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NEW YORK—Keith Richards has revealed that he and sometime partner Mick Jagger have been writing songs together for an apparent Rolling Stones album and tour later this year. Richards' Talk Is Cheap LP is expected to reach gold status soon. Guns N' Roses is the first act confirmed for the June 8 Radio City Music Hall Rock and a Hard Place benefit for the Gay Men's Health Crisis. The Morton Downey Jr. Show is going to rock & roll, March 1 and 2. First up is "Behind the Scenes with Rock Stars, Their Fans and Life on the Road," to be followed by "Politics in Rock & Roll." Anthrax, Ace Frehley, Ted Nugent, Dee Snider and the Cycle Sluts From Hell will be among the participants. A bunch of labels, including BMG Music and CBS Records, have filed lawsuits against C&C Distributors and two other North Carolina distributors and/or retailers of alleged illegal recordings. Robert Neal Gordon of Tylderton, Miss., has been sentenced to two-and-a-half years in prison for his involvement in the distribution of counterfeit recordings. Carnegie Hall is going to host five concert performances of Jerome Kern's recently rediscovered 1924 musical Sitting Pretty, April 13-16 at Weill Recital Hall.

LOS ANGELES—On Feb. 10, a federal judge threw out cocaine-related payola charges against indie record promoter Ralph Tashjian on grounds of lack of specificity. The government is expected to refile with specific charges. Tashjian and his wife are scheduled to stand trial this month on tax evasion charges. After a five-year association, Michael Jackson has fired manager Frank Dileo. The Zomba group of companies, which includes Five Records and Zomba Music, has set up offices in L.A., installing music industry veteran Neil Portnow as VP, West Coast operations. According to a survey conducted the Japan Phonograph Record Association, domestic revenues for audio and video software totaled $3.6 billion for 1988, an 15% increase over the previous year. NARAS will hold its second annual bowling party on Sat., March 18, at the Sports Center, 12655 Ventura Blvd., Studio City. Tickets are $25 in advance, $35 at the door. As consultant Elliot Goldman predicted to Cash Box last Nov., Personics has set up a new talent promotion in which consumers ordering a Personics cassette will be free to select an additional cut at no charge. The cuts offered are from Elektra's Gipsy Kings, PolyGram's Hothouse Flowers, Capitol's John Butler and Atlantic's Skid Row. The company also reports average weekly gross revenues of $1,000 per store in its 25 L.A. locations. The CBS and BMG labels remain outliers.

LIVE AT MIDEM: Ellis, Beggs & Howard's Beggs and Ellis. Rumor has it RCA won't release their album in the U.S. despite European success. (photo: Lisa Johnson)

LIVE AT MIDEM: The Gypsy Kings had everyone dancing.

MOVERS & SHAKERS

- Billy Meshele, who recently exited his position as president of Arista Music Publishing, a company he founded for Clive Davis in 1976, has announced the formation of All Nations Music, in association with the Pritzker family of Chicago. Meshele stated that All Nations' priorities "will be to purchase existing music publishing catalogs, co-publish artists/writers and sign songwriter deals with Music publishers and independent offices in Beverly Hills and Nashville. Grammy-winning producer Jim Malloy has been appointed VP/GM of Nashville operations.

- Rick Shoemaker has been promoted to senior VP, creative affairs, of MCA Music Publishing. Shoemaker, who has been with MCA Music for nearly 10 years, is associated with such MCA talent as Robbie Nevil, Was (Not Was) and Little Ceasar. Also at MCA Music, senior VP John McKeilen has been promoted to executive VP of business affairs and administration. McKeilen has administered the MCA catalog for over 30 years.

- Robert Blattner was named president of MCA Home Video, responsible for all the company's worldwide activities. Blattner has been president of RCA/Columbia Pictures Entertainment since 1983.

- Arista has named Melani Rogers vice president of publicity in New York. Rogers has been with Arista for 12 years, most recently as senior director of national publicity.

- Randy Hock, a four-year MCA Records veteran, has been promoted to East Coast VP of promotion at the label. Also at MCA, six-year vet Juneur Butcher is being promoted to east coast VP of press and artist development.

- Rene Esquibel has been appointed national director of R&B promotion for Island Records in New York. Esquibel joins Island after eight years at Elektra.

- Chris Jonz has been named Warner Bros. Records national promotion director of jazz and progressive music.

- Pat Hoed has joined Def American Recordings as director of publicity. Prior to his appointment, he spent two years at SST Records. Hoed started in the music world as a DJ for Los Angeles college station KXLU.

- A&M has taken on three new local promotion managers: Steve Bartles in Miami for Florida, Mississippi and southern Louisiana; Kelly Castrita in Chicago for Illinois, Wisconsin, Minnesota and Iowa; and Eileen Dailey in Detroit for Michigan, Indiana, Kentucky and northern Ohio.

- Relativity & Combat Records have announced the following promotions: Bridget Roy to metal marketing and promotion, Jennifer Carr to West Coast press and publicity, and Laurie Bissell to legal affairs/international manager.


- Steve Rivers was promoted to VP/ PD for 102.7 KIIS-FM in Los Angeles. Rivers has been PD since December of 1986.

- WMMS-FM music coordinator Brad Hanson, has been named music director for the Cleveland radio station.

- Charlie Feldman has been named senior director of writer/publisher relations at BMI, based in New York. Feldman joins BMI following 14 years with EMI Music.

- Ute Leonhardt has joined Propaganda Films as head of post-production. Leonhardt will supervise all post-production activities of the company, which include music videos, commercials, television and feature films.

- Radio Express has appointed Bonnie Feingold as director of advertising and promotions for the international radio syndication company. Radio Express syndicates material in 20 different languages to 500 subscribing stations in more than 50 countries worldwide.
TWO TRENDS have collided on Capitol's soundtrack to the forthcoming New Visions film Roofops. This intriguing project pairs a leading member of the hands-on producers club (Art & Commerce, Feb. 18) with a filmmaker who uses music as an integral part of his work.

When Taylor Hackford decided that he wanted a thematic, interactive score/soundtrack for the slice-of-life picture, set and shot on Manhattan's Lower East Side, he surprised everyone in the know by turning to producer/songwriter/guitarist Dave Stewart—a pragmatic craftsman with a flair for ambition. ("I always wake up with some sort of hair-brained idea, and the rest of my body sort of runs after it," Stewart says of himself.) When Hackford asked the energetic Scotsman not only to compose and perform the underscore (with Michael Kamen) but also to co-write and produce the songs with a disparate group of artists, the freelancing Scotsman readily accepted the challenge.

To get the proper thematic slant, Stewart immersed himself in every aspect of the film, at Hackford's suggestion. Hackford, says Stewart, "is pretty obsessed about [the thematic interface of music and visuals]. I had chronologically traced around my house and taped their feet while they were dancing. I had tapes of caballero dancers in gymnasia in New York. Then I met the director [Robert Wise, of West Side Story fame] on the set and walked around the streets, and had lots of bits of film to work with. The whole thing fitted together.

So Stewart worked on eight of the 10 cuts—those featuring Etta James, Jeffrey Osborne, London Beat, Kisses From the Kremlin, Pat Seymour, Jonnie Jamson, Charlie Wilson and his own Eurythmics—while serving as executive producer on the other two (Grace Jones, Trouble Funk). "It was a great learning experience for me," he says. "Unlike other soundtracks, where they [arbitrarily] toss lots of hands' songs together. I actually wrote most of the lyrics and co-wrote the songs, with lots of people, about the film. So there's a thread. A lot of it's antiedrug in feeling and relates specifically to bits in the film. The ballad, 'Meldown' [sung by Jamison], is extracted in the score to mix percussion with it. I wrote for the more romantic sections of the film. You recognize it, but in a different form, within the structure of the sound-score."

Did Hackford make the right move by choosing Stewart rather than taking the expected approach?

"That thing is," Stewart replies, "I lived in a run-down derelict squat with Annie [Lennox] for two or three years; I also had those drug problems, so I understood it from that side. [Hackford] also knew that I had a strong affiliation with street music. I mean, the typical thing for an album like this would be to get a load of hip-hop or rapper tracks, and that's it. But when you actually go down there, that isn't what's happening. There's some of that, of course, but, like, a car drives past with REO Speedwagon blatin', and then you walk past another one and you hear Spanish music. It's a real mixed-up jumble of Greeks and Spanish and Brazilians, all that stuff. So it was interesting to try to fit a melody into the mix."

The Lower Manhattan street vibe has rubbed off on Stewart. "We're goin' back to New York to cut the Eurythmics' new album in a few weeks; it's the first time Eurythmics have made an album in America," he points out. "It's gonna be more down and dirty than Savage. For instance, I'm just gonna really get into bein' the guitarist in the band. We're goin' to New York with an open mind to soak up everything that's goin' on. The Eurythmics LP may have a thematic connection with Roofops as well. "It's very interesting to really drive home a point," says Stewart. "I, mean, I've seen Springsteen do it before."

And then, finally, there's Stewart's own visual ambition. The Eurythmics' early videos, conceptualized and supervised by Stewart and Lennox, were extremely innovative. For Savage, they went so far as to prepare a clip for every cut—a fact that would've been more meaningful had the album not stiffed in the States. In Europe, by contrast, Savages and its visuals were celebrated as a breakthrough. More recently, Stewart made "a little film" to accompany "Falling," a haunting track on the upcoming solo album by his next-door neighbor, Tom Petty. Clearly, we haven't heard, nor seen, the last of this ambitious and workaholic.

SHORT STUFF: On the publishing front, Peer Southern has had the good sense to sign a wide-ranging deal with Marvin Etzioni, while Virgin Music has picked up Meredith Brooks, lead guitarist/singer with A&M's Charlotte Caffey Band... In the ever-turbulent management sector, Steve Jensen and Martin Kirkup have further beefed up their small but star-studded Direct Management roster (Bryan Ferry, OMD, B-52's) by signing Joe Jackson; Mike Gormley's L.A.P.D. is working a surprisingly strong four-song demo by the revitalized Jimmie Wood & the Immortals; and Norm Winter's P.R. firm has taken the rumor mill into its own hands by formally speculating in a press release about a possible hookup between Winter client Brian Avnet and Stephen Machat. While we're on the subject, the letters section of BAM's Feb. 10 issue features a duel-managers exchange between Omarion, At A&M and Tim Collins on the matter of the former band's alleged drug use; Danny Goldberg throws in more than a few words of his own on the same page... Moving to the subject of cleaned-up rock stars, one-time derelict Glenn Frey, who's featured in a very clever print ad for another area of employment, opening up soon: A&M & Elektra, among others.

Is there an A&R shortage? From the perspective of those who do the hiring, this would seem to be the case. But considering the fact that until recently hirings and firings took place within a fixed pool of perhaps three dozen individuals, along with the fact that a number of new, younger A&R's have had the proverbial wings cut off, I would assume that the power people are hesitant to go outside the limited realm of A&R people with strong track records to fill their slots. By necessity, however, the lockout is coming to an end, with Atco tapping Billboard's Steve Gert and WTG hiring former DJ and professional record label owner Gladsone in resurgent MBA. Stay tuned—there's sure to be more to come.

But what of those displaced A&R veterans who've seemingly run out of options? According to Danny Holloway, who has just been promoted to the post of VP of film & TV music for Island Music/Records, there may be another area of employment opening up soon.

"There are only so many label jobs to go around," Holloway says, "and there are some great people that for some reason get caught between the cracks. We haven't seen it yet as a trend, but I wouldn't be surprised if some time in the next couple of years we start seeing key executives like Jamie Cohen [ex-Columbia A&R] and Peter Phiblin [ex-Elektra A&R] and those kinds of people, who are now losing their jobs at labels, show up working for publishing companies."

If Holloway is right, the proving ground may well be publisher SBK, which will close the gap between the pubs and the A&Rs when it stirs its own horn in the wake of the Thorn EMI mega-merger.
THE BUZZ

I KNOW YOU'VE ALL BEEN WAITING for the day, and here it is: MARTHA QUINN IS BACK on MTV! She's hosting the half hour DEJA VIDEO: THE EIGHTIES REVISITED, which features videos from the early days of MTV with artists that made music video the "exciting, provocative and creative art form it is today." Remember dancing in your living to classics from DURAN DURAN, PAT BENATAR, THE POLICE, MEN AT WORK and DAVID BOWIE? Plus scores of others will be featured. While taping the show (you all knew it wasn't live, didn't you?), Martha will be living a bi-coastal lifestyle since she lives in the Valley and works in New York.

EXCELLENT!: Readers, I must tell you about one of the most bodacious teen flicks I have had the most outstanding pleasure of viewing. Dude, like \textit{Bill and Ted's Excellent Adventure} is, like, excellent. \textit{Room With a View} it ain't, but it's clever, entertaining, over the top and tubular. The plot is less than believable, but that's not the point: Bill (ALEX WINTER) and Ted (KEANU Reeves) will flunk out of school if they don't pass history with an A+. I don't want to give it away, but basically Rufus (played by GEORGE CARLIN) steps in to save the day and they time-travel in a phone booth, "meeting" lots of important historical figures. The soundtrack, on A&M, features BIG PIG, SHARK ISLAND, TORA TORA and EXTREME. Extreme, by the way, just completed a video on the A&M lot for "Kid Ego" directed by Nigel Dick (GUNS N' ROSES, BULLET BOYS). Not bad credentials. I'm sure we'll all be humming' along to this little ditty real soon.

If you caught my column from Cannes you already know that MIDEM was a blast. I've gathered together some of the best live shots and they're scattered throughout this issue. Again, I'd like to thank KRIS SOFLIE and REBECCA SEGAL of SEGAL & ASSOCIATES for being so darn organized, as well as MTV's STEVE BLAME (for the sheer entertainment—and gossips). JDC's MARK DONNELLY, MORE NEWS JEAN and JULIUS, and last but not least, FORMER MIDEM concert booker and ex-drummer for Motorhead, LUCUS FOX. MIDEM 1990 will take place Jan 21-25. See you there!

\textbf{Lisa Johnson}

\textbf{GREGORY'S FUNHOUSE}

The album, called \textit{Obey}, is out on \textbf{Big Chief}, New York's newest indie. It's an unusual record, dark and a little twisted lyrically, with a serious kick-ass attitude musically.

"Even if you get a free copy, buy it," Gregory says. "Take it home, take it to your heart. The record was recorded in one week. I talk about all my favorite subjects. My school life. The way I look. The way I feel about sexuality. But erase all that stuff, and tell 'em it's about dancing. The whole thing is about dancing. It's more commercial that way."

On a more serious note, Gregory says the reason for both the band and the record is that music is a catharsis. "The reason for the record, to put it succinctly, is that it was done for myself and the other guys. I just wanted to talk about my life. I never expected any of this to happen; it was just my school experiences, the way other people view me. I have grown to acclimate myself to that. People laugh at me, but that's OK. I have grown to see the humoristic side of myself and my poetry. Funhouse—the quintessential Coney Island thing.

"I hear that people like it," he adds. "That's good. If you want to listen to me, thank you. Maybe you'll find some truth in it, maybe you'll find some humor in it."

He launches into a story about how he once worked at Nathan's in Coney Island, "I was fired after four hours because I kept giving away free food."

He explains how the Funhouse got started: "Back in the old days, there used to be lines of them, each more horrible, beautiful, genius than the next. The \textit{group} started, actually, by chance. I'm a poet. I tried to perform it, but to a very limited audience. A friend of mine who plays guitar said there might be more acceptance of it if I set it to music. \textit{Voila}, the band. All of a sudden things started happening.

"I put an ad in the \textit{Village Voice}. Instantaneous cattle call. It was the wrong ad to put in. We said we'd seen it all, but we hadn't. We got deaf musicians, we got the haunted, the insane. A guitar player came down..."
THE BUZZ

with a broken arm. He told me he played "real good." After the ad was out of print for three weeks, Claire, a bass player, came up. She had bought the Village Voice, dropped it under her couch, picked it up and answered the ad three weeks later. I knew she was the one for me."

The bandmembers are as interesting as Gregory himself, which is only right. "I have a percussionist who exposes himself on any street corner. I have a bass player who after a couple drinks starts screaming that she hates men. I myself don't care what I say to anyone. Rex, the guitar player, attracts a very fey crowd. He's also a teacher. He molds young minds. Christopher is usually stumbling; he has an imbalance problem. We need protection. So we got Biff from Staten Island. Biff is the drummer. He's also a karate expert. But there is one problem—if he has his stage clothes on, he will not help us with any situation that arises."

Gregory describes a couple of situations that arose. He also describes various Roy Rogers restaurants along the New Jersey Turnpike, and the Watson's 9:30 Club. And a lot of other things.

Pick up a copy of Obey, whether you do or don't like funhouses. The version of Donny Osmond's "Go Away Little Girl" alone is worth it.

SCENE LAST WEEK: John Lurie & the Lounge Lizards, in the glorious Puck Building ballroom. Beautiful space, great performance—someone sign these guys, please. Then it was off to B2 (B-squared, not the vitamin) to see Das Psycho Rangers, again. This time I figured out that they actually have the word "weeble," as in "weebles wobble but they don't fall down," in it. It's "viva," as in "Viva le dudes." I still like the song, but was kind of disappointed. Other Das. Finis.

The keyboard player has a turtle, and he has plans to race him in Washington Square this spring. You read it here first. Saw Live Skull at the Knitting Factory the following night. This New York band has a new album coming out on Caroline soon, called Prostraction. It's worth checking out, as are they.

Karen Woods

UK LESS THAN PERFECT: The British record industry is very proud of itself, very smug. It thinks it's Britain's best export. I think it's fair to say that it got a knock in the teeth by the embarrassment of this year's Brits Awards.

The prestigious event, held last week at the Albert Hall, where 2,500 assembled for the event (broadcast to millions more on television), was a live show, and we all know there can be problems with a live show. Problems there were.

The show was opened by the six-foot-four Mick Fleetwood and the five-foot Samantha Fox. They trotted on stage to the wrong microphones, but managed to make a joke of it. However, when they announced The Four Tops and the stage lay bare, the joke stopped being funny. The Tops were due to present the award for Best Single; Boy George ad-libbed on stage in their place, explaining that they were still in the make-up rooms. Actually, all four of them were seated for some distance away from me, wedged in between Brother Beyond and Ronnie Wood. The award was presented to the Cousins of Manchester.

The award went to Fairground Attraction for their debut single, "Perfect," proving that in this age where the producer rules, rules can always be broken. Their sparse, folkly melodies are delivered as if they were busking. Fairground also won the award for Best Album, for The First of a Million Kisses, beating Aztec Camera, the Pasadenas, the Pet Shop Boys and Steve Winwood.

The duos continued to be flummoxed by their cue cards. They mispronounced, misannounced, mistimed. On one occasion, they announced the winners of Best Newcomers—who were, of course, Bros—without introducing the nominees or showing any video clips. An embarrassed Ronnie Wood said, staring at his piece of paper with only the winner's name, " Eh, you haven't announced the nominees. Shall I just go for it then?" Over the tumultuous applause from the teenage-boppers on the dance floor, it was hard to tell that in fact Bros won.

Craig Logan, the Bros guitarist who has been suffering from mental and physical exhaustion, made his first public appearance since the onslaught of the illness. He said later, "I'm fine now. Really, I am much better. I will be back with Matt and Luke next month for the San Remo Festival."

Poor Craig, now right and a half stone, has had to buy an entirely new wardrobe; and he was unable to appear for the show's undoubted highlight, when Bros performed their #1 hit, "I Owe You Nothing." Singer Matt rippled into the emotive atmosphere of the crowd, as Bros fans threw teddy bears and shoes on the stage. It provided a high point of vitality that the rest of the show lacked. Afterwards he said, "That's the sign of a true fan, when they throw their shoes—because they have got to walk home barefoot."

Phil Collins took the award for Best Soundtrack, Baster. He collected it with the Four Tops, who had changed their black sequined jackets for white sequined jackets. Magnanimous Phil asked the BBC cameras to search the Albert Hall for Anne Dudley, his co-writer. "She should be up here as well," he said.

And much to the crowd's surprise, Phil Collins won Best Male Artist over Winwood, Chris Rea, Robert Palmer, and the odds-on favorite, George Michael. Collins' version of "A Groovy Kind of Love" spent four weeks at #1 last summer and, despite him hating the tag, he really is Mr. Nice Guy. He went on stage and made a perfect acceptance speech, saying, "I thank my wife, Jill. This is the first time I have thanked her publicly or privately. And she is here tonight supporting me. In a few weeks time she is going to give birth to a new Collins. Let's hope it will be a little bit taller and have more hair."

Collins, obviously practicing for the Oscars, was the only chap who had enough grace to give a proper thank-you speech. Michael Jackson, won Best Video for "Smooth Criminal," would have given one had his recorded satellite link not been mistakenly axed. Instead Jools Holland, who announced the award, just said, "I'll give it to Michael when I next see him. He says, Thank you very much."

Best Female Artist—a little bit of contention here. The nominees were Sade, Mica Paris, Tanita Tikaram, Yaz and Annie Lennox. Yaz was the hot favorite. Her debut, "The Only Way Up," was Britain's best-selling single last year (#2 for five weeks). Her album has also been released to be the platinum before release. But she did not win it. Annie Lennox from Eurythmics, who has not even released an album in the last year, and whose best chart place was #26, took the honors. Personally I think the industry went a little light-hearted here; a bit of sympathy vote for one who has suffered from the tragedy of her stillborn child.

Best British Group? Not Wet Wet Wet, not Pet Shop Boys, not Def Leppard, not the Christians, but Vince Clarke and Andy Bell, who together form Erasure. Mr. Bell collected the award in his usual subtle attire; gold spandex leggings, riding boots and gold sequined and fringed jacket.

Best International Newcomer and Best International Female went to one and the same Tracey Chapman. U2 beat INXS, Fleetwood Mac, Bon Jovi and Womack and Womack for Best International Group.

Womack and Womack weren't allowed in the Albert Hall with their family; security told them the two youngest members, ages three and one, were too young to enter. Apparently there was quite a rumour with security chiefs and Cecil and Linda led their children away. "We're all one family and we all stick together," said Stacey Womack, who is 19.

Alan Price (remember him?) and Mark Knopfler trotted out to announce the BPI's involvement in a new London-based school for the performing arts. Yes, it's "Fame Come to Britain," 10 years too late. The music industry is better than it, and the BPI is forwarding a matching sum to the state-run scheme. Education secretary Kenneth Baker was in the audience waiting to be applauded for the plan. Instead he was booed and greeted with things like, "Can't we buy enough math books first? Can't we find enough English teachers?" Such murmurs came very loudly from those Brother Beyond boys, who happened to be sitting next to me, and of course they are right.

Gillian McKeith did agree, and he made a long, rambling speech about the boing of politicians after he had been given a special Brits Lifetime Achievement Award. He had has something like 99 hit singles and 27 hit albums, he has been going for 30 years, and he still hopes to have a hit in America. "Summer Holiday," "Bachelor Boy" and "The Young Ones" were truly great songs. It would have been better entertainment to hear them than a diatribe on the nastiness of boing. And then he was given a hammer bash at the Grosvenor House Hotel to which I was summoned courtesy of CBS Records, and for this I thank them heartily.

Chrissy Iley

BEST NEWCOMERS: BROS

CASH BOX MAGAZINE 7 FEBRUARY 25, 1989
CASH BOX: So how does all this feel?
MOE BERG: I'll tell you—everything about being in a band is weird. It's ridiculous, being in a band. Try and think of this: People tell you how good you are all the time, and most of the time they don't mean it. It's one of the few jobs that drinking and taking drugs actually enhances. And it's really stupid, you travel around and you don't get to see any of the places that you go to, and you only work for a few hours a day. It's just terrible.
CB: Why don't you just quit?
BERG: No, it's fun, it's great, I love it. But it's just ridiculous. If you understand why it's ridiculous then you can have a fairly good time doing it.
CB: Is the band very well known in Canada?
BERG: Yeah, we're better known in Canada.
CB: Do strangers stop you on the street?
BERG: Sometimes, and sometimes you don't want them to. Sometimes they stop you to punch you. I don't know why, just for fun. People like punching people.
CB: What's the worst thing about being in an up-and-coming rock band?
BERG: Everyone talks about you on a scale that you are not on. It's like, you're an up-and-coming rock band, so your success seems very immediate, it seems like you're very popular and you're important. And you're not, cause you're just an up-and-coming rock band like hundreds of other ones. People ask, "How are you handling all your success?" We've only sold about a hundred thousand records and we're gonna be in the welfare line if we don't do better than that. I'd hardly call that an incredibly successful band. There's a few radio stations that have played the song a bit, but I try to keep this in perspective.
CB: Do you like traveling?
BERG: Not particularly.
CB: Do you like meeting different people?
BERG: I wouldn't call myself a fairly gregarious person. I have nothing at all interesting to say, for one thing. And I'm starting to become paranoid, and I, um, I think I'm in the wrong business.
CB: Some people expect their entertainers to be philosophers.
BERG: Many entertainers expect themselves to be philosophers too, which is a pretty dangerous thing.

CB: Who's idea was it for the band to work with Todd Rundgren, and how was your working relationship?
BERG: It was my idea. As it turns out, I really liked him. I thought he was a great guy. I can see why people wouldn't get along with him, but it wasn't a problem for us. I think where people have gotten in trouble with him is that he doesn't sit at the board and take orders from you. He's in charge, he's the producer, he's the boss. He's god. And if you don't acknowledge that, then you're gonna have a bad time. But as soon as you acknowledge that, everything's fine. He didn't mess with us at all. He completely captured the band. If you'd ever seen the band before the album, it doesn't sound terribly different then it does now. He's a real smart guy and he saw the band live and he understood what we were trying to do and he tried to get that on vinyl.
CB: "She's So Young" in particular has the sound of a Todd or Utopia song?
BERG: He does put a stamp on things. But we paid a lot of money for it, so I wanted him to. I didn't want an innocuous production. I didn't want The Pursuit of Happiness between two slices of Wonder Bread.

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find a new perspective, and my perspective is to look at the ironies of it. A lot of things about being a kid are just stupid. As an adult, you don't want to do those things because they're so uncool and foolish. At the same time, you feel resentment of the fact that you have that responsibility and you have that intellectual ammunition now that tells you that you can't do that stuff anymore. So the song was born.

CB: Is it fair to say that there is a strong sexual content in your lyrics?

BERG: Okay, here it is. I'm kind of a boring guy, day to day, and I'm not very well educated, and I don't really have anything interesting to say about anything important. So I can only talk about things that I'm somehow in touch with, and the things I'm in touch with are the things on the record, and I find sex very fascinating. Most songwriters writing popular music write songs about sex like it's shit and they don't want to step in it, so they walk around it. I don't do that. Even such an obvious perspective to take is one that so few people do. That's what I have to do to distinguish myself from other people. I'm going to write about the same boring things that all rock bands write about, but I just want to add a new perspective. So that's why I write songs like "Down on Him." [a song on the CD version of the album]. "Down on Him" is a song about women breaking free of the things that chain them down. It's been called a feminist anthem, but I don't wanna write a feminist anthem. And I don't wanna write about it in such a bland way it's gonna be boring. So what better way to write about something like that than to tie it in with oral sex? You come at something from a completely opposite perspective, yet you get to make this really wholesome point. It's the same with "Looking for Girls." If you come at it from this perspective completely different from what you intended, you end up with a more interesting song.

CB: How do you feel about the music business in general?

BERG: I think the music business is terrible, more terrible than other businesses. It's so completely dishonest, and corrupt—I'm not talking in a legal sense, but just the amount of stroking going on is hideous, and it's so hard to know where you stand most of the time. If you're a musician, you're cattle, you're the absolute lowest point on the scale. If a band loses their record deal and no one likes them any more, all they have left is alcohol.

CB: Do you feel this particular label has handled you well?

BERG: Yeah. Having said all that, I think that we couldn't have done any better than Chrysalis. If we have to be involved in this at all, I'm happy that we're involved with them. I think they're a very cool label. I'm not sure we could have made this same record for anyone else. I don't know if anybody would have let us.

CB: You mean that they didn't interfere with the actual music?

BERG: Yeah. They were really good about it. Once the whole thing was put into place they just let us go up to Woodstock, N.Y., and do it. Todd isn't cheap. That's another really cool thing about Chrysalis is that they let us go up there with Todd as the producer on our first album. Most record companies wouldn't let you do that.

CB: Do you feel that the publicity process, and the travel, and the business aspects get in the way of the music? Is it a grind for you?

BERG: No, I don't care. It's stupid to have a bad attitude towards it. That's one thing we learned from Todd. He said, "You're making a record—it's a commercial process. You're putting something for people to buy. It's a consumer product. And if you don't feel that way, don't make it. You want people to listen to it, and it doesn't mean you have to compromise yourself artistically, but why subvert your own livelihood by fighting against what has to be done? Why not try and get people to listen to the record?" I see interviews as a way of getting people to listen to the record. That's what I want them to do.

CB: Do you think your music is radio-friendly?

BERG: I don't think we're so far out of the mainstream that we can't be accepted by the mainstream. I don't think we are mainstream, but I do think we're in touch with it. We'll see.

'Most songwriters write popular music write songs about sex like it's shit and they don't want to step in it.'—Moe Berg
SAM BROWN: Resurrected
BY TOM DE SAVIA

EVERY ONCE IN A WHILE you hear that record. You know, a song that plants an indelible stamp on your brain. A record that slaps you in the ears, wakes you up and demands your attention.

A song, a fiery torch/pop number, is one of the most refreshing releases in recent memory. It has all the elements of a classic pop track, and should one day stand as a representation of the finer releases of this decade. Simply put, Sam Brown's "Stop" is unforgettable.

Why isn't it on the radio? The still-unfolding story of how Sam Brown overcame the record business bureaucracy is an inspiring, and hopefully precedent-setting, account of one label's commitment to a developing artist.

Sam Brown's album, Stop, was released in August of last year. And although it created quite a buzz on the critical circuit, it went virtually unrecognized by radio and the American public. Brown's label, A&M, realized the artist's potential and decided to pull the record from their busy fourth quarter schedule and planned a re-release for the beginning of this year—an almost unheard of commitment to a developing artist.

Meanwhile, Brown had amassed an impressive international track record, including top 10 successes in Germany, Sweden and Belgium, top five in Switzerland, Norway and Austria, and #1 achievements in Israel and Holland. Currently the album is approaching sales of 500,000 worldwide.

Despite all the international success it generated, the record has had difficulty catching on in Brown's native England. "The reason it hadn't caught on in England is because of Radio One," she offers. "It's simply the fact that if you don't get your record played on Radio One, which is the only national radio station, that's the end of the story.

"I guess they were having trouble with 'Stop' because it's a ballad, but it's really the strongest song on the album from a commercial point of view. Radio One is very much based on singles sales. I really don't care about singles, but I understand that they are a good advertisement for a new artist. We have had more luck with the re-release; we're getting more play now."

Just a few weeks on the British chart, "Stop" is already at #17 in England—a far cry from the peak position of #53 it achieved during its initial release last year.

Now Sam Brown and A&M are poised and ready to conquer the United States.

"I think that in America people listen to the music more," Brown stated. "But it's just such a big place, it's difficult to get around and put across what you're trying to do. The record industry is very different in America. It's a whole different system. There's much more of a—for want of a nicer word—hierarchy in America.

"All I can do is rely on the system, which is terrible. The thing, though, is that this is a long-term thing we're talking about, we're not talking about just one album. I think it would be a shame if nothing happened with this album, because I am very proud of it."

Brown is very much aware of the unusually strong support she is receiving from A&M in America and couldn't be happier. "It's brilliant," she enthused. "You can't ask for that kind of support, and if you get it all you can do is be grateful. The people at the label who have liked it have helped create a base for the record.

"We originally put out the record at a time when we had a lot of female artist releases out there," explained A&M product manager Tom Corson. "We had Toni Childs, Amy Grant, Marti Jones, Joan Armatrading and Sam Brown all in the same time frame. And although it is improving, it is still somewhat difficult to gain a new female artist acceptance at radio.

"With Sam, we had excellent feedback from the press and we had a wonderful international success story building—we knew there was something happening. What we were trying to do was build a vibe up through the end of the year, and really had no expectations at radio or retail until January. Then we had a nice surprise over the holidays when KISS in Boston went on the record with it and it immediately translated into sales. So we have a nice story brewing up there that we're hoping to translate into major pop airplay."

"It was so crowded with the amazing amount of fourth quarter product that we pulled it after two weeks," explained A&M senior VP of promotion Charlie Minor. "As most people know, it's almost impossible to break a brand new, unknown artist in the fourth quarter—so we decided to pull back and start at the first of the year when we had a better shot.

The record seems to have great response and request action wherever it is played on the radio. Once they see what this record can do, the programmers seem to feel very good about it. I think people are starting to catch on to this record's potential. It's starting to happen everywhere."
ERIC AMBEL
Boys Just Wanna Have Fun
BY KATHERINE TURMAN

THERE ARE TWO THINGS Eric Ambel really likes—and is really good at: making music and having fun. On Roscoe’s Gang, his solo debut, the singer/guitarist combines these two life-affirming pursuits into a wonderfully rip-roaring slab o’ vinyl.

While Ambel (a.k.a. Roscoe) has played with such folks as Joan Jett and L.A. club vet Rik L. Rik, he’s best known for his efforts with New York’s sultans of twang, the Del-Lords. But don’t think for a minute that *Roscoe’s Gang* represents a rift in the five-year-old cult band. On the contrary, the Del-Lords’ Scott Kempner went so far as to pen the tune “Don’t Want to Be Your Friend” for his bandmate’s album. *Roscoe’s Gang*, y’see, was a premeditated lark—a sort of goof with a purpose.

“The working title was Just Say Yo,” Ambel explains. “The level of uptightness in this country has reached an all-time high—that’s where I come in. I have advanced party skills, and I just want to bring them to everybody who wants ’em.”

After three excellent records, the Del-Lords still aren’t exactly a household name. But since Eric was a kid, playing piano and trumpet, he never really considered another career. Growing up, he admits, “I didn’t even realize you could write your own songs. For a long time, I just thought they were all written. Either that, or you could do your own version.

But then you have a couple of girls jump on you and next thing you know, you’re writing songs.” Simple as that. But please don’t refer to him as a songwriter. “I hate” that word, so I don’t sit around and try to work on songs. But I come up with a lick, then a phrase, then I start writing down words—or I try to get other people to help me finish it, ’cause I’m too lazy,” he says with a laugh. (He says everything with a laugh.) Consequently, *Roscoe’s Gang* boasts more than its share of covers (albeit well-chosen and well-executed ones.) Dylan’s “If You Gotta Go, Go Now,” starts off the 12-song journey to partyland, and the hard-driving version of “Total Destruction to Your Mind,” is the tune radio is picking up on. Another strong cut, “30 Days In The Workhouse,” will be worked on country stations in Canada. The band and guest players, including Syd Straw, Peter Holsapple, Kempner and co-producer/bassist Lou Whitney, are the perfect complement to Ambel’s strong voice and material.

Typical of Ambel’s laid-back approach, no single was picked, and no video is planned. “I’m kinda an album guy,” Ambel explains. “I like it when you’ve got a whole album that’s really cool.” Which is what he ended up with in his own disc. Yet Ambel claims he doesn’t listen to *Roscoe’s Gang* too often, “cause whenever I listen to the record, it makes me consume a six-pack during it.”

Compared to the Del-Lord’s efforts, *Roscoe’s Gang* is “a lot more live. We didn’t just go for the killer drum sound of the world then start overdubbing. On most songs, at least the bass, rhythm guitar and drums are all live. I put ‘Vampire Blues’ on there, and those guys didn’t even want to play that song; I had to get them really drunk and go ‘Come on, we won’t even practice.’ And that’s what we did. I wouldn’t let anyone fix anything.” Not that anyone tried—Ambel mapped out the project on a one-page proposal, and Engima’s Bill Hein (the Del-Lords label) gave an immediate thumbs-up along with total creative freedom.

As evidenced on *Roscoe’s Gang*, when it comes to music, Ambel is motivated by love, not money. Consequently, the album is for fans of tight, countrified, bluesy bar-style rock ‘n roll, performed by folks, who, as the liner notes say “are all people who can kick ass get laid and that is what it takes to play the devil’s music.” Not the stuff KISS-FM hits are made of. But Ambel could care less. “We never make any money, but that’s okay. Free beer comes with my job.”

“The way things are,” Ambel laments, “it just blows my mind, but actually playing rock ‘n roll has become unique. I just can’t understand a guy who wakes up with a burning desire to get behind a DX7.”

MICA PARIS: So Far, So Good
BY LEE JESKE


“England’s very proud that they have their own black soul singers now,” says Mica Paris. “They’re very proud. I just think they’re tired of having all the Americans doing it. It’s time for change and they’re really glad for the change.”

Glad enough to nominate Mica for Best Female Artist at this year’s BPI awards.

Like many of her American counterparts, Mica Paris got her musical start in the church. “I was brought up by my grandparents,” she says, “who were churchgoers. My granddad’s a pastor of a church. I don’t ever remember not going to church. I went to a Pentecostal church, which is very loud and very active. And when I was about four years old my grandma discovered I could sing. I used to sing to this children’s program all the time. When I got to about the age of seven, she asked me to sing a song in front of all these people at a church gathering. And I did it, and they were going crazy. So I did it again. And then I was, like, singing in all these church choirs around London.”

Until she was 14, Mica sang “gospel songs—church hymns, but I used to turn them around my way and improvise a bit”—in London churches, eventually becoming part of a successful British gospel group called The Spirit of Watts.

“By this time I’d met a lot of musicians and I got them to get me some pop sessions, backing on other people’s albums and stuff. The first people I worked with, when I was 15, was Shakaatak, which was a group that was happening in London at the time. I worked with them pretending that I was older, ’cause I was very, very tall for my age. I did those sessions and one led to another. Then word got around that there was this hot backing singer, blah, blah.

“Doing the backing vocals made me realize what I wanted for my own career.”

A tour with Hollywood Beyond at 16 gained her some road experience and that was it—Mica Paris was ready to conquer the British music world on her own.

“I decided then, at 16, to start doing my own stuff. So I started writing my own material, demo’d them up, took some dirty pictures, and sent it all off to record companies. And they all went balmy.”

No false modesty for this teenager—no modesty at all. Balmy they went and, we guess, Island went balmiest, because they got her. In September of 1987 she began waxing her debut album, which landed in American record stores just last month. It’s a jazz-tinged, splashy soul album from a woman who is clearly secure with her abilities.

“I’m here to stay,” she says, “and I’m not rushing anything. At the moment, England just can’t believe that they have something at last that is really bringing the goods out. ’Cause when I sing, I don’t mess around; I don’t sing half the goods, I just give it the whole whack. So they’re just glad that they have something from England that is really happening and is going to do well. They’re taking me with open arms, which is really nice.”

“That’s where the music scene has changed in England, because before it was all lightweight soul and now it’s heavy soul, which makes a big difference.”

CASH BOX MAGAZINE 11 FEBRUARY 25, 1989
What the Beatles have done to the United States during the past week is too much to believe.

It was only two or so weeks ago, in this very same space, that we raved about the group’s effect on the then dull and somewhat directionless record market and the spark of life their records breathed into the business. But even at that time, with their Capitol single already in the #1 spot it was impossible to estimate that the number one position was not the end of an historic industry event but just the beginning.

Until last Sunday, when the Beatles appeared on the Ed Sullivan Show, the group was almost unknown (visually speaking) to the American public. Yes, their single and LP were already #1, but the group had to formally meet the American public “live” on TV. Probably in the back of a great many people’s minds was the question: “Could they live up to expectations or would they be a disappointment?”

Even as recently as the Thursday before their Sullivan date, when they arrived in the U.S., there may have been doubt. How much of the advance New York radio station bally-hoo was responsible for the huge teen audience greeting the Beatles at their airport arrival? Would this whole bubble burst when they made their TV debut?

Today it is obvious that the Sullivan spot was not the end of the Beatles’ story but only the beginning of what may very well develop into the most staggering record industry story of all time.

Not only did America put a stamp of approval on the Beatles, but Americans decided to take the Beatles into their hearts. TV reviewers and critics aw the “good clean fun” aspect of the Beatles and treated their reviews in this light manner.

Now everyone’s with it. Why did it happen?

As authorities on the record industry, we have been on the phone all week trying our best to explain the reason for this phenomenon to the consumer press starving for anything that mentions the name Beatles. As we see it, the group’s appearance, its wild hair cuts and tapered attire is a prime factor. Other key factors responsible were: mass dee jay acceptance of the group; a well co-ordinated and perfectly timed promotion by Capitol Records; the availability of an assortment of singles and a few LP’s to give dee jays a wide variety of programming material; the dearth of any fad in the record industry when the Beatles’ release was issued; the lack of a new teenage singing idol for quite some time before the Beatles’ bow; and some great swinging teen music.

The result is one of those rare American phenomena that comes along only a handful of times in a generation. Beatlemania in the U.S. is made of that same indescribable “stuff” that made Marilyn Monroe, Elvis Presley, Babe Ruth, Charles Lindbergh, Joe DiMaggio and Shirley Temple super stars.

The U.S. press has gone wild for the Beatles. So has the public. Sales of Beatles’ records, #1 before their TV debut, have since doubled and tripled their sale. (See other story this issue.) And this report was issued prior to their Feb. 16 and Feb. 23 Sullivan TV dates.

Where this will end no one can predict. The Beatles seem to be the only subject of conversation everywhere you go—both in and out of the business. So let’s enjoy it while it lasts. It’s jolly good fun.
FEMALE M.C.'S HAVE ALWAYS had it tough, working within the sometimes overly macho environs of the rap scene where respect definitely doesn't come easy. British rap duo The Wee Papa Girls, following the lead of American counterparts like Salt-N-Pepa and J.J. Fadd, have gone a long way toward getting the fine art of female rapping the respect it deserves. And if the bottom line is record sales, we can certainly say that the girl groups have earned every drop.

The Wee Papa sisters, Sandra and Timmy Lawrence, now dubbed Total S and Ty Tim respectively, established themselves on the London rap scene early last year with their record "Izo Me." Featuring many rappers as it does producers, the album utilizes soul, house, hip hop, acid and reggae beats.

"Just about each track was produced by someone else," muses Sandra. "The record company wanted an album that we didn't produce, so they threw it all together." For fans of the group, the diversity was a powerful attraction, but the girls look toward having more say in the type of grooves they rhyme to. Not one to bask in the glory of hit records, twenty-year-old Ty is already looking to the future. "On the next album we'll be producing six of the tracks," she says with a self-satisfied smugness. In the meantime American audiences have a lot of catching up to do.

RECORD RELEASE RUNDOWN: The rap genre has always been the victim of stereotyping, and too often the negative and violent images that many have associated with the hip-hop world are reinforced by reports of violence on the rap scene. But those close to the scene see the rap arena as a microcosm of problems that face the black community in general.

Def/RASTA in association with producers D-Nice and Boogie Down Production's KRS-One, has released what may be the most important rap record of the year, a danceable, soul-flaunting cut called "Self-Destruction" that deals with the troubling subject of black on black crime. Most striking is how the sense of guilt generated by the participation of an all-star cast of rap personalities. Taking their turn at the mike, you've got KRS-One, M.C. Delight, Kool Moe Dee, furiously funky female M.C. Light (who's anything but light-weight when it comes to rhyming), Stetsasonic's D.J., D-Nice, KRS-One spouse Ms. Melodie, Doug E. Fresh, heavy hitter Just-Ice, equally Heavy D, Fruit-Kwan, and radical rhymer Chuck D & Flavor Flav of Public Enemy taking the issue by the horns and twisting! Not only is the record a solid step toward unifying the rap scene, it's a killer for the dance floor, as well. So why not learn while you burn? All proceeds from "Self-Destruction" will be donated to the National Urban League to "support and develop programming dealing with black on black crime and youth education.

Several killer rap L.P.'s have hit the streets recently. Check out the excellent new album from xylo M.C. The Real Roxanne on the Select label. Several stellar production teams participate, the smoking lead cut "Roxanne's On A Roll" is a bombshell up-tempo groove that takes a bite out of Lyn Collins' "You Better Think" and adds a sample snatched from the other "R"—that is, Erich "Rambo" Rakim. Jam Master Jay and L.L. Cool J's platinum producers the L.A. Posse rocks a cool rap ballad titled "Infatuated." "Look But Don't Touch" and "Early Early" are traditionally New York hip-hop with twist from producer Howie Tee. "Early" is sort of a "Day In The Life of Roxanne" offering produced by L.L. Cool J's Tone Locupil riffs. Howie also created an outstanding up-tempo jam called "Don't Ever Feel It" which uses the theme from Shaft!, Public Enemy's "Bring The Noise," and bits of Def Jam crew original Concept's "Can You Feel It?" Howie also has a great spin on the album's title track. "Stay The Bed" finds a brace of rhymers, style and elegance over the Average White Band's "Pick Up The Pieces."

Another absolutely stupid def album is Kid N Play's 2 Hyper, produced by Hurby Luv Bug for Select. Hot soul-based cuts like "Rollin' With Kid N Play," which uses a chorus from classic rare groove band Ripple while busting a go-go influenced backing track. "Brother Man Got Hip" has a pertinent message along with the beats and "Soul Man" bites Sam & Dave. Other standout include "Damn That D.J.4," a hard dance track, and the album's title cut.

**HIP-HOP PICKS**

**GANG STARR: Movin' On** (Wild Pitch)
This is one of the outstanding single releases of '89, from producer D.J. Mark, the 45 King. Gang Starr throws down an inspired performance, syncopating while rhyming about the pettiness that has plagued hip hop. The cut is super strong for both clubs and airwaves. The message: Performers have to be on time, B-side knowledge is another deep rhyme with a message, this time at a laborously down-tempo pace that is nevertheless a groove to move to.

**RED NIGHTS: 3 Feet High and Rising** (Tommy Boy)
A lot of devotees have been waiting for this album from wild and wacky rap gurus De La Soul. The record includes the killer hits that made them an underground sensation, "Jennyfina" and "Plug Tunin,'" which get some radical remixes. The new stuff is equally devastating. Mixing Steely Dan samples with whistling from "Sitting On The Dock Of The Bay" on the smooth groover "Eye Know" the trio has a dance and radio winner! "Take It Off" is a brief dalliance of stonewashed fashion, etc., and "Tread Water" is another soul-styled shuffle that flaunts the crew's appealingly innovative approach. Dancers will go wild to the funky beats and samples of "Say No Go"—the cut is truly devastating! "Buddy" has De La Soul teaming with fellow "new schoolers" the Jungle Brothers, a combination made in hip-hop heaven. Don't miss this five-star bombshell!

**Duff Marlowe**
MAVIE IT'S HORMONAL, but it seems that after a certain age, almost everyone tires of abrasive rock & roll, and more specifically of trooping off to some smoky little dungeon for a dose of the live variety. Me, I've fought against my tranquilizing impulses for a couple years now, but I admit that the club thang was losing its charm. Or at least I felt that way until a recent trip to L.A.'s Cavern City, 8080 Sunset Blvd. Five bands on a Sunday night, with free beer and hot dogs (and a predictably hellish line for both) is pretty good lard; and when the bands turn out to be stylin', you might feel like you're getting away with something. Highlights of this particular moment in time include Cooters, a bluesy sort of C.W. of Greysville, whose hardy, wailing commercial sound and lead-vocalist Dee Dee belong on vinyl pronto, Green Jello, the performance art ensemble of the moment, whoseclaiming "Welcome to the Giant" and gustatory "Saturn's Ham" are propitiated into the star-spangled by the December release of Fishbone, who have a pair of records on the Alternative Tentacles label, including the new Small Parts Isolated and Destroyed album. Naturally the vinyl doesn't capture the heat of the live performance, but it does offer a hearty taste of their jazzyfied punk stew.

Another band that doesn't have their own match to light their potential is Minneapolis' Trip Shakespeare. But their indie Apple Head Man and Are You Shakespeared to? were enough to get them a deal with A&M, and surely Head Man himself, John Fruin, a Springfield-style art-fool will get the major label treatment from coast to coast. Handled properly, they could be huge.

Boston guitar god O Positive could also be on the verge of big things. Longtime New Englander has released a CD version of his first LP Only Breathing and Cloudy Factory, plus a bonus cover of "Walk Away Renee." This is dreamy, passionate, intelligent pop of the first order. Meanwhile, the band has just completed its first full LP, which is now shopping around to the majors and larger indies. Link doesn't mind, either. Fruin and company are known for their "pop treatment," labeling their acts for the big time. It worked for the Godfathers and it worked for Winter Hours (who have an album due out on Chrysalis). They're hoping it also works with England's Iggyfied Birdhouse and Iowa post-punk Full Fathom Five, both of whom have now platters on Link.

Also on the digital frontier, Rykodisc has released more of the priceless Frank Zappa catalog on CD. The newest releases in this ongoing project are One Size Fits All, Waka/Jawaka and the 1960 Absolutely Free album. The Zappas are obviously talented Zappas, of course, was "alternative" before they were ever a word for it and has remained a smart-alecky fixture of the underground ever since.

A FINAL NOTE: I've been raving about the Posies for a couple weeks now, but don't take back a word, but no sooner do I find my pop salvation do I hear a tape that could be its equal. The Cavedogs have been called "Paul McCartney meets Husker Du," and that's fairly apt—they play perky rock with an abundance of artful changes and textures. Their debut, produced by Ed Stasium and Ray Boni, for Nonesuch's Columbia Music, so I'm sure we'll be having a Cavedogs debut album shaved down our throats in no time. Don't say I didn't warn you: they're great.

**Alternatives**

**Matthew Sweet: Earth (A&M)**

A pleasing and immensely talented songwriter, Sweet works on a pop terrain that's somewhere between Athens, Ga., and commercial accessibility. His airy love songs have been a polished, radio-ready sheen, but the presence of ex-Ray-Ric studios guitarist Richard Lloyd and up-and-comers Trip Shakespeare on background vocals ensures the project's hipness credentials. The single is the swooning "Vertigo," although we prefer the far sweeter and wiser "Easy." Recommended.

**Miracle Legion: Me and Mr. Ray (Rough Trade)**

Miracle Legion may well be the best band in America and are certainly one of the most criminally overlooked. They are now a two-piece, comprising guitarist Ray Neal and singer Mark Mulcahy. (Mulcahy is a genuine rock eccentric with a heart as big as Connecticut and a richly quivering voice that could move a stone to tears.) This second LP finds them returning to the tender, chimeric acoustic sound of their classic EP, The Backyard. They've picked up a bit of second-hand twang along the way, but there's not a trace of corniness or condescension. "If She Could Cry" goes George Jones one better.

They've shed some of their more reductive similarities to R.E.M.; Mulcahy is less mournful here than he has been, even playful at times. But a listen to Miracle Legion is still a delicate, intelligent, primarily emotional experience. Recommended.

**Fire Town: The Good Life (Atlantic)**

Wisconsin's contribution to folk-guitar culture is now a three-piece, and this second album is even more tuneful than their first. Their jangle-strumming, Byrds-rock and impecable harmonies produce more hits than misses, though they occasionally veer into boogie or twang that is less satisfactory than their liltering, mid-tempo rockers. The title track is evidence of their hookmanship, as are "She Reminds Me Of You," "Where the Shadows Fall" and the impeccable "Turn to Me." No pretense here, just a surprisingly solid effort.

**Viva Saturn: Viva Saturn (Heyday)**

Viva Saturn is a solo project from David Roback of the Rain Parade. This EP is on the dreamy end of what we were calling "psychedlia" a few years ago, with a melancholy tone to the vocals and a lovely, crystalline ring in the acoustic/electric guitar mix. (This is one of the first releases from Heyday Records, a new S.F. indie with Rough Trade distribution. The others are the solo album from ex-28th day vocalist and an album from label honcho Pat Thomas. More on these lovingly packaged offerings.)

**Hypnotovehuel: Turn! Turn! Burn! (Fabian Aural Products)**

Some of the best records we get are of the mix-and-match variety, with a smattering of slashing elements that prevent us from describing them. Reviewing them. Hypnotovehuel is one of the best and most challenging of the schizos, saved from the resaline bin by its engaging looseness and underlying pop sensibility. This New York combo doesn't mind poking its head into the room where art and noise are duking it out, but more often than not they play a kind of fractured 60's pop, sweetness buried within weird, disjointed elements. It's not inaccessible—I like it plenty.

Joe Williams
THE HEAVY METALS

AH YES, THE METAL WORLD is slowly waking up from its winter hibernation. Its yawn echoes through the crisp air and its lazy stretching sends shivers over the frozen ground. Young mutant seedlings (new bands) are pushing their way up through the dirt and gnarled old trees (already established acts) are starting to sprout twisted new leaves. Before you know it, we’re gonna have a raging jungle of new records, exciting tours and all sorts of great stuff going on.

Now, of course, I’ve often seen that incredibly ridiculous simile out of the way—honestly, there are so many neat things already beginning to happen in ’89—like the HOUSE OF LORDS show at the Palace—that I’m getting an early dose of spring fever. I’ve been a big HOL fan since the guys played me “Pleasure Palace” in the studio, but I had no idea how they would be live. Well, they were awesome. Of course, the lineup is impeccable—a rhythm section consisting of Gregg Giuffria’s bass, John Rutsey’s drums and drummer Ken Mary. Lanny Cordula on psycho-guitar and “keyboard Jesus” Gregg Giuffria (I stole that phrase from Greg Sandow, but the same sentiments could be attributed to Journey’s Jonathan Cain, who was transfixed by Giuffria’s keyboard antics throughout the show). To top it off, there’s the incredible James Christian on vocals. I may sing his praises, but I could never sing like that. And he’s cute too!

Gene Simmons reigned the audience during the Lords’ set, looking dignified and critical, but underneath it all, loving every minute of it—after all, this is his first Simmons Records act. His new next-found group, Silent Rage, will have a record out in a couple of months—Gene told me so himself.

There were lotsa other fun shows this week too. Faster Pusseycat played to an extremely packed house at the Roxy on the good ol’ Sunset Strip. They’ve been around for a while now and performed an extended set of raunch & roll, punctuated by Tyrone Downes’ explicit monologues about his sex life. I was overanxious to see the audience and the show. I was overanxious to see the audience and the show. I was overanxious to see the audience and the show.
### WESTERN REGION

#### POP

<table>
<thead>
<tr>
<th>High Movers*</th>
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<tbody>
<tr>
<td>1. She Drives Me Crazy (I.R.S.) Fine Young Cannibals</td>
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<tr>
<td>2. Into You (A&amp;M) Giant Steps</td>
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<tr>
<td>3. The Look (EMI) Roxette</td>
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<tr>
<td>4. Love Saw It (Warner Bros.) Karyn White</td>
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<tr>
<td>5. Can You Stand the Rain (MCA) New Edition</td>
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#### R&B

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<tbody>
<tr>
<td>1. Room to Move (Polydor) Animation</td>
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<tr>
<td>2. She Drives Me Crazy (I.R.S.) Fine Young Cannibals</td>
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<tr>
<td>3. Tribute (Right On) (Columbia) Pasadena</td>
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<tr>
<td>4. Heaven Help Me (MCA/Polydor) Deon Estus/George Michael</td>
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<td>5. Wild Thing (Delicious Vinyl) Tone Loc</td>
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### COUNTRY

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<tr>
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<tbody>
<tr>
<td>1. Hey Bobby (RCA) K.T. Oslin</td>
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<td>2. The Heart (Universal) Lacy J. Dalton</td>
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<tr>
<td>3. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin</td>
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<tr>
<td>4. Old Coyote Town (Capitol) Don Williams</td>
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<tr>
<td>5. The Church on Cumberland Road (Columbia) Shenandoah</td>
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</tbody>
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#### Most Added**

| 1. Hey Bobby (RCA) K.T. Oslin |
| 2. Tell It Like It Is (Atlantic America) Billy Joe Royal |
| 3. Setting Me Up (Warner Bros.) Highway 101 |
| 4. You Got It (Virgin) Roy Orbison |
| 5. Don’t Toss Us Away (MCA) Patty Loveless |

### SOUTH CENTRAL REGION

#### POP

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<th>High Movers*</th>
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<tr>
<td>1. The Look (EMI) Roxette</td>
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<tr>
<td>2. Your Mama Don’t Dance (Capitol) Poison</td>
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<tr>
<td>3. 24/7 (4th &amp; Bway) Dino</td>
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<tr>
<td>4. Sincerely Yours (Atco/Atlantic) Sweet Sensation</td>
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<td>5. Cryin’ (EMI) Vixen</td>
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#### R&B

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<th>High Movers*</th>
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<tr>
<td>1. Closer Than Friends (Columbia) Surface</td>
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<td>2. Gently (MCA) Ready For The World</td>
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<tr>
<td>3. Struck By You (Mercury/PolyGram) Bar-Kays</td>
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<tr>
<td>5. Being in Love Ain’t Easy (Epic) Sweet Obsession</td>
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#### Most Added**

| 1. The Look (EMI) Roxette |
| 2. Love Saw It (Warner Bros.) Karyn White |
| 3. Seventeen (Atlantic) Winger |
| 4. Room to Move (Polydor) Animation |
| 5. Radio Romance (MCA) Tiffany |

### MIDWESTERN REGION

#### POP

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<tr>
<td>1. The Look (EMI) Roxette</td>
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<td>2. Your Mama Don’t Dance (Capitol) Poison</td>
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<tr>
<td>3. Walk the Dinosaur (Chrysalis) Was (Not Was)</td>
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<tr>
<td>4. She Drives Me Crazy (I.R.S.) Fine Young Cannibals</td>
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<tr>
<td>5. More Than You Know (Columbia) Martika</td>
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#### R&B

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<tbody>
<tr>
<td>1. Closer Than Friends (Columbia) Surface</td>
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<tr>
<td>2. Heaven (Capitol) BeBe &amp; CeCe Winans</td>
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<tr>
<td>3. Straight Up (Virgin) Paula Abdul</td>
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<tr>
<td>4. All For (Taba) Cherrelle</td>
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<tr>
<td>5. That’s the Way Love Is (Atlantic) Ten City</td>
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#### Most Added**

| 1. Every Little Step (MCA) Bobby Brown |
| 2. Birthday Suit (Columbia) Johnny Kemp |
| 3. Life Sick (Orpheus/EMI) Z’Loke |
| 4. You Laid Your Love on Me (Motown) Gerald Alston |
| 5. You’re My Baby (Columbia) Wendy & Lisa |

### CASH BOX R4

**REGIONAL COMPILATION BASED ON CASH BOX'S**

* Average Chart Movement

**Most Added**
### COUNTRY

**High Movers**
1. Fair Shake (RCA) Foster & Lloyd
2. The Church on Cumberland Road (Columbia) Shenandoah
3. I'm No Stranger to the Rain (RCA) Keith Whitley
4. Baby's Gotten Good at Goodbye (MCA) George Strait
5. Tell It Like It Is (Atlantic America) Billy Joe Royal

**Most Added**
1. You Got It (Virgin) Roy Orbison
2. No Chance to Dance (Capitol) Johnny Rodriguez
3. Young Love (Curb/RCA) The Judds
4. Love Will (Warner Bros.) Forester Sisters
5. Setting Me Up (Warner Bros.) Highway 101

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### NORTHEASTERN REGION

**High Movers**
1. The Living Years (Atlantic) Mike & The Mechanics
2. Roni (MCA) Bobby Brown
3. You're Not Alone (Warner Bros.) Chicago
4. Dreamin' (PolyGram) Vanessa Williams
5. My Heart Can't Tell You Know (Warner Bros.) Rod Stewart

**Most Added**
1. Room to Move (PolyGram) Animation
2. Tribute (Right On) (Columbia) Pasadenas
3. Seventeen (Atlantic) Winger
4. Hallelujah Man (Mercury/PolyGram) Love & Money
5. Radio Romance (MCA) Tiffany

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### SOUTHEASTERN REGION

**High Movers**
1. Lost In Your Eyes (Atlantic) Debbie Gibson
2. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
3. Eternal Flame (Columbia) The Bangles
4. Paradise City (Geffen) Guns N' Roses
5. Don't Tell Me Lies (A&M) Breathe

**Most Added**
1. Every Little Step (MCA) Bobby Brown
2. Love Saw It (Warner Bros.) Karyn White
4. Don't Take My Mind on a Trip (Virgin) Boy George
5. Sleep Talk (Def Jam/Columbia) Alyson Williams

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### POP

**High Movers**
1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Old Coyote Town (Capitol) Don Williams
4. I'm No Stranger to the Rain (RCA) Keith Whitley
5. Who You Gonna Blame It on This Time (Columbia) Vern Gosdin

**Most Added**
1. Young Love (Curb/RCA) The Judds
2. Moon Pretty Moon (Mercury) Statler Brothers
3. Don’t Toss Us Away (MCA) Patty Loveless
4. More Than Enough (MCA) Glenn Campbell
5. After All This Time (Columbia) Rodney Crowell

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### R&B

**High Movers**
1. Heaven (Capitol) BeBe & CeCe Winans
2. Straight Up (Virgin) Paula Abdul
3. Closer Than Friends (Columbia) Surface
4. Being in Love Ain’t Easy (Epic) Sweet Obsession
5. Just Coolin’ (Atlantic) Levert

**Most Added**
1. Young Love (Curb/RCA) The Judds
2. Big Dreams in a Small Town (RCA) Restless Heart
3. After All This Time (Columbia) Rodney Crowell
4. No Chance To Dance (Capitol) Johnny Rodriguez
5. Love Will (Warner Bros.) Forester Sisters

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### GUARANTEED NATIONAL HITS

**POP***
- Room to Move (PolyGram)

**R&B***
- Every Little Step (MCA)

**COUNTRY***
- Young Love (Curb/RCA)
**SINGLES GOING STEADY**

**IF AT FIRST YOU DON'T SUCCEED:** Fact: In the record business the odds are stacked against any new single. That includes superstar releases as well as new artists. Even a big hit internationally may not find an opening on U.S. radio. Radio program directors are swamped with new releases, and at any given time, all the promotion in the world may fail to break a "sure-fire" hit.

Given these conditions, I'm often puzzled by the lack of follow-through some labels give to a single when it fails the first time around. Doesn't it make perfect sense, if you believe you've got a hit and recognize the deck is stacked against your single, to try at least a second time—whether that be a month or a year down the road—as opposed to simply dropping all promo efforts in favor of the newest product?

Take Sam Brown, please. Her debut album on A&M has yielded a spectacular new song, "Stop." It's one of those timeless classics that sounds as if it's always existed. The arrangement harkens back to early soul recordings of the '50s and '60s, replete with a Hammond organ instrumental, strings and featuring an impassioned vocal by Brown. However its initial release failed to garner radio adds in U.S. markets, although the record began to move internationally. I recently spoke to Tom Corson A&M product manager, who called in from London with an update on his efforts to break Sam Brown.

"The first time we went out with Sam Brown, the field was very, very crowded," recalled Corson. "It was fall, Christmas, a bad time. We continued to float out the information that it was charting and selling well internationally. We continued to do want we could at retail without airplay—trying to get in-store play, special merchandising. We tried not to run out of stock. Lo and behold, we hit January and started to sell records. The most encouraging thing was that over the holidays Sonny Joe White, PD at WXKS in Boston, discovered the record and had the nerve and guts to put it on the air, and actually got phones and sold records in the marketplace. WXKS led us back to this record. In one U.S. market at least, we got back the clear indication that this record was potentially a hit. If you take a step back and see what we were doing with the international success, #1 Holland and Israel, top ten in six other European territories and selling over 500,000 units worldwide, it was essential we give the record another shot."

Concludes Corson: "If you believe in a record, like the way we do with Sam Browne, you've got to try at least a couple of times. It's the knee-jerk reaction to blame radio, 'Oh the bastards, they didn't play the record.' But they've got hundreds of records sitting on their desks every week. We're realizing, yes, we can go back to radio. Ultimately a song will stand the test of time."

A&M has often fought the tough fight, from breaking the Police's "Message in a Bottle" to UB40's "Red, Red Wine." If the push behind Sam Brown's record is any indication, she may follow suit.

**TOP OF THE POPS**

**SINGLES**

**XTX:** "Mayor of Simpleton" (Maxi-Single) (Geffen 0-2160)

Andy Partridge and Colin Moulding of XTC must be ranked among the top all-around songwriters of the modern era, along with the Beatles, Elvia Costello, Ray Davies, Sting and a small handful of others. This maxi-single not only contains the driving, melodic pop gem "Mayor of Simpleton," but also includes "One of the Millions," both tunes extracted from their upcoming LP Oranges and Lemons. On side two there are three tunes not included on the LP, including a Captain Beefheart cover "Ella Guru." Add "Simpleton."

**THELMA HOUSTON & THE WINANS: "Lean on Me" (Warner Bros. 7-27533)**

What happens when you take a classic song (written by Bill Withers), and bring in brilliant singers, then add on a legendary producer (Richard Perry)? You get a smash hit. From The Lean on Me original soundtrack.

**DREAMS SO REAL: "Bearing Witness" (Arista ASI-8794)**

A stirring chorus highlights this solid rocker. Dreams So Real has a wide open feel to their music, supported by a strummed-guitar underpinning and determined vocals. From their Rough Night in Jericho LP.

**ROBERTA FLACK: "Uh-Uh Ooh-Ooh Look Out (Here It Comes) Atlantic (7-8894)**

Here Flack covers an Ashford & Simpson tune with a gentle touch. Produced by Jerry Hey, this ought to appeal to any audience that likes Anita Baker or Al Jarreau. From her LP Oasis.

**THE GO-BETWEENS: "Streets of Your Town" (Capitol P-44282)**

This is an hypnotic, driving tune, that evokes images of a spirit of the street on the loose. Nice female backgrounds highlight chorus. From their new LP 16 Lovers Lane, should find a home on AOR.

**COMMODORES: "Grip" (Polydor 871 370-7 DJ)**

A blistering groove highlights this foot-stomping track. This is the best funky single the Commodores have released since "Brick House." From their Rock Solid album, should rage up the charts.

**ROBERT IRVING III: "Time Won't Tell (All Tim is Now)" (Forecast 871 574-7-DJ)**

Jazz and R&B influences are mixed here with marvelous effect. Irving has something to say as well, warning us not to be complacent about the world. From the album Midnight Dream, should score on New Age and urban.

**BRIAN WILSON: "Melt Away" (Sire 7-27694-A)**

This is a fine choice from Wilson's critically acclaimed self-titled LP. Rich harmonies support a classic melody, and Wilson's singing is in fine form. Should find a home on CHR or AOR.

**KEITH RICHARDS: "Make No Mistake" (Virgin 7-99240)**

Richards voice here lingers in a register so low that it makes it ugly, yet utterly revealing of the emotional content. Bone-dry horn parts and nice background vocal arrangements elevate this single.

(Note: The new Deon Estus-George Michael duet entitled "Room to Move" on MCA-Polydor has received such strong radio support that it is a debut on the Pop Singles chart (at #82) before its official release.)

**J.R.**
CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement.

#1 Single: Debbie Gibson
High Debut: Pasadena #72
To Watch: Poison #55

1. LOST IN YOUR EYES (Atlantic 7-27570) - Debbie Gibson
2. STRAIGHT UP (Virgin 99256) - Paula Abdul
3. THE LOVER IN ME (MCA 53416) - Sheena Easton
4. BORN TO BE MY BABY (Mercury/PolyGram 872 156-7) - Bon Jovi
5. YOU GOT IT (Columbia 38-08002) - New Kids On The Block
6. SHE WANTS TO DANCE WITH ME (RCA 8638-7-R) - Rick Astley
7. WHAT I AM (Geffen 7-27696) - Edie Brickell & New Bohemians
8. WILD THING (Delicious Vinyl/212) - Tone Loc
9. WHEN I'M WITH YOU (Capitol B-44302) - Sheriff
10. WALKING AWAY (Tommy Boy/Reprise 7-27736) - Information Society

11. THE LIVING YEARS (Atlantic 7-69694) - Mike & The Mechanics
12. PARADISE CITY (Geffen 7-0570) - Guns N' Roses
13. SURRENDER TO ME (Capitol B-44288) - Ann Wilson & Robin Zander
14. RONI (MCA MCA-53463) - Bobby Brown
15. ETERNAL FLAME (Columbia 38-08533) - The Bangles
16. DIAL MY HEART (Moxon Mox 3301) - The Boys

17. A LITTLE RESPECT (Isle/Reprise 7-27738) - Erasure
18. MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729) - Rod Stewart
19. WHEN THE CHILDREN CRY (Atlantic 7-69015) - White Lion
20. YOUR NOT ALONE (Warner Bros. 7-27775) - Chicago

21. THE LOVE IN YOUR EYES (Columbia 38-08532) - Eddie Money
22. WALK THE DINOSAUR (Crysalis ZSR 4331) - Was (Not Was)
23. ALL THIS TIME (MCA MCA-53371) - Tiffany
24. GIRL YOU SHOULD BE KNOWN (Atlantic 3-9336) - Milli Vanilli

25. JUST BECAUSE (Island 7-69327) - Anita Baker
26. DREAMIN' (Wing 87-079/PolyGram) - Vanessa Williams
27. I BEGAN YOUR PARDON (Atlantic 7-68996) - Kon Kan
28. ANGEL OF HARLEM (Island 7-6924) - U2
29. MORE THAN YOU KNOW (Columbia 38-08103) - Mariela
30. THE WAY YOU LOVE ME (Warner Bros. 7-27773) - Karyn White
31. THE LOOK (EMI-50190) - Roxette
32. STAND (Warner Bros. 27668) - R.E.M.
33. ARMAGEDDON IT (Mercury/PolyGram 870 692-7) - Def Leppard
34. DON'T RUSH ME (Arista AS1 9372) - Taylor Dayne
35. YOU GOT IT (Virgin 99245) - Roy Orbison
36. HOLDING ON (Virgin 99272) - Steve Winwood
37. SHE DRIVES ME CRAZY (IRS 53403) - Fine Young Cannibals
38. SUPERWOMAN (Warner Bros. 7-27773) - Karyn White
39. THE LAST MILE (Mercury/PolyGram 8721487) - Cinderella
40. ALL SHE WANTS IS (Capitol PB44287) - Duran Duran
41. FEEL SO GOOD (Warner Bros. 7-27965) - Van Halen
42. IT'S NO SECRET (Geffen 7-27761) - Kylie Minogue
43. CRYIN' (EMI-50141) - Vixen
44. SHE WOULDN'T TALK TO ME (Epic 34-0951) - Luther Vandross
45. SHAKE FOR THE SHEIKH (Atlantic 7-88663) - The Escape Club
46. GIVE ME THE KEYS (Chrysalis VS4 43325) - Huey Lewis & The News
47. I WANNA HAVE SOME FUN (Jive/RCA 1154-7) - Samantha Fox
48. THINKING OF YOU (Outing Mercury 872502-7) - Sa-Flies
49. ORINOCO FLOW (Sail Away) (Geffen 7-27693) - Enya
50. PUT A LITTLE LOVE IN YOUR HEART (EMI-AM-1256) - Annie Lennox/Al Green

51. WE'VE SAVED THE BEST FOR LAST (Anita AS1 9785) - Kenny G Featuring Smokey Robinson
52. TWO HEARTS (Atlantic 7-88930) - Phil Collins
53. I REMEMBER HOLDING YOU (MCA MCA-53430) - Boys Club
54. YOUR MAMA DON'T DANCE (Capitol 84429) - Poison
55. END OF THE LINE (Warner Bros. 7-27565) - Traveling Wilburys
56. 247 (4th & B Way 7471/Island) - Dino
57. SECOND CHANCE (A&M) - 38 Special
58. EVERY ROSE HAS ITS THORN (Epic/Great B-44263) - Poison
59. INTO YOU (A&M 1256) - Giant Steps
60. SMOOCH CRIMINAL (Epic 34-68543) - Michael Jackson
61. GOT IT MADE (Atlantic 7-88966) - Crosby, Stills, Nash & Young
62. NEVER HAD A LOT TO LOSE (Epic 34-68563) - Cheap Trick
63. WAITING FOR A STAR TO FALL (RCA 8691-7) - Boy Meets Girl
64. ROOM TO MOVE (PolyGram 871 4187) - Animation
65. HEAVEN KNOWS (Virgin 7-92053) - Simply Red
66. ACROSS THE MILES (Scotch Bros. ZSR 68526) - Survivor
67. I WANNA BE LOVED (RCA 8805) - House Of Lords
68. FADE AWAY (Epic 34-68543) - Will To Power
69. SINCERELY YOURS (Arista/Atlantic 7-92464) - Sweet Sensation
70. CAN YOU STAND The Rain (MCA 53464) - New Edition

71. TRIBUTE (RIGHT ON) (Columbia 38-08575) - The Passerdenas
72. SING (Columbia 38-08558) - Mickey Thomas
73. IT'S ONLY LOVE (Elektra 7-69317) - Simply Red
74. I CRY MYSELF TO SLEEP AT NIGHT (RCA 1176-7-J) - Romeo's Daughter
75. MY PREROGATIVE (MCA 53483) - Bobby Brown
76. JULY DAY SUIT (Columbia 38-6806) - Johnny Kemp
77. A SHOULDER TO CRY ON (Warner Bros./Erie 7-27645) - Tommy Page
78. IN YOUR ROOM (Columbia 38-08600) - BANGLES
79. RADIO ROMANCE (MCA 53423) - Tiffany
80. GIVING YOU THE BEST THAT I GOT (Elektra 7-69371) - Anita Baker
81. HEAVEN HELP ME (MCA/Polydor 871 838-7) - Deon Estus/Geoffrey Michael
82. DRIVEN OUT (RCA 8637-7-R) - Fixx
83. IMAGINE (Capitol 4288) - Tracie Spencer
84. SEVENTEEN (Atlantic 871 4187) - Wings
85. BRING DOWN THE MOON (RCA 8807) - Boy Meets Girl
86. HALLELUJAH MAN (Mercury/PolyGram 870 568-7) - Love & Money
87. LOOK AWAY (Reprise 7-27766) - Chicago
88. ONE (Elektra 7-60329) - Metallic
89. WILD WORLD (Virgin 7-9290) - Maxi Priest
90. TELL HER (Columbia 38 68531) - Kenny Loggins
91. TEARS RUN RINGS (Capitol B-44240) - Marc Almond
92. LITTLE Liar (Blackheart/CBS ZSR 08096) - Joan Jett and The Blackhearts
93. BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Epic 34-08034) - Will To Power
94. HOW CAN I FALL (A&M 12324) - Breathe
95. AS LONG AS YOU FOLLOW (Warner Bros. 7-27644) - Fleetwood Mac
96. BACK ON HOLIDAY (EMI-50152) - Robbie Nevil
97. WELCOME TO THE JUNGLE (Geffen 7-27739) - Guns 'N Roses
98. IF WE NEVER MEET AGAIN (Columbia 38-08050) - Tommy Connell
99. LEFT TO MY OWN DEVICES (EMI-B-50171) - Pet Shop Boys
100.
RHYTHM & BLUES

■ R&B PICKS

q **Kiara: To Change and/or Make a Difference** (Arista)
   Detroit duo shows great maturity with their debut LP on Arista. The 10-song LP is highlighted by the hit “This Time,” written by Charlie Singleton and featuring the ultradreaded teen Shanice Wilson on vocals. Other standout tracks include the highly commercial uptempo “Step by Step” and the instantly appealing “The Best of Me,” the opening cut. Lead singer Gregory Charlay has a voice as smooth as silk, and Kiara is definitely a group with big future.

q **VARIOUS ARTISTS: Big Sounds** (Quark)
   Brand-new label out of New York comes up with an LP of “deep house” music. Among the eight tracks is the underground club fav “Watcha Gonna Do” by Blaze. Exit’s “Let’s Work It Out” features a highly motivated singer over a stark but effective music track, and “Mystery,” the debut release of Phase 11, is highly commercial. Also on the compilation are Finchley Road, Jamondas and Mike Anthony.

q **DERICK PARKER:** “Single Man” (Jump Street 12”)
   Single man Parker cruises the scene looking for action on this catchy release from the New York-based label. The four-cut disc is getting some play on the East Coast, probably due to an uncomplicated arrangement that makes good use of horns and backup vocals. Parker’s adequate vocal is best displayed on the Chaka Dub version (6:05).

q **EL DeBarge: “Real Love” (Motown 12”)
   El Debarge returns with an uptempo dance groove that has hit written all over it (though Michael Jackson fans might consider it a direct ripoff). The remix was done by the busy and capable Tammi Regisford, and of the five different versions on this 12“, the lengthy extended house mix (9:24) steals the show. The singer seems to be enjoying himself on his best cut in a long time.

q **WOKIE: “She’s So Cold” (Jump Street 12”)
   This first release from Wokie’s forthcoming album (which will feature Keith Sweat on a couple of the tracks) is not a cover of the Stones classic but an original tune in the Rick James mold. A solid rhythm track keeps the track rolling, and the time might be right for this kind of funk/R&B material to make a comeback.

q **SARAH DASH & RAY GOODMAN & BROWN: “Don’t Make Me Wait” (EMI PB-50187)
   Pleasant but innocuous ballad that just rambles on without ever reaching any level of excitement. The trouble is that Sarah Dash is just an average singer, and this vehicle is definitely not taking her anywhere.

q **Z’LOOK: “Lovesick (The Cure)” (Orpheus Ph 29650)
   Anguished vocals and tight horn arrangements over a funky beat make this production by Chayten a surefire winner with excellent crossover potential.

q **LIA:** “True Obsession” (Virgin 7-99243)
   Producers Denzil Foster and Thomas McElroy emphasize LIA’s powerful voice on this good-timey cut. It’s the overall feel rather than the song itself that gives this single an outside shot at the charts.

Michael Hepworth

VESTA SHOOTS 4U AND RINGS DIRECTOR’S NECK: A&M artist Vesta recently completed shooting a video for her new single “4U” with director Bill Parker (far right), who also shot Vesta’s “Sweet Sweet Love” video. On the Chaplin soundtrack are Vesta’s manager E.J. Jackson, A&M VP Jesus Garber, Vesta and Parker.

R&B LPS

1. KARYN WHITE (Warner Bros 25637)
   2. MESSAGE FROM THE BOYS (Motown 6206)
   3. DON‘T BE CRUEL (Ph MCA 42185)
   4. GUY (MCA 42056)
   5. GIVING YOU THE BEST THAT I GOT (Elektra 60827)
   6. LET’S GET IT STARTED (Capitol 90924)
   7. ANY LOVE (Epic 44308)
   8. JUST COOLIN’ (Atlantic 89126)
   9. HEART BREAK (Ph MCA 42207)
   10. HEART’S HORROR (Reggae 2577)
   11. THE GREAT ADVENTURES OF SLEET RICK (Def Jam 40513)
   12. TODAY (MCA 6681)
   13. EZAY DUZ IT (Phony 57100)
   14. IT TAKES TWO (Profile 1260)
   15. 2 HYPE (Select 21626)
   16. FOREVER YOUR GIRL (Virgin 90643)
   17. SILHOUETTE (Arista 9457)
   18. ALGERAL ALSTON (Motown 6265)
   19. DON’T LET LOVE SLIP AWAY (Epic 48897)(G)
   20. CK (Warner Bros. 25707)
   21. MACHIMOS (Arista Artist 886 002)
   22. MIDNIGHT STAR (Capitol 72564)
   23. WHERE’S THE PARTY AT? (Sleeping Bag 42016)
   24. ME, MYSELF AND I (Columbia FC 44401)
   25. TO CHANGE AND OR MAKE A DIFFERENCE (Arista 8533)
   26. MAKE IT LAST (Ph) (Epic 60763)
   27. 2ND WAVE (Columbia 4284)
   28. THE RIGHT STUFF (Warner PolyGram 835 604-1)
   29. LOC’ED AFTER DARK (Delicious 3000)
   30. WHO? (Warner PolyGram 422 655 549-1)
   31. IN EFFECT MODE (Ph) (Warner Bros. 25662-1)
   32. A SAL WIT DEADLY PEPA (Nevi Plateau PL 1011)
   33. HEAVEN (Capitol 9036)
   34. VESTA 4 U (A&M 5223)
   35. ACT A FOOL (Capitol 95944)
   36. ME AND JOE (Egyptian Empire 0777)
   37. POWER (Sire 25765)
   38. TAKE U BACK TO MY PLACE (Orphus 75600)
   39. LET IT BE (MCA 4229)
   40. IT’S TEA TIME (Profile 1269)
   41. FRIENDS WITH FUN (Warner Bros. 2666)
   42. VESTA (Atlantic 44148)
   43. ARIAS (Atlantic 8196)
   44. WHAT TIME IS IT (Quark 3099)
   45. RESPECT (Luke Skywalker 103)
   46. SWASS (Nasty Mix 70219)
   47. I’M GONNA HAHFU FUN (Jive/RCA 1150)
   48. THE REAL RAYMON (Select 21627)
   49. THE LOVER IN ME (MCA 42249)
   50. ANIMAL (Mercury/PolyGram 422 836-77)
   51. HANGIN TOUGH (Columbia 40985)
   52. I’M GONNA GIVE YOU SUCKA (Arista 8574)
   53. STRONGER THAN PRIDE (Ph) (Epic OE 44210)
   54. HEAVEN ON EARTH (Cosmic 91026)
   55. IT TAKES A NATION (Def Jam BF 44303)
   56. I WANT IT (Orphus 75601)
   57. TROOP (Atlantic 818551)
   58. SWEET OBSESSION (Ph 44419)
   59. TWICE THE LOVE (Warner Bros. 25705)
   60. BERMUDA NIGHTS (Atlantic 81919)
   61. LIFE IS TOO SHORT (Zomba/RCA 1149)
   62. MIAMI BASS WARS (Fandisc 8002)
   63. TOUCH OF BLUES (Island 1032)
   64. MOVE SOMETHIN’ (Kuke Skywalken 101)
   65. GEORGIO (Motown 6263)
   66. LONC LIVE THE KANE (Cold Chillin’ Warner Bros 25731)
   67. AFTER SHOCK (Track Records 89830)
   68. INTUITION (Capitol 48335)
   69. COOLIN IN CALI (Getton 24200)
   70. BAD (Ph) (Epic 46060)
   71. GOTTA HAVE HOUSE - BEST OF (Profile 1273)
   72. LIFFE (EMI 4098)
   73. WHERE IT HURTS (Malaco 7447)
   74. THE WORLD’S GREATEST ENTERTAINER (Polydor/Dandy 9858)
   75. RUFF N‘ READY (MCA 42198)

CASH BOX MAGAZINE 22 FEBRUARY 25, 1989
THEY TURNED THE TABLE ON OSCAR: Or, we should say, they turned Oscar on the table. That's Mr. Peterson, of course, for himself and his name into a "st table" at New York's Blue Note, where he recently performed. The club's general manager Sal Harios (left) and...
ROCK & ROOTS

RAITT IN THE NICK OF TIME: After Bonnie Raitt's much-anticipated collaboration with Prince fell through due to "artistic differences," we're told, the artist left Warner Bros., her label for 17 years, and inked a deal with Capitol Records.

The queen of the slide guitar released nine albums during her stint with Warners, beginning with 1971's Bonnie Raitt. Throughout her career, Raitt has established a firm relationship with the critical world and amassed an impressive cult following, yet failed to achieve the "superstar" status many predicted. In fact, her only real mainstream attention came in the form of her funky 1977 cover of Del Shannon's "Runaway," a hit on AOR and a minor top 40 mover.

Many would agree that, for the most part, Raitt's Warner Bros. albums were often uneven releases. (The label's attempt to match her with producer Peter Asher on 1979's The Glow was a particularly noticeable low-point.) Yet throughout it all, her live shows were always a constant—that she never failed to impress with her unique fusion of rock and blues and her understated guitar wizardry.

Raitt's Capitol debut, entitled Nick of Time, is scheduled for release on March 21. One listen to this LP indicates that this was the album that Bonnie Raitt has been trying to make for years. On record, this album's development has never sound better or more confident—her sensuous "Love Letter" to the rollicking fun on her cover of John Hiatt's "Thing Called Love" (the first single). Nick of Time was produced by Don Was of Was Not Was, and five features guest appearances by the likes of the Fabulous Thunderbirds and Herbie Hancock. Be very aware.

SWIMMING POOLS, MOVIE STARS: The mainstream success of such artists as Dwight Yoakam, k.d. lang and the label has led Bag/Capitol Records to release Hillbilly Music...Thank God! (Volume One)—a brilliant compilation of classic honky-tonk recorded during the '40s and '50s. A tip of the hat to Marshall Crenshaw, who served as the coordinator of this project and somehow selected only 24 tracks from the countless classes that were collecting dust in the vaults. The resulting album is a fitting representation of some of the finest and most influential music of all time.

Among the album's outstanding tracks are Jean Shepard's early feminist statement "Two Whoops and a Holler," "How Cold Hearted Can You Get?" by Hank Thompson & his Brazos Valley Boys, the Buck Owens/Rose Maddox duet "Mental Cruelty," and the instrumental "Stratosphere Boogie" by Jimmy Bryant & Speedy West. Also on the LP, the Louvin Brothers' tears-in-your-beer anthem "I Wish I Had A Dream" is followed by their piercing gospel/protest number "The Great Atomic Power." Other artists featured on the compilation include Tex Ritter, Merle Travis, Faron Young, the Farmer Boys, Red Simpson, Tennessee Ernie Ford & Ella Mae Morse, Skeets McDonald, "Big Bill" Lister, the Milow Twins, Foy Willing & his Riders of the Purple Sage, Jimmy Lee and Gene O'Quin.

"It's often said that kids get into rock & roll partly because it irritates their parents," Crenshaw stated. "I think one of the reasons why I love these records is because hillbilly music irritates almost everybody, especially my mother. This album is dedicated to her." Hillbilly Music...is set for release on February 21.

SUN SHINES: Indie powerhouse Rounder Records have just released three albums compiled from tracks from the vaults of legendary Sun Records: Carl Perkins, Hunky Tonk Gol: Rare and Unissued Sun Masters; Howlin' Wolf, Cabell: Daddy: Muddy Waters Recordings, and a various artists compilation entitled Sun Harmonica Classics. The albums are the result of over a year of negotiations between Rounder founder Ken Irwin and Shelby and John Singleton of Sun Records. Until next time.

Tom De Savia

ROOTS PICKS

PINETOP PERKINS: After Hours (Blind Pig 3088)
This long-anticipated debut is already on the top five list of every major blues retailer in the country. Covering standards like "I Got My Mojo Workin'" and "Hoochie Cootchie Man," Pinetop's piano and vocals are a jewel to behold. Strong support from Little Mike and the Tornadoes make this a fine, fine record.

VARIOUS ARTISTS: Hones and Bar Walkers (Delmark DL-1438)
A hefty sampling of R&B tenor styles by the likes of Jimmy Forrest, Cozy Eggleston, Fats Noel and Jimmy Cee. Sit back and pour yourself a beer.

SAM FRAZIER, JR.: Sam Frazier Jr. Plays the Blues (Blue Rock Records)
Rip-snorting debut in a modern country-blues vein. Frazier displays a fine sense of humor and lays down some soulful harmonica to boot. Smooth.

VARIOUS: Specialty CD Reissues
E&B oriented release includes Lloyd Price, Here's Larry Williams, Two Sides Of Sam Cooke, The Essential Little Richard and Clifton Chenier: Bayou Blues. The last two of which are especially good.

ALBERT LESTER: Harp N'Soul (Alligator 4768)
Accompanied by keyboardist Lucky Peterson and Bayou guitarist Kenny Neal, Lester turns in a strong set drawn from his Louisiana roots.

Ken Micallef
A HOUSTON MAN MAKES GOOD here in Nashville. That was the general consensus of the various press members who were treated to a luncheon/album preview held in honor of Clint Black. Black, 27, is the newest singing sensation signed to RCA. He wrote all of the material on the LP and was backed by his own adept touring band. With his looks, vocal talent and songwriting prowess, this Texan just could not be RCA's answer to George Strait.

ITS AWARDS TIME AGAIN...Yes folks, there are several more shows slated this spring to offer hard-working country artists a pat on the back for their vocal efforts. The Academy of Country Music is narrowing down its nominees list as we speak and plans to air its prime time special on NBC Television April 10. The special, which will be produced by dick clark productions, inc. The five nominees in each category are voted by the members from the list of 10 initial suggestions in each category, made by the Academy's Awards Selection Committee. The selections have taken into account such factors as recording and personal appearance achievements during the past year.

The Nashville Network's Viewers' Choice Awards, the only awards program where television viewers have an opportunity to determine the winner, will be presented at Nashville's Grand Ole Opry House on April 25 at 8 p.m. ET. Nominees will be premiered by host Ralph Emery on "Nashville Now" each Tuesday and Friday, from March 7 until April 4. Telephone numbers shown after the nominees are announced are operable only during the specified ballot period.

VIDEO AWARD REINSTATED...The Country Music Association Board of Directors voted to restore the CMA Music Video of the Year Award. The award will now go to the video director instead of the artist. The decision was made at the board's first quarterly meeting earlier this month in San Diego.

CMA's first music video award was given on the 1983 awards show. It was discontinuing the award and said that voting on the artist's name recognition and not necessarily on the video's creative excellence. We salute this progressive move by the CMA.

RESTORING A RELIC...Opryland USA Inc. is making plans to give the Ryman Auditorium, home of the Grand Ole Opry from 1943-1974, a million dollar facelift. Three years shy of its 100th birthday, the Ryman restoration is the first step in a substantial urban redevelopment project that encompasses the auditorium building and surrounding multi-block district in downtown Nashville. The Ryman has been operated as a museum for country fans since the Opry moved out. Opryland USA Inc. has owned the building since 1963.

"Any building this old begins to deteriorate, and at a certain age, that deterioration accelerates," said Hal Durham, general manager of the Grand Ole Opry. "This is a good time to stop the biggest problems. The Ryman always had a great life as a performance venue and as a museum. That life will continue."

SO YOU WANNA WRITE A COUNTRY SONG...ASCAP's ninth Country Songwriter Workshop will begin on Tuesday, March 14 at the Society's Nashville offices. The workshop will be led by ASCAP songwriter Fred Knobloch, of SKB fame and will feature panelists from the entire spectrum of country music including composers, lyricists, publishers, producers, performers and arrangers. The workshops, which will run for six consecutive Tuesday nights from 7 to 9 p.m., are free of charge and open to everyone. Writers interested in applying for the workshop are requested to send a resume and cassette tape with two original songs, properly marked with name, address and phone number, to: ASCAP Country Workshop, 2 Music Square West, Nashville, TN 37203. The workshop is limited to 40 participants and deadline for entries is February 24.

CASH TO RECEIVE AWARD...The Anti-Defamation League of B'nai B'rith's special testimonial dinner in honor of Johnny Cash has been slated for March 29. Cash will receive the prestigious ADL Americanism Award at the event. Dinner co-chairman James F. Neal said "Johnny Cash has lived a large and hard life. In the course of that life, he has evolved into a man of empathy, understanding and compassion. He richly deserves this considerable honor."

Founded 75 years ago, the Anti-Defamation League's ultimate purpose is to "secure justice and fair treatment to all citizens alike and to put an end to unjust and unfair discrimination against and ridicule of any sect or body of citizens." And who evolves this edict better than the Man in Black.

THEY'VE BEEN APPOINTED...Jim Owens, president of the Jim Owens Companies, announced the appointment of Steve A. Womack as Vice President and General Manager for the companies. Most recently, Womack was the Executive Vice President and General Manager for Act III Entertainment... At Universal Records, President Jimmy Bowen has appointed Abbe DeMontbreun as Director of Production. Prior to her new position, DeMontbreun served as Executive Assistant to Bowen for nine years at MCA.

UPCOMING ALBUM RELEASES that are eagerly anticipated this spring will include Cee Cee Chapman's debut for Curb; Eddy Raven's debut for Universal; the above-mentioned Clint Black (RCA); Russell Smith (Columbia) and New Grass Revival (Capitol).

Cecilia Walker

COUNTRY MUSIC

NASHVILLE NEWS

ALABAMA STARS SHINE—ASCAP recently held a cocktail reception before the Alabama Hall of Fame Awards in Birmingham, Ala. at the Boutwell Auditorium. Pictured (from left) are: William Lee Golden, Styx's Tommy Shaw, the Commodores' William King, Alabama's Gov. Guy Hunt, the Commodores' Walter Orange, J.D. Nichols and Milan Williams, and ASCAP's John Briggs.
# Single: Tanya Tucker

1. **HIGHWAY ROBBERY** (Capitol B-44271) - Tanya Tucker 6 14

2. **I SANG DIXIE** (Warner Bros. 37777) - Dwight Yoakam 2 16

3. **LIFE AS WE KNEW IT** (Mercury 872 082-7) - Kathy Mattea 4 16

4. **I STILL BELIEVE IN YOU** (MCA/Curb 63454) - Desert Rose Band 7 13

5. **TIL YOU CRY** (RCA 6789-7) - Eddy Raven 9 12

6. **HONEY I DARE YOU** (Warner Bros. 7-27691) - Southern Pacific 11 12

7. **I JUST CALLED TO SAY GOODBYE AGAIN** (Mercury 872 046-7) - Larry Boone 8 14

8. **DON'T YOU EVER GET TIRED(OF HURTING ME)** (RCA 8749-7) - Ronnie Milsap 12 10

9. **DON'T WASTE IT ON THE BLUES** (Warner Bros. 7-27692) - Gene Watson 10 15

10. **BIG WHEELS IN THE MOONLIGHT** (Capitol B-44267) - Dan Seals 1 15

11. **BRIDGES AND WALLS** (MCA 53460) - Oak Ridge Boys 13 13

12. **I WISH I WAS STILL IN YOUR DREAMS** (MCA 53456) - Conway Twitty 14 14

13. **FROM A JACOBS KING** (Columbia 38-08529) - Ricky Van Shelton 18 6

14. **NEW FOOL AT AN OLD GAME** (MCA 53473) - Reba McEntire 16 10

15. **COME AS YOU WERE** (Capitol B-44270) - T. Graham Brown 19 12

16. **I FEEL FINE** (RCA 8717-7) - Sweethearts of the Rodeo 17 13

17. **HEARTBREAK HILL** (Reprise 7-27658) - Emmylou Harris 21 10

18. **I'M AN ONE WOMAN MAN** (Epic 34-06509) - George Jones 20 12

19. **BABY'S GOTTEN GOOD AT GOODBYE** (MCA 53488) - George Strait 23 5

20. **DOWN THAT ROAD TONIGHT** (Warner Bros. 7-27678) - Nitty Gritty Dirt Band 22 9

21. **FROM THE WORD GO** (Warner Bros. 7-27668) - Michael Martin Murphy 24 10

22. **I'M NO STRANGER TO THE RAIN** (RCA 8727-7) - Keith Whitley 26 6

23. **WHAT I'D SAY** (RCA 8717-7) - Earl Thomas Conley 3 16

24. **BIG LOVE** (MCA/Curb 63478) - Bellamy Brothers 27 9

25. **SONG OF THE SOUTH** (RCA 7444-4) - Alabama 5 14

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# Debut: The Judds #58

1. **YOU GOT IT** (Virgin 7-90245) - Roy Orbison 63 2

2. **WALK THAT WAY** (Capitol B-44303) - Mel McDaniel 51 3

3. **SHE REMINDED ME OF YOU** (Airborne ARS 10008) - Mickey Gilley 28 18

4. **TENNESSEE NIGHTS** (Warner Bros. 7-27682) - Crystal Gayle 38 6

5. **A-11** (Capitol B-44295) - Buck Owens 58 4

6. **I NEED SOMEBODY BAD** (Evergreen E.V. 1083) - Narvel Felts 59 10

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# To Watch: Highway 101 #44

1. **YOU BABE** (Epic 34-09111) - Merle Haggard 35 15

2. **AFTER ALL THIS TIME** (Columbia 38-68585) - Rodney Crowell 75 2

3. **LOWER ON THE HOG** (MCA 53485) - John Anderson 75 2

4. **THIS OLD HOUSE** (Atlantic 7-88906) - Crosby, Stills, Nash & Young 75 2

5. **OLD PAIR OF SHOES** (Capitol B-44332) - Sawyer Brown 75 2

6. **CAN WE TALK** (Hill & Range HM-19) - Chris and Lenny 75 2

7. **DEEPER THAN THE HOLLER** (Warner Bros. 7-27689) - Randy Travis 75 2

8. **TAKE TIME** (Master MR 010) - Dunn Schutt 75 2

9. **WHEN SHE HOLDS ME** (Universal ULS305) - Larry Gatlin & the Gatlin Brothers 75 2

10. **STAY NOVEMBER** (Warner Bros. 7-17647) - Kevin Welch 75 2

11. **LOVE IN MOTION** (Wolf/Dot WD 21-5) - Ross Lewis 75 2

12. **I'M GOING BACK DOWN TO DALLAS AGAIN** (Doo-Knot DK 88-317) - Richie Balin 75 2

13. **TELL ME ANOTHER ONE** (Evergreen EV 1085) - Tresa Layne Moody 87 2

14. **GET OUT OF MY WAY** (Prance Dust PD-8112) - Burbank Station 87 2

15. **DIFFERENT SITUATIONS** (Columbia 1988-8 A-4) - Mack Abernathy 87 2

16. **YOU'VE MADE UP FOR EVERYTHING** (Hymn/Record Of Caster MC-108) - Morgan Rupp 87 2

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# Country Singles

- The grey shading represents a bullet, indicating strong upward movement.
**COUNTRY HOT CUTS**

1. **RICKY VAN SHELTON** • "Hold in My Pocket" • Loving Proof (Columbia)
2. **RESTLESS HEART** • "Jenny Come Back" • Big Dreams In A Small Town (RCN)
3. **ALABAMA** • "Southern Star" • Southern Star (RCN)
4. **THE BELLAMY BROTHERS** • "Andy Griffith Show" • Rebels Without A Clue (MCA/Curb)
5. **BUCK OWENS** (Duet with DWIGHT YOAKAM) • "Under Your Spell Again" • Hot Dog (Capitol)
6. **GENE WATSON** • "The Jukeboxes Played Along" • Back In The Fire (Water Box)
7. **GEORGE STRAIT** • "Beyond The Blue Neon" • Beyond The Blue Neon (MCA)
8. **ALABAMA** • "She Can" • Southern Star (RCN)
9. **SHENANDOAH** • "Sunday In The South" • The Road Not Taken (Columbia)
10. **SHENANDOAH** • "Hard Country" • The Road Not Taken (Columbia)

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**NASHVILLE NOTE-ABLES**

**VIDEOS OFFERING EXPOSURE TO INDIÉ ARTISTS**

Independent country artists are utilizing music videos as an effective alternative in promoting and developing their careers, according to industry experts.

Those involved in the rapidly growing field of country videos agree that the key to a successful independent clip most often lies in the video's production values.

"We're seeing more high-quality independent videos than ever before," said Stan Hitchcock, senior vice-president of Country Music Television, a nationwide cable network which specializes in the programming of country music videos. "Just one year ago we were receiving numerous videos that simply couldn't be considered because of production values, but we're now getting fewer of those and more from independents that are of good quality."

Hitchcock said "quality cannot be overemphasized" for independent videos. "The thing they (independents) have to keep in mind is that they must be competitive with the major labels," he remarked. "Everyone competes on the same level, whether you're an established major label act or a relatively unknown independent act."

Joe Hostetller, producer/director of The Nashville Network's "Video Country" and "Country Clips" programs, likewise said quality "should be the first and foremost consideration" for an independent artist. "If the quality isn't there, a video can just complicate the problems an independent artist is already facing," Hostetller said. "I've always felt the toughest thing in the world is for an unknown singer to get up and sing an unknown song, so a video really has to capture attention in a positive way to be effective."

Michael Reintert, who as director of business affairs for Rowe International is responsible for placing clips in more than 1,500 video jukeboxes nationwide, said he feels independent artists find the greatest benefit in creating an awareness for themselves and their records. "The perfect example would be Robin Lee," he said. "When she wa he move to a major label (Atlantic America), as a programmer I was already aware of her by virtue of the independent clip."

Two independent artists currently attracting national attention with new videos are Anoka Records artist Darrell Holt with "Only The Strong Survive" and Wof Dog International recording artist Ross Lewis with "Love In Motion." Videos also played a key role in recent career breakthroughs by Evergreen Records vocalist Lynne Tyndall and the Records newcomer Frank Burgess.

Reintert pointed to Burgess as a prime example of how effective a video can be at introducing a new artist. "Many of our locations are in regions that aren't exactly hotbeds of country music activity," he said. "If it wasn't for the video, many markets wouldn't be aware of who Frank Burgess is, and he obviously is a talented artist with a good product."

Hostetller said he believes music videos offer "exposure that an independent artist really can't do without in this day and age."

"In many cases, we have the capability to be seen in 41 or 42 million homes, with an average of three viewers per home," he added. "Obviously, it would take a person an enormous amount of dates and times to equal that by making concert or promotional appearances in person."

In addition to offering the potential for national exposure — rare for an independent artist — videos aired by local and regional outlets can also offer big advantages to independent artists.

Jeff Walker of Aristo Video Promotions, which promotes and tracks videos nationwide, noted that in addition to television and video jukeboxes, videos are now being aired in nightclubs and record stores, and in October, in conjunction with radio station remotes, most of which remain open to independent artists. More and more colleges are also adding country videos to their on-campus programming, he added.

While Walker agreed with the assessments of Hostetller and Hitchcock, he cautioned that videos "should be a part of an overall artist development plan."
RICK THOMPSON SENDS HIS THANKS TO CASH BOX RADIO FOR ALL THE AIRPLAY AND CHART POSITION OF "MORE THAN A MEMORY"
Written by Mack Barton on G.M. RECORDS
TNT DISTRIBUTING and PROMOTION
801 North 16th st.
Nashville, TN 37206
Phone: (615) 228-2833 or 227-3602

THANKS, TO CASH BOX RADIO REPORTERS, FOR PLAYING MY NEWLY CHARTED SINGLE "ONE OF THESE DAYS"
from the album I'LL KNOW THE GOOD TIMES
BILL NUNLEY

PAT MINTER EXPRESSES HIS THANKS TO ALL CASH BOX RADIO REPORTERS FOR HIS FIRST CHART SINGLE "LAST CALL FOR LOVE"
Written by Pat Minter and James Ross on LI'L BILL RECORDS
TNT DISTRIBUTING and PROMOTION
801 North 16th st.
Nashville, TN 37206
Phone: (615) 228-2833 or 227-3602

TERESA LAYNE MOODY
Debuts at #83 (Bullet) on the Top 100 Chart with "TELL ME ANOTHER ONE"
on
1021 16th AVE. South
Nashville, TN 37212
Phone (615) 327-3213
CASH BOX PROMOTION BY CHUCK DIXON

"SHE'S A DEVIL IN THE DARK"
THE HOT NEW SINGLE AND VIDEO FROM
FROM HIS 5 STAR RATED ALBUM

"MY HEART PLAYED OUT"
A.M.I. RECORDS

ARTIST: PATTY GLENN
TITLE: SEEMS LIKE ONLY YESTERDAY
(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

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

ALBUM RELEASES

GEORGE STRAIT • Beyond the Blue Neon (MCA)
Strait's Texas swing style emanates richly throughout his latest effort for MCA Records. And why shouldn't it? He's the '80s version of Bob Wills, complete with wide-brimmed cowboy hat and homespun attitude. With his charming and ever-so-honest disposition, Strait works through the problems of loving (and losing) a woman. The best cuts, such as "Ace in the Hole", "Angel, Angelina" and the title cut, include a hard-to-beat horn section that serves to liven the pace tremendously. The first single release, "Baby's Gotten Good at Goodbye" is perched at #19 with a bullet on the Top 100. The she's-done-me-wrong-so-I'm-drinkin' songs, like "Too Much of Too Little" and "Overnight Success", achingly show a man's feelings in such a situation. A superb effort overall, and one that should add yet another feather to Strait's hat.

LACY J. DALTON • Survivor (Universal)
With Universal's first LP release, Dalton truly does emerge as one who will not accept defeat. Each song widens the breadth of how to solve the problems faced by the everyday person. With a new label affiliation and a Valentine's Day marriage, Dalton seems to have overcome her own personal obstacles, resulting in a strong, self-confident recording effort. Her first single, "The Heart" is at #35 with a bullet on the Top 100. Other songs about the search for success include "A Diamond All My Own" and "Love and Tenacity". Her rendition of Guy Clark's "Old Friends" and Paul Simon's "Still Crazy After All These Years" recall the folk vision that was her first love. An uplifting musical statement from a woman who is, indeed, a survivor.

SINGLE RELEASES

OUT OF THE BOX

THE JUDDS • "Young Love" (Curb/RC)
The Judds escort listeners through the lives of two young small town lovers, from their first date, through marriage and finally child rearing. It's a simple vignette with a heartfelt message that's backed by finely woven guitar and piano rides. Wynonna and Naomi's harmonies make it all come together in this simple tribute to virtuous love.

COUNTRY FEATURE PICKS

RESTLESS HEART • "Big Dreams in a Small Town" (RCA)
Restless Heart's title cut from their latest RCA album proves to be a catchy country rock tune. It's about breaking out of the small town drudgery that can seem never-ending to a young man. A bit over-synthesized, (and with a heavy hand on the guitar ride), Restless Heart continues to straddle the barrier between rock and country with traditional lyrics and contemporary melodies.

STEVE VARINER • "Where Did I Go Wrong" (MCA)
Without knowing that competition was lurking around his girl, Variner loses the battle totally unaware that a war was being waged. Good feel on the guitar rhythms and Variner's lush vocals combine to make this tune a potential chart topper.

An inspiring musical portrait of a street bum with a big heart, this tune weaves its story with impressive imagery. Co-written by Ewing and noted tunesmith Don Sampson, this is a true country gut-wrencher, destined to build Ewing's popularity base even firmer.

RODNEY CROWELL • "After All This Time" (Columbia)
Crowell first started writing this ballad back in 1977 while still living in California. He rediscovered the tune after his move to Nashville and put the finishing touches on it then. A touching song dealing with an un-dying love for a woman who's left him.

PROGRAMMERS PICK

RESTLESS HEART • Big Dreams In A Small Town (RCA 8816-7)
Restless Heart's Big Dream has paid off in a big way! Their last release topped the charts and this one has a shot at #1 as well. They debuted this week at #62 with a bullet on the top 100. Stations keeping the group's dream alive include: KZOC, WJLM, WMMK, KYKZ, WRIX, WAGI, WASP, and KOLY.

RAPPIN' WITH THE WRITERS:
JOE HENDERSON
Many of you knew Joe Henderson as the director of operations for Cash Box/Nashville. We'd now like to introduce you to Joe Henderson, the songwriter! Since leaving Cash Box earlier this month, Joe has been concentrating heavily on developing his songwriting career.
Joe moved to Nashville in 1984 at the urging of his wife, Faye, who believed along with him that a songwriting career could be had in Nashville. Once here, Joe hooked up with long time friend and co-writer, Dan Mitchell, and soon his first chart song was written, "Makin' Love To Dixie". It was first recorded by the Younger Brothers. Four years later, Heartland re-recorded the tune and took it to #38 on the Top 100.
Joe also likes to write songs of a more comical nature. "For the last few years I've seen comedy go by the wayside. The few country comics left are getting close to retirement. When we get to the point that we can't laugh at ourselves, we're in trouble. It seems like all the country artists today want to be taken so seriously."
But Joe's out to change all that. His newest release, (which he wrote and sang), "Lyle Lovett's Hair", spoofs Lyle's trademark large hairdo. "It's something that everyone talks about, so why not just come right out and say it?" Joe is truly a Lyle Lovett fan.
There are several things Joe has learned about songwriting since moving here. "First, you must have patience", he said, "and second you must have your finger on the pulse of the record industry. There are so many directions in country music now. In a way it's easier because so many styles are accepted on the radio. But it's also difficult because it's harder for artists to decide on a style."
"But most of all, I've learned that if you want to be a songwriter, you must do it full time. If you're out there everyday, pitching your songs, you'll have a better chance at succeeding."
To that we only add our sincerest wishes for your success, Joe. As your high school English teacher told you long ago, you do have a gift. So with our fondest regards, we send you out, (along with tons of other song pitchers!), to knock on the doors of Music Row. You've definitely got the goods to make it. Good luck!

Cecilia Walker

CREDITS

"Makin' Love To Dixie"...Heartland/the Younger Brothers
"Houston Heartache"...March Dixon
"Leave Me Satisfied"...Tiny Tim
"Louisiana Love"...Jimmy C. Newman
"The NASCAR Race"...Joe Henderson

CASH BOX MAGAZINE 30 FEBRUARY 25, 1989
CASH BOX COUNTRY INDIE SINGLES

1 THAT OLD FAMILIAR FEELING (Fue) Lisa Childress 1 9
2 ONLY THE STRONG SURVIVE (Anoka) Darrell Holt 2 4
3 HERE'S TO YOU (Stop One) Faron Young 3 6
4 I NEED SOMEBODY BAD (Evergreen) Narvel Felts 4 10
5 CAN WE TALK (Happy Man) Chris and Larry 5 8
6 TAKE TIME (Master) Dawn Schutt 12 3
7 LOVE IN MOTION (Wolf Dog) Ross Lewis 11 5
8 I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob) Richie Balin 9 4
9 TELL ME ANOTHER ONE (Evergreen) Teresa Layne Moody 18 2
10 GET OUT OF MY WAY (Frisbee Dusl) Burbank Station 15 3
11 YOU'VE MADE UP FOR EVERYTHING (Hummingbird of Clover) Morgan Ruppe 13 3
12 DIFFERENT SITUATIONS (Cam) Mack Abernathy 14 4
13 WHAT A WONDERFUL WORLD (Hallmark) Roy Clark DEBUT
14 SEEMS LIKE YESTERDAY (Stop Hunger) Patty Glenn 19 3
15 BLUE MOON (GB) Easy Money 14 8
16 ONE OF THESE DAYS (Canary) Bill Nunley 22 2
17 LAST CALL FOR LOVE (Lil Bill) Pat Minter 21 4
18 SHE'S A DEVIL IN THE DARK (A.M.I) Rich Chaney DEBUT
19 MORE THAN A MEMORY (G.M) Rick Thompson 22 5
20 TEN TINY FINGERS, TEN TINY TOES (Echo) Kelly Dawn 23 4
21 MY ROSE IS BLUE (K-Ark) Don LaMaster DEBUT
22 LEARN HOW TO SAY GOODBYE (Venture) The Prisoner DEBUT
23 MAKE SOMETIME FOR US (Killar) Judy Morgan DEBUT
24 ALWAYS AND FOREVER (Earth Tones) Billy Joe Reeves DEBUT
25 FAIRY TALES (Master) Don McKinnon DEBUT
26 TELL ME LIKE IT IS (Evergreen) Sammy Sadle 5 10
27 YOU ONLY LOVE ME WHEN I'M LEAVING (Golden Trumpet) Ellen Lee Miller 6 9
28 PHOTOGRAPHIC MEMORY (BGM) Billy Mata 7 9
29 JUST ANOTHER NOTCH IN YOUR GUN (Valley Road) Faye Dudley 10 5
30 APPLE OF MY EYE (Gold Rose) Don Nutt 24 5
31 GOODBIE LONESOME, HELLO BABY DOLL (Jimmy Dekker) The Lonesome Strangers 29 3
32 TREAT ME LIKE YOUR WOMAN (Gold Rose) Gaylene Ward 34 3
33 MARIA (Topi) Dale Tutt 36 3
34 THE SAME OLD ME (Polka) Jack Scalise 30 2
35 DON'T BE SURPRISED IF YOU GET IT (Door Knob) Debbie Rich 37 2
36 LEFT OVER LOVING (Music City, USA) Patty Richards 35 2
37 A ROSE IN A BIBLE (Alta) Tony Pritchett and Debbie Anderson 32 2
38 FIDDLER TEXAS STYLE (Golden Eagle) Cindy Cain 17 4
39 THOSE PRECIOUS MEMORIES (GBG) Karen Donovan 39 3
40 LET YOUR LOVE TAKE HOLD OF ME (Door Knob) Marilyn Orlate DEBUT
41 I REMEMBER (Door Knob) Rick Anthony 42 3
42 YOU KNOW THE WAY TO GET TO ME (Gallery 2) Joannita Rose 46 2
43 DEAR DADDY (POL) Kim Klein 47 2
44 I FELL IN LOVE UP TO MY HEART (Rose King) Ron Roberts 26 9
45 OPEN FOR SUGGESTIONS (Deer Knob) Perry LaPointe DEBUT
46 TWO HEARTS (Deer Knob) Jon Washington 27 9
47 THERE'S A POSSIBILITY (GBG) Pamela Weeks 43 2
48 RAMBLIN MAN (Duck Tape) Ernie Welch 33 9
49 LONELIST LONESOME (Peyor) Terry Stafford 38 6
50 HOMELESS PEOPLE (Southern Tricks) Bertie Higgins 48 5

COUNTRY INDIES

INDIE SPOTLIGHT

HEARTLAND • “Keep The Faith” (Tra-Star)
With gospel-inspired enthusiasm, Heartland urges the girl in question here to hang on while her man is out traveling. A definite anthem for all musicians’ wives who struggle to keep the home fires burning. The a cappella chorus near the end rises to a stunning crescendo, making this tune an elevated acknowledgment of love.

INDIE FEATURE PICKS

ROY CLARK • “What a Wonderful World” (Hallmark)
A simmering instrumental guaranteed to wash away life’s blues momentarily, this tune also showcases Clark’s world-renowned guitar playing. Well-paced and wonderfully performed — it’s a must-add for all country formats.

JUSTIN WRIGHT • “Hank and Lefty” (Bear)
On the newly managed Bear Records, Wright sings a tune that’s aching for traditional country airplay. It’s songs like this that have helped to keep the memory of Hank, Sr.’s and Lefty’s styles alive and well in country music.

BRIAN O’NEILL • “You’re the Softest Rock (I’ve Ever Leaned on)” (Sing Me)
With dramatic balladeer style, O’Neill asserts his love for a woman, who’s strong in a feminine sort of way. Suited for more mature country listening audiences.

MARK MOSELEY & MARIE LESTER • “A Little Old Fashioned Love” (Morosite)
Mark’s former Buck Owens Buckaroos and Marie is a Liverpool native. Together they even added vocal talents mesh to make a tune for star-crossed lovers. A bit mushy in places, but overall, well done.

RISING STARS

ROSS LEWIS

Born in Oxford, Miss. and raised in nearby Canton, Ross Lewis knew early on that his calling was music. “I had an old Roy Rogers guitar when I was about nine or ten” said the Wolf Dog International artist. “I used to sing some of the older songs and as I grew up, I put a band together and we’d sing at parties and proms.” Some of his favorite artists growing up included Faron Young and Ray Price and Hank Williams, Sr.

Lewis has the distinction of being the first artist signed to Wolf Dog Intl., a label that lives up to its “international” title with offices based in Zurich, Switzerland and stateside offices in Atlanta. He met the man who signed him, Michel Eggerschwiler, through family contacts (his wife is Italian) and proceeded to break new ground for Wolf Dog Intl. through his recent chart releases “Hold Your Fire” and “Love In Motion”.

“I’ve always done a lot of club work” said Lewis, “and this is my first serious venture into recording.” Not bad results at all for a newcomer! His latest video for “Love in Motion” which was produced by Scene Three, is receiving air time on “Country Clips” a show on the Nashville Network, as well as Country Music Television.

He’s also excited about bringing his music to European audiences. “It used to be, years ago, that it country music was kind of a cult thing. Now it’s not so much a cult thing…people really like it! The types of things I’m cutting are well accepted there.” Wolf Dog Intl. representatives recently visited the MIDEM convention in Cannes, France to present Lewis to the international talent buyers, and, as Lewis said, he was “received really well there.”

With an album to be released soon and a tour of Europe and Japan planned, Lewis is busy ‘making the rounds’. He will also have a suite at the Country Radio Seminar, to be held here in Nashville March 14, and hopes to become ‘familiar with all the radio people’ who have been supportive of his efforts so far.

With world-wide connections, undeniable talent and a great deal of zeal, Lewis is ready to make a strong impact on the country music industry. He terms his style as one that’s aimed to a MOR-type listening audiences. “There’s been periods in my life when I’d venture off and do nothing but pop. Then I’d come back and do country. I don’t like to be ‘classified’ in one form or another. I leave the classifications to other people.” And it seems to us that Ross Lewis is in a class all his own — first class that is!

Cecilia Walker
In just a couple of days (23) ACME '89 will be opening at Bally's in Reno with a record number of exhibits and an educational program that's tailor-made for operators. The show's sponsors are expecting a big turnout of tradespeople, and anticipate that this year's gathering will be their most successful convention to date. And you know something, based on the enthusiasm that's been coming from all levels of the industry over these past few months, they're right on target!

Rowe veepee Joel Friedman called us just prior to his departure for Reno to advise that Rowe will be introducing two new products at ACME, "which created a sensation" when they were revealed at the ATE in London. In addition, Rowe will be announcing another major promotional tie-in with the record labels, at this convention. And by the way, Joel also noted that Rowe was singled out at the ATE for the best jkebox of the year award!

Williams' marketing chief Roger Sharpe items that the factory is currently riding high with its Jokers? pin and Narc video game, which are both raking up beautiful earnings! These two winners, along with the red hot Top Dogg shuffle alley will make up the Williams lineup at ACME '89.

Among the social activities on tap at ACME will be a pre-opening reception on Wednesday, in the Atari hospitality suite at Bally's, from 4 pm until 8 pm... Taito America will serve cocktails and hors d'oeuvres in their hospitality suite at Bally's on Friday, from 5 pm until 8 pm... Valley Recreation Products invited their domestic distributors to a Q.P. (Quality Person) cocktail party in their hospitality suite at Bally's, on Wednesday evening, during which they will spotlight the Q.P. (Quality Product) program they are about to launch! Needless to say, there are only a few of the many social events that will be taking place, so there'll be more than enough going on to keep showgoers occupied during the daytime and after hours as well—plus the built-in appeal of everything else Bally's in Reno has to offer!

Exidy's marketing director Virginia Kauffman asked us to be sure to extend an invitation to everyone to stop by the Exidy exhibit where Shoeboxen will be the main attraction. "With Shoeboxen, Exidy has achieved what others have attempted to do," said Virg, "namely, to make a 100% legal poker game, for amusement, that has widespread appeal to players of all ages, has captivated the female audience, and is at home in a variety of locations including malls, taverns, bowling alleys, family arcades; it's a fun game and it's doing big business for us." The new counter top version will be introduced at ACME '89.

In the coin-op industry, you tend to measure a trade convention by what it has to offer in the way of new equipment, since this is what it takes to attract the operator community. Another factor is the locale, or convention site. Timing is another consideration. And we've got to come up with a seminar program that is pertinent and productive. ACME '89 seems to have everything in tact to justify the operator's trip to Reno. Some of the pieces being showcased have already been seen by distributors who attended the ATE convention in London, but will be grand new to operators; and there are those factories who have earmarked ACME '89 for the introduction of new equipment for the spring buying season. So this convention has plenty to offer!

Camille Compassio

The dirt has settled thickly on 1988, and operators face 1989 with questions on their mind. We offer no pie charts or bar graphs to illustrate their concerns, and nowhere within a ten mile radius is there a percent sign. Many street and arcade operators report that after a robust start in '88, collections closed sluggishly at year end. Are sagging profits a trend or an anomaly? No one seems to know the cause, but everyone has an opinion: the games have a shorter life span because of repetitious themes, everyone spent their money on Christmas presents, not videos; the kids are staying home playing their Nintendos, Ataris and Segas.

What is the cure for the lethargy? Some operators believe that the next release of new equipment will revitalize collections, especially if the new is new and not just a rehash! One more karate, one more Rambo-saves-the-galaxy, one more punch-kick-jump, and operators may burst into uncontrollable tears. Everyone is begging the manufacturer to venture into uncharted waters for a change, to attempt the road not taken—but will they? The ACME show should be an indicator. Some positive rumbling—Atlantis Tetris, Atari's Hard Drivin', Leland's Super Off Road, Sega's Turbo Outrun, Taito's Operation Thunderbolt. Will there be magic, or will there be moaning? Don't touch that dial! Operators are not only wondering about the earning power of equipment, but they're wondering about its cost as well. Will 1989 prices rocket to Mars? Operators are flexible. If a game earns well, they have few qualms about paying a little extra. If it is a high priced mediocrity, they wince and wonder why so much, or explain, "it should have been a k-i-t!" The old R.O.I. syndrome—collections justify price.

Right now, costs seem out of control. Pinballs have punctured the price envelope, the low end on a dedicated video is usually $2500—on the high end you could feed a family of four linebackers, and Ninja Gaiden has propelled kits into the high rent district. Remember when kits were $795, and not a down payment on a car? If prices become indigestible, the operator may play the notorious waiting game—wait for closeouts and reductions—that tactic disrupts the normal flow of production and sales, and diminishes the value of equipment. A wise manufacturer will calculate his price to fit the marketplace and not solely to balloon his bank account.

How will parallels affect prices and equipment in '89? Frankly, who can say? To many operators, parallels are a non-issue. Look at the collection reports topped by Team Quarterback, Cyberball, Narc, Power Drift, Final Lap, Chase H.Q., cranes, all immune from the parallel controversy. Have parallels forced the manufacturers to offer more kits? So far no, but that is

HOPES AND FEARS IN '89

BY DOC ENGLISH

INDUSTRY CALENDAR 1989

March 3-5: So. Carolina Coin Operators Assn.; annual state convention & trade show; Sheraton Columbia Northwest, Columbia, 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 7-9: NAMA Western Convention; annual Western convention/exhibit; Brooks Hall, San Francisco, California.
April 7-9: ICMA Pool & Dart Tournament; Prairie Capital Convention Center; Springfield, IL.
May 12-14: No. Dakota Coin Machine Operators Assn.; annual state convention; Grand Forks, ND.
May 15-17: 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 21-22: Pennslyvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.
October 12-15: NAMA Convention; national convention/exhibit; McCormick Place, Chicago, Illinois.
October 18-22: No. Carolina Coin Operators Assn.; annual state convention & trade show; Charlotte Marriott Hotel Executive Park; Charlotte, NC.
subject to change without notice. Have the operators won a definitive victory? So far the manufacturers still maintain their leverage, controlling release dates on games, introducing games that are not conducive to paralleling or not worth paralleling, and not servicing parallel boxes. Who has won, if anyone, is still unclear. The chief irony of the parallel controversy is that Taito Double Dragon was the bone of contention; one of the most, if not the most popular game of the 87-88 season, a game on which manufacturers, distributors and operators all made money, and a video which held its trade-in value at a high level until the advent of parallels subverted it. If all games produced were as profitable to all as Double Dragon, then who would seriously care about parallels?

Will '89 be the year we go beyond a quarter per play? Some operators claim that the compact disc jukeboxes will lead the way with a dollar minimum for 3 or 4 plays, but will this minimum transfer to game? Others assert that teenager will readily spend a quarter or a series of quarters, but be intimidated by a dollar a crack. Perhaps instead of raising price per play or establishing a minimum, a possible answer may be controlling game time. Essentially, the operator is selling time. For example, machines like Team Quarterback, Basketball, Play Choice, and certain driving games give the player a fixed amount of time per quarter no matter how skilled he is. The flaw in many outstanding videos such as Super Mario Brothers is that once the player has mastered the maze or the pattern, he can play for twenty minutes or more on a quarter, and on such a game wouldn't a player reject minimum pricing. The dimension and price of time should be factored into the player's skill and achievement; not simply how many points you can rack up but how many points can you rack up in one, two, or three minutes.

Another concern—will license fees go up in '89? Chicago operators can already answer yes. A double jolt—a $20 increase in the operator's license fee and a $26 jump in the individual machine tax. Cities and states are thirsting for revenue and operators are convenient targets. Everyone is rushing to get his hand in their pockets, and public announcements about the profits in the coin machine industry can only alert taxing agencies. When an operator makes one dime, everyone wants to tax him two. The struggle requires strong local associations, continuous lobbying, industry unity, and a realization that these agencies do not comprehend the moral of the tale about the goose who laid the golden eggs.

As the home market burgeons, will the coin business contract? Tough call. Some operators envision a nightmare of kids huddled around their home computers while arcade and street video wither and blow away like dust. Yet others argue that home videos promote interest in the industry, that they ingrain videos in our culture so playing them anytime, anywhere will become second nature. Maybe the threat, real or imagined, of home videos will encourage manufacturers to develop games not easily reproduced on the Nintendo in the family rec room. At least, they could delay release dates of current coin-op videos to the home market.

Lastly, new blood. Will '89 see an influx of outsiders into the operating business? Will glowing reports of a rebounding industry entice doctors, lawyers and Indian chiefs to open up arcades like the runaway expansion of the late 70's? In the coin machine industry new blood is often unwanted blood. The sunshine operator and the part time shingle do more harm than good. Over the years, for better or worse, the business has thrived on clannishness. The shakeout of the 80's has made the survivors stronger.

Maybe we can place these questions and speculations in a time capsule and unearth it in 1990. Well maybe not as grandiose or pretentious as a time capsule, maybe an empty, jelly jar. More than likely the issues of '89 will still be on the table in 90. Hopefully, we will all be around, healthy and sound, to talk about them.
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