA 6744-7)
- **Artist:** Alabama
- **Peak Position:** 12

#### Weekend Southern Darrell
- **Artist:** Cindi T.G. Al Lee Faye Buck
- **Peak Position:** 10

### Country Singles

#### Grandma's Old Wood Stove (Airborne AB 105013)
- **Artist:** The Sanders
- **Peak Position:** 63

#### Cowboy Hat in Dallas (Epic 34-0452)
- **Artist:** Charlie Daniels Band
- **Peak Position:** 64

#### Don't Fool Us Away (MCA 53477)
- **Artist:** Patsy Loveless
- **Peak Position:** 65

#### Hey Heart (Capitol B-44255)
- **Artist:** Dean Dillon
- **Peak Position:** 58

#### The Heart (Universal UVL 33467)
- **Artist:** Lacy J. Dalton
- **Peak Position:** 69

### Weekend Highway Robbery
- **Artist:** Capitol B-44271
- **Peak Position:** 11

### Weekend I Still Believe in You (MCA/Curb 53454)
- **Artist:** Desert Rose Band
- **Peak Position:** 14

### Weekend She Called Me Off Again (MCA/Curb 53435)
- **Artist:** Mickey Gilley
- **Peak Position:** 16

### Weekend I'm On a Train (RCA/Curb B-44268)
- **Artist:** Randy Travis
- **Peak Position:** 7

### Weekend I'm Gonna Break My Heart (Mercury 87 324-7)
- **Artist:** Hank Williams Jr. (duet with Hank Williams, Sr.)
- **Peak Position:** 77

### Weekend Rainin' in My Heart (RCA 6732-7)
- **Artist:** Jo-Ell Sonnier
- **Peak Position:** 52

### Weekend Love is a Never Ending War (Columbia 38-08527)
- **Artist:** David Allan Coe
- **Peak Position:** 78

### Weekend I'm Going Back Down to Dallas Again (Columbia 38-08528)
- **Artist:** Richie Balin
- **Peak Position:** 85

### Weekend Another Notch in Your Gun (Roadway VR 101)
- **Artist:** Faye Dudley
- **Peak Position:** 83

### Weekend Weekends Rendezvous (Columbia 38-08550)
- **Artist:** Al Bradshaw
- **Peak Position:** 80

### Weekend Can We Talk (RCA/Curb B-44268)
- **Artist:** Billy Joe Burnette
- **Peak Position:** 84

### Weekend Talk to Her Memory (Bear R192)
- **Artist:** Billy Joe Burnette
- **Peak Position:** 84

### Weekend Different Situations (CMI 1988-9 A)
- **Artist:** Mack Averbath
- **Peak Position:** 90

### Weekend You've Made Up for Everything (Hummingbird of Clive MC 1981)
- **Artist:** Morgan Ruppe
- **Peak Position:** 87

### Weekend Get Out of My Way (Warner Bros. 88112)
- **Artist:** Burbank Station
- **Peak Position:** 87

### Weekend Fiddle Texas Style (Golden Eagle GE 153)
- **Artist:** Cindi Cain
- **Peak Position:** 93

### Weekend More than a Memory (G.M. 209)
- **Artist:** Rick Thompson
- **Peak Position:** 92

### Weekend Blue Moon (BMI 103086)
- **Artist:** Vicki Lusk
- **Peak Position:** 87

### Weekend Seems Like Only Yesterday (Debut 30190)
- **Artist:** Patsy Glenn
- **Peak Position:** 87

### Weekend Coal Miners Sunrise (Hillbilly 8913)
- **Artist:** Mack Vickery & Jim Vest
- **Peak Position:** 87

### Weekend Last Call for Love (Lone Star 117-5)
- **Artist:** Pat Minter
- **Peak Position:** 87

### Weekend Change of Heart (Capitol/Curb 8715-7)
- **Artist:** The Judds
- **Peak Position:** 57

### Weekend I Fell in Love Up to My Heart (Rose King RR 1702-5)
- **Artist:** Ron Roberts
- **Peak Position:** 87

### Weekend Ramblin' Man (Dock Tape DT 020)
- **Artist:** Ernie With
- **Peak Position:** 87

### Weekend Two Hearts (Dogtown Kids DK 315)
- **Artist:** Jon Watson
- **Peak Position:** 87

### Weekend I Don't Want to Mention Any Names (Mercury 87324-7)
- **Artist:** The Burch Sisters
- **Peak Position:** 87

### Weekend Sittin' at the Kitchen Table (Bear 68-195)
- **Artist:** Justin Wright
- **Peak Position:** 87

### Weekend Love is Going Live Here (Hummingbird of Clapton MC 110 C)
- **Artist:** Keystone
- **Peak Position:** 87
THE CASTLE RECORDING STUDIO has become one of Nashville's hottest places to record here in Music City. I talked to co-owner/entrepreneur Jozef Nuyens, Jr. recently to find out what makes The Castle so appealing. Located in Franklin Tenn., about 20 minutes from Nashville, the place is loaded with personality. To begin with — it was built as a hideout for Al Capone's gang in the late 1920s. The gangsters also reportedly ran an underground gambling casino in the basement, until it was shut down by police. After Capone vacated the mansion, it served as a restaurant where the likes of Betty Grable, Bob Hope and Spencer Tracy are said to have dined. The Nuyens family, who are Belgian natives, bought the house/studio in 1978.

When the Nuyens moved in, they installed a small studio to record the family's vocal collaborations while Jozef, Jr. attended Belmont College studying Commercial Music. After graduating, and with the support of his parents, he ventured into the studio business, backed with top-line equipment. And so, the first studio in Nashville to have digital multi-track recording soon became the only studio to record at here in Music City.

There are three on-staff engineers at the studio, but many independent workers there too. And yes, it costs a lot to record at The Castle, but you get what you pay for...their visiting artists list boasts the likes of Kansas, Neil Young, Whitney Houston and the Neville Brothers. Virtually every country act has passed through their doors...Restless Heart, Hank Williams, Jr., George Strait and Eddy Raven, to name just a few. The studio has been so successful that it has spawned production and publishing companies as well.

Jozef, Jr. admits that the production end of the business intrigues him the most. He helps to develop a band's concept and the image of their music before heading out to hopefully secure a record deal for them. He concentrates mostly on pop, rock and R&B acts here in Nashville.

IN CONCERT NEWS...Anoka artist Darrell Holt will be hitting the road soon. His newest single "Only The Strong Survive" is now at #61 with a bullet on the Top 100. Holt, who calls himself "the local preacher's kid", started singing gospel in his father's Baptist church. Now with over 2500 live shows under his belt, Holt heads out on tour again.

AND A BIG NASHVILLE CONGRATULATIONS goes to American Music Award winners Alabama, Randy Travis, Patty Loveless and Reba McEntire. Y'all keep up the good work, y'hear?

Cecilia Walker

NOW IN THIS SCENE...That seems to be what director Ethan Rusell is saying to Hank Williams, Jr. during the filming of his latest video. "There's A Tear In My Beer" is a duet featuring Hank and his legendary father singing an original Hank Sr. tune that was recently discovered after being forgotten over 35 years ago. Using state-of-the-art technology, an old film clip of Hank Williams was combined with new footage of Hank Jr. to give the illusion of the two singing together. (Photo by Kathy Gangwisch)
HAPPY BIRTHDAY, RONNIE!—While in the studio putting the finishing touches on his upcoming album, Stranger Things Have Happened, Ronnie Milsap was surprised with a piano-shaped birthday cake to celebrate his birthday. The first single from the LP, "Don't You Ever Get Tired Of Huring Me," is #16 with a bullet on the Cash Box Top 100 chart. The album should be out by the end of February. Shown (from left) are: RCA Mgr. Nat. Country Promotion Bruce Shindler, RCA Dir. Nat. Country Promotion Mike Sirls, Milsap, Milsap's Mgr. Don Reeves, Joyce Milsap and RCA Dir. Product Development Phran Schwartz.

Several Nashville music executives attended an ASCAP luncheon last week honoring CBS's recent purchase of Tree Publishing. Pictured (from left) are: Dancy Jones, Exec. Dir.; Jo Walker-Meador, Exec. Dir./CMA; Walter Yetnikoff, CBS chairman; Donna Hilley, chief operating office of Tree; and Connie Bradley, Southern Exec. Dir./ASCAP. (Photo by Alan Mayor)

"ONLY THE STRONG SURVIVE" is the exciting new single and video by DARRELL HOLT

The single is produced by Nelson Larkin and is available on Anoka Records.

Aristo Publicity
(615) 269-7071

Chuck Dixon for National Cash Box Promotion
(615) 254-4900

NASHVILLE NOTEABLES

WVIM Radio...Old-Time Country Radio Is Back!

Located on the outskirts of Memphis, Tenn., nestled in the pines high atop Slocum Mountain, the sounds of country music originate from Hot Country V-95-WVIM...95.3 on the FM dial. From the forest-like looking station "house", great personality radio originates through truly devoted country music air personalities. Old-time country music radio is back in town playing the records the listening audience wants to hear!

By Eddie Bond, owner and general manager of WVIM, made a special trip to our Cash Box office in Nashville. He wanted his station to be a Cash Box reporting station. And, after hearing Eddie's pride, related through his promotion of the station, we have added WVIM to our reporting station panel.

Eddie has spent a lifetime playing country music, both with his own band and on the radio as a disc jockey. In the latter days of spinning records, Eddie developed an intense dislike for formatted stations, where someone else picked the music he was to play, restricted what he could say and decided who could guest on his show. Finally, he decided to get his own station...and he did! The following comments show Eddie's commitment and dedication to his beliefs.

"Being a veteran of country music, I can remember when I'd have a new release. I could take it to an old-time radio station, be interviewed and get my record played. Well, that's not a thing in the past at Hot Country V-95. We strive to give new artists, as well as the veterans, an opportunity to showcase their new records.

"We feel people in our listening area, which takes in Memphis, a large part of northern Mississippi and a big chunk of Arkansas, certainly know more about what they want to hear than someone sitting in New York, California, Chicago or anywhere else for that matter. So, forget the programed or 'automated' format!

"As another old-fashioned service, we offer our listeners the freedom of calling our friendly DJs, and not only will they play their requests...they'll also mention the caller's name(s). Now, isn't that what old-time country radio is/was all about...allowing the listener to become a 'contributor' to the station by voicing their opinions on what they really enjoy? As they say...we get our listeners the old-fashioned way, we earn them! We've been criticized by some other stations as being too country! We take that as a compliment and say 'thank you'.

"Another traditional service of WVIM is taking our station to the folks. Last December, we did 18 remotes from our mobile unit. One sponsor, Covington Pike Toyota of Memphis, has a location remote every week, and we're beginning their third consecutive year. We like to believe that we have helped them earn the distinction of being the number one Toyota dealer in 49 states.

"Saturday night, from 7 p.m. to midnight, is the Classic Country program, where you can hear the old traditional music. We play these records at other times throughout the week, too, so that the station retains the old-time flavor all week long.

"Our programming is done the way it was 25 years ago, and it's catching on like wildfire! It has brought us this far and we're going to stay with it. Like they say, 'we believe in going home with the one who brought you!"' Eddie Bond is serious about his radio station and his opportunity to give new records a chance. If any readers have records to submit for their review, they may be sent to the following address: WVIM Radio, P.O. Box 41031, Memphis, TN, 38174-1031. Eddie guarantees that he and his staff will listen to all submissions. If it would be the last to stand in the way of progress, unless progress threatened the future of people like Eddie Bond and his great staff at WVIM Radio!

Joe Henderson
COUNTRY MUSIC

ALBUM RELEASES

■ JONATHAN EDWARDS • The Natural Thing • MCA
(42256) • Producers: W. Waldman-J. Edwards
Some of you may remember Jonathan Edwards for his hit “Sunshine” which made the pop charts in 1971. The charm and charisma that characterized that song can still be found, with a country edge, on his debut album for MCA. His list of musical influences includes folks like Ray Charles, Van Morrison and James Taylor, the latter of which is quite evident on this release. But Edwards has his own pure vocal quality, and with a collection of songs by many noted Nashville songwriters, he’s standing on firm ground. If you enjoyed his most recent two singles (“It’s A Natural Thing” and “Look What We Made”) chances are you’ll like this LP. Other standout cuts include “My Baby’s A Country Song”, “We Need To Be Locked Away” and “Fewer Threads Than These”.

■ KIX BROOKS • Kix Brooks • Capitol
(C1-485061) • Producers: R. Vanhooy-K.
Brooks
With musical roots buried in the bayous of north Louisiana, Kix Brooks made his way to Nashville to share his brand of down-home country with others. Already a fine songwriter, he now forges ahead with a distinctive vocal style, backed by a hard-edged band. His current single release, “Sacred Ground”, warns a meddling man to steer clear of his wife. “Way Up North Around Shreveport” lets folks know that not all Louisianians are Cajuns, and “Highways and Heartaches”, “She Does Walk On By”, and “Baby When You’re Heart Breaks Down” all take a hopeful look at love. A stylistic debut for this Capitol artist.

■ FORESTER SISTERS • “Love Will” (Warner Bros)
The Forester Sisters’ harmonies are quite an earful to behold. They are as intrinsically intertwined as four voices could be. The material here is a bit ‘syrupy’ however well-mean the message might be. Love’s power prevails — an ‘80s twist to another era’s motto.

■ TAMMY WYNETTE • “Next To You” (Epic)
Wynette shows no signs of giving up her title as the First Lady of Country Music with this release. Her voice acknowledges that although she’s moved on to another fulfilling relationship, this guy’s number one in her heart. It’s as country as country can be.

■ LARRY GATLIN AND THE GATLIN BROTHERS • “When She Holds Me” (Universal)
This is the Gatlin Brothers’ Universal Records debut single, but you’ll only hear Larry singing here. It’s a quietly sorrowing tribute about the feeling found in the arms of a loving woman.

■ CHARLEY PRIDE • “White Houses” (16th Avenue)
Pride’s found a gal that makes him want to settle down — with picket fences and all. His vocals are strong, as well as the upbeat melody line, but shallow lyrics make us long for him to wade a little deeper.

■ PROGRAMMERS PICK

■ K.T. OSLIN • “Hey Bobby” (RCA)
Oslin’s come-hither seduction song prompted programmers to take note this week. She debuts on the Top 100 at #66 with a bullet. Stations following this RCA diva’s lead include: KZNN, WMEV, KIX, WWRK, KROW, WOFL and WPAG.

■ DARK HORSE CONSENSUS

■ BURBANK STATION • “Get Out Of My Way” (Prairie Dust)
Burbank Station’s newest song title could also be their motto for other country artists! The tune debuts at #87 with a bullet on the Top 100 and at #17 with a bullet on the Country Indie chart. Stations clearing the road to success for this five member group include: WGVX, WOFL, KSSG, KBOE, WKHT, WJJM, WJJC and WMBV.

■ RAPPIN’ WITH THE WRITERS:
JOHNNY McCOLLUM

This week, we feature a songwriter who lives in Dallas City, Ill. but often visits Nashville to co-write and to pitch his latest compositions. Johnny McCollum has had amazing success from his efforts.

Johnny spent his working life as an engineer for the Santa Fe Railroad. A year ago, he retired from those endeavors and, now, devotes most of his time to his first love... songwriting. Johnny got a late start, by some compa-
rison with his songwriting career. However, once he did start, he made up for any lost time. Johnny explains it this way: “I never tried to do anything with it (songwriting) until 1969, when I came to Nashville and pitched one song. It was a novelty song called ‘Hello, I’m Johnny Credit, I Ain’t Never Had No Cash’. Shelbie Singleton released my demo of that song.”

Since that time, Johnny McCollum has made his name known by artists and producers. He has had cuts by such noted stars as Barbara Mandrell, Billy Jo Spears, Marie Osmond, Joe Bandy and Larry Boone.

When we asked about his writing techniques, Johnny replied, “I usually write with some artist in mind... but, somebody else usually cuts the song. My song ideas and direction depend on whether I’m writing alone or co-writing. If I write the whole song, it will probably be more traditional... along the line of Larry Boone’s or George Strait’s styles. I consider my strength as lyrical rather than melodic.”

Johnny McCollum is no timid man... nor should he be. He has earned respect from some of the best. He has co-written with the likes of Dean Dillon (who he managed for a number of years) and Dan Mitchell (who wrote Alabama’s “If You’re Gonna Play In Texas, You Gotta Have A Fiddle In The Band”). Johnny McCollum represents that rare breed of successful country songwriter, who has never relocated to Nashville. Y’all be listening for his next release, which should be “I Ain’t Fool Enough To Fool Around” by Larry Boone!

Joe Henderson

CREDITS:
“Bedroom Reunion”...Barbara Mandrell;Billy Jo Spears
“Look Who’s Getting Over Who”...Marie Osmond
“It’s You And Me Again”...Joe Bandy
“I Ain’t Fool Enough To Fool Around”...Larry Boone

SINGLE RELEASES

■ OUT OF THE BOX

■ K.T. OSLIN • “Hey Bobby” (RCA)
Ready for an afternoon spin, K.T. drops by her beau’s house to issue a sultry invitation. One can’t see how he could resist the charm and wit that characterizes K.T.’s vocal prowess. This tune’s got a heavy-handed back beat as well as a few jammmin’ guitar licks. The 80’s Lady (and Grammy nominee) should stroll right up to the charts with this one, and take it all in stride. Chalk another one up for this undaunted RCA artist.

■ MASON DIXON • “Exception To The Rule” (Capitol)
We can only hope that guys like the one described here still exist. And with Mason Dixon’s nouveau country ballad technique, it’s almost believable. Their harmonies and intriguing melody lines all stand tall — making this one a definite hit.

CASH BOX MAGAZINE 30 FEBRUARY 11, 1989


CASH BOX COUNTRY INDIE SINGLES

1 THAT OLD FAMILIAR FEELING (Trisa) Lisa Childress 1 7
2 TELL IT LIKE IT IS (Evogron) Sammy Sadler 2 8
3 ONLY THE STRONG SURVIVE (Angeka) Darrell Holt 7 2
4 HERE’S TO YOU (Step One) Faron Young 5 4
5 I NEED SOMEBODY BAD (Evogron) Narvel Felts 4 8
6 YOU ONLY LOVE ME WHEN I'M LEAVIN’ (Golden Trumpet) Ellen Lee Miller 6 7
7 PHOTOGRAPHIC MEMORY (BGM) Billy Mata 9 7
8 I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob) Richie Balin 16 2
9 JUST ANOTHER NOTCH IN YOUR GUN (Valley Road) Faye Dudley 14 3
10 WEEKEND RENDEZVOUS (Gallery II) Al Bradshaw 11 7
11 CAN WE TALK (Happy Man) Chris and Lenny 18 3
12 LOVE IN MOTION (Wolf Dog) Ross Lewis 19 3
13 TALK TO HER MEMORY (Bear) Billy Joe Burnette 15 3
14 TAKE TIME (Master) Dawn Schutt DEBUT
15 DIFFERENT SITUATIONS (ECM) Mack Abenamy 21 2
16 YOU’VE MADE UP FOR EVERYTHING (Hammering of Clover) Morgan Ruppe DEBUT
17 GET OUR MY WAY (Praia Dust) Burbank Station DEBUT
18 RIDDLER TEXAS STYLE (Golden Eagle) Cindi Cain 23 2
19 MORE THAN A MEMORY (J.M) Rick Thompson 22 3
20 BLUE MOON (BGM) Easy Money 43 2
21 SEEMS LIKE ONLY YESTERDAY (Stop Hunger) Patty Glenn DEBUT
22 COAL MINERS SON (NCP) Mack Vickery & Jim Vest 20 7
23 LAST CALL FOR LOVE (LYT BI) Pat Minter 35 2
24 I FELL IN LOVE UP TO MY HEART (Rose King) Ron Roberts 27 7
25 RAMBLIN MAN (Duck Tape) Ernie Welch 3 7

26 TWO HEARTS (Door Knob) Jon Washington 26 7
27 SITTING AT THE KITCHEN TABLE (Bear) Justin Wright 6 8
28 LOVE IS GONNA LIVE HERE (Hammering Of Clover) Keil Dawn 40 2
29 TEN TINY FINGERS, TEN TINY TOES (Egio) Donut 29 3
30 APPLE OF MY EYE (Gold Rose) Terry Stafford 30 4
31 LONESTAR LONESOME (Player) Michael Shane 33 2
32 WHAT’S THE MATTER BABY (Regal) The Lonesome Strangers DEBUT
33 GOODYE LONESOME, HELLO BABY DOLL (Rhythm) The Lonesome Strangers DEBUT
34 THE SAME OLD ME (Polaris) Jack Scalese DEBUT
35 SOMEWHERE IN CANADA (Chana) David Walsh 34 3
36 THE BED WHERE SHE SLEPT (Hutton) J.D. Hinton 34 4
37 MAKING LOVE TO THE SUN (Tia-Star) Heartland 24 14
38 I’M DOING IT ALL OVER AGAIN (Stop One) Ray Price 25 13
39 LOVIN’ THE LEAVIN’ AWAY (Holton) Dave Folsom 36 4
40 MARIA (Tops) Dale Tuttle DEBUT
41 YOU AND SATURDAY MORNING (Sound Track) Dusty Martin 26 9
42 THOSE PRECIOUS MEMORIES (Gas) Karen Donovan DEBUT
43 HOMELESS PEOPLE (Southern Tracks) Bertie Higgins 45 3
44 LOVING ME (Playboy) The Family Band 32 8
45 CRY BABY BABY CRY (OL) Nancy Carr 37 10
46 IT’S TOO EARLY TO CRY IN MY BED (Sunday) Allen Karl 38 9
47 TREAT ME LIKE YOUR WOMAN (Gold Rose) Gaylene Ward DEBUT
48 AN EMPTY GLASS (Brightone) Gary Stewart 48 10
49 I REMEMBER (Door Knob) Rick Anthony DEBUT
50 9,999,999 TEARS (SOA) Tammy Lucas 41 4

COUNTRY INDIES

INDIE SPOTLIGHT

DAWN SCHUTT • “Take Time” (Master)
With a spirited voice and jazzy instrumental riffs, Schutt urges
her man to make time for love.
Solid production allows for
Schutt’s playful interpretation,
as she schemes to find ways
to catch this guy’s attention.

INDIE FEATURE PICKS

JACK SCALESE • “The Same Old Me” (Polaris)
Scalese plays a jack-of-all-trades here — writing, singing, producing
and playing piano on this tune. After his girl hits the road, Scalese is
left drinking his sorrows away.

JOHNNY RAY ANTHONY • “Carolina Blue” (Go Records)
A sweeping, full sound embraces this upbeat song likening Carolina’s
blue skies and the eyes of the girls Anthony has loved. This is a happy
song, which is nice to hear amidst all of the heartbreak tunes that tend
to characterize country music.

PERRY LAPOINTE • “Open For Suggestions” (Door Knob)
LaPointe, in the midst of a lover’s quarrel, tells his girl to leave and
later decides he’s made a mistake. His plea for her return makes for
heartfelt vocals and catchy lyrics.

RISING STARS

KEN MEEKER

Ken Meeker is a star in his own right, shining on millions of lives daily
as Rafe Garretson on the soap opera “One Life To Live.” Off-screen he
touches the souls of many through his volunteer work with the homeless
and various other charitable organizations.
Recently I had the pleasure of talking with this native New Yorker
about his rising career as a country music singer/songwriter. When
asked what headed him in this direction he beamed and said, “What
really inspired me was the movie Tender Mercies. I saw it about five
years ago and was moved by the story line and the fact that Robert
Duvall wrote some of the songs he sang. I had written prose and poetry,
but this gave me the push I needed to start songwriting.”
Country music especially appealed to him “because of its
honesty and purity. As with soap operas, the lyrics deal with truths and emo-
tions people can relate to.”

With demos in hand and a
goal in mind Ken Meeker
made his way in the summer of ‘87. Since
his first trip, among other
accomplishments, he has
worked with artist
manager Stuart Dill. Plans
are in the works for a demo
session with a major
producer by the end of the
month. He has also begun
collaborating with other
songwriters in the area, and has played several live shows with a Nash-
ville-based band. He and the band are now actively pursuing performance
dates for the near future.

Meeker’s two careers seem to compliment each other well. He has
found the loyalty of his television fans is extending to his career in music.
“I have started receiving fan mail as a country music artist and this
warms me. Also I have been very fortunate in that my network (ABC)
has supported me 100 percent!”
Ken Meeker has come a long way towards his goal which he stated, “is
to set a record deal in ‘89 and to reach acceptance as a singer/songwriter
in country music.” If the saying is true that you get out of life what you
put into it, then I believe that this man with the Middas touch will find
much success on the road ahead.

Sue Thackrey
CHICAGO — Headlining Sega's 1989 list of new game titles is Altered Beast, the arcade's highly popular arcade piece, which is based on a rescue theme where the player portrays a centurion warrior who is called from the grave to rescue the daughter of Zeus. "As with our past arcade games, Sega has translated the arcade Altered Beast into an exciting home version that captures the graphics, fun and excitement of its arcade big brother," stated Jeff Weitzer, Sega's product manager.

Among the new lineup is R-Type, a licensed title with a deep space, science fiction theme. "With Sega's unique ability to create games up to four megabytes in size, we were able to take R-Type and make a home game that may well be the closest arcade translation ever," Weitzer added.

Sega is also making a strong thrust in the popular sports game category with its new Reggie Jackson Baseball, which offers four different play modes and control over the functions of twenty-six different teams. Players can choose American or National City teams, control the functions of batters, pitchers, runners and outfielders, play mini tournaments, enter into game room contests and go for the Series.

Other new titles for 1989 include the popular arcade hit Rastan for the Sega System and the new Poseidon Wars 3-D, which is an ocean combat game in SegaScope 3-D.

While many of the new titles were showcased at the recent Winter Consumer Electronics Show in Las Vegas, Sega still has some unsold surprises in its 1989 game plan. "We are currently working on new sports and arcade titles that will take many people by surprise," according to Weitzer.

NEW TITLES FOR SEGAS HOME VIDEO LINE

WINTER CES DECLARED ‘BEST IN HISTORY’

INDUSTRY CALENDAR 1989

March 30-April 1: Amusement & Music Operators of Texas, annual state convention & trade show; Radisson Hotel; Austin, TX.
March 31-April 2: Minnesota Operators of Music & Amusements, annual state convention & trade show; Sheraton Park Place Hotel, Minneapolis.
April 7-9: NAMA Western Convention, annual Western convention/exhibit. Brooks Hall, San Francisco, California.
April 7-9: ICMOA 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.
July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.
NEW PRODUCTS

KONAMI'S 'THE FINAL ROUND'

The Final Round, new from Konami, Inc., is a two-player interactive, horizontal monitor kit, based on a boxing theme and offering the added incentive of the buy-in and continuation features. So, put up your dukes and become a contender!

Before stepping into the ring, players choose their boxer's strength. Power will decrease according to the punches each boxer takes. With a combination of power-packed punches and some fancy footwork, players can reduce the opponent's power meter to zero, at which point the boxer is knocked down, but not out. Just as in the actual sport, he is given until the count of five to get up again. When the boxer gets back up, his power meter is partially replenished, however, once he gets knocked down three times, it's a knockout.

Throughout the game players must continually work on improving their skills. After winning two bouts, there's the opportunity to enter a training mode in which the fighter can sharpen up one of his three skills. Players may choose to skip this stage if they feel their skills are good enough.

The match is over when the player is knocked out, but there's the option of inserting coins and challenging the last opponent. The official results of each bout will be shown on the screen. Further information may be obtained through factory distributors or by contacting Konami, Inc. at 815 Mittel Drive, Wood Dale, IL 60191.

SNK'S 'IKARI III, THE RESCUE'

Ikari III, The Rescue is the new dedicated video game from SNK Corporation of America. And here's the scenario. Enemy forces have kidnapped the child of the presidential candidate and what is needed for the rescue is the skilled fighting force of the Ikari Warriors! From start to finish players are involved in heated combat action, including karate moves, hand to hand, and various weaponry as they attempt to complete their mission.

This is a 2-player simultaneous, horizontal screen game which is available in both 19" and 25" monitors. Controls consist of SNK's own rotary joystick and three buttons, for punch, jump and kick, allowing players the ability to control their character in 360 degree moves. A meter at the top of the screen tells you how far you are from being captured by the enemy and this serves to further enhance the challenge aspect. The game offers non-stop action and features separate coinage for each player along with the buy-in feature.

Ikari III, The Rescue is available through factory distributors. Further information may be obtained by contacting SNK Corp. of America, 246 Sobrante Way, Sunnyvale, CA 94086.

Truxton is licensed from Taito and includes easy-to-install JAMMA-approved wiring harness, plus full-color header and side cabinet art.

Further information may be obtained through factory distributors or by contacting Bally Midway direct at 3401 N. California Ave., Chicago, IL 60618.

BALLY MIDWAY'S 'TRUXTON' KIT

Fighter pilots and deadly galactic enemies comprise the theme of Bally Midway's newest kit Truxton. Special features include vertical configuration, 8-way joystick and 200 areas in which the quest to destroy the "Big Bosses" can take place.

The game employs a wide variety of power items with the capability of increasing speed, adding Tatsujin bombs, increasing power, adding bonus points and so on; along with weapon selection items to challenge the player's skill.

This kit has been the number one game in Japan for five weeks, according to factory reports, and has shown exceptionally steady earnings in both domestic and foreign test markets.
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