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PETE ANDERSON
6 Strings + 24 Tracks
January 27, 1989

Mr. Bud Scoppa
CASH BOX
3333 Sunset Boulevard
Hollywood, CA 90028

Dear Bud,

Congratulations on the new look for your fab book. CASH BOX is happening! We especially appreciate your newly found dedication to the music, after all, ain't that what its all about?

Keep up the good work, its bound too be a boon to the industry across the board.

Best wishes.

Daniel J. Gallagher
Director of Sales
Music Press

---------------------

January 31, 1989

Mr. Bud Scoppa
CASH BOX
3333 Sunset Boulevard
Hollywood, CA 90028

Dear Bud,

On - Joe Williams is the barometer. Now, I've been wondering.

Best regards,

Mike Gormley

---------------------

February 14, 1989

Mr. Bud Scoppa
CASH BOX
3333 Sunset Boulevard
Hollywood, CA 90028

Dear Bud,

Congratulations to you and the rest of the crew at CASH BOX for creating a format and style that makes the industry you represent.

Sincerely,

[Signature]

---------------------

Coconut Feaster

January 24, 1989

Mr. Bud Scoppa

Dear Bud:

While going through the press at the newstand, a couple of weeks ago, I noticed your picture on the cover of CASH BOX. I didn't quite know what to expect, but I did see you as the handsome subject of the article.

Well, I bought a couple of copies and I must say you've done some good work. I mean, the picture is great, but what I really appreciate is the way you've turned the tables and made the paper into a showcase for your own talents. I think it's a great move and I hope it catches on.

Keep up the good work.

PS: I just found out...I can't wait to see you tonight! Keep up the good work, Bud.

[Signature]

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MICHAEL JACKSON
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BMI
Where Performance Counts
CASH BOX
THE MUSIC TRADE MAGAZINE

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Cover photo by Drew Carolan
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THE MUSIC SUPERSTARS WHO WON, PERFORMED AND ATTENDED

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NEW YORK—The Starlight Foundation of New York, the local chapter of the national, non-profit organization that grants wishes to terminally ill children, will hold a fund-raising gala, "The Child in All of Us," Feb. 23 at the N.Y. Hilton; call (212) 268-1545 for information. The 8th annual VSODA Convention is set for Aug. 6-9 at the Las Vegas Hilton and Convention Center. Looking for a Keith Richards collectible? Well, go out and get Keith in a Can, three CD singles (containing all of Talk Is Cheap) and a booklet in a metal can, available now at your favorite retailer. Joe Raposo, the composer and songwriter; died Feb. 5th in New York at the age of 51. "Sample This: A Discussion of the Art, Legality and Ethics of Digital Sampling" is the next New York Music Publishers' Forum, Feb. 16 at the Marriott Marquis Hotel; call (212) 376-5330 for details. Polygram Music Video is releasing three full-length music videos this month: Rush's A Show of Hands, Scorpions' To Russia with Love and Other Savage Amusements and Bananarama's Greatest Hits. American Airlines will hold the fourth annual Celebrity Ski for Cystic Fibrosis, Feb. 24-28 in Crested Butte, Mont., and VH-1 will telecast many of the activities, which will include the participation of Kenny G, Bonnie Raitt and Michael Bolton, among others. MTV, VH-1 and BET have joined forces to compile an 11-track compilation album, Power Players, to benefit the cancer control programs of the AMC Cancer Research Center; the album is available in a number of retail chains. Stevie Wonder, the-Jets, L.L. Cool J and Robert Palmer are among the artists represented. LOS ANGELES: In just eight weeks, Tone Loc's single "Wild Thing" has gone double platinum—representing sales of 2 million units. The Delicious Vinyl/Island release is only the second single to go multi-platinum since the RIAA initiated the award in 1984; the first, of course, was "We Are the World." Newly formed companies include Grudge Records, which has just signed a distribution deal with BMG; and film- and music-marketing firm Extended Wings, Inc., which has inked a five-picture agreement with Taylor Hackford's company, New Visions. The city of Bellingham, Wash., has just passed an anti-pornography law that could have far-reaching consequences for the music business. The legislation mandates penalties against any distributor of material in which "women are presented dehumanized as sexual objects, things or commodities." A similar bill enacted in Indianapolis several years ago was overturned by the U.S. Supreme Court. Since that time, however, the balance of Supreme Court justices has shifted to the right. Anita Baker, Metallicia, Dizzy Gillespie, Lone Horse, Bobby McFerrin, Dwight Yoakam, Stevie Winwood, Joe Williams, Lyle Lovett, Toni Childs, Sinead O'Connor, Lita Ford, Henry Mancini and Sarah Vaughan are among those to set appear on the Grammy Awards telecast, Feb. 22.

KEITH DID GO: That's our own Keith Albert (far left) in the fuzzy sweater, which is very similar to the one worn by Columbia's Ron Oberman, who's standing right behind him. Albert, Oberman and lots of others gathered recently at the Roxy recital to celebrate the release of Warrant's debut LP, Dirty Rotten Filthy Stinking Rich. Among them are (back row, from left) CBS execs Bob Wilcox, Marc Benesch and David Cohen, Warrant manager Tom Huitt, Myron Roth, Greg Philo, Craig Applequist, Clark Duval and Bob Garland, all from CBS. In the middle are Columbia's George Challas (next to Keith), Warrant's Steven Sweet, and CBS' Rick Kudola and Kris Puszkiewicz. Up front are向's Jami Lane, Joey Allen, Jerry Dixon and Erik Turner. That should be everybody.

Movers & Shakers

- Harry Palmer has been appointed executive VP/GM for Atco Records in New York. Palmer joins Atco from 10 years at PolyGram. William H. Roedy, Jr. has been appointed managing director of MTV Europe. He was most recently a VP at Home Box Office. A&M Records has promoted Jordan Zucker to associate director of national album promotion. Zucker recently served as the local promo manager for A&M based out of Miami, and will now operate out of the company's Chicago office. Ken Levy has been promoted to VP of creative services at Arista Records. Levy held the label for six years and says he is "proud to be part of the 'A' Team." In a major realignment of RCA's promotion department, Jim McKeon, VP of album promotion, has relocated to the L.A. office. Geary Tanner has been promoted to senior director of pop promotion, and Randy Ostin has been appointed director of pop promotion. Stacy Weinberg joins Island Music as professional manager where she will work with the staff songwriters for music and film projects. In addition she will acquire new talent. Weinberg was previously at Unicity Music. Jeanne Mattiussi has been promoted to senior director of video development and production for RCA Records. RCA is teaming up with RCA a year and a half ago after spending nearly five years at Columbia Records as director of artist and video development in L.A. Previously, she held the same position at Chrysalis for four years. Hank Caldwell has been appointed senior VP, black music for Epic/Portable/CBS Associated Labels. Caldwell has been executive VP for Solar Records since 1986, having also spent time at WEA and Atlantic during his 25-year tenure with the music industry. New York promotions for Elektra Records: Bonnie Burkert has been promoted to Northern regional sales coordinator (New York/Boston) from her previous position as an assistant in new music marketing. She joined the label in March, 1987 after working at Arista. Filing Burkert's shoes in new music marketing is Tracey Simmons. Barbara Schwartz is now Northeastern regional customer relations manager. And Suzanne Olsson takes over as coordinator of video promotion. EMI has added Art Keith and Michael MacNeil to its sales team as regional sales managers for the Southeast and Southwestern territories respectively. Keith comes from Arista where he was based in Chicago. Sinott spent seven years with Capitol as the label's Eastern AOR promotion manager. Dwayne Alexander joins EMI as East Coast director of A&R, black music. Prior to his position, Alexander was West Coast national director of club promotion at Capitol. It's officially official! That ever-affable Tom Cording has left the Enigma offices in sunny California and moved back home for one of those manly "newly-created" things at Island Records in the Big Apple. Tom, you're special, don't change. Much promotion at RCA Records in New York: Denice Mulkay-Wexler to A/C promotion rep; Ron Stricker to Eastern regional marketing manager; and Wanita Burrel Boyar to administrator of product management. Tom Gatti has been named senior VP/GM of D.1.R. Radio as D.1.R. Broadcasting expands its radio holdings. Gatti has been named VP of programming. Jeff Grabow is now a national product development coordinator for WEA. He joined the WEA New York branch's promotion mail room staff in 1984 and went from inventory clerk to field merchandising to singles specialist coordinator. Meanwhile, Linda Leach has been appointed marketing coordinator of WEA's San Francisco Sales Office.

Cash Box Magazine February 18, 1989
PETE ANDERSON GETS SHOCKED AGAIN

MORE THAN EVER, A&R EXECs are pairing their “alternative” acts (and hasn’t that become an all-encompassing category) with members of an exclusive hyphenate—the musician-ar- ranger-producer. While Todd Rundgren (The Pursuit of Happiness) should be acknowledged as the prototype here, the recent and/or im- minent successes of such full-service hot properties as Jeff Lynne (the Traveling Wil- burys, Roy Orbison), T Bone Burnett (Elvis Costello, Orbison), Don Was (Bonnie Raitt, Mitchell Froom (Crowded House, Tim Finn, Paul McCartney), Don Dixon (Smithereens) and David Ricketts (Toni Childs) have brought increased attention to the myriad benefits of full-service production. Ricketts, the least known of this bunch, has gained a hip cachet as the instrumentalist/melodist/ar- ranger half of David + David, whose ’86 debut Boomtown is one of the strongest L.A. albums of the decade. He’s bright, intense and frighteningly talented; my guess is that he’ll be in great demand before the year’s out.

But the fastest-rising—and quite possibly the best-selling—member of the hands-on producers’ club is transplanted Detroit hip- piebilly Pete Anderson, whose three Dwight Yoakam productions have sold nearly 2.5 mil- lion copies in all. Last year, Anderson ex- panded his stylistic horizons by producing Michelle Shocked’s scintillating Short, Sharp, Shocked, which turned out to be not only a critical success but a gen-u-ine pop hit. Nothing to it, right, Pete? In truth, the producer maintains that Shocked and Shocked were “apathetic” going in.

“Michelle had the record mapped out in her head, which helped. And I had a lot of help from the A&R person at PolyGram at the time, Peter Lubin, who’s now at Elektra. He just said: ‘Hey, don’t worry about the radio, don’t worry about marketing, just go out and have fun. Make the kind of record you want—meaning Michelle and I—l wanna make. Make Blonde on Blonde.’ So I said, ‘OK...no problem there.’

“That’s a lot different from making a country record,” Anderson says. “I’m not sure that I really make country records. In the stratum of what is country right now, I’m not a country producer. My records don’t sound like Highway 101 or Ronnie Milsap, and I’m not interested in learning how to make ‘em sound like that. I don’t like that; it’s not what I’m about. The albums I made with George Highfill and Rosie Flores had absolutely no success, for a combination of reasons, but they sure didn’t sound like everybody else’s records. In country music that’s almost invariably a negative; in rock & roll it can be a plus.

“So we made this record, and once Michelle and I got our heads together and she got over all the anxieties, we had a ball. I figured what we were shooting for was a successful college album, and that it would happen if we didn’t go too far afield from adding instruments to the record. And all the AOR and CHR suc- cess we’ve had...we just never considered that possibility. The comment I got on it was how it could’ve been so diverse but everything hung together. I basically credit that to Michelle. She can write a country song that’s not really a bluegrass song. Dylan’s the only guy I can think of that did that.”

Now that he’s transcended the country tag, Anderson is looking at a number of tempting projects, including Epic act Darden Smith (who will henceforth be A&R’d out of L.A. rather than Nashville), Ireland’s Black Vel-vet Band and zydeco accordionist Zachary Richard. He’s about to start work on the soundtrack of the upcoming Jimmie Rodgers biopic, No Hard Times, which involves recording a batch of Rodgers tunes with star Mat-thew Modine on vocals, as well as composing and playing some suitably atmospheric instru- ments for the underscore.

Is there anybody Anderson would die to produce?

Aretha Franklin,” he answers quickly, “if you could imagine Aretha makin’ a real record again, instead of her synthesizer shit for Ari-ta. Like a Jerry Wexler record. I think she’d win a Grammy and have three #1 singles. I’d like to make a small jazz record with Tony Bennett, too. He’s sings so hard on the note it’s like amazing.”

Like his fellow hands-on hyphenates, Anderson has a “sound,” which he doesn’t try to dis- guise. “My approach is part of my personality,” he explains. “I don’t know if I can lose that. I’m a real song guy, so it’s gotta be there with just vocal and acoustic guitar before I want to add anything else to it.

In June, Anderson will begin work on Shocked’s next album, and he promises a departure from the last LP’s country-folk tonalities. Michelle was here for a few days and we spent some time don’t a little preproduction, [writing to her new LP which is terrible, and discussing how she wants to make it. It’s gonna be a very artistic record. She is really flat-out an artist. On the first record, the strength of here writing made it hang together. If the second one turns out to be more of a jazz record, hopefully it’ll still have the same kind of glue that held the first together—which is really her. That has to do with not burying her, making sure that her character stays up in the record. There’s gonna be a lot of fiddle/dobro-type strings on this record; it’s gonna be maybe more New Orleans-y, Dixieland-y. We’re thinkin’ about havin’ a horn section in on a bunch of the tracks—upright bass. It’s gonna be a real wild record.”

At some point this year, Anderson is deter- mined to reserve a block of time to work on his own stuff. He’s signed to Warner Bros., which has released a pair of high-stepping instru- ments on the Reprise label, but Pete has opted for a more “roots-rock-guitar-oriented” solo album. If his songwriting and singing are as impressive as his guitar playing and production chops, the guy could be a monster.

RUMOR MILL: Music columnists with the L.A. dailies have been having a field day with a raft of hot music biz rumors. To wit: Is irving Azoff out of L.A. and in New York? Is Jody Stephens enough on his way out at Capitol? Is David Geffen in the midst of a hostile takeover of Chrysalis? Is Don Enjer goes from Aristax to CBS, will Mike Bone exit Chrysalis and return to Clivelel? While it’s expected that Smith will re-up at Capitol, any and all of the other rumors, only in L.A. Among East End’s other clients are Billy Idol and Stevie Nicks.

THE TOTALLY HIP TOP 10

1. Fine Young Cannibals: “Good Thing” (I.R.S. LP cut)
2. Elvis Costello: “Veronica” (Warner Bros. single)
4. Roy Orbison: “The Comedians” (Virgin LP)
5. Tim Finn: “Not Even Close” (Capitol LP cut)
6. XTC: “Squirtgun and Lemons” (Geffen)
7. Michelle Shocked: “Hello Hopeville” (Mercury LP cut)
8. Al Green with Toni Childs: “Let’s Stay Together” (David Letterman special, Feb. 2 (NBC-TV)
10. Maxi Priest: “Goodbye to Love Again” (Virgin single)
LA

IT'S A LITTLE-KNOWN FACT that Feb. 11 stands as one of the singularly most important days in the history of the world. Feb. 11, 1964, marked the Beatles' first-ever concert in America, at Washington D.C. Coliseum. And on that same date two years prior, the Beatles recorded all the tracks for Please Please Me in just 12 hours at Abbey Road Studios.

And Feb. 11, 1989, will be a day for everyone to remember. On that
day, Gaye Bykers on Acid's long awaited Moe Berg
released a new single, "Hot Thing," on Virgin in the U.K.,
and will hopefully be touring stateside soon. (Some
readers might remember the import single of the Archies' immortal classic "Sugar Sugar" the Bomb Party recently covered, with Tracey and
Melissa Beehive on backing vocals.)

While we're on the subject of the
day's greats, February 11th will also be remembered
by the Beevers. This year's Valentine's
Day, Gaye Bykers on Acid will release
their latest single, "Love Notes," just in
time for the holiday. The single is
expected to be a big success,
and the band is already
preparing for their
Valentine's Day tour.

The band has
been hard at work
in the studio,
and the new
single is
already
receiving
positive
reviews
from
critics
across
the
nation.

The single
features
an
up-tempo
riff
that
is
sure
to
get
fans
of
the
band's
earliest
garage
rock
hits
roaring
in
the
crowds.

The
band's
manager,
although
Axl
said
he
came
explicitly
to
see
TPOH,
he
was
catching
Duranduran's
set
dancing
to
"Hungry Like the Wolf." Also
seen
back
stage
were
Paul Young
(in L.A. for a few months
preparing
to
record
a
new
album),
Susanna
Hoffs of the Bangles (whose
drummer,
Debbie
Peterson,
is
getting
married
this
summer
to
the
band's
production
manager,
Steve
Batting),
Ian
Astbury
and
Jamie
Stewart
of
the
Cult
(whose
new
album,
Sonic
Temple,
is
due
in
April
on
Sire),
MCAs Kill
for Thrills (who
just finished
mixing
their
debut
album
that
day—Feb. 3),
Thomas
dolby,
Julian
Lennon
(where's
his
new
album
they keep
promising
us?)
with
Steve
the
bartender
from
Power
House.
Faster
Pussycat,
and
the
upstart
prince
of
pop,
Todd
Rundgren
(who
produced
TPOH's
Love-Junk). All
this
excitement
took
place
on
Feb. 3,
the
same
day
Buddy
Holly,
Richie
Valens
and
the
Big
Bopper
died
in
a
1959
plane
crash...

Oh,
we
love
our
Rhino
calendar!

Lisa
Johnson

SHAKE IT, DON'T BREAK IT: DURANDURAN (photo: Lisa Johnson)

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 Gaddfly Records, is titled 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-masters of the '60s and early '70s. 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 Legend 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 Gaddfly 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 washy acoustic trademark guitar. The acoustic guitar is always in
there and audible, 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 it also 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 hear what’s new, 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.” First we 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, 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: TANITA: Tell Tanita Tikaram to smile and she will say, “I just don’t do that.” A more sobering thought is that her debut album, Ancient Heart, after six months of release, is still in the UK Top Ten. Hers are poetic ramblings set to the base of an electric guitar. And although it may sound romantic that a schoolgirl’s first demo tape should have such extraordinary repercussions, romantic is the last thing that Miss Tikaram could be.

“Oh, I’m far too serious for that. I’ve never had a proper relationship with a boyfriend, so my lyrics couldn’t possibly be about mere romantic entanglements.”

Her meteoric rise began when she sent the songs that she had penned for relaxation during A-level studies to the Mean Fiddler Club in North London.

“I bought the Melody Maker for the first time in my life. I could only afford to have three tapes done, so I wasn’t at all sure where to send them. I noticed that the Mean Fiddler had an acoustic room, so I thought I’d settle for that.”

At the gig, her first ever, one Paul Charles was present, a shrewd Irishman who had already helped the careers of Elvis Costello and the like through his booking agency Asgard. He was impressed enough to want to see Tanita the next day. A curious bond was struck after they had discovered a mutual passion for Van Morrison.

“I never had any problem with record companies wanting to change my image,” Tanita says. “I just would refer that to my manager. I’m much too mellow to succumb to pressure. Nothing worries or hassles me. You see, my songs deal with problems, slight troubles which become resolved. They are not sick songs.”

She went on to describe her recent schooldays where some of the sick people idolized Marilyn Monroe and Sylvia Plath. It is particularly the genius of Plath that irritates Tanita.

“So indulgent. So sick.” She screws her face up; for once, the naughtly child getting the better of the serene songstress. “I don’t like anything that has no hope. While other girls were hero-worshipping Plath, I preferred Philip Larkin. Larkin’s poetry of departures. He was a mellow person who could take things or leave things, like me. I never get bothered.”

If obsessions arise out of insecurity it is easy to see why Tanita has none. Despite the fact that she is a novice performer she looks forward to touring England, Europe, America, and says simply, “I love playing with good musicians.”

Her performing image is much the same as her everyday wear. Sturdy lace-ups, thick black tights, navy or black jumper over a skirt that is neither flared nor straight. Should she be lucky enough to claim her Brits Award, this is exactly how she intends to collect it.

“Ugh, I could never wear tight clothes, and I don’t own a pair of high heels. Most of the girls I grew up with don’t. I think those shoes are terribly old fashioned.”

Her latest single, “Cathedral,” with its stunning black-and-white video directed by Gerard du Thame, is her latest offering to climb the charts.

Chrissy Hey

Art & Commerce
(Continued from page 7)

CANNIBALIZATION: For a still-unreleased album by a cult band... the Fine Young Cannibals' The Raw & the Cooked is generating an amazing amount of media interest—not just in L.A. but around the world. Part of it has to do with vocalist/lyricist Roland Gift's film acting career, but his band has stemmed from that most conventional of plots—the mailing of a prerelease cassette by FYC's label, I.R.S., and the follow-up efforts of a team of publicists at the label and at indie PR firm Susan Blond Inc. While the approach has been straightforward—no fancy packaging, no contests with a CD player as the prize (Arista recently pulled this gambit with its new Legal Reins release—thanks, Larry!), the response has been anything but.

What's at work here is an eternal verity: An exceptional piece of work will always have the power to move people—even "jaded" rock critics and entertainment editors. With this LP, the proof is in the grooves—no, not polyvinyl grooves in this case, but soul/grooves, retro and futuristic alike. Remember when "Billy Jean" first made the rounds? This album has five cuts on that level—and that's not counting the band's already-familiar cover of the Buzzcocks' "Ever Fallen in Love?" The only problem with The Raw & the Cooked is its brevity—the LP clocks in at a mere 34 minutes. On the other hand, there's not one whiff of filler. And some other goodies should be popping up in the coming months as well. "Non-LP B-sides are our specialty," FYC's bassist Andy Cox assured me.

BACK TO THE FUTURE DEPT.: Producer Richard Perry has put together an oldies album with a difference—called Rock, Rhythm & Blues. But this is an oldies album with a difference—it contains covers of classic '50s and '60s songs by Chaka Khan, Rick James, Michael McDonald, the Pointer Sisters and other mainstream acts. By uniting these artists with songs they cut their teeth on, Perry is apparently attempting to uncover the fundamental soulfulness beneath their professional veneer. It's an intriguing concept, and it'll be fun to find out which acts are still plugged in to their roots.

Bud Scoppa
LIVING COLOUR

Good Day for Black Rock

BY LEE JESKE

THERE'S SOMETHING FITTING about it. Living Colour—whose guitarist and chief writer Vernon Reid is the founder of the Black Rock Coalition—is now a hit on Epic Records, whose headquarters, of course, is the CBS building on Sixth Avenue, also known as Black Rock. It says something about something, I guess, something about truths and non-truths, about perceptions and misperceptions, about record-company and radio-station categories and the ability of some determined and talented people to bust through.

See, a few years ago, the Black Rock Coalition was formed in New York, basically, to make a point: that black musicians could play rock & roll and wanted to play rock & roll. Not taking anything away from R&B or jazz or any other form of "black music," but, hey, Led Zeppelin came through black radios too.

"We were basically American kids growing up," says Vernon Reid. "We grew up listening to Kool & The Gang and all that stuff, but we were also listening to Led Zeppelin and the Beatles and James Brown. That kind of thinking, that one group only listens to one kind of music, takes the humanity out of people, it literally takes an entire race of people and stamps them with one set of interests and one set of goals. And that's not the case, people aren't like that. That's the main point."

Point well taken, and a point we won't belabor. Living Colour—Vernon Reid, vocalist Corey Glover, bassist Muzz Skillings and drummer William Calhoun—is a hard rock band. Sure, they've played in funk and jazz and reggae bands (Vernon was an important part of Ronald Shannon Jackson & the Decoding Society, a harmolodic jazz/funk group), but that's not what this was about. This was about rock & roll.

"Our first breakthrough was when we all met," says Reid. "And then when we started developing a local audience at CBGB's; when we started playing there regularly, that was another breakthrough. There've been all sorts of little things without which the big things couldn't really have happened. If we hadn't had a shed to work in, CBGB's, when Mick Jagger and Jeff Beck came down they might have seen the band and been unimpressed, because we wouldn't have been ready, we wouldn't have been as well-rehearsed, we wouldn't have been as tight."

Did somebody say Mick Jagger? Well, this is the part of the story that has already become famous. The Lord of the Lips heard Living Colour, signed Reid up for Primitive Cool and said something like, "How 'bout I do a demo with you guys?"

Now the guys were tight, you already know that, and they were beginning to develop a pretty strong live base—motorizing the Boston-to-D.C. circuit, playing joints with, in the words of Muzz Skillings, their "go-for-it raw abandon, raw energy," and mowing the crowds down.

Enter Epic Records. About a year ago, Veed, Living Colour's debut album, hit the streets. It didn't exactly hit the streets running.

"It's not your everyday album," says Harvey Leeds, Epic's VP, A&R promotion. "There are a lot of rhythms in the record—there's some funk, there's some alternative-sounding music. It's aggressive/progressive music. And that was the obstacle, that this was a little sophisticated and different-sounding. So we first went to radio with a track called 'Middle Man,' because we were trying to play it really safe."

"Middle Man" did middling, despite the fact that there was also a video behind it.

"Obviously, in sorting out what our strengths were, the first strength was the ability of this band to perform live," says Dan Beck, Epic's VP marketing. "We sat down and mapped out a plan to basically see if we could stay out on the road as long as possible. We felt the longer we could keep the band out, the more opportunity for success we would have."

The first strong rumblings about the band were from record stores.

"At one point, on a branch managers' conference call," says Beck, "we had a discussion about the tour situation. We went out with guerrilla tactics within the company—sort of, 'Let's just get some clerks and store personnel out to see this band. If we can do that, the rest will take care of itself. We need to convince people one by one, and if we can do that, we'll truly mount an offense here.' Basically that's what we've done."

A couple of stations, notably L.A.'s KQRL, began playing the album's "Glamour Boys."

"Meanwhile," says Leeds, "the record had been out for six or seven months and we were watching the reaction to 'Cult of Personality' from their live appearances. We were sitting there saying, 'Do we go with 'Glamour Boys' and try to get that on album rock radio, or do we try and hit them with something a little more aggressive and progressive and in-your-face?' We then said, 'Forget about playing it safe—let's get in people's faces.'"

In their faces they went. And, to make the point, AOR radio was sent a special 12" single that included an unreleased cover of Tracy Chapman's "Talkin' About a Revolution."

"There was a ton of resistance," says Leeds. "Some people said, 'This is too intense, too hard.'"

Bring on MTV, which jumped all over the "Cult of Personality" video.

"MTV hit this in November," says Beck, "and I received a call from our sales manager in San Francisco about seven or eight days later. He said, 'A very strange thing has happened. Every sales person in my branch came back with a reorder on Living Colour this week. And there's no airplay. Every person! Then we made sure that MTV was aware of these signals we were getting. It took about two or three weeks, but our weekly sales figures started to fly. And MTV really, in a sense, provided radio with the opportunity to play it."

Vrrraaamm! Veed is now bulleting its way up the Pop Album Top 20 and, get this, CHR radio won't get a "Cult of Personality" single for another week yet. By the time Living Colour hits the Arsenio Hall Show later in February, and by their March 18th date with Mary Tyler Moore on Saturday Night Live—she's hosting, they're the music—things should really be percolating. To drive the rock & roll point home further, the next track AOR gets will have another little collectible on it: a Living Colour version of the Clash's "Should I Stay Or Should I Go." And in March, the band heads for the U.K. to open for Anthrax.

"Some places we're going to now for the first time and a lot of people are turning out," says Vernon Reid. "It's interesting—we're going, We found they already know the songs, they know the album a lot."

"It's sort of like an idea being put into practice, and to actually see it working is really gratifying. Now the next step is for the rest of the business to take that up and start looking at different types of black music, not just 'mainstream' but others."

"It's like we're opening people's eyes," says Muzz Skillings. "It's extremely gratifying. In fact, personally, I remember being in this band like a year and a half ago and having to choose between going into the Fire Department or staying in the band and becoming a working musician. And I told myself, I'm going to stay with Living Colour because, if anything, a) it's great to play with these people, and b) this is something different. It's not run-of-the-mill, it's not Top 40. It's angry and it's all about freedom of expression. Rock music is a vehicle for that kind of catharsis. And it's gratifying to see people coming around to it."

"One thing," says Dan Beck. "This is a band that reaches people. That's primarily what we've tried to do through this whole campaign these are the ones that you live for. This band deserves it, they've really worked hard for it, and they have the talent and the intelligence to hold on to it."
ROUGHLY EIGHT MONTHS AGO, 4AD's Ivo Watts-Russell told me about a New York artist he was working with, a one-man band of sorts called Ultra Vivid Scene. Watts-Russell said this was going to be the debut record of the year and that he hadn't been this excited about anything since he signed the Cocteau Twins.

So when Ultra Vivid Scene's self-titled debut came out (on Rough Trade domestically), I put it on the turntable with more than a little anticipation. He wasn't wrong. Ultra Vivid Scene is actually native New Yorker Kurt Ralske, and he has put together a collection of offbeat, melodic, intricate, slightly twisted songs that warrant repeated hearings.

Ralske on record is like the friend everyone has—a little neurotic, a little cynical, someone who has had his heart broken too many times, but still maintains a certain grim optimism. But Ralske in person doesn't really resemble the Ralske on record. He laughs easily, is cheerfully rather than grimly optimistic, and has a great deal to say about everything from cover songs ("How about getting Frank Sinatra to do a Cocteau Twins song?"") to politics. He doesn't seem like the sort of person that would sing "Get down on your knees/You didn't say please."

Ralske did all the writing, playing, singing, and production on the record. Dark themes aside, it is definitely a pop record, although Ralske says he came to pop music through the back door: "I started playing piano when I was really young, and I played trumpet when I was in grade school. Then I studied it later, seriously—jazz. Six years ago, I gave up trumpet and bought a guitar. I didn't know how to play it—I just thought it was something cool to make noise with. I knew a lot about music, but I had never played a guitar in my life. But playing guitar sort of inspired me to make music that was simpler than jazz, something more song-based. And that's what I've been working on ever since.

"I was a big jazz fan, especially when I was in my early teens," he admits. "I was a real snob. I wouldn't even listen to pop music, because John Coltrane was much cooler than what anyone else was listening to." He laughs. "Now I can really like Joan Jett, and stuff like that. My taste has suddenly gotten worse."

The history of the Ultra Vivid Scene project begins in New York, where Ralske was in a band called Crouch. "We got a record deal in England," he says. "Then we just decided to pick up and go over there. It worked out pretty well for a while, but the band fell apart. I decided to stay, because I liked what was going on there with the music scene. People are really into bands over there, in a way they're not here.

When it's suggested the reason may be that everyone in London is in a band, Ralske says, "Yeah, but they're also really excited about music. Part of it is the economy. There are so many kids who can't work—they're on the dole, they've got no hope in terms of a career—so they put all their energy into music. It's really exciting that way for a musician."

"There are a whole series of differences between the English and American "scenes," and another he noted is the number of old songs and re-releases that become hits there. "There have been times when seven out of the top ten have been cover songs. It's like people can't think of anything new anymore." He thinks about this for a minute. "It's as if people who claim that songwriting is a lost art, that there are very few people who can still write classic songs. They might have a point, that people these days are more interested in making records that have a good beat, or have incredible production, or they rock real hard or sound really weird. I'm interested in writing pop songs. They might have a point, that people these days are more interested in making records that have a good beat, or have incredible production, or they rock real hard or sound really weird. I'm interested in writing pop songs. Pop songs have been of the same between the '40s or the '50s. There are certain instruments you use. The tone of the whole thing has changed every year, but the songs themselves have stayed the same. They're still three minutes, and they have the same structure.

On the subject of classics and covers, one interesting note is that both he and Cowboy Junkies covered "Walkin' After Midnight" this year. Very different versions, of course, but the same classic song. "I know, I know. I really like the Cowboy Junkies a lot, but I hate their guts and right now. He laughs. I don't think he's interested in writing good songs anymore. I'm kind of interested in writing pop songs. Pop songs have been of the same between the '40s or the '50s. There are certain instruments you use. The tone of the whole thing has changed every year, but the songs themselves have stayed the same. They're still three minutes, and they have the same structure.

It just goes to show you that the way people go about making records these days is really bizarre. They have all this technology at their disposal, but it doesn't mean they can make better records. Sometimes the simpler way is better.

"I write mostly on an acoustic guitar," he continues. "I really think that's part of it. I know a lot of people write songs on drum machines and keyboards, and if they get something that sounds good on a drum machine then that makes it a good song. But I've realized that if a song is good, it doesn't matter what instrument you play it on, and it still sounds good. I have songs sometimes, when I write a song— I think how would it sound if someone played this on an accordion, would it still sound good? If the song is good, it would.

Being a new artist, Ralske, or Ultra Vivid Scene if you prefer, was immediately put under a microscope and scrutinized for influences and similarities, then locked into a convenient category. It happens to everyone. In this case, there were two inevitable comparisons: a tenuous connection with the Jesus and Mary Chain (via personal acquaintance and the feedback on Kurt's guitars), and with the whole eclectic 4AD stable.

As happy as he is with the record company, Ralske says its strong identity is a bit of a problem sometimes. "You're immediately compared against every other 4AD band, and it's really unfair sometimes. I love the Pixies, I love the Cocteau Twins, but I don't sound like them, and there is no reason I should be compared to them anymore than I should be compared to a Kylie Minogue, or whatever. It's great that 4AD has such a strong identity, but sometimes it's a pain in the ass for me. I did this interview with a fanzine, from God knows where, Italiana or something, and every single question was about 4AD. He didn't ask me a single question about me, or the band, or my music, and I was like, 'I don't run 4AD, I'm just on the label.'"

The Jesus and Mary Chain comparison came up frequently when the album first came out, but, Ralske says, "I don't think it's particularly accurate, either, because I think what I'm doing is more diverse, more emotional, and maybe more subtle than what they're doing. I think they're a great band, but I think they have a lot more cynical." The word psychotic comes from somewhere, maybe the next table. Ralske laughs. "They're psychotic in a cold sort of way, and I'm psychotic in a warm sort of way."

Next on the agenda for Ultra Vivid Scene is the creation of a band by the same name. Ralske is in the process of putting one together, "but it's a little difficult, because I don't want people just to play the parts. I want musicians with something of their own to contribute." And after that, a tour. In 1988, Ultra Vivid Scene was an artist to watch. In 1989, it will no doubt be a band to watch.
HARRY CONNICK JR.  
How's The Little Piano Player Doing?  

BY LEE JESKE

EVERY ONCE IN A WHILE in this business, somebody comes along and, seemingly without rhyme or reason, the public takes to him. Like ants to a Mars Bar, Wynton Marsalis was like that—a public that couldn’t give a hoot or a holler about jazz or classical trumpet players, suddenly wouldn’t stock up on Wynton Marsalis albums fast enough. It’s just one of those things.

Enter Harry Connick Jr. Last month, Harry Connick Jr. became a star. Period. It wasn’t an overnight success, not really, but it seemed to happen more or less overnight. From the land of Wynton Marsalis (New Orleans), from the school of Wynton Marsalis (NOCCA), on the record label of Wynton Marsalis (Columbia), taught by the daddy of Wynton Marsalis (Ellis Marsalis), comes Harry Connick Jr., who really has little in common with Wynton Marsalis. He plays the piano, he sings, he performs in styles that are older than the styles which Wynton plays. (bebop separates them for now. Harry’s on the far side of it, Wynton’s on the near side of it; he’s a young (21-year-old) white kid—the son of the New Orleans district attorney, of all things—and he’s just finished up a smash, sold-out (that’s sold clear out for a month) run at the Oak Room in New York’s Algonquin Hotel, a place for pinky-in-the-air swing piano virtuosos who can jamb with Erroll Garner, give you Oscar Peterson body punches, play rope-a-dope with Pats Waller, and then roundhouse you with some Professor Longhair to the temple. Pow! He’s cocky, he’s charming, he’s slyly good-looking, and he’s on his way. Lettermen, Carson, the Today Show—are all under his belt, as are two Columbia albums. Columbia rolled its vans up to record the last two nights at the Algonquin, and rolled in some guests to tape a video the next two nights.

Who is Harry Connick Jr. and why is everybody saying all these wonderful things about him? Where did this pompadoured, dimpled, audacious darling of the piano come from?

“I just started playing Dixieland music and sitting in in the French Quarter, along with Dixieland bands, from the time I was maybe six years old,” says Harry Connick Jr. “I always knew I was meant to play, since I was a little kid. Since I was five, six years old, people would always ask my dad, ‘How’s the little piano player doing?’

“I’ve been doing sporadic performances since I was maybe eight or nine, but I really started working when I was about nine. I got my union card when I was about nine. ‘Cause I did my first record when I was nine. But I didn’t start actually recording albums until I was 13.”

Those early dates were on Bourbon Street, in Dixieland bands, where Connick was a sensation; he waxed two Dixieland albums during those formative years. And when, he was 14 or 15, he graduated to headlining at big time New Orleans rooms as Snug Harbor and Tyler’s.

As his style developed, two very different pianists played a role: James Booker, the wild, often-troubled pianist whose style sprung from Professor Longhair, and Ellis Marsalis, the buttoned-down patriarch of the Marsalis clan. The pianist was steadfastly adherent to the modern jazz principles of bebop and beyond.

‘I’d been knowing James since I was, maybe, seven or eight,” says Harry. “He was very close to my mother, very close to my dad too. He used to come over to the house and play. He was a genius, man, a true genius. I started getting into rhythm and blues when I was a teenager, playing with people like Ziggy Modeliste and George Porter of the Meters, but I didn’t really get into Professor Longhair, or realize how great Booker was, until I got to New York.

“When I was in the eighth grade, I started studying with Ellis Marsalis at the New Orleans Center from the Creative Arts. See, my Dixieland concept was not as great as some of the piano players and I had a limited harmonic thing. I had a very constant rhythmic thing with my left hand that I would keep on all four beats, sort of a simplified version of Erroll Garner. And Ellis Marsalis just broadened by harmonic awareness and rhythmic awareness and got me to do different things, which kind of turned me in more of a bebop kind of direction.”

When I moved to New York, though, I started realizing the importance of my Dixieland heritage. I was a bit embarrassed by the Dixieland thing, ‘cause I was a New Orleans player and Dixieland was like—it’s the same kind of feeling that you get when your dad kisses you goodbye at school in front of your friends; it’s embarrassing, but as you get older you realize, ‘How foolish can you be?’

That more or less explains Connick’s style: a mish-mash of piano styles, from Langh air to Garner, from Jelly Roll Morton to Thelonious Monk, with plenty of Fats Waller, Count Basie, Duke Ellington, James Booker. That’s Washington and others thrown in. It’s the kind of music (mish-mash in with his drawling, Hoagy Carmichael-like singing) that Columbia recorded on two albums (Harry Connick Jr. and 20) and which wowed ‘em at the Oak Room and almost everywhere else he’s appeared (although he was booed at the Blue Note, and heckled when he opened for Graver Washington Jr. recently). So it’s surprising that

Harry says that three years ago, when he was 18 and moved from New Orleans to New York, he came north to follow Wynton Marsalis’ path: looking for a gig with Art Blakey or even Wynton himself.

“I wanted to be around Wynton,” he says, “I wanted to be around New York players. I had a really weird conception of what New York was. I thought if you didn’t know every bebop tune you were going to be a failure. And to a certain extent that’s true. But then I started sitting in, getting to know some of the 1986北京, and I found that I got the best response, and I felt best, when I just played like myself and not tried to play like Bud Powell. Because that’s not the way I play.”

Connick’s first steady New York gig was at the Knickerbocker Saloon, where he held down a steady Sunday and Monday gig for more than a year, charming audiences, getting a bit of attention, roping in a few good newspaper reviews. But now...well, now he’s on his way.

Which way? He’s not sure. He’d like to do a big band album, he says, and maybe do a bunch of songs of favorite composers (the mentions are Harold Arlen and Hoagy Carmichael), and he’s talking to some guys about “1986 and the Great Events in the World. Seems to be true, Harry.

“The year for me is when I feel comfortable with my playing, when I feel that I’m starting to tap into some depths of music. But that won’t be until 2015.”
ALL I WANT IS #1: Epic Records execs congratulate James "J.T." Taylor and Regina Belle on their duet, "All I Want Is Forever," from the soundtrack of Taps. Pictured with Taylor and Bell are (from left) manager Thomas Manning, Epic VP Don Eason, A&R VP Bernie Miller and promo manager Lamont Boles.


THE BIG ORANGE MEETS THE SUNSHINE STATE: Honchos from Virgin's L.A. office recently sauntered on down to the Enterprise in Burbank to check out the haps with one of their hard rock acts, Florida's Roxx Gang. At the time, the band was working on the album Things You've Never Done Before. Pictured (from left) are Virgin's Mark Williams (who signed 'em), bassist Roby Strine, engineer Joel Stoner, guitarists Jeff Taylor and Wade Hayes. Seated are drummer David James Blackshire, producer Beau Hill and vocalist Kevin Steele. One thing these guys haven't done before is record an LP—this is their Virgin offering.

LOST IN YOUR...TRIPLE-THICK CHOCOLATE MILK SHAKE: Atlantic recently threw a listening party for Debbie Gibson's new album, Electric Youth, at Ed Debevic's in L.A. The first single, "Lost In Your Eyes" (which they played over and over again on the video screen), has already hit the top 20. And here's the talented teen herself with some dudes (who look pretty lost in their eyes): Atlantic's Bob Clark, Power 106's Jeff Wyatt (who always gets in these photos), Atlantic's Rock Allen Dibble and Atlantic VP Lou Sicurezza.

BANZA-I-I-I-I!!!! That's Breath's Ian Spice (a.k.a. Spike) hovering malevolently over unsuspecting bandmate David Glasper and a make-up artist during their recent video shoot for their third single, "Don't Tell Me Lies." We'd pay good money to see the aftermath of Spike's kamikaze dive. And hey, so what if Billboard ran this last week, it's a cool photo.

IT'S ONE FOR ALL AND ALL FOR MONEY! EMI recently got "more than physical" when they signed singer/songwriter/producer Christopher Max, releasing his debut album, More Than Physical, this month. Pictured at the signing are EMI president Sal Licata and Max.

HARD AT WORK: Or is that just hard? Have you ever seen anyone so happy to receive a choke hold with a billy club? Columbia Records served Cash Box's Kevin Coogan and Tom DeSavia with "Bench Warrants" last week for being dirty, rotten, stinky and filthy. The strategically placed LP from Warrant just happens to be called Dirty Rotten Stinking Filthy Rich.
SHOCK OF THE NEW

DESPITE THE PERIODIC GROUSING that we alternative-types direct at the major labels, it has to be acknowledged that the big guys are doing a pretty good job these days—so much so that we could devote this whole section to what’s being released, at the expense of the Indies. The story this week is supposed to be the new Elvis Costello album. The album is a dandy, and the story is a good one—the greatest songwriter of our time switches to a new label and gets the royal treatment. So then why do I find myself telling everyone I meet about the new Posies album instead of the new Costello album? Because the Posies album is astonishing and a great story in itself. Two 19-year-old kids from Seattle record an album in a living room that’s equal of Rubber Soul and release it as a local cassette. A year later it gets picked up by a Seattle indie with potential national distribution. If there’s any justice in this world (and I don’t believe for a moment that there is), every hipster in the land will get a chance to hear this remarkable pop artifact. If my writing about the Posies instead of Costello or the Replacements will help to get the band heard, then that’s what I’m doing now.

The trouble is, I could do the same thing with Too Much Joy, Hypervoluxwheel, Pat Thomas, Big Drill Car, No Means No, The Blue Law or any number of interesting indie performers whose product comes to my attention in a given week. And that requires more column inches than I have. So until the allotted space is expanded, I will try to cram more reviews and information into this column and less of my crabbly, left-wing observations about the music industry in general.

**ALTERNATIVES**

**ELVIS COSTELLO: Spike ( Warner Bros.)**

There’s a wearily diffuse quality to Costello’s debut for Warner Bros., a mix of pop, jazz and Celtic elements whose big sound textures become more apparent with repeated listenings. It starts with a bang, the glockenspiel-driven “This Town,” before settling into the faintly swaying “Let Him Dangle” and the equally poisonous “Deep Dark Truthful Mirror” (one of four tunes featuring New Orleans’ Dixieland Jazz Band). The real winner and the current single is the gloriously hummable “Veronica,” one of two collaborations with Paul McCartney and the most radio-ready thing that Elvis has done in years. Most of the album leans toward a malevolent queerness, exemplified by the straggly sounds of “Any King’s Shilling,” punctured every few songs by a fractured exercise like the funky “Chewing Gum” or the space-age skiffle of “Pads, Paws and Claws.” Lyrically Costello is up to his usual tricks, but the emphasis here is more political than interpersonal, and at times he comes close to raving indignation as a man of his intelligence can get. “The Irish question” rears its head in a couple songs, while almost everything else is a general indictment of a world gone drunk on its own cruelty, ignorance and artifice. It’s an album both powerful and subtle, with musical tricks to match its linguistic shrewdness. Recommended.

**THE POSIES: Failure ( Poplanna, PLZ233)**

The Posies debut is an album of major importance masquerading as a harmless little indie product. Its importance is not in the technical or compositional advances it represents, but rather in its breakthrough into the most hallowed traditions of pop music. There hasn’t been a better pure-pop record produced by anyone this decade, and by very few artists from any era. It’s as if these two kids from Seattle fed every song by the Beatles, the Hollies, the Shoes, the Raspberries, Squeeze and Simon & Garfunkel into a computer to arrive at a flawless mathematical model for heart-tugging. But deliberately hokey songcraft is only the first of the record’s virtues. Despite the limitations of 8-track recording, the arrangements are nearly perfect—textbook examples of what a band can do with layers of harmony vocals and exquisite percussion. (Dig the Rinks’ drum-licks in “Irron Tuesday’s” and the tambourine flurries seeded throughout.) Lyrical they are acute, with wise and tender observations on the teen dilemma scattered through the songs like pearls in the snow. You can call it lightweight, but fully half of these songs are potential classics, and none of them is less than very good. Our favorites: “The Longest Line,” an anti-Semitic ditty in the manner of the Housemartins’ “Happy Hour;” the impossibly sweet “Compliment” and its twin, “Like Me Too;” “Paint Me,” which opens with the painterly voice from “Strawberry Fields” before segueing into a melody that’s pure “Feelin’ Groovy” (although the lyrics hint at something altogether darker); and “I May Hate You Sometimes,” which adopts the sound of the Hollies’ “Bus Stop” in the service of something a lot more obsessive. Anyone with even a lingering trace of their aching, thin skin will be moved by what the Posies have achieved here. Cyanic fleece me—this is godhead.

**TOO MUCH JOY: Son of Sam I Am (Alias Records, A003)**

I’ve said so much about TMJ’s debut album, Green Eggs and Crank, that they put me on lifetime retention. So call me biased. But these suburban smar ters are also just plain smart, with a knack for melody to match their slyly skewed vignettes of life in a post-adolescent junk culture. This second album is a little pokier and less sweet than their first, but it rocks oh-so-tunefully and beneath the antics there’s still a fundamental innocence (like the Replacements wearing seat belts). The single is “Making Fun of Burns,” a punchy 4/4 number which reminds us that being mean is bad for your karma. Just in time, too.

**CICCONIO YOUTH: The Whitey Album ( Blast First/Enigma, 75402-1)**

Cicconio Youth is basically those merry pranksters from Sonic Youth, with an assist from Mike Watt of FIREHOSE. Their original intent was to do a hip-hop album, picking up where their deconstruction of Madonna’s “Into the Groove” left off. Instead they assembled stray bits of noise, conversation, guitar overload and German art-rock into a malevolent, mutated funkin’ industrial melange. Coming so quick on the heels of Daydream Nation, this ought to solidly confirm Sonic Youth’s hold on that little corner of the counterculture they call their own.

**JOHNNY KEE: Based on Happy Times ( Geffen)**

Anyone who doesn’t love Johnny Keene should be strung up by their at titude and force-fed speed-metal until they beg for mercy. Keene is one of the most underrated purveyors of pop that we have, with a catalog that includes such perfectly crafted gems as “Places That Are Gone” and “Back to Zero.” No one’s going to accuse him of conceptual daring or lyrical profundity, but here he delivers another solid effort in his typically melodic style, spiced with a rather hoary guitar sound than usual.

Joe Williams
WE GET TAPES! Not just advance cassettes, either. We also receive demos and albums in search of a label. One especially intriguing package, ensquared in a lurid purple folder, landed on my desk courtesy of popmeister Julius Robinson. How he got his hands on this steamy piece of metal brain rot is anyone's guess, but he knew I'd be into it. The band is called Skrapp Mettle, and with bandmembers sporting names like Snuff Buzzsaw and Scrumton Pounder and song titles like “Swallow that Load” and “Pennon the Floor,” it's quite a bit different, but a graphic rendition of ZZ's same sentiments, I knew I had to throw that tape on the deck right away. I wasn't disappointed. In fact, I melted into a fit of laughter that lasted the rest of the afternoon—but then, I don't have the most discerning sense of humor. Talk about raunch...

I put out a red alert for these guys and finally received a call back from L.A. Van, whose real name is Joe Van. He's been kicked out of many bands and now has put together a crew of local guitarists to play the latest Metallica songs, but with Doro's warm, infectious personality, it worked quite well. His band, Warlock, is now known as Doro and will have a new album out in late March. Over at L.R.S., they're giving a big push to Shok Paris' second LP, Concrete Killers. They've been distributing Shok Paris baseball cards to retailers, shrink-wrapped along with an cheque song cassette and a bumper sticker. I got one of these and I want to know why they didn't include a stick of that cardboard-like bubblegum that usually comes with baseball cards? Come on, let's get accurate here! But the most frightening thing I received was a mysterious package from New York. When I opened it up, I saw a very dead, very ugly, plastic fish fall out, along with a mildly threatening note from "a friend." "Oohigawd, what band have I stepped into? What happened?" I thought, but it was an RC Records' latest plan of attack to get press for their act Hittman. Whew! I've already said some nice things about the album (see the Jan. 21 issue of Cash Box), so I guess I'm safe.

Before you read this, the members of Vixen will probably have a gold record under their belts. I could be wrong, but is this the first all-female hard rock band to mine gold? Way to go, girls! Another happening out here these days is Vicky Hamilton, one of L.A.'s prime discoverers of hard rock talent. She just landed a record deal for a band she manages called Lost Boys. After some hot and heavy interest from several majors, Atlantic slipped in and grabbed them up. The band may not sound familiar, but the frontman, Randy O, has kept a high profile—he was once the singer for Odin, a band that was featured in Penelope Spheeris' film Decline II. This may be Hamilton's swan song as a manager—her duties at A&R rep for Geffen will keep her from picking up any new acts.

Paul Stanley decided he didn't want to be "just a Kiss away" (ouch!) and will launch a month-long solo club tour beginning Feb. 15. Included in his lineup will be Bob Kulick (Bruce's brother) on guitar, bassist Dennis St. James, Badlands drummer Eric Singer and keyboardist Gary Corbett. Unfortunately, it's only an East Coast thing, so we avid KISS-mates will have a long wait before we see Paul's big brown eyes. After he's done with the tour, he'll be back in the studio with his Kiss-mates to begin recording their next album.

There's something very interesting going on in metal radio land. Pure Rock Network, which hits the airwaves this month, could very well give Z Rock a run for its money. I mean that literally, because for the first time I think there may be a competitive metal network. Pure Rock will run seven days a week, 24 hours a day, its playlist will run the gamut from Bon Jovi to Metallica, but with an emphasis on the lighter-to-medium-heavy side of metal.

METAL PICKS

Weekly Ear-Ringer

NO FOR AN ANSWER: A Thought Crusade (Hawker)
High-level, ominous energy. Punk speed. Cavern-style vocals. Tenseless melodies. Lyrics embodying a primal libertarian attitude. Unlistenable to anyone over the age of 22. In other words, every good hard rock record should be.

Other Metal Releases

VENDETTA: Brain Damage (Noise International)
Second LP from German quartet is not all lightning rhythms and wild riffs—Vendetta also explores other tempos and deeper trains of thought. Some tracks—"Precious Existence," for example—are downright metaphysical. There's a lot going on between the lines.

STRUT: Unlimited Access (Tropical Records)
OK stuff from East Coast hard rockers. Tracks like "Makin My Way" and "Drums in the Night" intrigue, but others like "Stay Tonight" are pure wimpiness. Point this quartet in the right direction and its potential will become a reality.

SHOK PARIS: Concrete Killers (L.R.S.)
Solid but unremarkable second album from Midwestern metallers. The title track exhibits some high-watt energy; this band would benefit from employing more of same.

Janiss Garza
1. Appetite for Destruction (Virgin 90043)/WEA 9.98
2. Styx (Arista 10003)/WEA 14.98
4. Whitesnake (Columbia 81888)/WEA 14.98
5. Journey (Atco 90934)/WEA 12.98
6. Wishbone Ash (Chrysalis 90604)/WEA 11.98
7. Stephen Stills (Capitol 1-90924)/CAP 8.98
8. Wish (RCA 181877)/WEA 9.98
9. Weezer (Atlantic 836)/WEA 9.98
10. Rod Stewart (MCA/EMI 9.98)
11. Journey (Atco 90934)/WEA 12.98
12. Van Halen (Warner Bros. 90875)/WEA 9.98
13. Whitesnake (Columbia 90005)/WEA 9.98
14. Scorpions (Atlantic 836)/WEA 9.98
15. Yes (Atlantic 836)/WEA 9.98
16. Whitesnake (Columbia 90005)/WEA 9.98
17. Journey (Atco 90934)/WEA 12.98
18. Journey (Atco 90934)/WEA 12.98
19. Journey (Atco 90934)/WEA 12.98
20. Journey (Atco 90934)/WEA 12.98

**Top 200 Albums Charts**

- **#1 Debut: Roy Orbison #55**
- **#2 Debut: Journey #1**
- **#3 Debut: Van Halen #1**
- **#4 Debut: Journey #1**
- **#5 Debut: Journey #1**
- **#6 Debut: Journey #1**
- **#7 Debut: Journey #1**
- **#8 Debut: Journey #1**
- **#9 Debut: Journey #1**
- **#10 Debut: Journey #1**

**Cash Box Magazine**

- **#1 Debut: Journey #55**
- **#2 Debut: Journey #1**
- **#3 Debut: Journey #1**
- **#4 Debut: Journey #1**
- **#5 Debut: Journey #1**
- **#6 Debut: Journey #1**
- **#7 Debut: Journey #1**
- **#8 Debut: Journey #1**
- **#9 Debut: Journey #1**
- **#10 Debut: Journey #1**

**#1 Debut: Journey #55**

**#2 Debut: Journey #1**

**#3 Debut: Journey #1**

**#4 Debut: Journey #1**

**#5 Debut: Journey #1**

**#6 Debut: Journey #1**

**#7 Debut: Journey #1**

**#8 Debut: Journey #1**

**#9 Debut: Journey #1**

**#10 Debut: Journey #1**
### WESTERN REGION

#### POP
- **High Movers***
  1. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
  2. The Look (EMI) Roxette
  3. Your Mamma Don't Dance (Capitol) Poison
  4. Into You (A&M) Giant Steps
  5. Cryin' (EMI) Vixen

- **Most Added**
  1. Your Mamma Don't Dance (Capitol) Poison
  2. Stand (Warner Bros.) R.E.M.
  3. Cryin' (EMI) Vixen
  4. Thinking of You (Cutting/Mercury) Sa-Fire
  5. Superwoman (Warner Bros.) Karyn White

#### R&B
- **High Movers***
  1. Skin I'm In (PolyGram) Cameo
  2. Snake in the Grass (Solar) Midnight Star
  3. Straight Up (Virgin) Paula Abdul
  4. Closer Than Friends (Columbia) Surface
  5. Just Coolin' (Atlantic) Levert

- **Most Added**
  1. Life (MCA) Loose Ends
  2. Real Love (Motown) El DeBarge
  3. True Obsession (Virgin) Lisa
  4. Sleep Talk (Def Jam/Columbia) Alyson Williams
  5. One Thing Led to Another (Columbia) Johnny Kemp

#### COUNTRY
- **High Movers***
  1. I'm No Stranger to the Rain (RCA) Keith Whitley
  2. Fair Shake (RCA) Foster & Lloyd
  3. Baby's Gotten Good at Goodbye (MCA) George Strait
  4. Old Coyote Town (Capitol) Don Williams
  5. Big Love (MCA/Curb) Bellamy Brothers

- **Most Added**
  1. You Got It (Virgin) Roy Orbison
  2. There's a Tear in My Beer ( Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
  3. The Church on Cumberland Road (Columbia) Shenandoah
  4. Setting Me Up (Warner Bros.) Highway 101
  5. She Deserves You (RCA) Baillie & The Boys

### SOUTHWEST CENTRAL REGION

#### POP
- **High Movers***
  1. The Look (EMI) Roxette
  2. The Last Mile (Mercury/PolyGram) Cinderella
  3. Cryin' (EMI) Vixen
  4. Walk the Dinosaur (Chrysalis) Was (Not Was)
  5. Bring Down the Moon (RCA) Boy Meets Girl

- **Most Added**
  1. The Look (EMI) Roxette
  2. Sincerely Yours (ATCO/Atlantic) Sweet Sensation
  3. Birthday Suit (Columbia) Johnny Kemp
  4. Stand (Warner Bros.) R.E.M.
  5. You Got It (Virgin) Roy Orbison

#### R&B
- **High Movers***
  1. I'm Gonna Get You Sucka (Arista) Gap Band
  2. Skin I'm In (Atlanta Artists) Cameo
  3. Snake in the Grass (Solar) Midnight Star
  4. Straight Up (Virgin) Paula Abdul
  5. Still in Love (Atlantic) Troop

- **Most Added**
  1. More Than Physical (EMI) Christopher Max
  2. Life (MCA) Loose Ends
  3. Sleep Talk (Def Jam/Columbia) Alyson Williams
  4. Running With Kid N Play (Select) Kid N Play
  5. True Obsession (Virgin) Lisa

#### COUNTRY
- **High Movers***
  1. I'm No Stranger to the Rain (RCA) Keith Whitley

### MIDWESTERN REGION

#### POP
- **High Movers***
  1. Eternal Flame (Columbia) Bangles
  2. The Look (EMI) Roxette
  3. Walk the Dinosaur (Chrysalis) Was (Not Was)
  4. Cryin' (EMI) Vixen
  5. Feel So Good (Warner Bros.) Van Halen

- **Most Added**
  1. The Look (EMI) Roxette
  2. Your Mama Don't Dance (Capitol) Poison
  3. Never Had a Lot to Lose (Epic) Cheap Trick
  4. More Than You Know (Columbia) Martika
  5. Second Chance (A&M) 38 Special

#### R&B
- **High Movers***
  1. Skin I'm In (PolyGram) Cameo
  2. You and I Got a Thang (Capitol) Freddie Jackson
  3. Snake in the Grass (Solar) Midnight Star
  4. I'm Gonna Get You Sucka (Arista) Gap Band
  5. This Time (Arista) Kiara

- **Most Added**
  1. Life (MCA) Loose Ends
  2. Real Love (Motown) El DeBarge
  3. True Obsession (Virgin) Lisa
  4. Affair (Tabu) Cherrelle
  5. Superwoman (Warner Bros.) Karyn White
NATIONAL
Midnight
COUNTRY

** High Movers*
1. Baby's Gotten Good at Goodbye (MCA) George Strait
2. I'm No Stranger to the Rain (RCA) Keith Whitley
3. Who You Gonna Blame It On This Time (Columbia) Vern Gosdin
4. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
5. Fair Shake (RCA) Foster & Lloyd

** Most Added**
1. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. Hey Bobby (RCA) K.T. Oslin
3. Setting Me Up (Warner Bros.) Highway 101
4. No Chance to Dance (Capitol) Johnny Rodriguez
5. Tell It Like It Is (Atlantic America) Billy Joe Royal

NEAR EASTERN REGION

** High Movers*
1. Roni (MCA) Bobby Brown
2. Don't Tell Me Lies (A&M) Breathe
3. Eternal Flame (Columbia) The Bangles
4. Paradise City (Geffen) Guns N' Roses
5. The Living Years (Atlantic) Mike & The Mechanics

** Most Added**
1. 24/7 (Island) Dino
2. Into You (A&M) Giant Steps
3. Never Had a Lot to Lose (Epic) Cheap Trick
4. Shred of Evidence (RCA) The Frix
5. Birthday Suit (Columbia) Johnny Kemp

R&B

** High Movers*
1. Stright Up (Virgin) Paula Abdul
2. Snake in the Grass (Solar) Midnight Star
3. Skin I'm In (Atlantic Artists) Cameo
4. Girl You Know It's True (Arista) Milli Vanilli
5. Being in Love Ain't Easy (Epic) Sweet Obsession

** Most Added**
1. Life (MCA) Loose Ends

SOUTHEASTERN REGION

** High Movers*
1. Eternal Flame (Columbia) The Bangles
2. Lost in Your Eyes (Atlantic) Debbie Gibson
3. Living Years (Atlantic) Mike & The Mechanics
4. Paradise City (Geffen) Guns N' Roses
5. You're Not Alone (Warner Bros.)

** Most Added**
1. Never Had a Lot to Lose (Epic) Cheap Trick
2. Seventeen (Atlantic) Winger
3. It's Only Love (Elektra) Simply Red
4. Shred of Evidence (RCA) The Frix
5. Can You Stand the Rain (MCA) New Edition

COUNTRY

** High Movers*
1. Baby's Gotten Good at Goodbye (MCA) George Strait
2. I'm No Stranger to the Rain (RCA) Keith Whitley
3. Who You Gonna Blame It On This Time (Columbia) Vern Gosdin
4. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
5. Old Coyote Town (Capitol) Don Williams

** Most Added**
1. Tell It Like It Is (Atlantic America) Billy Joe Royal
2. There's a Tear in My Beer (Warner Bros.) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
3. No Chance to Dance (Capitol) Johnny Rodriguez
4. Don't Toss Us Away (MCA) Patty Loveless
5. I'll Be Lovin' You (MCA) Lee Greenwood

GUARANTEED NATIONAL HITS

POP***
1. Never Had a Lot to Lose
2. Cheap Trick
(RCA)

R&B***
1. Life
2. Loose Ends
3. (MCA)

COUNTRY***
1. Hey Bobby
2. K.T. Oslin
3. (RCA)
THE AGE OF THE REMAKE: Remember the uproar when the original Coca-Cola formula was to be discontinued? Panic swept the nation. Folks were buying the Sacred Soda by the case, convinced that one day a can of the stuff would sit in the Smithsonian somewhere, aging like a fine Bordeaux. Finally, the taste-tyrants repented and they resurrected “Classic Coke.” Shortly afterwards, Diet Coke shot to #1 on the charts. This is the age of the remake.

Americans are generally more comfortable with new music, movies and even foods that are at least vaguely familiar. We are an insatiable culture, with a short memory and a marked distaste for the exotic spice. (Blame the taste-tyrants.) We baby-boomers are an especially provincial lot; we love it when the “new thing” is really the “old thing” in new clothes. At the movies, we’ll take the old Scarface and turn him into a Cuban coke dealer, and that’s fantastic. Or turn Batman into a movie with Jack Nicholson as the Riddler. That’s even better.

Closer to home, there’s been an explosion of recycled hits on the radio recently, such as Jackie De Shannon’s “Put a Little Love in Your Heart” (performed by Annie Lennox and Al Green) or the Goffin-King tune “Locomotion” (performed by Kylie Minogue). It’s a sure-fire formula—to get at least one hit on a contemporary album, include a “cover song” that’s gone top ten in the past. The theory is that the “old” folks will find it reassuringly familiar and the young ones will think it’s brand new. Not a terribly original concept, but certainly a lucrative strategy for the record companies and music publishers.

A lot of remakes turn out great. A recent example is Poison’s metallic remake of Loggins and Messina’s “Your Mama Don’t Dance.” But there are certain sacred originals that you always hoped nobody would dare touch. Like a remake of “Imagine” by teen singing sensation Tracie Spencer, released as a single by John’s old label Capitol. She does a good job with it, but why bother? What can be added to the original? I admit I much prefer Spencer toying with the Gods to Tiffany’s trashy version of “I Saw Her (Him) Standing There.” Now the Cowboy Junkies’ dizzly drone of Lou Reed’s “Sweet Jane” is right on—even Lou loved it. These are artists of similar sensibilities. Other subjects: how about Will to Power’s graft of “Baby I Love Your Way/Freebird”? There are a lot of kids out there who think it’s their song. (I guess two wrongs do make a right.) Or for a real ironic twist, how about old crotch-rock-to-emo Tom Jones getting a hit out of Prince’s “Kiss”? I happen to like Tom’s version better. And what could be more disorienting to flashback-racked ‘70s progressive-types than hearing their hero Phil Collins solemnly intoning “Groovy Kind of Love”? It certainly blew my mind.

At least these covers will earn the original writers a little more well-deserved dough for their time-tested songs. All this doesn’t irk me half as much as seeing new songs with old titles like “Wild Thing” and “Don’t Be Cruel” on the charts, which are, not surprisingly, lesser works than the originals. This is not stealing—it’s just ignorance of history, which we seem to tolerate all too often, as long as it charted. Some kids in this business don’t have short memories, they have no memories. Don’t blame them, blame the educational system, blame the taste-tyrants. I’ll take a remake any day.

Julius Robinson

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POISON

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THE 7A3: “Drums of Steel” (Geffen 7-27571-A)

This is much more than an average rap—it’s a fabulous track, featuring exciting steel drum breaks. Produced by Joe “The Butcher” Nicolo with an ear toward crossover appeal; we predict action in pop arenas.

MAXI PRIEST: “Goodbye to Love Again” (Virgin 7-99235)

A sumptuously unfolding ballad that lingers exquisitely in the emotional depths that Maxi Priest evokes with his gruffly streamlined vocal. His sound on this tune is a cross between Stevie Wonder and Bill Withers. Crossover hit.

PASADENAS: “Tribute (Right On)” (Columbia 38-68575)

This is literally a tribute to every soul/R&B group that ever influenced the Pasadena. A marvelous, moving bass groove supports their message. It’s the kind of track that would bring the house down in any dance club. Urban, CHR.

PAUL CARRACK & TERRI NUNN: “Romance” (Love Theme from Sing) (Columbia 38-68580)

An unusual pairing of singing talents yields a listenable ballad with a dark edge. The song pleads “bring back romance,” and the bittersweet message hits home. This is movie music with a place on radio. CHR, AC.

WENDY & LISA: “Are You My Baby” (Columbia 38-68557)

Wendy & Lisa offer up a tune that sounds a lot more like their work with Prince, from their new LP Fruit at the Bottom. Their first album failed to score a hit, but was a stunningly original effort. This will score big.

KEVIN RALEIGH: “Moonlight on Water” (Atlantic)

(Correction: In our February 4th issue, this single was incorrectly titled “More Than Friends.”) A sensuously evocative song, with an appealing vocal by the handsome Raleigh. From Delusions of Grandeur, AOR, CHR.

SIMPLY RED: “It’s Only Love” (Elektra 7-99317)

An easy, loping tune from their new LP, A New Flame. Re-establishes their distinctive vocal slant, but leans a little too heavily on sampled orchestral strikes. Should make inroads at urban and pop outlets.

KARYN WHITE: “Superwoman” (Warner Bros. 7-27783)

This song should strike a chord with women everywhere. Written by L.A. Reid & Babyface (and D. Simmons), it’s a slow grooving ballad that lets White really dig into the words. Should fly on urban; across-the-board appeal.

LITTLE FEAT: “One Clear Moment” (Warner Bros. 7-27684)

A tremendous rock-funk groove features a chicken-scratch guitar over a synth bass. This is best single Little Feat has offered up in quite a spell. Should find an audience from AOR.

J.R.
RHYTHM & BLUES

NEVILLE BROTHERS RETURN TO A&M: If ever there was a band that could lay legitimate claim to the moniker "legendary" it would be the Neville Brothers—ambassadors of New Orleans' musical jambalaya for over four decades. The Nevilles, who will perform at this year's NARM and Gavin conventions, have a new album, Yellow Moon, set for release on March 18. The album marks the brothers' return to A&M Records, for whom they previously released 1981's Fire Engine Rhythm.

The occasion could not be better celebrated than with the release of the first single, "Sister Rosa," during Black History Month. The song is a moving ode to Rosalynn Parks, the diminutive, but lion-hearted, freedom fighter who became the catalyst for the civil rights movement in 1955 when she refused to give up her seat in the "Whites Only" section of a Montgomery public bus. The event became the galvanizing force for civil rights when Rev. Martin Luther King, Jr. and others focused worldwide attention on Montgomery by successfully orchestrating a peaceful, 13-month strike against the bus system. The action led to the eventual enactment of landmark civil rights legislation and outlawed discrimination against African-Americans in the United States.

Cyril Neville hopes that the impact of "Sister Rosa" will carry the memory of the civil rights struggles of the '60s into the future. "There is a growing consciousness that the movement must be revitalized for the '90s and '900s," he stated. "As long as one person on this earth is locked up in chains, nobody is really free."

FAMILY AFFAIR: L.A. and Babyface, the dynamic writing and production duo who brought the world such hit products as Pebbles, Karyn White, the Boys, Sheena Easton, Bobby Brown, the Mac Band, Paula Abdul, the Whispers and the Deele, are poised to strike again. They are finishing up an album for a trio formed by Babyface's two brothers and L.A.'s cousin. The three have worked together before and will have an album out on Virgin Records this spring.

In addition, Babyface is nearing completion of his own solo album, Let's Be Romantic, which he expects to be released under the new affiliation between Motown and Solar Records.

L.A. and Babyface are nominated for two Grammy Awards this year in "Producer of the Year" and "Best R&B Record" categories.

WORKING FOR A LIVING: The night after he garnered his first-ever American Music Award when his "Nice n' Slow" won for Favorite Soul/Rhythm & Blues Single, Freddie Jackson guested on Arsenio Hall's late-night television show and landed his first acting job. For his acting debut, Jackson will play a piano lounge singer on an upcoming episode of NBC's The Golden Girls, scheduled to air February 18. Keeping with the episode's location (Disney World in Florida), he performs a romantic ballad version of "It's a Small World."

GLADYS DEAREST: MCA recording artist Gladys Knight has been through the ups and downs of show business for nearly four decades. Now, for the first time, she has decided to tell her experiences and has signed a contract with New American Library for her tell-all book—a sizzling autobiography written with accomplished music writer Ruth Adkins Robinson. Titled I Heard It Through the Grapevine: the Gladys Knight Story, the book reveals the singer's struggle towards stardom and the obstacles she overcame. The book, which will contain over 50 photos of Gladys throughout her career, is currently scheduled for a December 1989 release.

Bob Long

R&B PICKS

Gerald Alston: "You Laid Your Love on Me" (Motown 12')

Boudl singer extraordinaire Alston tries his hand at some funk material but comes up short, despite an energetic mix by Timmy Regisford and additional overdubs by Teri Burros and Boydas. 

Mazara: "The Saga of a Man" (Motown 12')

Seven-man group from the Midwest refuses to be catagorized with this 6-minute song from their latest LP, Love at 17. The group features at least four lead vocalists who blend together on an intricate blend of R&B and funk. The Bernadette Cooper mix tries to break some new ground, and Mazara could very well be one of the groups to lead the revitalized Motown label.

Michael Hepworth

R&B LPs

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<th>Album Title</th>
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<td>John &amp; Taylor</td>
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<td>Doug E Fresh &amp; The Get Fresh Crew</td>
<td>The World's Greatest Entertainer</td>
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<td>Teddy Pendergrass</td>
<td>Joy</td>
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<td>Rene Moore</td>
<td>Destination Love</td>
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#1 Single: Luther Vandross

1. SHE WON'T TALK TO ME (Epic 34-0851) Luther Vandross 2 11
2. THIS TIME (J. B. 35-0868) Kiara 9 14
3. SO GOOD (Hollywood 34-0869) Al Jarreau 4 5
4. WILD THING (Columbus Vinyl 104) Tone Loc 6 10
5. DREAMIN' (PolyGram 97-078) Vanessa Williams 7 13
6. JUST BECAUSE (Epic 34-0877) Anita Baker 8 9
7. TEDDY'S JAM (MCA 53462) Guy 11 10
9. CAN YOU READ MY LIPS (Orpheum/EMI 97-72654) Z'Looke 3 16
11. SKIN I'M IN (Atlantic Artists 872314-7) Cameo 10 17
11. STRAIGHT UP (Virgin 7-59208) Paula Abdul 22 5
15. SUPERWOMAN (Warner Bros. 7-27773) Karyn White 10 13
16. RONI (MCA 53463) Bobby Brown 5 13
17. HEAVEN (Capitol 94961) Bebe & Cece Winans 23 13
18. I WANT TO BE YOUR LOVER (Orpheus B-72656) Allee Simmons 12 14
19. BABY DOLL (PolyGram 871 108-7) Tony Toni Tone! 13 14
20. JUST COOLIN' (Atlantic 7-33658) Levert 33 4
21. STILL IN LOVE (Atlantic 7-83674) Troop 23 9
22. TWICE THE LOVE (Warner Bros. 7-27658) George Benson 24 12
23. BEING IN LOVE AIN'T EASY (Epic 34-08521) Sweet Obsession 26 10
24. KISSES DON'T LIE (EMI 5-0164) Evelyn King 15 13
25. YOU AND I GOT A THANG (Capitol B-44283) Freddie Jackson 28 5
26. GIRL KNOWS IT'S TRUTH (Atlantic AS1-3395) Milli Vanilli 29 5
27. TEENAGE LOVE (Def Jam/Columbia 98-08109) Slick Rick 31 9
28. CLOSER THAN FRIENDS (Columbia AS1-08527) Surface 32 5
29. LUCKY CHARM (Motown 10392) The Boys 35 5
30. I'LL BE THERE FOR YOU (Capitol 78-960) Ashford & Simpson 38 3
31. ME MYSELF AND I (Columbia 38-08508) Cheryl & Peppi Riley 39 32
32. KILLING ME SOFTLY (Warner Bros. 7-27772) Al B. Sure! 18 11
33. MORE THAN FRIENDS (Def Jam 78-9741) Jonathan Butler 40 5
34. JOY AND PAIN (Capitol 78-9744) Donna Allen 43 5
35. ANOTHER WEEKEND (RCA 8525-7) Five Star 49 3
36. STRUCK BY YOU (PolyGram 78-1287) Bar-Kays 41 4
37. YOU GOT IT (THE RIGHT STUFF) (Columbia 38-0852) New Kids On The Block 21 11
38. GENTLY (MCA 5346) Ready For The World 46 5
39. TAKE ME WHERE YOU WANT TO (Motown MOT-1951) Gerald Alston 20 16
40. THE LOVER IN ME (MCA-MCA 53410) Sheena Easton 27 17
41. DON'T STOP YOUR LOVE (Eskhatra 7-69359) Keith Sweat 30 16
42. REAL LOVE (Motown 4495) El DeBarge 67 2
43. FROM PAIN TO JOY (Virgin 022-4040) Betty Wright 54 4
44. CUTIE PIE (Atlantic 69873) L'Trimm 48 4
45. WITH EACH BEAT OF MY HEART (Maxwell 1452) Stovie Wonder 50 5
46. AFFAIR (Baby ZM-8688) Cherielle 50 9
47. I WANNA HAVE SOME FUN (Jive 1154-RCA) Samantha Fox 34 12
48. WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785) Kenny G Featuring Smokey Robinson 53 3
49. WE WANT EZY (Priority 57108) Eazy-E 55 3
50. SOMETHING'S GOT A HOLD ON ME (Columbia 38-60545) Radiant 56 3

#1 Debut: Loose Ends #67

51. FOR U (A&M 12293) Vesta 61 3
52. PULL OVER (Atlantic 7-68937) Levert 36 15
53. GIRL I GOT MY EYES ON YOU (Motown 1954) Today 62 4
54. NEVER TOO LATE (PolyGram/Polystar 871 417) Will Clayborn 68 3
55. IT'S MY PARTY (Warner Bros. 7-27678) Chaka Khan 37 15
56. THE CLUB (Arts Records ZS 405617) Marcus Lewis 42 9
57. SWEET, SWEET LOVE (A&M 12474) Vesta 44 21
58. THIS IS AS GOOD AS IT GETS (Columbia 38-08507) Deniece Williams 45 11
59. HIM OR ME (Motown MOT-1944) Today 47 19
60. THAT'S THE WAY LOVE IS (Atlantic 7-89863) Ten City 65 3
61. THOUGHT OF YOU JUST A LITTLE TOO MUCH (Westbound 71091) The Dells 64 5
62. I WANT MORE OF YOU (A&M 092) Candy 69 5
63. DIAL MY HEART (Motown Mot-53461) The Boys 52 22
64. I DON'T WANT TO BE ALONE (Motown 1949) Georgio 51 12
65. THE SPIRIT OF LOVE (Track 58631-7) Average White Band 57 9
66. I JUST WANNA STOP (Capitol P-44416) Angola Bofill 59 19

#10 CUBE (Capitol 44961)

67. LIFE (MCA 93936)

68. HEY TONY (Next Plateau 5026) Kirby Coleman 70 4
69. I'M GONNA BE YOUR LOVER (Orpheus B-72656) Tracey Spencer 78 2
70. FIND AN UGLY WOMAN (Sleeping Big 40143) Cash Money & Marvelous 75 12
71. FLASH'N BACK (Motown 41620) Tyrone Davis 60 5
72. TWIST AND SHOUT (Next Plateau 321) Salt-N-Pepa 79 3
73. MORE THAN PHYSICAL (EMI 44261) Christopher Max 80 2
74. EVERYTHING I MISS AT HOME (Tabu CBS Z94-0852) Cherrelle 63 20
75. WHERE THE LOVE IS (MCA 53283) Robert Brookins 66 14
76. YOU AND ME (Epic 34-68539) Jamm 86 2
77. TRUE OBSSESSIONS (Virgin AS0929) Lisa 87 2
78. NOTICE ME (Fontere 1191) Sandee 88 2
79. WHERE DID YOU GET (Def Jam 8525-7) Ray, Goodman & Brown 71 10
80. SLEEP TALK (Def Jam/Columbia 38-0855) Alyson Williams 81 10
81. BACK ON HOLIDAY (EMI B-50513) Robbie Nevil 79 2
82. MOVE ON YOU (Rawson) Latasha 83 2
83. WALKING AWAY (Ronnbaby 7-27736) Information Society 89 2
84. THE R (Unica MCA 90014) Eric B And Rakim 87 2
85. ONE THING LED TO ANOTHER (Columbia 38-08510) Johnny Kemp 75 11
86. I'LL TAKE YOU THERE (Cold Chillin/Warner Bros. 7-27708) Big Daddy Kane 87 2
87. I'M THE ONE WHO LOVES YOU (Island 7-19974) By All Means 77 19
88. MR. BACHELOR (MCA-MCA 53420) Michael Jackson 78 15
89. SMOOTH CRIMINAL (Epic 34-08444) by Michael Jackson 78 15
90. OASIS (Atlantic 7-88996) Roberta Flack 73 18
91. HEY LOVER (Capitol P-44409) Freddie Jackson 79 21
92. OH LOVE (MCA 204) Fred DeBarge 81 5
93. THE WAY YOU LOOK AT LOVE (MCA 53485) The Mac Band/McCormick Brothers 82 5
94. THERE'S ONE BORN EVERY MINUTE (Epic 34-08444) Jonathan Butler 83 21
95. MAKE YOUR MOVE (Arts/Arts 1974) Cameo 84 20
96. I'VE GOT YETTOTHER TROUBLE (Motown) The Boyz From Detroit 85 5
97. I'M MISSED (Columbia 38-08019) Surface 87 21
98. THANKS FOR MY CHILD (Columbia 38-07996) Cheryl & Peppi Riley 89 23
100. PUMP IT UP (Capitol 44966) M.C. Hammer 92 14
ON THE DANCEFLOOR

TAKE ME BACK TO PHILLY: The long-awaited debut LP from Ten City has finally arrived, and it was worth the wait. There is considerable anticipa-
tion in the dance music community for this one, based on the univer-
sal appeal of their three 12" releases, "Devotion," "Right Back To You" and "That's the Way Love Is." (Note: the flip of "Right Back To You"—the excellent, Caribbean-flavored "One Kiss Will Make It Better"—is badly missing from this LP, which makes the 12" an essential purchase.) This album is evocative of the best releases to come out of Philly in the late 70's, with its lush arrangements, smooth and powerful vocals, and intuitive sense of what works on the dance floor. Much has been made of producer Marshall Jefferson's use of "real" instruments on the album, but this really is more of a promotional gimmick than anything else in my mind. I don't think it matters what instruments you use, as long as the end product is as strong as this is. In fact, "Suspicious", which is a minimal production reminiscent of much of Jefferson's earlier "deep house" records, is one of the LP's strongest tracks.

Other standouts include "Satisfaction", a funk burner strangely akin in spirit to "One Nation Under a Groove"; "Where Do We Go?"; and "For You", which has the sound out of place on a Harold Melvin and the BlueNotes record. What this all adds up to is soul, and no higher compliment could be paid to them.

A TALE OF TWO REMIXES: These days we seem to get more remixes song-to-songs than new songs. (In fact, I recently received a tape whose solo contents were nine remixes of the same song!) The next two remixes I'll talk about are polar opposites, and illustrate both the potential of the remix as an enhancement to a record, and its ability to totally destroy the spirit of a record.

As you probably know by now, Chrysalis is readying a Blondie/Deb-
nie Harry remix LP for domestic release. Included on it is Coldcut's radical reinterpretation of "The Tide is High," which turns the whimsical spirit of the original Blondie version on its head and can be best described as a jazz funk dub. They've added hip-hop drum programs, African per-
ussion, phased vocal effects, an acid-tinged bassline, and samples of both the seashore and what can best be described as a fever-pitched session with a munafical witch doctor to Debbie's soothing vocals and the happy horn lines. The overall effect is to strip Blondie down to its soul, and show that a hit record can work well in a variety of settings. Though none of the other remixes on the LP can hold a candle to this one, the LP is worth investigating for this track.

In stark contrast to the brilliance of the Coldcut track, Danny D. has just completed a remix of Kid N' Play's "2 Hype" (Coldtemp/Chrysalis UK) that completely blows! He slowed down the track by 10 beats-per-
minute without adjusting the pitch on the vocals, so they sound so slow that the acoustic bass appears to be the rara impresive art of the whole track should you happen to be able to find it in this form. This is true. Coldtemp could do for the act is pull this piece of garbage and release
another track pronto!

JUST TALKIN' ABOUT RECORDS: Todd Terry fans should hunt down the excellent Double Trouble megamix of all his hits (ZYX Ger-
many) that has come out in a beautiful and inventive manner...Fantasy has re-
released Sylvester's classic "You Make Me Feel (Mighty Real)" and has included the hard-to-find Ultimix Version...Coming correct from Wild Pitch Records (212-687-1817) are two new releases that exemplify the labels strength in the new wave of jazz hip-hop. (Ever since "Santana's" Psychedelic Shack" is a quietly powerful and haunting "deep house" track that anyone with a taste for the creative should be on, and Gang Starr kicks in with their second 12", "Movin On/Gusto"; two tasty raps over DJ. Mark's always superfunky rhythm tracks. Watch for their LP soon. Check out the new "He Said...She Said...Take Care"-an extremely pleasurable listen both on the dancefloor and in the living room. (He Said is a side project from Graham Lewis of Wire.)

---AND THE LATEST FROM TECHNO BLVD: Detroit is jumpin'! The artist/producers remix trio of Kevin Sauderson, John Atkins, and Derrick May seem to be in great demand, and for good reason. Kevin Sauderson is busily working on the Inner City album, due to be finished this spring. The impressive track, "I Will Show Them," was a hit. "Round and Round" -a track that lends itself to his unique treatment—he has thickened up Neneh Cherry's "Buffalo Stance" (Virgin) and he has done a mix on Dr. Robert and Kym Mazelle's "Wait...Magie Juan has fin-
sished his killer mix for "Reach" by Todd Terry's "Psychedelic Shack." is a quietly powerful and haunting "deep house" track that anyone with a taste for the creative should be on, and Gang Starr kicks in with their second 12", "Movin On/Gusto"; two tasty raps over DJ. Mark's always superfunky rhythm tracks. Watch for their LP soon. Check out the new "He Said...She Said...Take Care"-an extremely pleasurable listen both on the dancefloor and in the living room. (He Said is a side project from Graham Lewis of Wire.)

THE JUNGLE PICKS:

THE JUNGLE BROTHERS: "Straight Out the Jungle" (Idlers)

This standout track from their debut LP has been pumped up radically, and has much wider dance floor appeal in this version. The synths sooth

Neil Harris

DANCE PICKS

THE JUNGLE BROTHERS: "Straight Out the Jungle" (Idlers)

This standout track from their debut LP has been pumped up radically, and has much wider dance floor appeal in this version. The synths sooth

The beat kicks, and the JB's charm throughout. Also included are the non-LP tracks "The Promo" and "The Trip", and a seven-minute version of "Sounds of the Safari", which is quite simply the best hip-hop instrumental since Davey D's "One for the Treble".

MORNING LOVE AND DJ J. POGO: "I Can Do This" (Coldtempo Do UK)

See if you can stop playing this infectious rap number once you've heard it. The A-side's uptown killer is a killer R&B-dub crossover based on the Whispers' "And the Beat Goes On", while the James Brown-based "Downtown" mix is sure to please the core rap audience. Somebody on this side of the ocean should pick this up.

FINGERS INC: "Can You Feel It" (Martin Luther King Mix) (Indigo UK)

Perhaps the best musical backdrop King's voice has ever been paired with, this minimal and haunting track showcases the power in his words, and would not be out of place on any dancefloor or radio station. Ht this track down and give it a spin.

DENIZ: "Metropolitan"

Though circulating for a month or so, this Latin hip-hop stormer has been virtually ignored by radio, which is a situation that should be rectified soon. The creative (i.e. non-formula) track and Deniz's sexy vocals lend themselves to airplay. All you "progressive," "hot" radio programmers who passed this up should give it a try and let your listeners decide. I think I know what the verdict will be.

N.H.
GLOBALIST GROOVE

THEY DON'T WEAR SKIRTS with hemlines up to their navels or sing about fast cars and young stud. Their garb is traditional and they sing their ancestors' songs about their day-to-day life and cultural history. Their voices, like the women themselves, are mature and full-bodied. Although they're originally country girls and their homeland is about the size of Tennessee, there is no Music Row in Sofia that draws hopeful talent in from the sticks seeking the big break. The three women are the Trio Bulgarka, the leading vocal folk trio in Bulgaria.

The threesome—stellar soprano Yanka Rupkina, Stoyanka Boneva and Eva Georgieva—are also renowned soloists and featured members of the Bulgarian Radio & TV Choir, stars of Nonesuch's two volumes of Le Mystere des Voix Bulgares (that's Mystery of the Bulgarian Voices to you monolingual types). Those two albums are among the most surprising successes on the world-music front. But I am touched even more by the group's recent album of the Trio Bulgarka's The Forest Is Crying on Carthage/Hannibal, a little-label-that-could based in London and Rocky Hill, N.J.

This is the second album on Joe Boyd's rootsy label devoted to the music of Eastern Europe's loyal satellite. The first, also released during the late 80s, is titled Balkana: The Music of Bulgaria. It is a good primer to the traditional music of the southern European state, replete with everything from a cappella harmonies to the three-horned birds of Alberto Ayer-esque workouts on the gaida, or Bulgarian bagpipe.

The newer album devoted to the work of the Trio consists of 18 songs, again all traditional, some of which are adaptations of more formal arrangements written for the larger choir. On the majority of the cuts, the middle-aged nuns are accompanied by one or more of a sextet of instruments, including the Trio's Tinka Troika or Tracia Trio, a prominent instrumental group. Brief blurbs describe each tune, a must for any complete folk music recording package.

As with the larger choir, perhaps the most striking aspect of the Trio’s singing is how their voices achieve the notes, often in parallel intervals that are mind-blowing to the virgin ears of the Westernized music fan. They chase each other in seconds, sevenths and ninths, with an uncanny union of timbre that resonates with remarkable strength. With their traditional, the pristine vocals are refreshing, as dissonance rubs up against tranquility, strangeness against familiarity. Their folk art is untouched by either the Stalinist aesthetic of socialist realism or the corrupting influences of Western pop. (But capitalist pop is about to get a dose of some of the Trio’s music, as British performer Kate Bush has included them on three tracks of her upcoming album, and there is a spring tour in the works featuring the Trio and a group of players.)

Included on the record are work songs, nonsense songs, love songs, Christmas songs, wedding songs and a few partisan songs from various parts of the country. In fact, the three singers come from three different corners of the land, each bringing her regional musical heritage to the 30-year-old group. The ethnic memory of five centuries under the yoke of the Ottoman Empire seems to color much of Bulgarian song.

Some of the music is reminiscent of other parts of the world. "Daz Vecher Ne Mii Vesselo" ("I Am Sad This Evening") begins with a lively Arabic-sounding riff played on Mihail Marinov's gadulka, a bowed instrument with three melody strings and eight drone strings. The use of drone, where one note is held by an instrument or voice for what seems like an interminably long time, is especially pronounced on "Shunsent Trepit Zauda" ("The Sun Is Setting"), a wonderfully alien a cappella piece.

A slow Celtic ballad is brought to mind by Eva’s mournful contralto on "Mari Tudoro," a love song from her native Dobra Photos. Bulgaria’s neighbors to the south, the Greeks, are sounded by Kristofer Radanov on the clarineton on "Sedahnya Zate Na Razvala" ("The Working-Bee Is Over"). And the church-horones of the wedding song "Prochula Se Moma Nedelya" ("The Renown of Beautiful Nedelya") harken back to the halls of Byzantium.

Bulgaria is a country of mountains and valleys. On The Forest Is Crying, the voices of its singers swing up the slopes and down into the flatlands, mirroring the topography of their native land.

GLOBALIST PICK

VARIOUS ARTISTS: Cuban and Puerto Rican Music (Music of the World cassette)

Three groups provide religious and secular roots music with a strong African tinge on this gem from Bob Haddad's global label. The first side resonates with the drums, percussion and call-and-response singing of Orlando "Puntilla" Rios and the group Nueva Generacion, who perform the Yoruba-derived music of santeria, the oft-misunderstood religion also known by the names congoombia, vedos/an and lucumi. The second side features the Puerto Rican groups El Sexteto Criollo and Los Pleneros de la 21. El Sexteto has been around for 35 years, led by Ismael Berrios, and play the musica jibara. An excellent crossover example of this music can be found on master cuatro (10-string guitar-like axe) player Yomo Toro's Funky Adios (enfant). The third side features the Afro-Cuban groups on Antilles. More to the African side of the triple are the bomba and plena styles played by Los Pleneros. This heavily percussive music was developed in the island's coastal areas, where the majority of the population has its roots in Africa. All the performances on this tape were recorded live at New York's Washington Square Church, so the feel is not hampered by overdubbing.

Tom Cheyney

CASH BOX MICRO CHART

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<thead>
<tr>
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<th>LABEL</th>
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TOOTS IN HOLLYWOOD: Living reggae legend Toots Hibbert and his Maytals paid a visit to Tinseltown recently and performed to a full house at the Palace. The veteran singer is on a comprehensive American tour in support of his Grammy-nominated Toots in Hollywood release, from which he sang six tunes. He also offered fiery renditions of such classics as "Funky Kingston," "Reggae Got Soul," "Pressure Drop" and "54-46 (That's My Number)." (photo: Jan Salzman)
ON JAZZ

REISSUE? I HARDLY EVEN KNOW YOU: Nipper must be turning into something of a truffle pig, burrowing through those RCA vaults looking for gems for Bluebird to release. Five savoy new items have just hit the shelves and they are: Early Ellington (1927-1934), some of the finest Duke Ellington recordings, more or less the greatest hits (“East St. Louis Toodle-oo,” “Mood Indigo,” “The Mooche,” “Black and Tan Fantasy,” etc.) on the stunning new double LP. It’s not complete, but oh what a selection! (The CD is 72 minutes long, the vinyl is six.)box. Big Lives!, a bit of this Beiderbecker, mostly from the Paul Whitman days. The settings are gooey, but Big is glorious (the LP is shorn of five cuts). Esquire’s All-American Hot Jazz Sessions. This one is a little tricky, since the Esquire all-star dates which bring together such shoots of the mid-’40s as Ellington, Louis Armstrong, Don Byas, and Coleman Hawkins, account for only eight tunes (most unaccountably written by producer Leonard Feather). So they’ve beefed this up with a hodge-podge of tracks: some Jack Teagarden dates, some Art Tatum, some Lucky Thompson, some Erroll Garner (the LP is missing five cuts, all the Tatum and the Garner). Artie Shaw’s The Complete Granberry Five Sessions, featurig Shaw’s chamber group with either Billy Butterfield or Roy Eldridge on trumpet and not to mention the great, long, lost CD by Foray for Jazz. And Piano Man: Earl Hines, His Piano And His Orchestra, a reasonable cross-section of the piano giant’s new work, all of it big and good-band stuff and a number of Hines’ greatest hits (“Rosetta,” “Boogie Woogie on St. Louis Blues,” and the Billy Eckstine-sung “Jelly, Jelly” and “Stormy Monday Blues”). These three cuts aside, the record, these early recordings Band – to me it’s Sonic Solutions at work here), but I haven’t compared them against pristine 78 rpm pressings, apparently the true test.

Not to be confused with Bluebird, Blue Note has just reissued a poker bunch of jazz. The Hires’ Luke Scape to Love, Andrew Hill’s Point of Departure, Lou Donaldson’s wickedly good Quartet/Quintet/Scotet, Freddie Hubbard’s Open Sesame, and Horace Silver’s At the Village Gate. Don’t The Thing. Speaking of Blue Note, it’s the 50th anniversary of the label this year, and that means a set of five commemorative albums spanning the label’s history — look for the one in May — and a planned 50th anniversary concert tour.

BOPPING AROUND: The soundtrack to Torch Song Trilogy, just out on Columbia. It’s a great mix of tunes, and the Bop Box has recorded its share. The album is released to coincide with the 90th anniversary of Ellington’s birth... and to my knowledge, the first to be released.

Hemney Cognac Jazz Search has commenced; bands have until March 1 to send in their 20-minute cassettes to 3435 Ocean Park Blvd., Suite 201-Jazz, Santa Monica, CA 90405... Thanks to Black History Month a few hip items are showing up on PBS’s docket. Art Blakey: The Jazz Messenger, a good English documentary (around Feb. 19); Chasing a Rainbow: The Story of the Joe Pass Trio (around Feb. 21); and Wild Women Don’t Have the Blues, the story of the great blues-singing ladies of the ’20s and ’30s (around Feb. 24)... NAM is in New Orleans this year, which means a jazz flavor, like the Preservation Hall Jazz Band playing at the opening of the city’s annual conference, followed by Bruce Lundvall’s multi-media presentation on the development of jazz and a live set by Stanley Jordan... I never heard of the Preservation Hall Jazz Band, but the third annual All-Japan Jazz Festival money for under-privileged children... Did you know that these excellent LMR CDs of unreleased Ellington are now being distributed by Atlantic, with another five to come in the spring?... Did you know that Delmark just reissued an eclectic stack of albums, from the likes of Iris Sullivan, Leon Sands, and the Frank Foster recording, like it or not), Joseph Jarman, George Lewis & Don Ewell, Anthony Braxton, Barney Bigard/Art Hodes and Chris Woods?... Did you know that, finally, the Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin has a regular New York slot — every Monday night at Indigo Blues?

Lee Jeske

CASH BOX MICRO CHART

TRADITIONAL JAZZ

1. SILHOUETTE (Artist As 8457) KENNY G 15
2. FESTIVAL (GRP 9570) LEE RITENOUR 3 15
3. SIMPLE PLEASURES (EMI-Manhattan E 4850) BOBBY MCCERRIN 2 42
4. HEARTS OR SOON (Reprise 25778) AL JARELL 10 7
5. TIME AND TIDE (Epic BFE 4977 E.P.A.) BASSIA 6 44
6. CLOSE-UP (Reprise 9 2757) DAVID SANBORN 5 29
7. DON’T TRY THIS AT HOME (MCA Impulse 42299) MICHAEL BRECKER 1 8
8. FLYING HOME (EMI-Manhattan 48862) STANLEY JORDAN 17 16
9. LIVING IN PARADISE (EMI-Manhattan 48330) FATTORUP 7 14
10. TWICE THE LOVE (Warner Bros. 25705) GEORGE BENSON 11 15
11. STREET DREAMS (Geffen GHS 24204) LYLE MAYS 9 17
12. IF THIS BASS COULD ONLY TALK (Portait/CBS 40023) CLARKIE 12 30
13. ELVIS (EGADS 60819) SADATO WADABE 15 21
14. FLASHPONIT (GRP 9871) TOM SCOTT 23 13
15. MANGO TANGO (Cas 13 9012) TOM GRANT 17 8
16. TEARS OF JOY (Windham Hill WH 1011) TUCK & PATTY 15 27
17. BERMONDAYS (Atlantic 631919) GERALD ALBRIGHT 26 2
18. GIPSY KINGS (Elektra 68065) GIPSY KINGS 19 15
19. DAY BY DAY (EMI-Manhattan E 92096) NAJJE 13 28
20. THE TRAVELLER (Nova 8811) THE TRAVELLER 20 11
21. IVORY COAST (Warner Bros. 25737) BOB JAMES 14 23
22. A GRP CHRISTMAS COLLECTION (GRP GR 9574) VARIOUS ARTISTS 18 8
23. LOVE IS IN FLIGHT (Vertigo/Polycord/Polycram 377 831) MARLENA SHAZ 19 17
24. SOUVENIRS (Blue Note 8003) PAT METHENY 20 20
25. WAY DOWN WEST (Soundesigns 2109) WISHFUL THINKING 20 32
26. PICK HITS LIVE (Gramavision 18.8061) THE JOHN SCOFIELD BAND 12 6
27. INSIDE OF YOU (Novus 2578) ROYALB disb 31 21
28. PHONIE SOUFLA (TBA 238) ALVIN HAYES 13 22
29. MORE THAN FRIENDS (Jave/RCA1361-1) JONATHAN BUTLER 20 12
30. THE FURTHER ADVENTURES OF FLIM & THE BELLS (ADP 462) FLIM & THE BELLS 21 10
31. A TOUCH OF LIGHT (GRP GR 9575) MARK EGAN 14 21
32. THE REAL ME (Coast/Warner 25696) PAT IUSTI 22 21
33. THE BEAUTY OF IT ALL (TBA 240) CARLOS REYES 15 25
34. BILLY’S BEST HITS (GRP GR 9576) BILLY COHAN 29 5
35. THE TRAVELLER (Nova 8811) BRANDON FIELDS 34 15
36. FACETS (Amherst AH 3106) DOC SEVERINSON 27 22
37. NEON NIGHTS (Warner Bros. 25728) JIM HORN 29 11
38. KILIMANJARO (Passport Jazz FZ 86042) THE RIPPLING 39 35
39. RIVER’S Gonna RISE (Horizon Music 3229) PATRICK O’HANNIN 36 21
40. THE POWER OF SUGGESTION (EMI-Manhattan 113611) RICHARD ELLIOTT 37 32

JAZZ PICKS

— MARCUS ROBERTS: The Truth Is Spoken Here (Novus 3051) Wynton Marsalis’ pianist in an impressive, Wyntonish (hard bop) debut, solo and with a faculty of supporting cast (Charlie Rouse, Elvin Jones and Wynton).


— ROSEMARY CLOONEY: Show Tunes (Concord CJ-364) Classy tunes, classy accomplishment (the usual Concord Hamilton/Vache suspects) and very classy singing from a classy vocal veteran in fine fettle.

— SPECIAL EFX: Confidential (GRP 9581) Still one of the finest fusion bands on the block: bright melodies, solid playing and a deftly of world rhythms add up to a winner.

— MASAHIKO SATOH: Amorphism (Portrait OR 44194) Japanese pianist is a gussy romantic, on the Steinway and a host of electric keys, and Eddie Gomez and Steve Gadd, muscles gleaming, gush right along.

— OLIVER LAKE: Otherside (Gramavision 18-8901) Very cool avant-garde composer leads a big band and a quartet through hard- edged outsider/side originals. Good, gnarly work from a fine mix of players.

— DAVID MANN: Insight (Antilles 8735) Sunborn fans and fusion radio will be comfortable with Mann’s latest, which wears its fancy heart on its melodic sleeve.

— PEPPER ADAMS: The Adams Effect (Uptown 27.31) The late bebop hornman’s great in a typically Herbie Mann set, with Frank Foster, Tommy Flanagan, Ron Carter and Billy Hart smoking along.
IT WAS A CAJUN-LOVER'S HEAVEN Feb. 1, as four of south Louisiana's spiciest artists starred on TNN's "Nashville Now." Guests that night were treated to performances by Jo-El Sonnier, Doug Kershaw, Eddy Raven and Jimmy C. Newman. With accordions and washboards, the foursome sang and jigged their way into viewer's hearts with tunes like "Teardrop Letter," "Kalenda," "Cajun Stripper" and Lafayette. Afterwards, we all munched out on crawfish, black beans 'n' rice and other Cajun delicacies. For this Louisiana girl, it was just like being home. Ah-ee-e!

Sonnie is also one of three stars sharing the stage in a nationwide tour this month. After a show on the bill are the Charlie Daniels Band and Alabama. The groups performed Feb. 3 at MTSU's Murphy Center and despite wintry weather conditions, quite a crowd showed up. Jo-El kicked off the show (right on time, I must say), with several cuts from his LP Come On Joe, the most notable being "Romin' In My Heart." Charlie Daniels' set followed, showcasing his notorious fiddle playing and a rousing version of "Boogie Woogie Fiddle Country Blues." Super group Alabama closed the show in fine style, scaring high marks with the crowd by singing their recent number one smash "Song of the South."

Still not having my third for live music completely quenched that evening, I trekked westward to Bellevue where Capitol artist Kix Brooks was staging quite a show at the Cockeyed Camel. With songs like "Let Me Be The First," and "Devil's Got Her By the Hand," Brooks wowed the crowd. Bruce Channel also shot up and did a rocking version of "Hey Baby" that sent the audience into a dancing frenzy in no time.

CELEBRATION OF SONG...The Board of Governors of the Nashville chapter of the National Academy of Recording Arts and Sciences, (what a mouthful!), recently held their Pro-Grammy reception for this year's nominees as well as past Grammy winners at the Vanderbilt Plaza Hotel. Quite a few nominees and past winners showed up for the affair. Seen enjoying themselves that night were Harlan Howard, the Oak Ridge Boys, Bill Monroe, Kitty Wells, Sharon White, Tammy Wynette, members of Highway 101 and Restless Heart, show Seals and Lane Brody. Nominees will find out whether they'll be at next year's party as winners when the 31st Annual Grammy show is aired on Feb. 22.

In PUBLISHING NEWS. Larry Gatlin has become a partner in the Nashville-based Affiliated Publishers Inc., an international music publishing cooperative. The company offers its members/songwriters in-depth critiques of their work. If the song is deemed marketable, it is then pitched to established artists. After being recorded, the publishing royalties are equally split between API and the writer.

Gatlin shares his partnership with Tony Harley and API co-founders Johnny Slate and Danny Morrison. In a recent press conference, Gatlin expressed his sympathy for struggling songwriters saying "over the past few years it seems like they've become second-class citizens." In an in-depth interview with the Indy Star, he said, "Our doors are not only open, they are wide open. We hope to take it back 15 years when the songwriters were the most important thing. We will try to make sure our people are not treated like a commodity," said Gatlin.

Founded almost 10 months ago, API has built up a substantial membership both in the U.S. and abroad, which consists not only of newcomers, but several established writers as well, in both the pop and country fields. Writers interested in joining the cooperative can contact them by writing to 11 Music Sq, East, Nashville, TN 37203, or by phoning (615) 256-8556.

HAPPY 35TH ANNIVERSARY To Cash Box radio reporter WDXN in Clarksville, Tenn. From 1952-68, the station's format varied from contemporary to rock & roll, and finally settled on its present country format in 1969. Since that time WDXN has grown with the popularity of country music. "We were country when it wasn't cool" said Music Row Andy Anderson. He said one of the favorite promotions at the station is the one where listeners "dig up their favorite country song, play it on their stereo with WDXN airing it as such." Cash Box wishes WDXN another successful 35 years on the air.

35 STORMS OF LIFE. Country listeners should be on the lookout for Playback Record's newest "signee," New York native Diane Lauren. Lauren, who was a classical piano student at the prestigious High School of Performing Arts (remember "Fame"?) is now hopping for a shot at the country charts. She was in Nashville recently recording material with producers Jack Gale and Jim Pierce.

ANOTHER COUNTRY LEGEND REPORTED ILL...Loretta Lynn was taken to Parkview Hospital here in Nashville on Feb. 6, after she was found unconscious at her home. No further information as to her condition has been released at this writing. Lynn broke her arm several weeks ago in the Bahamas and was reportedly experiencing great pain due to that injury. Cash Box extends their heartfelt wishes for a speedy recovery to the famed Coal Miner's Daughter.

Cecilia Walker
COUNTRY MUSIC

Tree International's Paul Worley, director of creative services (bottom center) and Ed Seay (bottom left) take a moment to show the members of Highway 101 the latest mixing techniques while producing the group's new album. Pictured top left to right are Highway 101's Steve Singh, Jack Daniels, Cactus Moser and Paulette Carlson (bottom right).

FENDER GETS A DEAL: A recent press reception marked the announcement that the legendary Freddy Fender has signed by Critique/Atlantic Records. Carl Strube, president of Critique made the announcement to the crowd during the well-attended reception at the Stockyard Restaurant. Fender will release his first record on the label during the first quarter of 1989. Showing the enjoyment of the occasion are (from left): Fender's manager Stuart Dill, Cash Box Nashville editor Cecilia Walker, Cash Box reporter Sue Thackrey, Fender, Critique VP Wade Conkin, Cash Box Dir. of Operations Joe Henderson, Critique President Carl Strube, WXFM-Music Director Ron Dini and Critique Indie Promotions Dir. Brian Interland. (Photo by Alan Mayor)

NASHVILLE NOTEABLES

SO NEAR AND, YET,...SO FAR!

As I prepare to vacate my position at Cash Box in Nashville, I feel an obligation to explain my approaching exit to a lot of friends and cohorts. In this limited amount of space, I hope to explain a dream. Of course, life is simply a limited amount of space. Therein, lies the answer to my voluntary departure.

You see, like Martin Luther King, Jr., I have a dream. No doubt, his was more profound and important to the world. But, like every man my dream is eternally motivating in my own private world. Since I was a child, spending Saturday nights on the farm with my grandparents, I have had a dream to be involved in country music. The dream formulated as I sat before that old Philco radio and listened to the only "show" they would tune in on Saturday night...the Grand Ole Opry. I could imagine performing on that stage and singing to the listening audience acceptably.

Time, maturity, intelligence and a good friend convinced me that my talent and ability did not lie in the direction of performing. However, my high school English teacher told me that I should become a writer. She said I had "the gift." At that time, I didn't know what she meant. A short time later, I did. The ability to say something, in your own way, and make it interesting and associating others is "the gift"...and it comes from God!

As many know, gifts come in varying arrays of value and importance. Some gifts are, too often, taken for granted and shoved aside to be useless to those who have them. I am have been guilty of that!

Eight years ago, my wife knew that I wanted to be a songwriter. She is the wise one in our family. She knew, too, that success would be nearly impossible as long as we were living in an area remote to Nashville. So, she said that we should move to Nashville in pursuit of my dream. We loaded everything we could carry in my Ford van (two trips) and relocated here so I could write my songs.

Sounds easy enough, doesn't it? Wrong! For two months, we lived on $124 per week (her unemployment check), while we both worked for work. We had two vehicles repossessed, ate mostly eggs and popcorn and, thanks to a few friends, entertained ourselves by playing Runny...until the cards wore out.

At the end of those two months, I was ready to move back "home". Faye (my wife) told me, in no uncertain terms was she leaving, and that I would be moving back by myself, if truly intended to go. She restated her case that we had given up everything we had to follow my dream. She was not about to accompany a failure back "home." That, my friends, is the kind of support every songwriter needs, and I fully realized it!

A short while later, we both had jobs...not good jobs, but, at least we could pay the rent and improve our menu to include bologna every now and then. While working at other menial jobs, I continued to write and, two years later, I had co-written my first Top 100 song with Dan Mitchell. Still, in 1986, when my father passed away, I nearly didn't get home in time because we had to lease a car to travel to his bedside. In addition, I'm convinced that my father left this world not understanding why his college-educated son was starving and struggling, in Nashville, in search of an improbable dream.

I joined Cash Box in March of 1987. For nearly two years, Faye and I have lived a nearly normal life. But, somehow, "the gift" was taken for granted and set aside. With a decent car, paid bills, a comfortable apartment and good meals, I became complacent...until recently!

I am satisfied that I have done all I knew how to do...the best way I knew how to do it...while working for Cash Box. My staff and superiors have been very good to me, and I have made many new friends, and I have tried to help in every way I could. I am extremely proud of Cash Box's new image and appearance. I only hope and pray that I have not offended anyone in any way. But, now, my limited space has been filled.

It's time for me to dig out "the gift" and be true to the dream. I leave Cash Box to actively pursue a songwriting career, which has suffered due to time allotment for the past two years. I have been so near and, yet, so far! I have made some friends and I have only two things of them in the future. First, wish me luck. Secondly,...I have some tapes I would like you to hear! See y'all on down the road!

Joe Henderson

COUNTRY MUSIC

FACETS OF COUNTRY MUSIC

I)

1. RICKY VAN SHETTON • "Hole In My Pocket" • Loving Proof (Columbia)
2. RESTLESS HEART • "Jenny Come Back" • Big Dreams In A Small Town (RCA)
3. BUCK OWENS • "Put A Quarter In The Jukebox" • Hot Dog (Capitol)
4. RANDY TRAVIS • "Is It Still Over?" • Old 5 x 10 (Warner Bros.)
5. ALABAMA • "She Can" • Southern Star (RCA)
6. BUCK OWENS (duet with DWIGHT YOAKAM) • "Under Your Spell Again" • Hot Dog (Capitol)
7. THE BELLAMY BROTHERS • "Andy Griffith Show" • Rebels Without A Clue (MCA/Cuts)
8. REBA MCEINTIRE • "Respect" • Reba (MCA)
9. NITTY GRITTY DIRT BAND • "Johnny O" • Workin' Band (Warner Bros.)
10. DON WILLIAMS • "What's The Score" • Prime Cuts (Capitol)

PROGRAMMERS PICK

ALABAMA • Song Of The South (RCA 8744-7)

Programmers picked super band Alabama to lead the debuts this week.

Coming in at #56 (bullet), the group makes a strong entrance onto the Top 100. Stations backing Alabama's new tune include: WLKC, KXLY, KVOX, WHTH, WCTY, KYKZ, KTEM and KRLC.

DARK HORSE CONSENSUS

TERESA LAYNE MOODY • "Tell Me Another One" (Evergreen)

With support of Cash Box programmers, Moody debuts at #83 with a bullet on the Top 100 and at #16 with a bullet on the Country Indie chart. Stations backing Moody include: WICO, WPNC, KPRB, KLRLW, KXAL, KFRD and KJJKK.

CASH BOX MAGAZINE

FEBRUARY 18, 1989
COUNTRY MUSIC

ALBUM RELEASES

ALABAMA • Southern Star (RCA)
Alabama's phenomenal success as the country band of the '80s shows no sign of being on the wane with this latest release for RCA Records. Reaching back to their rural roots, the home-spun foursome recall the joys and disappointments of growing up as the sons of hard-working folks. Songs such as "Down on the River", "High Cotton" and "Ole' Baugh" all relate stories of working class people. Always known for his stunning love ballads, Randy Owens outdoes even his previous project. He's perfecion everyday armed with "If I Had You". Fans will also get a chance to hear guitarist Jeff Cook take the lead on the Beach Boy-ish "Barefootin". The group has already achieved a number one single, "Song of the South", from this LP, and it looks as if there's plenty more tunes heading that way!

GENE WATSON • Back in the Fire (Warner Bros.)
Watson's smooth vocal style, armed with the experiences of an everyday man, works its magic to perfection on this LP, his debut for Warner Bros. With the encouragement of label-mate Randy Travis and Travis' manager Lib Hatcher, Watson seems perched for another sure-shot at country audiences. He's already entered the Top 20 with "Don't Waste it on the Blues". The level of songwriting on this project is exceptionally high, showcasing some of the best writing talents in Nashville. With Watson's polished delivery, there are no disappointments. Our favorites include "Just How Little I Know", "When a Fool Learns", "Somewhere Over You" and "Dreams of a Dreamer".

OUT OF THE BOX

LYLE LOVETT • "Stand by Your Man" (MCA/Curb)
Lovett jumps on the remake bandwagon with Tammy Wynette's country classic. The song switches genders easily, becoming a man's words of advice instead of a sisterly command. With Rodney Crowell, Mac McAnally and Harry Stinson chiming in on background vocals, Lovett lays down the bare facts on how to catch (and keep) man. Traditional country instrumentation and clean production combine to make a welcome comeback for this tune.

COUNTRY FEATURE PICKS

SUZY BOGGUSS • "Somewhere Between" (Capitol)
This might be the disc to break Bogguss in the country music world. The Merle Haggard penned tune deals with the hard-to-define barriers that can bar a relationship from fully blossoming. Bogguss' traditional interpretation, sometimes reminiscent of an early Emmylou Harris, brings it all home.

CLINT BLACK • "Better Man" (RCA)
Black finds the maturity to discover something good out of a sour relationship. Learning from his mistakes with this woman, he moves on, a better man. Disheveled production hinders the tune's full potential, however this artist (and songwriter) holds promise.

SHELBY LYNNE • "Under Your Spell Again" (Epic)
With the Buck Owens/Dwight Yoakam version of this release being played heavily as an LP cut, we wondered why Epic chose to have Lynne record it. Although she's quite adept at fleshing out the song's appeal, we are tired of seeing the same song recorded by different artists on the charts at the same time.

RAPPIN' WITH THE WRITERS:

CHARLIE RYAN

Charlie Ryan is 73 years young and, recently, had a hit composition on the country charts thanks to Ray Benson of Asleep At The Wheel. You see, Charlie and his wife, Ruthie, dropped by the Cash Box offices to show us pictorial proof that there is an actual car, which he built, called the "Hot Rod Lincoln".

Charlie Ryan wrote "Hot Rod Lincoln" in the late '40s. The song became a national hit in 1960, and in 1972, Charlie (a 30-year member of BMI) was presented a Citation of Achievement by BMI for the song. Charlie, himself, recorded the song in the mid-50s, for Charlie was a popular country artist who had toured with such notable stars as Jim Reeves, Ferlin Husky and Johnny Horton. However, it was not until this recording, on Four Star Records, that became the national hit.

Since that time, the song has also been a hit recording for Johnny Bond, Kenny Price and Commander Cody. And, now, to prove that an excellent song becomes a standard by resurfacing on a regular basis, Charlie will be collecting even more writer's royalties due to the recent recording by Asleep At The Wheel.

Charlie Ryan makes his home in Spokane, Wash. And, he is "still active in the music business." That seems obvious. In fact, Charlie says that he and Ruthie have just finished writing a couple of new songs, "Never Alone But Always Lonely" and "The Gypsy". Write on, Charlie!

Joe Henderson

Thanks to all the Cash Box Radio stations for playing my first nationally charted single!

ARTIST: PATTY GLENN
TITLE: SEEMS LIKE ONLY YESTERDAY
(by written by Patty Glenn)

Promotion: Chuck Dixon-Craig Morris, Tony D'Antonio
Produced by: Robert Metzgar for Capitol Mgt.
Recorded: Music Mill & Nashville Teleproductions
Strings: Steve Mauldin & "A" Strings
Label: Stop Hunger Records
Distribution by: Capitol Advertisement & Management
1300 Division Street
Nashville, TN 37203
615 • 242 • 4722

CASH BOX MAGAZINE 30 FEBRUARY 18, 1989
COUNTRY INDIES

INDIE SPOTLIGHT

DOUG KERSHAW • “Boogie Queen” (BGM)
With a distinctive Cajun backbeat, Kershaw salutes dance hall queens across the country. Add a little bit of funk, a lot of spirit and plenty of energy and this south Louisiana artist should get listeners jiggling with reckless abandon. See-sawing fiddles add that final stamp of country authenticity.

INDIE FEATURE PICKS

THE WHITES • “Doing It by the Book” (New Canaan)
Using the Bible as their successful road map to life’s trials and tribulations, the Whites produce a nice little toe-tapper as well. Evenly matched harmonies and heartfelt interpretation leave no question as to where the family gets their divine inspiration.

MARCY CARR • “How Many Heartaches” (OL Records)
With a south of the border flavor, Carr asks herself how many times she can endure this guy’s heartbreaking ways. Emerging as a mature vocalist, this young singer flips out a tune like few others her age.

RISING STARS

FAYE DUDLEY

Faye Dudley says that it can only be called “luck”. She is speaking of the circumstances which led to her big break as a country recording artist and, now, to a position in the Top 100 country chart. You see, she was selected from the studio audience to sing during the taping of the Nashville Network show “You Can Be A Star.”

By chance, one of the talented judges for that show was a record producer who spotted Faye’s talent and potential. Faye Dudley was in the right place at the right time. Since then, she has recorded an album and released her current chart single, “Just Another Notch In Your Gun”, on the Valley Road record label. When it comes to the essential elements and talent needed to succeed in the music business, Faye seems to have them all.

A genuine country girl from Blairstown, Iowa, Faye began her musical journey in high school. During the time she was raising a family (four children), she put her career dreams on hold, but she never let the dreams die. Now, her career is off to an astounding start. Through her patience and devotion, she deserves the recognition of her talent, which is now becoming obvious to country music fans. And, the number of fans is growing with each one of her performances.

Because of her vocal presentations and the professional production of her album, Faye has already sold nearly 1,000 albums and cassettes. Being promotionally minded, she sells T-shirts, buttons and photos, in addition to her albums. By doing so, the Faye Dudley Fan Club has become a reality.

Joe Henderson
**INDUSTRY CALENDAR 1989**

**February 23-25: ACME '89 (American Coin Machine Exposition), international trade show. Bally's Hotel, Reno, Nevada.**

**February 24-26: Iowa Operators of Music & Amusements; annual state convention & trade show; Collins Plaza; Cedar Rapids, IA.**

**March 3-5: So. Carolina Coin Operators Assn; annual state convention & trade show; Lexington, SC.**

**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 7-8: 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 12-14: No. Dakota Coin Machine Operators Assn.; annual state convention; Grand Forks, ND.**

**May 19-21: Wisconsin Amusement & Music Operators; annual state convention & trade show; Abbey Resort; Lake Geneva, Wisconsin.**

**May 19-21: California Coin Machine Assn.; annual state convention; La Valencia Hotel; La Jolla, CA.**

**June 9-11: Illinois Coin Machine Operators Assn.; annual state convention & trade show; Clock Tower Resort; Rockford, IL.**

**July 21-23: Pennayvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.**

**September 11-13: AMOA Expo '89, international trade show. Las Vegas Hilton, Las Vegas, Nevada.**

**September 21-23: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.**

**October 12-15: NAMA Convention, national convention/exhibit. McCormick Place, Chicago, Illinois.**

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**AMOA GOVERNMENT CONFERENCE SET FOR APR. 16-18**

CHICAGO—The Amusement & Music Operators Association will hold its 1989 Government Affairs Conference on April 16-18 at the Hyatt Regency Washington on Capitol Hill in Washington, D.C. This annual event provides a forum for AMOA members to be briefed on government regulations and legislation at the federal level and the opportunity for communicating with elected representatives.

Program highlights include: sessions on dollar coin legislation, jumble licensing as well as legislation and regulations affecting tobacco vending; a briefing by AMOA officers and Robert Wilbur, the assistant director of government affairs liaison, on the status of key industry issues; and congressional visits with elected officials and their staffs. AMOA's Washington office will assist members in scheduling these meetings.

In addition, several social activities are planned including AMOA's annual Congressional Reception which will feature AMOA's second annual Congressional Pinball Tournament plus a newly added AMOA Coin-Op Basketball Tournament pitting members of Congress and their staffs against one another along party lines.

Wallace Bohrer Jr., immediate past president of AMOA, is this year’s government relations committee chairman and Richard Hawkins of D&R Novelty in Rochester, MN, is committee vice chairman. Frank Seninsky of Alpha-Omega Amusements in Edison, NJ, is coordinating the Congressional Pinball and Coin-Op Basketball tournaments.

Drugs sentencing information will soon be mailed to some 1,400 AMOA operator, distributor and manufacturer members nationwide.

Further information may be obtained by contacting the AMOA office at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601.

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**ENTERTAINMENT BOOKED FOR AAMCF DINNER**

CHICAGO—As previously reported in Cash Box, the annual American Amusement Machine Charitable Foundation Appreciation Dinner, which is scheduled for Thursday evening, February 23, at Bally's Hotel in Reno will honor Bert Betti, chairman of Betti Industries. In addition, the Foundation has booked some acts to perform during the entertainment portion of the evening.

Headlining the show will be veteran comedian Henny Youngman. Mike Love of the Beach Boys, together with the Endless Summer Beach Band, will then rock the house with dance music from the 60's and 70's. This event is among the highlights of ACME '89 which will be in progress from Thursday, February 23 thru Saturday, February 25 at Bally's in Reno.

To order tickets call (703) 548-0766 or contact the American Amusement Machine Charitable Foundation at P.O. Box 1417, Suite E39, Alexandria, VA 22313.

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**FLORIDA OPS BATTLE CRANE CONTROVERSY**

CHICAGO—On February 1, representatives of the Florida Amusement Vending Association attended a meeting in the offices of the Department of Business Regulations, Division of Alcohol and Tobacco, regarding the recently issued Attorney General's opinion letter on the legality of crane games. A number of important disclosures came as a result of the meeting. FAVA advised that the Department of Alcohol and Tobacco will take no enforcement action regarding the legality of crane games prior to June 30, 1989, and that between now and then, subsequent meetings will be held to determine guidelines regarding the legal operation of crane games on premises licensed by the Department. In the opinion of the Department and the Attorney General, if a crane game offers any element of chance in determining a player's ability to obtain a prize that game is illegal under existing statues.

Such games, after June 30, 1989, will be subject to confiscation, and the premises on which the game is located, will be subject to penalties against their license.

FAVA issued a special bulletin to its membership urging operators to do their own police work by reviewing the set up and operation of their existing games to determine if any obvious elements of chance exist. The presence of any one of the five following examples will make the game illegal under the Attorney General's opinion:

1. The player cannot control or does not know when the claw might drop.
2. The player does not know the amount of time he or she has to maneuver the claw into position.
3. The size or shape of the claw would prevent the player from picking up a prize.
4. The tension is too weak to lift the prize.
5. The size of a prize is too large for the claw to pick up.
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For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 438-9611.

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