Backstage at THE GRAMMYS

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THE MILD & CRAZY GRAMMY AWARDS!

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AL GREEN (page 10)

Paula Abdul photographed by Alberto Tolto
LOS ANGELES—The Capitol-distributed Chameleon Music Group has been sold by Richard Foos (who is also president of Rhino Records) and Bob Martin to a group headed by CMG president Stephen Powers. Producer Chuck Plotkin and entrepreneur Dan Pritzker are Powers' partners in the deal for the Hawthorne, Calif.-based label. This marks the second recent acquisition for Chicago's Pritzker family, which owns the Hyatt Hotel chain; the Pritzkers are also bankrolling the new All-Nations Music, headed by former Arista Music chief Billy Meshel.... Apple Records has filed suit against Apple Computers for an alleged patent infringement regarding modems. Apparently, the principals of the Beatles' label feel that the computer company has become a music company.... Original Supremes member Mary Wilson is once again the legal owner of the 1970 Mercedes 600 stretch limo she bought from George Harrison in 1975. The Benz, which had previously been owned by John Lennon, was stolen from Wilson in 1980, only to turn up five years later in a Sotheby's auction. A protracted legal battle ensued, in which time Wilson racked up nearly $200,000 in legal costs. She'll make it back in spades, however, when she puts the car up for auction. The pink slip alone may be worth a fortune, considering that it has the signatures of two Beatles and a Supreme.... In still more Beatles news, Ringo Starr will team with Buck Owens for a duet of Owens' '63 hit "Act Naturally," subsequently captured by the Beatles for their Help! album. Recording will take place at Atlantic Recording Studios.... Edward A. Wolpin, longtime executive at Famous Music, died of cancer at his home in Palm Springs Feb. 15. He was 81. And Charlotte Seger, mother of Bob Seger, has passed away at the age of 76.

NEW YORK—The RIAA released its year-end figures on anti-piracy activities. California was still the worst culprit, responsible for 50% of all illicit product seized, but its legislature was on the stick—enacting stricter anti-piracy legislation. All in all, 910,301 counterfeit products were seized, as were 7.6 million counterfeit labels; 154 people were arrested or indicted and 967 criminal cases were opened. Take that!! ASCAP's ninth annual Rudolf Nissim Award for concert works by ASCAP composers that require a conductor and have not been performed professionally went to Michael Ruszczynski for his "Twelve Secrets"; he will receive $5,000.

Indie Promotion: Still a Hot Topic Three Years Later

By Chuck Phillips

LOS ANGELES—February 24 is one date independent promoters are not likely to forget. Three years ago, on February 24, NBC aired a report during a national news broadcast alleging collusion between key CHR indie promoters and organized crime. Following the broadcast, 12 major record companies severed ties with independent promotion firms. Although California-based independent promotion promoter Joe Isgro and his former associate Ralph Tashjian were the only indies singled out by government authorities as immediate targets in a grand jury investigation, media allegations of illegal and unethical conduct (alleged payola involving cash payments, prostitution and drugs) tarnished the reputation of the entire industry.

With rumors of federal indictments circulating throughout the industry, the independent promotion business came to a screeching halt. As a result of the grand jury investigation, major labels took precautions to distance their operation from indie promoters by beefing up their own in-house promotion staffs. Record labels and radio stations began refusing phone calls from indie promoters whose services they had utilized for years. Individual estimates vary, but for approximately three months, indie promoters were forced out of the market, paving the way for a succession of small indie promotion business failures.

"It was mostly the little guys who got hurt," independent AOR promoter "Heavy" Lenny Bronstein said, "Let me give you an analogy: If one trucker was accused of smuggling or stealing goods off his truck, does that mean the entire trucking industry should be shut down? Does that mean that every single guy who drives a truck for a living is a crook and should be barred from doing business? Of course not, but that's what happened to a lot of honest indie promoters." According to a cross section of independents promoters contacted by Cash Box, indie promotion got its second wind in the spring of the 1986. But instead of doing business directly with major labels, indies began receiving support from the bands and managers themselves. Industry sources allege that between April 1986 and the fall of 1988, major labels expanded tour support budgets to help bands and managers underwrite the cost of indie promotion.

But recent accounts by industry officials reveal that most major labels have quietly returned to hiring indies directly again. Although most labels still publicly deny any connection with indie promoters, sources allege that all but a few are employing indies on a regular basis. The reason for this, according to indies, is that the large quantity of records being released in 1989 demands more active promotion than most in-house staffs can provide. "You can't really replace a skilled legitimate independent promotion person," one indie said. "The level of their expertise in record promotion and the relationships they have developed over the years with programmers is indispensable to the industry."

After Isgro won a series of out-of-court settlements from the major labels he sued regarding alleged antitrust violations two-and-a-half years ago, many indies felt the reputation of their profession had been vindicated. But in Feb. 1988, after a two-year investigation by the Internal Revenue Service under the direction of the Organized Crime Strike Force, Isgro's former associate Tashjian and Tashjian's wife were indicted along with radio station manager George Wilson Crowell. Crowell was convicted on income tax charges, receiving three years probation. Last week, in a Los Angeles courtroom, the government entered into plea agreement with Tashjian. In a written statement, Tashjian (who is charged with payola, obstruction of justice and tax evasion) pled guilty to three felony counts (instead of the original eight counts) and "agreed to cooperate in the government's ongoing investigation in the hope of mitigating the time of incarceration." The trial is to be continued this week.
ADULT ALTERNATIVISM—TRUTH OR FICTION?

IN A SURPRISING BIT OF ON-MIKE mischief, KMPC-FM air personalities J.J. Jackson and Jim Ladd did a number on Westwood One mogul Norm Pattis on the evening of Feb. 17. Joking about Pattis’ car phone and dominating personality “Humility is not one of Norm Pattis’ strong points,” Jackson opined, the two DJs capped their impulsive dialogue with the quip, “His attache cases open up into a Lamborghini!” Pretty daring, if rather inside. But then, L.A. is a showbiz town.

In any case, these guys had good reason to be feeling their edgy selves as it turned out that the ratings for their long-suffering album-rock/alternative station had jumped almost 400%—from a .7 to 2.6—between Dec. and Jan. (this according to the Arbitrants for that period). As I’ve written before, KMPC-FM continues to be L.A.’s most adventurous commercial station, and it gets more cool with each airing—guts. The program director, J.J. Jackson and Raechel Donahue, but laid-back Randy Thomas is competing heat to head with the perennial powers in her midday time slot, and utility girl Anita Fajita impresses whenever she gets the call. During her Feb. 21 on-air conversation with Elvis Costello, Fajita showed smart charm and incisive editorial ability. There’s a basic organic principal at work here: That sector of radio that courts upper-number demos has no choice but to mature along with the audience it seeks to capture. It really shouldn’t be such a shock when the ratings reveal that there are plenty of adults who crave ‘alternative’ music as well as Bruce and Sting. What’s shocking is that more floundering AORs haven’t taken the plunge.

LABEL SWEEPSTAKES: With Tracy Chapman and Metallica coming out of nowhere to reshape the mainstream, Elektra is getting most of the industry kudos for big-time credibility, beating out Geffen/Guns N’ Roses, Epic/Brickell seems to lose. Nevertheless, the most-improved major of ’88 was—surprise!—formerly moribund RCA, which came back to life with daringly idiosyncratic LPs by Graham Parker, the Cowboy Junkies, Treat Her Right and Fairground Attraction.

Of course, you can’t sign cool stuff; you’ve gotta sign cool stuff. And while the jury’s still out as to whether label prez Bob Buziak is RCA’s locoocca, the likelihood increases with each chart leap taken by the Junkies’ The Trinity Session. If RCA gets this low-budget landmark into the top 10, I’ll forgive them for losing Parker’s superlative The Mona Lisa’s Sister.

RUMOR MILL UPDATE: As to that hot piece of gossip about Chrystalis honcho Mike Bone returning to Arist, don’t hold your breath. Bone claims he hasn’t spoken to Clive Davis in a couple of years, and why would he fib about such a thing? More importantly, as L.A. Times pop columnist Patrick Goldstein has pointed out, Chrysalis is set to be in the midst of a turnaround. Hip acts like Was (Not Was), the Waterboys and The Pursuit of Happiness are raking up solid sales and extremely good reviews (some of it from Chris Goodman’s, who’s a Chrysalis man)...

Painting by Jamie Cohen

are raking up solid sales and extremely good reviews (some of it from Chris Goodman’s, who’s a Chrysalis man)...

SAY SOMETHING/EVERYTHING: Toddophiles will have much to rejoice about in the springtime, when not one but three Todd Rundgren albums become available. Nearly Unborn, Rundgren’s first LP of all-new material in May on Warner Bros. The fact that this effort bears the WB logo is significant. According to the terms of Todd’s innovative deal, Warners will release his new product only when the label deems said product “commercial”; otherwise, he’s free to shop it elsewhere (though presumably not with another major). Soon afterward, Rhino (which has reissued Todd’s entire catalog, all the way back to his Nazz days) will come out with a pair of compilation LPs—The Hollywood Years, It’s Me Again—culled from Rundgren’s solo LPs, the other from his Utopia efforts. The two albums were ready to go last summer, but licensing problems with Bearsville caused the lengthy delay. Insanely good songs and incisive liner notes (if I do say so myself) make these innovative deals worth the wait.

SHORT STUFF: Word is that the next fine Young Cannibals LP will be on MCA—period. With Richard Palmese’s promotion staff bringing home “She Drives Me Crazy” in a mere five weeks, can follow-up hits be far behind? Not with an album as strong as The Raw & the Cooked. It’s painful to lose a multiplatinum act, as this one will be by year’s end. Two weeks ago I wrote that the Cannibals would make I.R.S. forget about R.E.M.; but who’s gonna make them forget about FYC? (Concrete Blonde, perhaps?) After the Belinda Carlisle fascio and this heart-breaker, the little label has gotta be thinking twice about re-wooing with the big label.... Lou Bramy didn’t last very long at Atlantic, did he? But Bramy’s successor, John Axelrod (who comes from Harvard by way of Berklee), is a real find, according to the guy who hired him, West Coast VP Carter. “Five years from now we’ll all be taking orders from him,” says Carter, who claims he reads Axelrod’s memos with a dictionary in hand.... Jamie Cohen isn’t A&R’ing at the moment, but that doesn’t mean he isn’t being creative. Since leaving Columbia late last year, Cohen has been painting up a storm, and he had his first post-A&R work at the Casa de Art in downtown L.A. The show, entitled “The New Casuals,” deals largely with musical subject matter.... Speaking of creativity, Enigma’s corporate basketball team, the Pine Brothers, had the brainstorm of seeking sponsorship by no less than Reebok, and was informed that Reebok president Roy Capeny went for it. Enigma got the highjocks, and the boys are now hitting nothing but net. With the all-ringer front line of Clifford Ray, Hawthorne Wingo and Henry Finkel, rebounding is no problem, either. To book a game with the Pine Brothers, call Rocky Petragnia at 213/485-4877. Other teams, listening to “Cap” Hein at the next cocktail party.... On the media front, once-promising Spin magazine is once again on the verge of going under.... Finally, Norman Winter’s “word on the street” rumor campaign regarding the imminent merger of managers Brian Avent and Stephen Machat continues. This week, publicist Craig Melone speculates that, if the two managers team up, their first signing might be erstwhile Men at Work frontman Colin Hay. Cute, guys.

FAMILIARITY BREEDS CONTEMPT DEPT.: While ’88 may have been an astounding year for new female artists, more than a few veterans either took their jumps or took a vacation—Annie Lennox, Chrissie Hynde, Aimee Mann, Christina Amphlett, Marti Jones... even the Bangles had trouble getting out of the blocks. Then there was Joan Armstrong, whose influence was everywhere; her own album, incidentally, was nowhere. The fact is, the last time anyone heard from BANGLES BUNGLES: It’s been months since I made this gaffe, so a correction is long overdue. In my cover story on the Bangles (Nov.), I praised producer/feminist Davitt Sigerson for his decision to work with female engineer Beverly Jones. I found out when Ms. Jones called me, soon after the piece came out, that Bev is in fact a boy. The name is John Beverly Jones, and the craftsmanship speaks for itself. Sorry, fellas. In a related matter, I gave Peter Philbin, then a Columbia A&R man, sole credit for signing the Bangles. In truth, Columbia West Coast A&R VP Ron Oberman should be acknowledged as sharing in that credit.

Bud Scoppa

The Totally Hip Top 10

1. Melanie Griffin in Working Girl (20th Century Fox)
2. Todd Rundgren: Something/Anything (Rhino CD)
3. Van Morrison: Musician (Mercury/PolyGram 6-CD promo box)
4. World Party: Ship of Fools (from The Secret Policemen’s Third Ball, import; getting play on KMPC-FM)
5. Sade: Stronger Than Pride (Epic)
6. Fine Young Cannibals: “Good Thing” (upcoming I.R.S./MCA single)
7. Various artists: Stormy Monday (Virgin Movie Muze)
8. Concrete Blonde: “Up Through the Cracks” (cut from upcoming I.R.S./LP)
9. Michael Cooper, interim point guard, L.A. Lakers (NBA)
THE BUZZ

LA
LIFE IN THE FAST LANE isn’t always what it’s cracked up to be. Take a day like the one I had last week: Cash Box is on deadline, but I have lunch with A&M’s Laura Swanson and her hot new metal act Extreme at Hampton’s! So off I trot with Garza for a festive outing (on three hours sleep, because the previous night I had spent carousing on the Sunset Strip doing my imitation of the mad housewife in Jane Eyre), so anyway... Extreme are a bit like early Van Halen, and they are being primed as IT! But when you’re at these social press things you never discuss business, so RIP’s Stella and I talked about the band. Drummer Paul Geary all about my major motion picture debut in License to Drive. (And speaking of License to Drive, I recently saw a screening for the lastest from my co-star, Corey Feldman. The bars, with Tom Hanks. It’s sorta funny sometimes.) Excuse me, I digress, at this lunch thing with Laura Swanson (like the TV dinner, not the ice cream). Extreme guitarist Nuno Bettencourt shared a rather funny little mishap. It seems someone who shall remain nameless in this column made a wee bit of a mis-take on the band’s master tapes, and put Nuno’s guitar solo on backwards! Tee hee. Fortunately for the band the “mistake” only appeared on the advance cassette (just before “Mutha”) and was corrected before the album was printed into vinyl. Hope they break big — this’ll be a rare collectors item.

So then — cause the day wasn’t over with lunch (check out Janiss Garza’s heavy metals for more on the event) — I shot off to San Francisco for the Gavin Convention (just like Mr. De Savia — only our experiences were extremely different). It may be old news by now, but when the art gallery next door to the Fillmore burned down the major concert event with, like, six bands, had to be cancelled that day! Fortunately, the Pursuit of Happiness were on the ball and fixed up a last second gig at the I-Beam with label mates the Promclaimers. The show was great, but real excitement occurred at a “Celebrity” cocktail party earlier when Ace Cooper recognized TPOH’s Moe Berg and crew and stopped them to tell them how cool they were. Cool, yes. But next week I’ll tell you all about the coolest event of the Gavin — the Slash/KUSF brunch — with pictures! I also ran into Pam Turvob and the Banges at the suite parties. Here’s the big news: The Banges have signed with Arnold Stiefel and Randy Philips of the Stiefel Co. for management, after leaving Miles Copeland last month. The girls should be in good company because (heavyweight company, anyway) Stiefel also manages Rod Stewart, Gene Loves Jezebel and MCA’s newest act, Kill for Thrills. And did you know that David Was of Was (Not Was) used to be a jazz writer for the Herald Examiner? Not hard to believe. What was hard to believe were reports that he is the golf editor for the paper. One thing’s for sure: Was had a golf date with Alice Cooper the next morning. I’m not sure who won. And speaking of sure things (let’s not bring Janiss into the mix), Drummer Mike Bone dispelled any rumors of leaving the label by stating flat-out to me (and a room of Chrysalis people) that he wasn’t. It had been reported in various trade publications that Bone was planning a move to Artista.

The Pursuit of Happiness (backstage)

Speaking of moving, it’s time for me to get moving along to some of those last post-Grammy parties — my limo’s waiting!

Lisa Johnson

SF
THE SAN FRANCISCO TREAT: Industry radio bible the Gavin Report hosted its fourth annual seminar for media professionals last weekend in San Francisco. The event, developed by Gavin, has quickly become one of the most significant annual events for both radio and label promotion staffs.

Seven seminars were held throughout the weekend, including a keynote speech by management whiz Tom Peters and various workshops covering nearly all aspects of radio and promotion. There were a few of the usual blowouts between radio and the labels during the meetings, but no casualties were reported.

The highlight of the weekend was easily Sire kingpin Howie Klein’s annual seminar. Dubbed “The Power of Song — An Artist’s Perspective” and co-hosted by Gavin’s Kent Zimmerman, the panel featured commentary by Warner Bros. prez Leney Varonker, Melissa Etheridge, Ice-T, Andy Partridge of XTC and Jackson Browne.

Waronker talked about his years as producer, the changing face of the industry and the artists who are shaping it; Etheridge discussed the success of her debut LP and her grooming to the ways of the record industry; and Partridge put on his British Rock Star hat for a skittish Q&A. Ice-T and Browne explained similar views (political and musical) and how each targeted them through their music towards vastly different audiences.

Ice-T proved the highlight of the seminar, extolling his views on everything from gang violence (“Gangs aren’t like West Side Story — they don’t sing and dance”) to music industry censorship (“Don’t just read the front or back cover of a book — read the golddamn book!”) and everything in between.

Musical interludes were provided by Etheridge, who performed “Chrome Plated Heart,” the latest single off her breakthrough debut Island LP, and Browne, who debuted “Justice,” a track off his upcoming Elektra album (due late April).

Throughout the weekend, in-house entertainment was provided by Michel Camilo, Indigo Girls, The Neville Bros., Hothouse Flowers, Love & Money and a Chameleon Records showcase featuring Ecouteur and New Marines.

Outside the hotel, the clubs were hosting shows featuring the likes of Melissa Etheridge, the Pursuit of Happiness, Pierce Turner, Legal Reins, the Proclaimers, Living Colour, Peter Case, the Connells, Slammin’ Watusis and others.

“Gavin Celebrity Bloopers” included Andy Partridge calling Ice-T “Mr. T” and Geffen A&R whiz Tom Zutaut spilling an entire pitcher of water on a couple of panelists feet during the beginning of the Guns N’ Roses conclave.

Spotted wandering around the convention were Tiffany, Was Not, Balamam & the Angel, Jet Boy, Duff of Guns N’ Roses, Violent Femmes, FIREHOSE, Chris Isaak, Tommy Keene, Hiroshima, Lita Ford, XTC, Ivan Neville and a couple of Banges.

All in all a pretty groovy weekend... but no one took my suggestion from last year to distribute fliers to all convention-goers. After all, a convention without fliers is like a day without sunshine.

Tom De Savia

NY
WHAT IS ROCK & ROLL? Does it still exist, or has it just become a bunch of corporate, mass-produced bullshit? Sometimes I wonder whether this musical medium we all know and love has devolved into a haircut, a strut and a half-profile pout. Seems like every time I turn on MTV, that’s what I see, regardless of the genre.

So when an unusual number of people recently kept urging me to get out to see this band of relocated Brits called Das Psycho Rangers, my reaction was that cup of tea and an Anne Rice novel sounded better. One night, however, we were in the neighborhood, so we caught a CBGBs gig. Instant reaffirmation that there is still such a thing as sweaty, kick-ass rock & roll. The song from the Don’t-Believe-the-Hype Desk (mine) is that this band is bloody brilliant.

What we have here is: an improbably bland vocalist named Be Dekard, who has a very cool voice, and, um...moves; a killer guitarist named Troy Templest the “creative virus” of Das Psycho Rangers, responsible for everything from songs to packaging; loquacious bassist Julian Von Vleet, who likes to describe the band as “impatient, impetuous young men”; drummer Booster Bolan, who has trouble finding drum kits that can withstand his enthusiasm, and a keyboard player called Honest Steve who keeps a “thoroughbred racing turtle” named Lester Elvis Hop in his bathtub.

BROWNE, PARTRIDGE, ICE-T, Etheridge & Waronker
THE BUZZ

Last week, Dekard and Von Vleet took time out to explain the five W's of Das Psycho Rangers, among other things. According to Von Vleet, "This band has been together for about three years, except for the drummer. He joined about a year ago. We used to change drummers like other people change socks. But this guy is great, he beats things into oblivion. Every time he comes off stage, he's like"—switches into a serious Welsh burr—"'Oh, look, it's falling apart! They can't make drum kits for me to hit properly.' He plays a real small kit, he's really gone back to that minimalist drumming. Which is great, we're not into all that heavy metal stuff, 128 tomtoms, 40 cymbals, double bass drums and all that. He's got a four-piece kit, a Ringo Starr kit, basically. With these heavy metal drummers, all those drums are just for show. I mean how many drums can you hit at one time, anyway?"

Tempest started Das Psycho Rangers with Dekard, who refers to him as "the man of enigma and mystery." Tempest is "the creative virus of the band," according to Von Vleet. "We call him the virus. He's just like this spreading bacteria. He likes to encompass all angles of the business. He's very megalomaniacal in his own way. When he writes a song, it's not just the song, it's everything."

"We call it the visionary approach," Dekard said. "He sits down, and when he's writing the first two bars of a song, he's not thinking, 'That's quite a nice line there,'—he's thinking 'This will gel with the whole part I've written for that, and the video will have this here.' He's got four tracks running at the same time. It's amazing."

"He can't sing," Von Vleet added, "but he'll be writing a song, and he'll explain it to Be, and Be will know exactly what he means."

Dekard grins. "It's another language. Like when we're working with back-up singers he'll turn to me and say this is what I'm trying to do, and I have to translate it. It's dead funny."

What it translated into was a pre-New York single called "Love Terminator," which did well in the U.K., sparking more response than expected, and a rather respectable demo tape (of which I have an 18th generation dub, but still manage to play loud enough). But more importantly, it's also translated into the quintessential live band, with a song line-up that encompasses everything from the infectious "Viva Le Dudes" to the bluesy "The World Will Turn."

This is a live band," Von Vleet agrees. "I can see, easily, over the next two or three years being out on the road nine or ten months out of the year. And that's one thing we've learned, from being in America, that America is much more dependent on bands playing live. That's why we're here. We love playing live, and there's such a huge market here. We're here to explore it."

Five second pause. Then, in unison: "Explore it and exploit it."

Karen Woods

Gloria, who is fast becoming established as the thinking girl's Kylie Minogue in the U.K., gives off none of the superstar attitude.

"I'm willing to do anything and everything. I've been on a long time. I know what this fame thing is all about. It's fleeting—it goes. You can be superfluous in one place and they don't know you in another. I wouldn't want it to change me."

Gloria talks very fast. She made sure after an hour's interview that I was properly equipped to write her biography. She told me how she was born in Cuba and her family spent three years in a Cuban jail while she and her mother were in Miami. How he got sent off to Vietnam as soon as he hit America, then came back with MS. How while her mother was looking after him, the hospital staff managed and cared for him.

"I looked very different then. Very fat, very hairy, with one large eyebrow, very shy. I was going to be a psychologist. My mother was against me doing music, even though her mother had been a bit of a stage mother and wanted her to double for Shirley Temple in the Cuban versions of her films. She won a contest, but my grandfather wouldn't let her go to Hollywood."

"My father and his family were very musical, sala flautists and violinists. After he died, when I was 17, I joined the Miami Sound Machine."

Of course, the rest is history. We all know that Gloria and Emilio are one of the great star-crossed couples of all time, after Anthony and Cleopatra, Taylor and Burton, Ron and Nancy. She will admit that her volatile Latin temperament has not made things as smooth as they are advertised.

"I got very upset in the beginning, when he suggested that I lose weight. I would say, 'Well, why are you going out with me? Actually, I didn't know why he was going out with me. He was five years older and had a bit of a reputation for being a womanizer. His previous girlfriend was 36. But gradually I changed from a serious introverted overweight teenager to feeling very happy about the way I look.

"I can't say my weight isn't important to me, it is. It's very important to have the right sort of image. If I'm going to be looked at by a bunch of people I don't want to have to worry about what they are going to say. You have to feel good about yourself, that is the bottom line."

"If you're not a performer and you feel secure and happy and confident, no matter how fat you are you will still look good. But performers can't take that risk."

"Exercise is not a tedious thing to me, it's a regimen I keep at. And I do an extra half hour of cycling so I can eat that chocolate cake."

The impetus for Gloria's arrival was her appearance on the ill-fated Brits Awards show, which was supposed to be prestigious. She has just released 'Can't Stay Away From You' and her album has been constantly in the UK Top 40 since its re-launch last autumn. She knows only too well that Europe is the second wave of her fame. First time around we did not take her to our hearts so easily. Since then salsa has enjoyed a club revival and the earlier Miami Sound Machine records became something of a cult. Gloria, who is now reaped the rise of the non-bimbo, a category in which Miss Estefan neatly fits. She is one of the most honest, articulate and unaffected of personalities—a real star.

SCHOOL DAYS: One wonders whether Gloria would have reaped the benefits of the British record industry's new Fame school. The London School for the Performing Arts and Technology is to be set up with money from the BPI companies to educate teenagers who 'have a talent for the creation or administration of music.' Chairman Peter Jamieson says, "Potential artists will go there and be allowed to develop their skills. The curricula will ensure that people who fail to make the grade creatively, or do not want to perform, will have been schooled in an entertainment environment."

The school will be run by the BPI and the Department of Education in partnership. After the initial injection of 1.1 million pounds from the BPI, running costs will be met by the government.

The idea of the school has met with a good deal of opposition. When art colleges are being closed down by the dozen, while there is a high degree of illiteracy and innumeracy in 16-year-olds, while there are not enough teachers in inner cities, while classes sometimes exceed 60 children, perhaps it's true that we do not really need this school.

Besides, can you imagine Elvis Costello learning songwriting? Can you imagine Terence Trent D'Arby being taught to sing? About as easily as a human being being taught to produce records. One look at today's charts will show the huge influence of the DJ, the street sound, the rap artist. People who are streetwise and savvy with a fierce determination to succeed surely are helped on their way by hunger. Not a short course on how to be a record executive.

Chrispy Hey

UK SOUND MACHINE: Gloria Estefan works very hard. It's a radio show here, a telephone interview there, a string of jornos hanging around her suite, one television performance after another, off to Amsterdam to get an award, and back to London for a TV show before she is finally allowed to go back home.
THE “STRAIGHT UP” STORY
Paula Abdul Hits the Top

BY JULIUS ROBINSON

BEING IN THE SPOTLIGHT has never bothered Paula Abdul. Even back when she was choreographer and dancer for the L.A. Lakers, a couple of catcalls from rowdy fans seldom bothered the stunning Abdul. After all, it was at the Forum that the singing Jackson family noticed her work during basketball games, subsequently giving her a big break as choreographer for their Torture video and later with Janet’s Control videos. Her career as a choreographer took off at that point, and she worked with a wide variety of artists, including George Michael, Duran Duran, Kool & The Gang, and ZZ Top.

Real fame—the face-in-every-living-room kind of fame—came to Paula Abdul after she made the transition to singing. It’s funny how a #1 hit and a seductive video called “Straight Up” (from her Virgin LP Forever Your Girl) started folks inquiring about her personal life. Being plain folks ourselves, let’s get the gossip out of the way before explaining how her record went #1. We’d like to know about a certain talk show host who makes a cameo appearance in the “Straight Up” video...

Paula, are you secretly married to Arsenio Hall?

“Arsenio is the biggest practical joker,” chuckles Abdul during our lunch interview for Cash Box at Le Dome on the Sunset Strip. “I’ll go to different cities and I’ll be on stage, introducing my song ‘Opposites Attract.’ Hecklers will yell ‘Arsenio Hall!’ We’ve been friends since I was a Laker girl. Once he went on Power 106 and said he’d married me. It got all over the United States! I just laugh, but people are afraid to ask me on a date.”

And the second biggest question that inquiring minds want to know about Paula Abdul: What’s her nationality? Her father, she explains, is Syrian-Brazilian, and her mother is French-Canadian.

“People look at my skin color and don’t know what I am,” says Abdul. “Latinos think I’m Latin. Blacks think I’m black. Middle-Easterners, Iranians... they all think I’m one of them. People will swear I am what they are, until I give up and say, ‘OK, you’re right, I am just like you. I’m a melting pot.’”

ABDUL’S METAPHOR IS RIGHT ON—she has managed to gather a huge cross section of the radio demographic with her “melting pot” of R&B, dance and pop. When Virgin co-chairman Jeff Ayeroff
“Nine times out of ten when you switch singles you’ll end up blowing the project. It was a month before Christmas, we were taking a big chance, but we scrambled and pulled it off.”

—Phil Quartararo, Virgin Records

add[s Quartararo. “This kind of song has a lot of competition, with Pebbles, Tiffany, Debbie Gibson etc. There was a pocket just before Christmas when a lot of those records had peaked or weren’t out yet. There was a distinctive hole for that kind of record.”

Steve Zap at adult contemporary radio promotion for Virgin is seeing movement into AC for Abdul’s single “Straight Up” was too pop, so the other two songs got the airplay,” says Zap. “After ‘Straight Up’ hit big on pop, it’s screaming up the R&B charts. It went back the other way. When you have more than one format playing a record, you get monotonous sales. Paula is now even making inroads on AC.”

As of this week, the album is approaching platinum with no signs of slowing. Why so many records sold? “Knocked Out” and “The Way That You Love Me” were already big in big markets. Sales just took off from a base. The promo guys say it takes 3 1/2 singles to break a record. A lot of dance and pop records don’t get the luxury of an R&B base. This record did. These factors helped propel “Straight Up” and its album Forever Your Girl into the stratosphere.

The moral of the story: Combinations of formats on one record can sell. Radio can sometimes pick a single, so listen to their suggestions. Most importantly, every radio promoter needs a rabbit’s foot or whatever brings him luck.

GOOD FORTUNE HAS ALWAYS BEEN PAULA ABDUL’s TRADEMARK. But it’s more than luck that turned a booming choreography career into a budding singing career. In high school she directed and performed in a multitude of musicals, and later studied with renowned vocal coach Seth Riggs to perfect her voice.

Despite years of theatrical training, her first career ambition was to become a disc jockey and be a basketball announcer. Paula Abdul loves sports.

“The job with the Lakers was the perfect part-time job,” she explains. “I was an avid sports fan, and what I really wanted out of it was to get more family to the games and sit on the floor. I had no intentions of doing the choreography. I was employed as a radio-TC film major. I wanted to be a sports commentator, really. I thought maybe I could dance, and maybe get an internship with Laker announcer Chick Hearn.”

Luckily, Chick didn’t ask her to do any motor oil commercials, and soon she found herself assigned the job of Laker Girl choreographer. Abdul geared her routines toward dance, training essentially non-dancers, and Lakerettes became tight dance ensemble. A style of her own began to emerge featuring a lot of athletic moves combined with isolated movements.

One family of Laker fans, the Jacksons, wanted to meet the Laker Girl choreographer. They asked her to choreograph the Victory tour and the Torture video. Soon she was approached by A&M’s John McClain who felt her style would be great for Janet Jackson.

“My style of choreography worked well with her music because it had a tough edge. Neither of us realized the impact the videos would have. This was the first time the public would see the new Janet Jackson. Her career boomed, and of all a sudden I was a choreographer.”

Jeff Ayeroff, then at Warner Bros., contacted her about directing videos. Jeff put her together with ZZ Top and Duran Duran as a choreographer. Later, when Ayeroff and Jordan Harris formed Virgin USA, they asked her to start working a little faster on her song demos—a record deal was in the offing.

“Jeff and Jordan both pushed me to make the transition a little earlier than I expected. I worked very hard to become a professional choreographer, and it was time to reap the benefits. They were very Laker Girl choreographer and allowed me to work around it.”

The shift from choreographer to singer took some mental adjustments. Paula explains: “As a choreographer, I have total creative control, I’m calling the shots. But you know it’s nice sometimes to take direction from someone else. My attitude was ‘Produce me, I trust you.’”

She was choreographing Coming to America with Eddie Murphy (yes, a movie about America). During that time Virgin put together a compilation CD of artists coming out for Gavin. They included her one finished song, L.A. & Babyface’s “Knocked Out.” The rest, as they say, was history. She had to cancel everything else after the movie and to work on the album.

It was a stressful period for Abdul. “Certain producers would only work at night. Others would only work during the day. Getting the schedule together was tough. I was really into the Arsenio & Roger Ullman show. It was a trying time for me. I want to be more prepared mentally and physically for the next album. I want to be involved more with the writing and producing. I was frantic working under pressure. But then again, I may not have achieved what I got without pushing like that.”

At age 25, Abdul remains equal ly committed to her dual careers, yet there is something about choreography that still deeply excites her. “I think about choreography and dancing that suits her well.

“Any artist that is into learning, that’s an E ticket for a choreographer,” explains Paula, with a glint in her eye. “I worked with Dan Ackroyd and Tom Hanks on D’Ambrion. A thousand laughs. “When it’s choreography, I’m in my music, but to be able to design and choreograph a Broadway show would be the ultimate.”

In fact, Abdul is on hold to do choreography for Oliver Stone’s Evita, and would work with Merlyn Street’s Stargate and other negotiations work out.

Concludes Abdul: “I’m blessed to have another career. I don’t think I could be as strong as some of these artists who only have their music. If it doesn’t happen, it’s ‘who cares?’. Watching Paula Abdul take care of herself, you have the feeling that her system is fail-safe. Now if she could only hush up Arsenio...
NOBODY EVER GOT RICH singing gospel music. Despite the fact that many of this country’s greatest vocalists grew up signing spirituals in the black church, gospel music as an art form gets little respect in the secular press. Decades of hits by church-bred artists like Al Green, Aretha Franklin, and Tina Turner have done little to bolster gospel’s reputation in the annals of pop. Although spiritual songs like “People Get Ready” and “Oh Happy Day” have, upon occasion, attracted significant airplay, for the most part, gospel is still one of the music industry’s best-kept secrets.

Nevertheless, the contemporary black gospel music scene continues to thrive. Not only has black spiritual music survived the fiscal instability of the marketplace over the past decade, recent recordings by gospel artists have proven to be an increasing source of profits for both new and established record companies. With recent staff cuts and trimmed artist rosters intact, major and independent gospel label executives predict a prosperous year ahead.

“In the last 15 months there has been a tremendous upsurge at Word and in the gospel music industry as a whole,” Word Records executive James Bullard said. “Record sales are up, indicating a continued increase in the acceptance of gospel music. I believe more artists will be doing gospel in 1989, even secular artists. The reason being that more secular artists are becoming Christians. This is bound to open up the marketplace for artists who have been in gospel for a long time.”

Case in point: Al Green. Considered by many critics to be the last great soul singer in the history of pop, Green dominated the charts for nearly a decade with gold hits like “Tired of Being Alone” and “Love and Happiness.” But in 1980, he quit making pop records and began singing gospel.

“You see, singing about true love for a woman, well, that kind of love fades with time,” Green told Cash Box by telephone from his Memphis office. “But true love for God is eternal. So naturally, I have to go with the longevity. We upon this earth, if we live 70, 80, 90 years, that kind of time is considered as nothing. A tree lives longer than that! We’re not here too long, see? So you have to go with the longevity in reference to reality. Besides, gospel music has something no other music in the world has. It has Jesus. The words in gospel music give it life. A lot of other kinds of music are going to have to move to try to get to where gospel music is.”

As a child, Green grew up on the records of gospel heroes like Sam Cooke and Claude Jeter. He got his first taste of singing sacred music as a teenager in a family gospel group called the Green Brothers. According to Green, a religious conversion in 1973 caused him to reconsider his roots. “Look at me. My life is a living testimony to the good that God can do. I write the kind of music that I do now because of being happy, because of being full of life and love. This leaves me no room for expressing hatred, malice, deceit or evil communications.”

In the past decade, Green has released six studio gospel albums, the last two for A&M. His work continues to top the spiritual charts and has earned him a number of Grammy nominations and awards. A new A&M album is scheduled for release in April. He is presently an ordained minister who preaches regularly to his own congregation at the Full House Tabernacle Church in Memphis. Since returning to the fold, Green has never looked back.

“I write gospel music because this is what I am,” Green explained. “This is what I was before you knew me. You didn’t know me before I sang ‘Love and Happiness,’ ‘Tired of Being Alone,’ and stuff like that. Now you got to know the whole Al Green. He writes like that because he was raised like that. That’s the premise, the foundation of what he does. Not only what he does, but of what he is.”

Approximately 23 million black Americans attend church every Sunday. They sing in choirs, attend gospel festivals, and keep tabs on the contemporary gospel music charts. Without a doubt, this country possesses a substantial market for gospel music. Yet even the most revered gospel artists, artists such as Joe Ligon, lead singer of the Mighty Clouds of Joy, still take home only a fraction of what their secular counterparts earn.

“We’ve been singing gospel music professionally for about 27 years now,” Ligon said. “We perform upwards of 200 concerts a year and have released some 26 albums. If money was the sole criteria used to judge the success of a career, I would have to say that my life has been wasted. I sing the music I do because I want to reach people, to move them. The Mighty Clouds are not just about entertainment—we consider our work a ministry. We’re out to spread the word of God.”

The Mighty Clouds is a Grammy-award-winning quartet which has not only performed at the White House but has held its own against secular acts like the Rolling Stones and Earth, Wind & Fire in pop arenas at home and abroad. Over the course of their career, major record companies have attempted to court the Clouds away from gospel with lucrative R&B contracts, but the quartet has held fast in their devotion to singing spiritual music.
Fortunately for gospel music fans, economic payoff is not the prime motivation for many great artists active in gospel music. "We've been offered to sing R&B for years," Clark Sisters leader Ebernia "Twinkie" Clark said. "We know that there is more money in R&B, but because of our religious beliefs, we choose not to sing it. We're dedicated to the Lord. We love what we do and our convictions won't allow us."

Born and raised in Detroit, the Dove- and Ebony-award-winning Clark Sisters (daughters of the great Mattie Moss Clark) have emerged as the foremost female gospel group in the country. The group's innovative sound is the creation of composer/arranger Twinkie Clark. Wedding insightful Biblical references with uncanny musical elements, Clark composes some of the most creative contemporary music available anywhere. Skintight harmonic precision and irresistibly funky arrangements push Clark's mystic imagery into fresh, unchartered territory.

"I look to my music as a ministry," Clark stated. "When gospel artists get too much into the entertainment aspect of it, then we start looking at the fame and glory and the money, trying to come up with something that is more appealing to the worldly audience. And that's when we begin to lose our foundation."

According to Clark, record companies often put pressure on gospel artists to mainstream their music. "A lot of times the record company wants you to sugarcoat your message to give it more crossover appeal. But I don't think that's something you have to try to do. Because if the anointing is there, the world is hungry for it."

Clark ought to know whereof she speaks. Her 1983 hit "You Brought the Sunshine" was one of the biggest gospel crossover dance hits of the decade. But pressuring gospel artists to compromise is not all that upsets Clark about the Christian music industry these days. She expressed concern over the rivalry and competitive environment currently in vogue.

"I think it's terrible. We're all supposed to be in this thing together, not competing as ar-

![AL GREEN](image_url)

**THE WILLIAMS BROTHERS**

tists," Clark said. "It's sad to say, but there seems to be quite a bit of racism in the industry also. I don't think the black artists get treated with the same recognition and respect that some of the white artists get. Record companies should be willing to put more promotion behind black gospel and sometimes they just kind of leave that up to us."

Melvin Williams, lead singer and guitarist for the Williams Brothers, believes there are other problems that need attention. "As far as racism in the industry goes," said Williams, "it's just one of those things that you have to pray about and ask God to guide you and let him take it from there. But I wouldn't say the problem is as much prejudice as it is politics. There are many artists out there who deserve so much more than they have received from the industry over the years. Many gospel artists should have won Grammy awards who have never even been nominated in their entire careers. This is a political thing and it's something the gospel industry itself needs to work on. That's the only way the problem is going to be solved."

The Williams Brothers hail from Jackson, Missouri. Every album they have released in the last decade and a half has cracked the top ten on the national spiritual music charts. Masters at the art of storytelling, these guys know exactly how to use simple tales to examine moral and spiritual principles without sounding preachy. They sing and play with a passion unparalleled in any market. Melvin Williams' first solo effort, *Back to the Cross*, has recently been nominated for a Grammy.

"If we don't stand up for ourselves and what we believe in about what's right," said Williams, "I don't think the other side of the industry can be expected to, because they don't actually have an understanding of the real roots of black gospel music. The Grammies need to be opened up to accommodate black gospel music. There is a need for more categories, like in pop."

In the last four years, interest in gospel music seems to be on the upswing. Warner-dis-

![Image](image_url)

tributed Qwest Records has had success with the Grammy-winning Winans, A&M Records, the only major label which has been recording and distributing gospel artists since 1985, is preparing for a series of new releases. "If there is one thing that I've learned in working with gospel artists over the last four years, it's that gospel music cannot be made into some manufactured marketing plan," A&M marketing and sales representative Dick Bozzi said. "Gospel music is what it is. At A&M, we not only work to maintain the integrity of the music, we attempt to nurture it and cultivate an audience for it."

Based on 1988 figures, industry officials express confidence in the future of gospel music. *Take 6*'s 1988 Grammy-winning debut LP on Reprise/Reunion continues to generate critical raves throughout the secular press. Malaco Records forges ahead with recordings by traditionalists like the Jackson Southernaires, the Williams Brothers and the Pilgrim Jubilees. Muscle Shoals Sound and Savoy (both owned and operated by Malaco) scored big last year with popular releases by Vanessa Bell Armstrong and the Georgia Mass Choir, while Berachah Records came back strong with another smash from Candi Staton. Coming off a streak of hits with recordings by Shirley Caesar and the Clark Sister, Word looks forward to new releases in 1989 from gospel favorites like Philip Bailey, the Barret Sisters, and the Mighty Clouds of Joy. Light Records was hoping to chalk up a Grammy with Melvin Williams' debut solo album. The Sparrow, Atlanta International, Sound of Gospel/Westbound, Command and I Am labels continue to play an active role in gospel's expanding market.

"Gospel music is certain to become more accessible in the years ahead," Bozzi said. "It's just a matter of time. Eventually even the cynics in this business are bound to realize that good music, be it secular or sacred, is good music." 

CASH BOX MAGAZINE 11 MARCH 4, 1989
THE HISTORY OF SLAMMIN’ WATUSIS is not so much how the band got together, or how a loud, fast, grungy (but surprisingly tight) rock & roll/thrash band got a major label deal (although those aspects are interesting) but more what happens to a person once he becomes a Watusi. Never a dull moment.

We’re talking exuberance here, from their near-legendary live performances to Kings of Noise, their second LP for Epic. It’s a philosophy that life is supposed to be fun, that “there are no bad clubs, only bad club owners,” that two band members in the audience are worth ten on stage, and that good things happen to those who laugh when people tell them they suck.

Take the how-we-got-signed story. Slammin’ Watusis—guitarist/vocalist Lee Pope, vocalist/sax player Frank Raven, guitarist Mark Durante, bassist Lee Watusi, and drummer Benny Sapphire—had been kicking around Chicago for a couple of years, playing manic shows to loyal fans and basically having a good time. Then the Epic Thing happened.

“This is great—you’re gonna love this one,” Pope says. “This is the Schwab’s story.”

“We were totally innocent,” Raven adds. “We were not a band that was in it to make money. We had done 90 shows in Chicago at the end of 1986. We had no demo, we weren’t looking for a deal—I was in another band that was looking for a deal. I was really disturbed, because I was thinking if that band got signed, I’d have to leave the Watusis. The whole Watusi thing was that we were a band to freak other bands out. It was totally exaggerated. If other bands were going to jump around a little, we were going to jump around a lot. We were playing a regular night, at this shot-and-a-beer place. Our friend Jay O’Rourke, from The Insiders, brought a guy from CBS in, and we said, That’s great. He won’t be here long.”

“So we did the Slammin’ Watusi handshake,” Pope continues (there really is such a thing), “and said, ‘If this guy’s gonna love us, let’s make him love us. If he’s gonna hate us, let’s make him hate us. Let’s just do what we do, balls to the wall, right off the bat.’ So we did, we went totally nuts. And I see Bob Feingold (Epic A&R) over at the table. He’s holding onto the table and he’s going [serious headbanging demonstration goes here], and I’m standing up there, and I’m going, ‘What the…? I can’t believe this!’ So after the set, I walked over, Frank is standing there, being all nonchalant, and Bob goes, ‘So, you wanna do a record?’

“We were like, ‘Yeah, right—he’s here with Jay and he’s had some beers. Call us tomorrow.’ So we played the second set, and I went over to the table afterward, and he says ‘Let’s do a couple records. I’m going back to New York with Don Grierson, and I’ll get you a deal before we land.’ That’s what he said. He called us a couple weeks later; but it was in the works immediately.

Both say a lot of the locals were a little surprised, to say the least, at the news that Slammin’ Watusis got a major label deal. At that same time, there was a battle of the bands sort of thing going on called Choice Picks, where locals were rated by record company people, and the Watusis got ones and twos on a ten-point scale. “People were telling us we should retire,” Raven says.

“Bob really took a chance on us,” he continues. “He saw something that I know we had, but other people didn’t always recognize: that we were presenting a really thrashed-out show, but we were doing it in an artful way. Not that it was an art thing, but we were so well rehearsed, we were choreographed to the max. Plus we had the songs, we had songs that were real.”

Maybe it’s the Watusi handshake that gets the band working so well as a unit. It’s that ‘all-for-one’ sort of thing one does before hitting the basketball court. “We always do the Watusi handshake before a show, to sort of remind ourselves who we are. We never thought it would be such a big thing, it was just sort of a spoof, and it makes other band think you’re nuts, and it makes you think you’re nuts.

“And we always start the set with ‘Won’t Sell Out,’ because that reminds us, too,” Pope adds. “And we try to start the first song like it was the encore.”

One thing I wondered about after listening to the record several times and catching a recent Chicago show was the same ‘maniacal’ ideas about music and how to make it found each other in the first place. It turns out that they don’t have the same ideas, or even the same sort of musical backgrounds.

“That’s the joke of it, that we all have totally different ideas, and the only thing we agree on is that we should be really wild on stage,” Raven says.

Pope disagrees: “Actually, there are two things we agree on. One is that whoever drives the band picks the tape, and if we never break up, we’ll be there. If we don’t break up, and don’t let all of this—waves around the Epic office—get to us, then we’ll be happening.

“Otherwise, we’re like the stereotypical cartoon band,” Raven adds, “where you have five guys, and its like this guy is the beatnik, this guy is the heavy metal guy, this guy is the for- eigner, I like jazz and blues, Lee listens to Run DMC, et cetera. But it’s good, because we tend to get away from our stereotypes. Benny probably would’ve never had the volume of John Mayer. Like Coltrane if he didn’t hang around with me, and I never would have heard Whitesnake. In a way we’re sort of like a fusion band, not in the musical sense, but more a fusion of musical styles. We’re like a team, but we’re all specialists in our fields.”

King of Noise is quite exceptional in that it does actually capture Slammin’ Watusis the way they sound live. Pope says part of that is the attitude they take into the studio. “We pretend like we’re playing to a packed room,” he said. “Imaginary people. We just play like we would to a big crowd.”

But it was how we did it,” Raven added. “We’re learning. On the first record (last year’s self-titled Epic debut) we basically recorded it live. It took three days, and we did it like they used to record albums in the ’50s, the whole band in the same room. I didn’t even use headphones when I was singing. With this one, we took more time, and we were more careful about what we were doing. We’re learning how to make records, and we’re starting to like it.”

The most frustrating thing about making records for the Watusis is the fact that you can only do ten or so songs each time.

“I have six or seven new songs already that I haven’t even played to the band yet,” Pope says, “and this record is just out.”

“That’s one of the strengths of our band,” Raven adds. “We’re more like a conglomeration of writers, and a lot of times that does get sticky; but we’re a team, a collaboration. I could make my own album, but I could never make a Slammin’ Watusis record by myself.”

“For better or worse, I think, neither could anyone else.
LOS ANGELES—"I don't think that Grammys are really gauges of artistic talent whatsoever." The statement seemed to come out of Bobby McFerrin's mouth before the quadruple-Grammy winner realized just what he had said. When confronted by one reporter as to what he felt the award signified, McFerrin took the fifth—probably realizing he had backed himself into a corner.

McFerrin's statement was a telling one. In retrospect, this year's much-ballyhooed attempt by the National Academy of Recording Arts & Sciences (NARAS) to keep members in step with the times seemed half-hearted, if not wrontheaded.

The awards themselves offered a few surprises, with Tracy Chapman scoring "only" three Grammys, and the voting NARAS members exhibiting a faulty understanding of the term "heavy metal." Thank goodness for host Billy Crystal, who provided comic relief and perspective throughout, and for outstanding performances by Take 6, Linda Ronstadt, and Lifetime Award Winner Sarah Vaughan.

An audible gasp came when the winner in the Best Hard Rock/Metal Performance category was neither of the seemingly hip choices—Metallica or Jane's Addiction—but Jethro Tull. (?) When NARAS president Mike Greene was asked backstage how this sort of folly could occur, his explanation was that after a new category is installed, it takes time for the voting membership of the same ilk to catch up in numbers sufficient to make intelligent choices.

This selection was not nearly as embarrassing as NARAS's unfortunate decision not to televise the rap winners, and the subsequent boycott by D.J. Jazzy Jeff & the Fresh Prince, L.L.Cool J., Salt-N-Pepper and the un-nominated but critically hailed Public Enemy, among others. Kool Moe Dee came out to present for Best R&B Vocal, Male, and rapped an intro for Karyn White, but the lack of representation of rap performances throughout the show seemed to take a lot of the currency out of the evening. Oh well, there's always next year...

Sinead O'Connor performed "Mandinka" and was genuinely scary-looking—chemotherapy meets rock. The second most frightening look belonged to INXS's Michael Hutchence, who sported horn-rimmed glasses, short hair, stubble and some extra pounds. A close third was Thomas Dolby, whose newly shaven head glistened under TV lights. But Dolby had every reason to shine, earlier in the week he was named best personality by Henry Manzini who had sought out Dolby to say, "I love your music."

Ronstadt did a credible job of re-creating her Mexican square dance routine, complete with flowery backdrop and lasso handler. But the highlight of the evening came when Crystal and McFerrin teamed to deliver their version of the history of music, complete with hilarious sound effects, from chortling lizards to crooning opera singers. The best line of the night went to Crystal—"And then there was Man... little did he know that one day Michael Jackson would own all his publishing." His most timely quip had to do with sending absent winners their awards by fax.

A rather perfunctory country medley highlighted by a racy Lyle Lovett rendition of "She's Hot To Go," was followed by a spirited vocal workout by Take 6. They ended up taking the Best Soul Gospel Performance by a Duo or Group. Toni Childs followed with a tough-minded rendition of "Don't Walk Away" before Tina Turner unexpectedly captured Best Rock Vocal Performance, Female, bringing yet another gasp of disbelief.

Three excellent performances followed from this year's winners of the Lifetime Achievement awards: Leontyne Price, Dizzy Gillespie and Sarah Vaughan. The magnitude of their life work seemed to dwarf the stars of '89, if only for a few minutes.

Robinson, De Savia, Scoppa
SHOCK OF THE NEW

FROM THE START, the nicest thing about alternative music and the culture that surrounds it has been the proximity of the performers and their audience, both on a personal and a musical level. The best alternative bands play a music that starts from a do-it-yourself premise, with simple song structures and basic instrumentation. The idea is that the peers of rock stars were. Embodied in the Talking Heads' first album, the Dead Kennedys' "Plastic Surgery Disasters," and the Meat Puppets' "Standing on the Edge of the World," the notion of a mainstream band's creation for six or seven fans (at times, even in the mail) and in my little way have always tried to provide out-of-town bands a place to play, a place to eat or a place to throw their sleeping bags. The first time I met "They Might Be Giants" was two years ago, when they were a straight-ahead conventional band, and I was living in a college town in Missouri and got a call from my girlfriend in St. Louis telling me about this nice band that was sleeping on her floor and would be needing a place to crash when they arrived in my little town the next day. We ended up spending an Easter together, playing whiffle ball and eating microwave sandwiches from 7-Eleven. Now they are on the verge of stardom (with a major label deal in the works) and when I see them in Los Angeles I have to push my way through a cordon of well-wishers and bespectacled groups if I want to see them. I hope I'll pardon the personal nature of these anecdotes, but that's the whole point.

This same girlfriend once played host to the *Minutemen,* a rock band from Los Angeles I'd heard of, whom we had known all of three minutes, asked if we knew of any gay clubs in the city area and arranged for them to play their show (in a great one, of course). We talked and smoked pot and watched horror movies with the band until dawn. The next day my friend took them up in the Gateway Arch, and as they partied, everyone exchanged addresses. A month later, Ween was dead in a car crash. When I called, Mike Watt a year later in another city, he greeted me as someone who at least partially understood his grief.

People know have countless stories with other bands, from going to the World Series with the *Young Fresh Fellows* to tossing a television out a hotel window with the *Ramones.* Some of these bands never made it past regional acclaim (like the *Kilkenny Kats,* who spent an entire night caressing a stuffed monkey in my living room before passing out and sleeping off my party) or to national popularity and success. *The Del Fuegos* came to my friend's party after their first appearance in St. Louis, and hung out with us after two subsequent visits. But then they signed a contract with Miller Beer, had a brief commercial ascendency and played bigger venues where we couldn't talk to them. Of course, shortly thereafter they fell victim to the dreaded "Miller curse" and haven't been heard from since. Let that be a lesson to all you young bands out there.

**Alternatives**

**FINE YOUNG CANNIBALS:**

The Raw & the Cooked (I.R.S.)

I didn't want to like this record. I swear to me, Roland Gift's much vaunted vibrato is a simple case of Mathis envy, and the musical dancing on their previous vinyl made the English Beat seem like Stravinsky. And I wasn't too crazy about the new single I heard off this new album, either: "She Drives Me Crazy" sets a clichéd lyric to a space-age techno-funk-metal beat that seems the very definition of blockheaded effectiveness. And yet the rest of the record is an inspired synthesis of nostalgia and progressive dance elements that ranks with the finest soul and funk recordings of the decade. There's something cagey about the way the Fine Young Cannibals' parade their influences, with songs that are outright homages to the Supremes (the sublime "Good Thing"), Al Green ("I'm Not the Man I Used to Be"), and Sam Cooke ("Thank You," which a casual listener might initially mistake for "Chain Gang"). The more techni pieces (which try to graft James Brown with New Order and comprises about a third of the album) lack a warm voice and an affecting tone; but the most radical departure from the album's formula is also our favorite: "Don't Look Back," a wonderfully bouncy bit of rock-pop that could have come from the English Beat's Dave Wakeling on a good day. A terrific record.

**LOVE TRACTOR:**

Themes From Venus (DB Records, DI892)

Love Tractor has developed steadily from their early all-instrumental album to their current status as one of the finest guitar bands we have. And a guitar band is exactly what Love Tractor is; despite the bestfulness that has given them whatever commercial viability they have. All four of these Georgia boys play guitar at various times, producing an artfully layered chime, a shuffling texture that nonetheless retains its consensus parts. This is a big advance forward and a big surprise, the mostucherously well-defined thing they've done. With it's dreamily playful spirit, infectious rhythms and faultless production, *Themes From Venus* should finally give Love Tractor the national attention they deserve.

**BRUCE COCKBURN:**

Big Circumstance (Gold Castle, D4-71320)

Canadian Bruce Cockburn has released 18 albums in his career, scoring American hits with the cryptic "Wondering Where the Lions Are" in the mid '70s and again with a political gut-puncher called "I Had a Rocket Launcher" in the mid '80s. He's both a crusader and a Christian (in the, ahem, good sense of the term), and his new album contains some of his harshest social criticism to date. But Cockburn is also a craftsman of the first order, and here he synthesizes mainstream rock, folk and ethnic elements in an elegant tapestry that is equal parts form and feeling. The single, a lament for the vanished rain forest, is "If I Can Fall," which the McDonalds' "I Can't Help It," but it's not the same. Springsteen and Jackson Browne have nothing on the wise and humane Mr. Cockburn.

**GEOFFREY MICHAEL JACOBSON:**

King of Gonzo Folk (Poplanna, PL8839)

George Michael Jackson, who is no relation to those other guys, tells us all we need to know in the title of this fine and funny folk-frenzy of an album. It's mostly solo acoustic with the occasional girl back-up singers, knowingly demented and tongue-in-cheek. (With song titles like "Fat Surfer," "Cigarette Smoke and Factory Smoke," and "Big Red Hooker," you know we're not talking U2.) Thank God. Our favor is the dance crazes, "The Think," which invites us to get on the dance floor and "make like Socrates."

**JOE WILLIAMS**
THE HEAVY METALS

SOMEBODY SEND ME TO EUROPE! There are some great tours going on over there and I'm stagnating here under perpetual sun and fluorescent office lights. House of Lords is out special guesting with Scorpions for a few weeks. When Lisa Johnson (that lucky girl) got back from MIDEM, she brought back a recent Metal House debut from England and its readers poll for that issue voted HOL's debut as their number one favorite record. So the Lords will get full rockstar treatment when they hit Britain. Joan Jett is touring Germany with S.A.D.O. supporting. S.A.D.O.'s label, Noise Records, has regrettably announced that the sleeve-rock group has dropped the scantily clad ladies that have strutted alongside the band for ten years. S.A.D.O. has decided that the music should come first — what a novel concept! Meanwhile Gary Moore is gearing up for a month-and-a-half-long European tour starting March 5. When is this man coming to the U.S.? According to Carol Radel at Passport, we're not for a while, though. The tentative title for Fifth Angel's next record is Broken Dreams and it's being produced by Terry Brown. Even though drummer Ken Mary left to join House of Lords, he plans to lay some tracks down for the LP — after he gets off tour, I assume.

Bay Area metallers Mordred have been holding open house during the recording of their new LP, Fool's Game. Among those who popped in for a chat (and perhaps lay down some backing vocals) were Mike Coombs of Lazz Rockit, Ken Elkington of Defiance, members of Attitude and Chuck Billy of Testament, who is also recording a new record. It's the band's third and it will be called Practice What You Preach.

Longtime Arizona favorites Icon have been signed to Megaforg Records. The band sports a new vocalist, Jerry Harrison, and will add another guitarist to its lineup, but not until after recording the new album. Independent Label Alliance has created a new metal and hardcore label. It's called Crunch and it's managed by Bill Plotkin. (He also manages another new label called Safesound, which deals in top 40 — but we metalheads consider that “wimp stuff,” of course.) Bill is gearing up to announce another fledgling roster, but since the papers aren't signed yet, he won't tell me who the bands are. Not even a hint. He knows how to drive a writer nuts.

Another thing that's driving me nuts is the legal bull that Atlantic's Wrathchild is going through with a British band of the same name. Wrathchild U.K. (a power/ glam group, so I hear) waited until the absolute last minute to slap Wrathchild U.S.A. with a lawsuit, charging that they (the Brits) should have possession of the name. This is keeping Atlantic from releasing their act's ear-splitting debut LP. This is incredibly frustrating, since the American Wrathchild is a great band of non-posing thrashers and their careers are being held up unnecessarily.

Elsewhere in Cash Box, Lisa Johnson is talking about our lunch at Hampton's with Extreme. But I bet she didn't tell you that several of us spent time comparing lattes ('cause we didn't have any), or that one of the guys taught me how to flip wadded-up straw wrappers across the table with a spoon. And I bet that she didn't mention that while we were goofing off, who should walk in but Heidi Richman, costumer to the rock stars and wardrobe wonderwoman on Extreme's video shoot. With her was Joff Young, ex-Megadeth guitarist. I immediately dropped my straw wrapper and went over to find out about Joff's new project. It's not going to be thrash, but more of a heavy rock vibe. He hasn't found a singer yet, but he's checking out several of them — one is San Francisco-based.

And another great singer. His name is Scott Reynolds and he's previously fronted Three Car Pile-Up and Rebellion. The group is currently assaying L.A. with its melodic punk sound.

Meanwhile, I've been assauling the machines at Holiday Health Spa in Hollywood. And guess who I ran into there? The singer and relatively new guitarist of a certain scruffy L.A. street-rock quartet. Believe me, these two simple men would look far more comfortable sitting at home in front of the tube with a case of Bud at their feet. However, their new manager insisted that they get into shape before they shoot the video that's going to accompany their April debut release. “Don't tell anyone we're here,” they whispered. Well, I won't name names, but take a shot in the dark and I'm sure you'll figure it out.

**METAL PICKS**

**Weekly Ear-Ringer**

**DOGS D'AMOUR:** *In the Dynamite Jet Saloon* (China/Polyworld 837-368-1) is a really neat new record of gypsy glam rocker duds you ask. With this London-based quartet's ragged vocals and backal-leys of heartfelt lyrics, you can say you've heard “yeah!” Along with the Stoneway guitar stylings, the Dogs have added some honky-tonk piano, cool sax and wicked bass. The Dogs are to the fore about capturing that trashy- bar feel. So gimmie another shot a whiskey and throw “Heartbreak” or “Debucherry” on the jukebox.

**Other Metal Releases**

**M.O.D.:** *Gross Misconduct* (Megafortress/Caroline 1360)

A silly, savvy slamfest from Big Billy Milano and his bruisin' band. These guys have something for everybody, including a Gilbert & Sullivan-inspired theme song. And on the lyric sheet, they have obligingly summed up each song in one line description. This way, squeamish parents and the P.M.R.C. can tell exactly what their kids are getting into. Isn't M.O.D. thoughtful and considerate?

**VARIOUS ARTISTS:** *Bill & Ted's Excellent Adventure* (A&M SP 3915)

This pleasant-enough soundtrack LP has a couple of standout tracks: “Play With Me” by A&M artists Extreme and “Father Time” by Epic's Shark Island. You'll be hearing more from these two bands, since they both have records coming out in the not-too-distant future.

**FASTWAY:** *On Target* (GWR/Enigma 7 75411-1)

Help! I'm locked in the Marina Del Rey Red Onion and someone's forced me to wear a polyester mini dress and gold-toned earrings from Thrifty's. Now some accountant with a mustache is trying to buy me a drink! AAAAAAAAAAAH! “Wake up, Garza! You gotta stop sleeping on the job!” Whew! It was only a bad dream, but I bet the Red Onion people would sure like Fastway's madd man-nered keyboard pop rock.

Janiss Garza
**WESTERN REGION**

**POP**

- **High Movers***
  1. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
  2. Eternal Flame (EMI) Bangles
  3. The Look (EMI) Roxette
  4. 24/7 (24th & BWay/Island) Dino
  5. More Than You Know (Columbia) Martika

- **Most Added***
  1. Room to Move (Polydor) Animotion
  2. Just Because (Elektra) Anita Baker
  3. Cryin' (EMI) Vixen
  4. Tribute (Right On) (Columbia) Pasadenas
  5. Into You (A&M) Giant Steps

**R&B**

- **High Movers***
  1. Girl You Know It's True (Arista) Milli Vanilli
  2. Being In Love Ain't Easy ( Epic) Sweet Obsession
  3. Closer Than Friends (Columbia) Surface
  4. You And I Got A Thang (Capitol) Freddie Jackson
  5. Just Coolin' (Atlantic) Levert

- **Most Added***
  1. Crucial (MCA) Bobby Brown
  2. Start of a Romance (Atlantic) Sky
  3. 24/7 (Island) Dino
  4. Don't Take My Mind On A Trip (Virgin) Boy George
  5. You're My Baby (Columbia) Wendy & Lisa

**COUNTRY**

- **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. Fair Shake (RCA) Foster & Lloyd
  4. Hey Bobby (RCA) K.T. Oslin
  5. Don't Toss Us Away (MCA) Patti Loveless

- **Most Added***
  1. Young Love (Curb/RCA) The Judds
  2. Moon Pretty Moon (Mercury) The Statler Brothers
  3. Big Dreams in a Small Town (RCA) Restless Heart
  4. No Chance to Dance (Capitol) Johnny Rodriguez
  5. Old Pair of Shoes (Capitol) Sawyer Brown

**SOUTH CENTRAL REGION**

**POP**

- **High Movers***
  1. The Look (EMI) Roxette
  2. Don't Tell Me Lies (A&M) Breathe
  3. Walk the Dinosaur (Chrysalis) Was (Not Was)
  4. Your Mama Don't Dance (Capitol) Poison
  5. You Got It (Virgin) Roy Orbison

- **Most Added***
  1. Birthday Suit (Columbia) Johnny Kemp
  2. Into You (A&M) Giant Steps
  3. Tribute (Right On) (Columbia) Pasadenas
  4. Bring Down the Moon (RCA) Boy Meets Girl
  5. Second Chance (RCA) 38 Special

**R&B**

- **High Movers***
  1. Closer Than Friends (Columbia) Surface
  2. Skin I'm In (PolyGram) Cameo
  3. Just Coolin' (Atlantic) Levert
  4. Joy And Pain (Atlantic) Donna Allen
  5. Girl You Know It's True (Arista) Milli Vanilli

- **Most Added***
  2. Are You My Baby (Columbia) Wendy & Lisa
  3. Every Little Step (MCA) Bobby Brown
  4. 24/7 (24th & BWay/Island) Dino
  5. Don't Take My Mind On A Trip (Virgin) Boy George

**COUNTRY**

- **High Movers***
  1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.

**MIDWESTERN REGION**

**POP**

- **High Movers***
  1. Eternal Flame (Columbia) Bangles
  2. Second Chance (A&M) 38 Special
  3. Stand (Warner Bros.) R.E.M.
  4. Walk the Dinosaur (Chrysalis) Was (Not Was)
  5. Just Because (Elektra) Anita Baker

- **Most Added***
  1. You Got It (Virgin) Roy Orbison
  2. Second Chance (A&M) 38 Special
  3. Stand (Warner Bros.) R.E.M.
  4. Superwoman (Warner Bros.) Karyn White
  5. She Drives Me Crazy (I.R.S.) Fine Young Cannibals

**R&B**

- **High Movers***
  1. Life Sick (Orpheus/EMI) ZLooke
  2. Don't Take My Mind on a Trip (Virgin) Boy George
  3. Start of a Romance (Atlantic) Sky
  4. Baby Me (Warner Bros.) Chaka Khan
  5. Days Like This (MCA) Sheena Easton
RADIO REPORT
ON OF HOT SINGLES
WEEKLY RADIO RESEARCH
** Number of Station Ads
Nationally

NORTHEAST

SOUTHEAST

CENTRAL

COUNTRY

High Movers*
1. The Church on Cumberland Road (Columbia) Shenandoah
2. Tell It Like It Is (Atlantic America) Billy Joe Royal
3. Fair Shake (RCA) Foster & Lloyd
4. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.
5. Hey Bobby (RCA) K.T. Oslin

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. Love Will (Warner Bros.) Forester Sisters
5. Moon Pretty Moon (Mercury) Statler Brothers

High Movers*
1. Eternal Flame (Columbia) Bangles
2. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
3. Girl You Know It's True (Arista) Milli Vanilli
4. Roni (MCA) Bobby Brown
5. The Look (Capitol) Roxette

Most Added**
1. Rocket (Mercury/PolyGram) Def Leppard
2. Funky Cool Medina (Delicious Vinyl) Tone Loc
3. I Wanna Be the One (LMR) Stevie B
4. Good Life (Atlantic) Inner City
5. Straight Up (Atlantic) Paula Abdul

High Movers*
1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Tell It Like It Is (Atlantic America) Billy Joe Royal
4. Hey Bobby (RCA) K.T. Oslin
5. She Deserves You (RCA) Baillie & The Boys

Most Added
1. Big Dreams in a Small Town (RCA) Restless Heart
2. Many Mansions (Curb) Moe Bandy
3. Young Love (Curb/RCA) The Judds
4. No Chance To Dance (Capitol) Johnny Rodriguez
5. Moon Pretty Moon (Mercury) Statler Brothers

SOUTHEASTERN REGION

POP

High Movers*
1. Eternal Flame (Columbia) Bangles
2. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
3. Girl You Know It's True (Arista) Milli Vanilli
4. Roni (MCA) Bobby Brown
5. The Look (Capitol) Roxette

Most Added**
1. Rocket (Mercury/PolyGram) Def Leppard
2. Funky Cool Medina (Delicious Vinyl) Tone Loc
3. I Wanna Be the One (LMR) Stevie B
4. 24/7 (24th & B'Way/Island) Dino
5. Don't Take My Mind on a Trip (Virgin) Boy George

COUNTRY

High Movers*
1. The Church on Cumberland Road (Columbia) Shenandoah
2. Tell It Like It Is (Atlantic America) Billy Joe Royal
3. Fair Shake (RCA) Foster & Lloyd
4. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.
5. Hey Bobby (RCA) K.T. Oslin

Most Added**
1. Rocket (Mercury/PolyGram) Def Leppard
2. Funky Cool Medina (Delicious Vinyl) Tone Loc
3. I Wanna Be the One (LMR) Stevie B
4. 24/7 (24th & B'Way/Island) Dino
5. Don't Take My Mind on a Trip (Virgin) Boy George

High Movers*
1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Tell It Like It Is (Atlantic America) Billy Joe Royal
4. Hey Bobby (RCA) K.T. Oslin
5. She Deserves You (RCA) Baillie & The Boys

Most Added
1. Big Dreams in a Small Town (RCA) Restless Heart
2. Many Mansions (Curb) Moe Bandy
3. Young Love (Curb/RCA) The Judds
4. No Chance To Dance (Capitol) Johnny Rodriguez
5. Moon Pretty Moon (Mercury) Statler Brothers

GUARANTEED NATIONAL HITS

CHR***
Rocket
Def Leppard
(Mercury/PolyGram)

BLACK CONTEMPORARY***
Crucial
New Edition
(MCA)

COUNTRY***
Big Dreams in a Small Town
Restless Heart
(RCA)
HITMAKERS: Michael Masser, the man who wrote some of Whitney Houston's biggest hits, is in Ocean Way Studios with R&B favorite Natalie Cole. They're working on her first single release, "Miss You Like Crazy," from Cole's upcoming album, to be released on EMI-Manhattan. This is Masser's second project with Cole, following her hit "Someone I Used to Love," which he wrote and produced.

ASCAP DIAMOND JUBILEE: ASCAP celebrated its 75th anniversary with a concert of several generations of America's leading composers and lyricists performing their own works. The concert took place at the Shubert Theater in Los Angeles, Monday, February 13. Pictured (from left): Ray Evans, Sidah Garrett, Glen Ballard, Gerald Marks, Billy Steinberg, Diane Warren, Tom Kelly, (bottom) Jerry Leiber, Albert Hammond, Henry Mancini and Mike Stoller.

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TOP OF THE POPS

DEF LEPPARD: "Rocket (Lunar Mix)" (Mercury 972 614-7-DJ)

Def Leppard remains at the high-end of the metal spectrum both in slickness and sophistication. Some may find it all too calculated, but they produce hook-laden tunes that fare exceptionally well on AOR. The song structure in "Rocket" relies on stacked vocal harmonies that build to an almost facetiously simple chorus. And you can depend on producer John "Mutt" Lange to deliver meat to the hungry wolves—a tough-edged guitar really rips.

ANDY LEEK: "Holdin' onto You" (Atlantic 7-88997)

Leek has a wide open, fluid vocal style that compliments his elegantly crafted tunes. Produced by George Martin, features nice horn arrangement and spacious sound. Leek is the sleeper of the year. Should appeal to CHR, AC.

VOICE OF THE BEEHIVE: "Don't Call Me Baby" (London 886 500-7 DJ)

Pop never sounded so pop. This little gem is delivered with all-girl-band light-heartedness and an appropriately thin sound. V.O.T.B. carry on where the Bangles have already tread, but their enthusiasm is infectious. CHR hit.

AL JARREAU: "All or Nothing at All" (Reprise 7-27550-A)

A good feeling R&B tune wiggles its way into your subconscious with a very catchy chorus. Jarreau stays light and contemporary in his delivery. George Duke produces with a sense of spaciousness punctuated by horns.

PAULA ABDUL: "Forever Your Girl" (Virgin 7-99230)

A sassy dance number you can count on to perform on dance and R&B formats. Abdul's album of the same name is soon to surpass platinum and shows no signs of slowing yet. This single should ride the wave across the board.

THE ESCAPE CLUB: "Walking Through Walls" (Atlantic 7-88951)

The boys dial it back a notch and deliver a medium tempo rocker. Not a lot of surprises here, but an appealing enough tune with a hokey chorus. Should fare well where the Club has gone before.

GRAYSON HUGH: "Talk it Over" (RCA 8802-7-R)

Sam Cooke is the operative influence here, but with a personal edge. Hugh has a flair for understatement in his delivery, and you end up with a very satisfying record with potential for a broad appeal.

AMY KEYS: "Lover's Intuition" (Epic 34-68589)

A stone hit, and a marvelous performance from Ms. Keys. An easy moving ballad that is a sure-fire winner on AC and light Urban formats.

Julius Robinson
1. "LOST IN YOUR EYES" (Atlantic 7-27576) - Debbie Gibson - 1 Week

2. "THE LOVER IN ME" (MCA 53416) - Sheena Easton - 3 Weeks

3. "STRAIGHT UP" (Virgin 99256) - Paula Abdul - 2 Weeks

4. "YOU GOT IT" (Columbia 38-00635) - New Kids On The Block - 5 Weeks

5. "BORN TO BE MY BABY" (Mercury/PolyGram 872 156-7) - Bon Jovi - 4 Weeks

6. "WHAT I AM" (Geffen 7-27966) - Edie Brickell & New Bohemians - 7 Weeks

7. "THE LIVING YEARS" (Atlantic 7-89944) - Mike & The Mechanics - 11 Weeks

8. "SHE WANTS TO DANCE WITH ME" (RCA 8838-7-E) - Rick Astley - 6 Weeks

9. "PARADISE CITY" (Geffen 7-27570) - Guns N' Roses - 12 Weeks

10. "RONI" (MCA MCA-53463) - Bobby Brown - 14 Weeks

11. "SURRENDER TO ME" (Capitol B-44286) - Ann Wilson & Robin Zander - 13 Weeks

12. "WILD THING" (Delicious Vinyl OV 102) - Tone Loc - 8 Weeks

13. "ETERNAL FLAME" (Columbia 39-68533) - The Bangles - 5 Weeks

14. "GIRL YOU KNOW IT'S TRUE" (Kestil 8-3306) - Milli Vanilli - 25 Weeks

15. "MY HEART CAN'T TELL YOU NO" (Warner Bros. 7-27729) - Rod Stewart - 13 Weeks

16. "A LITTLE RESPECT" (Reprise 7-27738) - Erasure - 17 Weeks

17. "WALKING AWAY" (Tommy Boy-Response 7-27736) - Information Society - 14 Weeks

18. "YOU'RE NOT ALONE" (Warner Bros. 7-27773) - Chicago - 20 Weeks

19. "THAT LITTLE LOVE OF MINE" (Delicious Vinyl OV 103) - Tone Loc - 13 Weeks

20. "WALK THE DINOSAUR" (Chrysalis ZS 4331) - Was (Not Was) - 23 Weeks

21. "DREAMIN'" (Virgin 871-078-7/PolyGram) - Vanessa Williams - 27 Weeks

22. "JUST BECAUSE" (Elektra 7-68072) - Anita Baker - 26 Weeks

23. "THE LOOK" (EMI 53019) - Roxyette - 32 Weeks

24. "I BEG YOUR PARDON" (Atlantic 7-89959) - Kon Kan - 28 Weeks

25. "MORE THAN YOU KNOW" (Columbia 36-08103) - Martika - 11 Weeks

26. "WHEN I'M WITH YOU" (Capitol B-44300) - Sherrif - 15 Weeks

27. "STAND" (Warner Bros. 27888) - R.E.M. - 33 Weeks

28. "YOU GOT IT" (Virgin 99254) - Roy Orbison - 36 Weeks

29. "WHEN THE CHILDREN CRY" (Atlantic 7-89915) - White Lion - 19 Weeks

30. "SHE DRIVES ME CRAZY" (RCA 53483) - Fine Young Cannibals - 36 Weeks

31. "SUPERWOMAN" (Warner Bros. 7-27773) - Karyn White - 39 Weeks

32. "ALL THIS TIME" (MCA MCA-53371) - Tiffany - 24 Weeks

33. "DIAL MY HEART" (Motown Mat-53301) - The Boys - 12 Weeks

34. "ANGEL OF HARMONY" (Island 7-9999) - U2 - 29 Weeks

35. "THE LAST MILE" (Mercury/PolyGram 8721487) - Cinderella - 40 Weeks

36. "CRIN" (EMI 53014) - Vixen - 46 Weeks

37. "FEEL SO GOOD" (Warner Bros. 7-27765) - Van Halen - 42 Weeks

38. "THE WAY YOU LOVE ME" (Warner Bros. 7-27773) - Karyn White - 31 Weeks

39. "SHE WON'T TALK TO ME" (Epic 34-0051) - Luther Vandross - 45 Weeks

40. "ARMAGEDDON IT" (Mercury/PolyGram 870 692-7) - Def Leppard - 34 Weeks

41. "YOUR MAMA DON'T DANCE" (Capitol/BMG 80126) - Poison - 55 Weeks

42. "DON'T RUSH ME" (Atlantic ASI 1927) - Taylor Dayne - 35 Weeks

43. "WE'VE SAVED THE BEST FOR LAST" (Arista ASI 9785) - Kenny G featuring Smokey Robinson - 32 Weeks

44. "HOLDING ON" (Virgin 7-99261) - Steve Winwood - 34 Weeks

45. "THINKING OF YOU" (Columbia Mercury 872503-7) - Sade - 44 Weeks

46. "ALL SHE WANTS IS" (Capitol PB4267) - Duran Duran - 41 Weeks

47. "ORINACCO FLOW (SAIL AWAY)" (Geffen 7-27633) - Enya - 50 Weeks

48. "SECOND CHANCE" (A&M) - 38 Weeks

49. "24/7 (4th & B'way)" (A&M) - Dino - 57 Weeks

50. "ANOTHER WAY" (Atlantic 7-27530) - Suffolk - 50 Weeks
R&B PICKS

Singles

THE RIGHT CHOICE: “Secret Wish” (Motown 1958)
Cathy, well-produced single from the veteran Southern group. Near-perfect production by Ron “Have Mercy” Jersey highlights strong vocals from Archie Love and Eric Shotwell.

SHEENA EASTON: “Days Like This” (MCA 53499)
L.A. & Babyface production features the red-hot vocalist in a serious mood about the trials and tribulations of modern-day relationships. Easton’s voice is multitracked for the background vocals, and the song should be a hit if only for the cover, a real eye-grabber.

JOHNNY KEMP: “Birthday Suit” (CBS 38-68569)
So many different things are happening in the mix of Kemp’s latest that it takes away from the song. Not a bad cut, but more likely to be popular in the clubs than on the radio.

LOOSE ENDS: “Life” (MCA 53503)
Already heading up the R&B charts, “Life” should make this adventurous English group a household word in the U.S. Risky choice for a single, but with repeated play, it’s likely to get your attention.

GEORGE DUKE: “Guilty” (Elektra 7-69315)
Sixties-style song with lots of energy and plenty of opportunity for his buddies to blow off some steam with their instruments. Another record that’s perfect for the late-night club scene, but with very little hit potential.

PAUL LAURENCE: “Make My Baby Happy” (Capitol P.B-44299)
This track, taken from the singer’s underexposed LP, is just too ponderous and dull for words. It’s unlikely to make anybody happy.

Albums

ROSE ROYCE: Perfect Lover (Atlantic 81944-1)
Veteran group hopes to become as big in the States as they are in Europe with this eight-song LP. Eight different producers contributed to this album, and all of them spotlight lead singer Lisa Taylor. She’s best displayed on the title track, the pretty ballad, “Wish I Could Love You Back,” while the tight and funky “Green Light” exemplifies the group’s versatility. It’s great to see Rose Royce come back so strong.

MARCUS LEWIS: Sing Me A Song (Aegis AI 45055)
Value for money from Lewis with a new LP that has already provided a minor urban hit, “The Club.” The singer displays enough versatility with the material here to satisfy even the most cynical of listeners ranging from the moody and emotional “I’ve Got To Get Away” to the poignant tearjerker “Say.”

EL DE BARGE: Gemini (Motown 6264)
With “Real Love” looking like a big hit, much is expected from this LP. No expense has been spared to make this happen, such as the production on “Somebody Loves You,” recorded at no less than three different studios. The mellow “Broken Dreams” suits the singing and lyrics of DeBarge. A slick and polished LP sure to delight his many fans, and geared to attract a lot of new ones.

Michael Hepworth

ANTOINETTE
KIRBY COLEMAN
ULTRAMAGNETIC MC’S
SALT-N-PEPA
ANTHONY THOMAS
C-BANK
DJ RED ALERT
KINGS OF PRESSURE

MANY THANKS to our Independent Distributors and the Wholesale & Retail Community for their support.

SPECIAL THANKS to CASHBOX for their support of New Artists, Independent Labels & Distributors.

Ceejay
M.C. RENEGADE
HURBY’S MACHINE
HITHOUSE
AMBASSADORS OF FUNK
M.C. SUGAR RAY & STRANGER D
SYBIL
ON THE DANCEFLOOR

AT PRESENT, I'M TRYING to catch up on the ever-increasing flow of records I have been sent. I plow through a lot of crap to get to the good stuff, and at times it can be intimidating. The next few columns will be review-based as a result, to give you, the consumer, the lowdown on the cream of the crop.

ATTENTION BOBBY O FANS: Bobby Orlando, the premier hi-energy producer responsible for hits by Divine, the Flirts, and countless others, is about to re-emerge with a splash. Hot Productions (305-668-0445) has licensed the O catalogue, and is planning a re-release of both old, with a slew of old and new O productions. There is a new Divine 12" called "Shout It Out" due soon, as well as a new Flirts 12" (produced with Full Force), as well as a 13 volume double A-side Past Masters series (the first will be the Flirts "Pasion/Danger," as well as the two volumes of O's Greatest Hits (to be released with a CD). The reissue policy will be with the recent New York and Patrick Cowley retrospectives on Megatone (415-621-7475) form a good basis for the hi-energy newcomer and aficionado alike, and are essential purchases for anyone wanting to investigate this music.

HIP-HOPPIN', BODY-ROCKIN', DO THE DO: My favorite hip-hop 12" in a long time has just popped up from the depths of Dallas, TX. To describe this record doesn't do it justice, but here we go. First of all, the artist's name is MC 900 FOOT JESUS and DJ Zero (if the name alone doesn't make you fork over the four bucks immediately, go read the Adult Contemporary chart in Billboard), and the songs are entitled "Too Bad (You're Gonna Die)", and "Born With Monkey Asses." (Loosened your wallet yet? This can best be described as Clinton meets Skinner Puppy (or at least what Skinny Puppy think they sound like), with Public Enemy and Eric B. and Rakim dragged along for the ride. This shit is funny, funky and scary, and its creator obviously was a human being in his former life. Go buy this and the De La Soul album immediately (if you can't find the 900 Ft. Jesus record, contact Gonga Records at 214-823-2611)...In almost any other week, "Drums of Steel" by Taz (Geffen) would have been my pick of the week and pound for pound the best solo track on the release. The War's "Cisco Kid," with ferocious percussion and a strong rap adding to its charm. Try the radio mix and bonus beats. (Get two copies and have fun)...The Cookie Crew check in with a Prince Paul remix of their fab--"Born this Way (Lets Dance)" (frrk UK), adding hilarious Cookie Monster samples. If you want to hear the Cookie Crew put this out on the B-side of the original version in a slightly amusing domestic version, so save your bucks if you (and your crowd) can wait...New from Wild Pitch is Chill Rob G's "The Court Is Now In Session" on the Words Flow, yet another two strong D.J.'s. Mark produced raps from what is arguably the strongest pure indie rap label around (contact 212-687-1817).

DREAM TEAM: The new release by Dusty Springfield, "Nothing Has Been Proved" (Parlophone UK) is a killer. Written and produced by the Pet Shop Boys (These guys have more hooks than they can use, and produce the most wonderful "digitized pop"—in the words of the immortal Joe Williams—on the planet) Mixed to perfection by Julian Mendelsohn, and given a inventive flair by the Pet Boys Larry himself, the record is an example of what can go happen when the right team of people work on a record together. The song was done for the British movie Scandal, and has a wonderful James Bond-goes-to-a-cocktail-bar feel and pulls Dusty back into a smoky cabaret, which suits her voice perfectly. Dusty's remix takes Dusty and the Boys out of the cabaret and onto the street to meet our man John Shaft, bringing in Herb Larson (of Ten City) to lay down an extremely tight 70s-funk guitar line and adding some wonderfulonga fills and a raw fat snare sound. This record is a perfect night-material, probably the best dance floor make-out record to come down the pipe in ages. Oh, it will sound pretty great on the radio too. A smash!

WHEN CRÉWED UP: In last week's dance picks, the title of the Deniz record was inadvertently omitted. It is called "You Were The One," Get on it and contact Metropolitan Records at (212) 483-8060.

DANCE PICKS

[DE LA SOUL] Three Feet High and Rising (Tommy Boy LP)

Something's going on here! Without doubt the best album of 1989 so far has been delivered door to door—full of inventiveness, humor, pride, and excitement. They have been touted by everyone from Teddy Riley to Chuck D. as being the next big thing, and this time you can believe the hype. De La Soul don't play by the rules, and we are all better off for it. If they did, we would not see J.B., Otis Redding, Elvis, Liberace, Stevie B., and just about every other popular artist of the 20th century thrown into the same pot and mixed to such perfection. Don't miss "Ghetto Thang," "Say No Go" and the next single "Me, Myself, and I," all sure-fire funk bangers. Perhaps the highest compliment I can pay to it is that nobody, no matter their musical preference, has failed to ask me where they can buy a copy when I have played it for them. Open up your ears, throw this on, and everything will be strictly Dan Stuckie.

FINAL CUT WITH TRUE FAITH: "Take Me Away" Move the Crowd: The further proof that something substantial is brewing in Detroit. With yet another perfect slab of hard pop/dance crossover from the Motor City, Final Cut and True Faith look set to race up the club chart behind the Techno words. Word has it major label interest is brewing, which should get the talented newcomers the attention they deserve. Contact (313) 792-2027.

RICHIE RICH: "Rockin on the Go-Go Scene" (Gee St. UK)

THE JUNGLE BROTHERS: "Black Is Black" (Ultimatum Remix) (Gee St. UK)

CHOICE MC's: "Let's Make Some Noise/This Is the B-Side" (Gee St. UK)

If this bunch of releases is any indication, we can expect an immediate impact when this eclectic British label formally sets up shop on these shores this spring. The Richie Rich cut conveys a party atmosphere that most sample records try to attain but miserably fail at. This Malcolm X-based, piano tinkled J.B.'s remix is an essential purchase for fans and newcomers alike, and the Choice MC's come correct with two super-funky raps over inventive grooves laid down by Todd Terry, Tony D., Peter Marriot, and Chubb Rock. Contact (212) 979-1981.

Neil Harris
GLOBALIST GROOVE

COMPILATIONS OPEN EARS to new styles or virulent strains within a style, present retrospective proof of glorious days gone by, showcase a particular label's current product or simply offer a shake-you-to-the-party mix.

Film soundtracks are a form of sampler that sometimes goes beyond "the songs in the movie" to achieve a legitimacy on its own. The indies seem to be front-runners when it comes to hip compiling skills, but the majors and their sub-labels are doing better than before. Here's a smattering of recent collections, which range from reverential to modest roundups of what's happening in one corner of the pop universe.

RAI REVELATION: Perhaps best known for their hit "Oumma Fik," the band, rai originated in the Algerian port city of Oran in the late '70s. Unlike their punky counterpart sound, rai is studio music, with the producer's double-bass as signature instrument, courtesy of multi-tracking. Rachid and Fethi Baba Ahmed are the leading producers of rai, and it's their work, along with some of the leading vocalists that is featured on Rai Rebels (Virgin/Earthworks).

Affairs of the heart (or should I say game?) are the major lyrical force in rai. Such open display of rebellion against the prevailing morality (Islamic socialist states are not fond of whiskey-drinking womanizers who like to drive fast cars) make rai immensely appealing to the disaffected youth of the region. This rebel music turns lust and longing into statements of protest.

The entire compilation reveals a rock'n' roll hypogroove undulating like the shimmer of distant heat rising off the desert. The multi-layered musical backdrop to the wailing wadis of rai is heavy on electronics, with liberal sprinklings of percussion arranged and deployed, sharp guitar and dubwise production touches. Brief thoughts of early Pink Floyd entered my head when listening to some of the keyboard groupings. But this is dance music, capable of rippling bellies and hardening muscles.

The infamous Cheb Khaled, the god of rai, is the best known of the singers. Khaled is represented by "Sidi Boumediene," which is about a holy man/politician/scientist from the Middle Ages (and is the only track not about romantic urges). Leading female singer Chaba Fadel sings the first cut, "N'Sel Fik" ("You Are Beautiful," Chaba Schrijn, who also contributes "Deblat Guallal" ("My Heart Wilts Without Her") without the assistance of his wife. Fadel will have an album of her own out on Mango later in the year. Four other singers appear on the collection, all of whom cost a praiseworthy vocal performance.

PUNJABI DISCO: Bhagara Feri (Arishma U.K.) features seven dance mixes of the Punjabi disco-pop style's biggest groups. Some of this bhanga just sounds like lame disco sung in dialect, but the three cuts performed by Heera hint at a wicked combination of northern Indian roots rhythms and instruments and disco-pop dance. Heera's "Musik Ka Teklo," with its low-slung cowbell solo, would trick nicely with some of the rai cuts. This is one of those albums where, after hearing about this style, I took a chance and bought it without any idea of what kind of grooves were lurking inside the dust cover.

MULTILINGUAL REGGAE: With the possible exception of rock, reggae has found more adherents around the world, on a grass-roots level, than other styles. A new sampler on the RAS label, MUP: Reggae Around the World, is documentation of this truth. Thirteen bands sing in their native tongues, from Mauri and Japanese, to English and Arabic. The results are mixed, and some purists might call certain selections rock-reggae or not reggae at all, but there are several gems as well. Poland's Gedon Jerubba gets some help from avant-dub producer Adrian Sherwood on "Jedna Milosc, Jedna Nei Nowe," and the combination is urgent and wicked. Italy's Dif- fent Stylors brings a big band to Serenata, as lead vocalist Antonella Di Domenico swaps with energetic Latin horn charts while the rhythm pushes forward. I question, though, the choice of musical ambassador Joanna Stingray's "Tao Song." It might be noteworthy as a collaboration between Soviet and American musicians but there are dozens of Yankee reggae bands who would have been stronger contributors to the collection.

REBEL SOCA: Shanachie continues its recent streak of releasing collections of the world's best music with the imaginative Rebel Sole. Drawn on the last 15 years or so of this modern-day version of calypso, eight songs of political dissent and social rebellion offer thinking person's party music. From the obscure reggae-soon fusion of Safi Abdullah to the Carib Coalition's Emmy award-winning "What About," each tune stings the finger at the system or people that op- press. Calypso and soca have a history of political power in many Caribbean isles. At this year's Carnival in Trinidad and Tobago, calypsonian Chalkdust won the monarch crown prize for his meandering "Chaffeur Wonten." Not so-thinly veiled rebuke to the ruling Na- tional Alliance for Reconstruction government and its prime minister, A.N. Robin- son.

ECLECTIC INTERNATIONALISM: Taking advantage of the boom in world music is Capitol/Intuition's generically named The World Music Album. The electric fusion sequence from this uneven but worthwhile collection is the final four songs: from Mali, Salif Keita's amazing tenor grooves the electro-orchestral grit music of "Souraheb"; experimental composer Jon Hassell, no stranger to tropical music, collaborates with Burkina Faso roots band Parafina on the otherworldly "Flash of the Spirit," rai king Cheb Khaled delivers the seductive goods on "Chebba;" and Rudi Zarpf of Never Been There plays an "electroacoustic modified chromatic pedal-hammer dulcimer" (!) on "Galapagos."

FILM MUSIC: Since I haven't seen The Mighty Quinn yet, I can't evaluate its soundtrack, released on A&M in the proper context. But on its own, the 10-song collection is a sort of Afro-Caribbean Dirty Dancing, without the over-nostal- gic schlock elements. Several strands of reggae jump out (including dance hall, a first to my knowledge), two soca tracks, a taste of east African imprint Oskingwaya's "Ye Yello, 'La Habana," and "Yellow Moon," a second-line-meets-reggae-cut from the Nile Reeves' new album. The killer first single, "I'm Hurtin Inside" features actress Sheryl Lee Ralph singing convincingly lead with the harmonies of Ziggy Marley's sisters, Cedella and Sharon. This is only fitting since the tune was written by the kid's dad, Bob.

COMPILATIONS IN BRIEF: David Byrne's collection of Brazilian music on Sire, beleza tropical, is wonderful, aided by his superb sequencing and some intriguing liner notes. Grammy's two-volume set, Conjunto Texano Mexican Border Music, offers a handsome serving of the spicy border music styles that still thrive along the Rio Grande... Legends of Reggae Music on Robit, a label emerging as a leader in the reggae arena, collects some hit tunes from before drum machines. Compare Ken Boothe's huggable, alcoholic melancholy on "Red, Red Wine" to UB40's celebrative, social-drinker take.

Tom Cheyney

CASH BOX MAGAZINE 25 MARCH 4, 1989
ON JAZZ

THAT'S A PLENTY: I've said it before and, no doubt, I'll say it again: Nothing on this green Earth beats a weekend at the New Orleans Jazz & Heritage Festival. Don't take my word for it, just ask anybody else who's ever been there. Once you go, you go again. And again. And again. And each time you do, you take a friend or two who's never been there and next year they go and do the same. Which is why last year saw some 300,000 gumbo-sated folks stumbled around the grounds of the Fair Grounds Racetrack on the last weekend in April and the first weekend in May with sly grins on their faces. Trust me, there's no better celebration of music and food that I've encountered and, goodness knows, I've looked. This is the 20th anniversary, so the hoopla will probably even be stepped up an extra notch or two.

Now the term “jazz” is wrong here, this festival celebrates all the music that has in any way touched, or been touched by, the music of Louisiana. That means jazz, of course, blues, gospel, country, rock & roll, Cajun & zydeco, all the music of the Caribbean, R & B...you name it. But the line-ups speak for itself. Here are some—some of the people who will be performing during the daytime concerts:

FRIDAY, APRIL 29: Al Cohn, Al Haig, Earl Hines, Herbie Hart, Katie Webster, Robert "Barefootin'" Parker, the Humble Travelers, and Bobby Masharn.
SUNDAY, MAY 1: Waton Marsalis, Jimmy Buffett, Bonnie Raitt, Allen Toussaint, Irma Thomas, the Staple Singers, Bobby "Blue" Bland, Art Blakey, Bozio Chavis and Queen Ida.
SATURDAY, MAY 6: Buckwheat Zydeco, George Benson, Frankie "Sea Cruise" Ford, John Lee Hooker, Yossou N'Dour, the Dixie Cups, Mason Richard, "Gotcha!" and "Bobo" Hicks, Guitarist/Bartholomew Big Band, the Dirty Dozen Brass Band, Earl Turbinton, Alvin Batiste and Wayne Toups.
SUNDAY, MAY 7: Fats Domino, the Neville Brothers, Dr. John, Sun Ra, Champion Jack Dupree, Max Roach, Jean "Mr. Big Stuff" Knight, Rockin' Dopsie, Bennie Allot, Snooks Eaglin, Dorothy Love Coates, Johnny Adams, and Earl King. I've hardly scratched the surface.

The evening concerts will be Santana/Neville Brothers (Apr. 28), Jimmy Buffett/Dr. John (Apr. 29), Art Blakey "The New Orleans Expatriates" (Apr. 29), Ellis Marsalis, Tony Dagradi, Earl Turbinton, et al (Apr. 30), Al Green/Bob Dylan (May 1), Miles Davis/Wyon Marsalis (May 2), El Gran Combo/Andy Montanez/Ritmo Caribeno (May 3), Robert Cray/Yossou N'Dour, Ivan Neville (May 4), George Benson, and the Fabulous Thunderbirds/Etta James (May 6), and Max Roach/Harry Connick Jr./Kenton Jordan (May 6).

A complete schedule is available by writing to P.O. Box 55407, New Orleans, LA 70153 or calling (504) 588-0251. What are you waiting for?

MARGE RADEN has published an article in the Star that says, "jazz great Miles Davis has AIDS," and went on to chronicle the following scenes: "Inside his suite at St. John's Hospital in Santa Monica, Calif., Davis lies with tubes in his arms. A nurse is always at his side. His frame—always slight—has shrunken to near-nothing. His room is clearly marked with AIDS warning precautions. Signs stuck to the door warn visitors to suit up and to wear protective clothing. Outside, carts fill up with used bedding and needles that are specially marked for AIDS cases." The article eventually described Davis in the past tense, concluding with a suggested epitaph. It attributed the disease to "intrauterine heroin injections.

Peter Shukat, Miles's attorney, calls the story, "Totally unfounded, totally untrue. Miles was recently in the hospital battling a mild case of pneumonia and to have been polysupposed from his vocal cords. He was returned to his hospital room treated for the AIDS virus, as was reported. He is now at his Los Angeles home, resting and recovering. He is in good general health for a 62-year-old man. We expect him to begin his 1989 worldwide tour—which includes New Orleans— "in April."

And each year you do: don't your sources tell you that Miles Davis was dying of bone cancer; that, in fact, he checked himself out of a hospital rather than submit to the removal of a leg. Late last year, a reliable source told me that Miles Davis was dying of lung cancer and would never perform again. (I haven't been in the band, and quite strongly against it.)

Miles Davis is not the world's healthiest man. He has diabetes, he has plastic hips, he has had numerous ailments over his life. AIDS? Bone cancer? Lung cancer? I don't know. I know his tour of Europe a make-up of a tour abruptly canceled in the fall due to illness has been scrubbed. I know his tour of Asia is due from Singapore, in May. I know his autobiography (written with Quincy Troupe) is due from Simon & Schuster in September. I know he's always a good copy. I know the credibility of the Star. Stay tuned.

TRIO: Carla Bley (right) and Steve Swallow showcased their ECM album Duets at New York's Knitting Factory recently, where they held a party for them. Kathryn King, ECM's director of U.S. operations, rounds out this threesome.

CASH BOX MICRO CHART

CONTEMPORARY JAZZ

1 HEART'S HORIZON (Rupi7e 2578)
AL IARLEAU 49
2 FESTIVAL (GRP 9570)
LEE RITENOUR 217
3 SILHOUETTE (Ania 83457)
Kenny G 197
4 SIMPLE PLEASURES (EMI-Manhattan E-4055)
BOBBY MCCINNAR 34
5 NEW MUSIC URBAN 2 (Warner Bros. 5738)
DAVID SANBORN 119
6 TIME AND EPICT (BFE 4027/E P.A.)
BASIA 46
7 DON'T TRY THIS AT HOME (MCA Impulse 42229)
MICHAEL BRECKER 721
8 STREETPOINT (GRP 9571)
SCOTT TOM 145
9 LIVING PARADISE (Karma 7334)
FATBACK 169
10 GIPSY KINGS (Elektra 60045)
GIPSY KINGS 139
11 THE TRAVELLER (Nova 8811)
THE TRAVELLER 203
12 WAY DOWN WEST (Soundwedge 2185)
WIFUL THINKING 254
13 PENCIL SKETCHES (Optimism 216)
KIM PENSLEY 20
14 GARY HARRING (Blood Fist 731: K Tel)
GARY HARRING DEBUT
15 TWICE THE LOVE (Warner Bros. 25075)
GEORGE BENTON 107
16 WAYS OF LOVE (Cherry 2549)
PAT METHENY 242
17 THE DEEP CAULDRON COULD ONLY TALK (Portak CBS 40923)
BARRY RODEN 162
18 TEARS OF JOY (Wards/Hi Wheel 1011)
TUCK & PATI 164
19 INSIDE OF YOU (Arista 3038)
RODNEY FRANKLIN 67
20 MORE THAN FRIENDS (Jive/RCA 1196-1)
JONATHAN BUTLER 29
21 DAY BY DAY (EMI-Manhattan E-90066)
NAJEE 30
22 IVORY COST (Warner Bros. 25075)
BOB JAMES 25
23 A GRAM CHRISTMAS COLLECTION (GRP GR 954)
VARIOUS ARTISTS 22
24 LOVE IS IN THE AIR (Verve/Polydor/Gram 307)
MARLENA SHAW 23
25 PICTURES LIVE (Gran化肥1 9805-1)
THE JOHN BELSHAM BAND 28
26 PASSION FLOWER (TBA 238)
MARK EGAN 16
27 THE FURTHER ADVENTURES OF FLMI & THE BB'S (IMF 462)
FLM & THE BB'S 10
28 THE REAL ME (Quest/Warner Bros. 25066)
PATTI AUSTIN 32
29 THE BEAUTY OF IT ALL (TBA 32)
CARLOS REYES 33
30 BILLY'S BEST HITS (GRP GR 9576)
BILLY COBHAM 34
31 FACETS (Ambient AM 314)
DOCTOR SEVEN 35
32 NEON NIGHTS (Warner Bros. 25728)
JIM HORN 73
33 KILIMANCHARO (Passport Jazz FJ 88042)
THE RIPPINGTONS 38

JAZZ PICKS

JEFF LACY: THE DOOR (RCA Novus 3049)
The soprano sax giant—one of jazz's great and most prolific minds—in a deliciously musical set, half-originals/half-standards, with his remarkable sextet (and guest drummer Sam Woodyard) in various configurations.

TERRI LYNE CARRINGTON: Real Life Story
(Verve Forecast 837 697)
Our dynamic debut is a state of the fusion art: a wide-ranging contemporary stylist with an impressive array of guests (John Scofield, Wayne Shorter, Greg Osby, Carlos Santana, Patrice Rushen, Dianne Reeves, Gerald Albright, et al.).

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LOREN SCHROENBERG & HIS JAZZ ORCHESTRA:
Solid Ground (Musicmasters 60186)
Rhythmic and spirited this band swings the old-fashioned way: solid rhythm, good soloists, sections and chink singer (Barbara Leal), strong charts and tunes.

VARIOUS: Fuse One: The Complete Recordings
(Musicmasters 60150)
MAY 1: On seven two all-star CTI projects ('80 & '81), tight fusion jams with John McLaughlin, Joe Farrell, Stanley Clarke, Larry Coryell, and others.

DAVID LIEBMAN: Trio + One (Owl 380051)
Tough-assed, skin-tight post-bop date from Liebman on soprano, Dave Holland and Jack DeJohnette. The "+ One" is obitus Chris Vicente, here to time.

Lee Jeske
### CASH BOX

#### COUNTRY SINGLES

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

#### #1 Single: Eddy Raven
- **'TIL YOU CRY** (RCA 8794-7) by Eddy Raven

#### #1 Debut: Doug Kershaw #72
- **I'M THE WINNER** (Universal 7-27678) by Doug Kershaw

#### To Watch: Sawyer Brown #58
- **I'M A LOST MAN** (Capitol B-44332) by Sawyer Brown

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<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<td>12</td>
<td>'TIL YOU CRY</td>
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<td>I'M THE WINNER</td>
<td>Doug Kershaw</td>
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<td>58</td>
<td>I'M A LOST MAN</td>
<td>Sawyer Brown</td>
<td>8794-7</td>
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**CASH BOX CHARTS**

1. **'TIL YOU CRY** (RCA 8794-7) by Eddy Raven
2. **HIGHWAY ROBBERT** (Columbia B-44271) by Tanya Tucker
3. **I STILL BELIEVE IN YOU** (MCA/Curb 53454) by Desert Rose Band
4. **HONEY I DARE YOU** (Warner Bros. B-72769) by Southern Pacific
5. **DON'T YOU EVER GET TIRED(OF HURTING ME)** (RCA 8744-7) by Narvel Moreland
6. **I SANG DIXIE** (Warner Bros. B-72771) by Dwight Yoakam
7. **FROM A JACK TO A KING** (Columbia 36-08529) by Ricky Van Shelton
8. **BRIDGES AND WALLS** (MCA 53460) by Oak Ridge Boys
9. **I WISH I WAS STILL IN YOUR DREAMS** (MCA 53456) by Conway Twitty
10. **NEW FOOL AT AN OLD GAME** (MCA 53473) by Reba McEntire
11. **BABY'S GOTTEN GOOD AT GOODBYE** (MCA 53486) by George Strait
12. **COME AS YOU WERE** (Capitol B-44273) by T. Graham Brown
13. **LIFE AS WE KNEW IT** (Mercury 872 082-7) by Kathy Mattea
14. **HEARTBREAK HILL** (Reprise 7-27655) by Emmylou Harris
15. **DOWN THAT ROAD TONIGHT** (Warner Bros. 7-27678) by Nitty Gritty Dirt Band
16. **I'M A ONE WOMAN MAN** (Eqco 34-09509) by George Jones
17. **I JUST CALLED TO SAY GOODBYE AGAIN** (Mercury 872 084-7) by Larry Boone
18. **FROM THE WORD GO** (Warner Bros. 7-27668) by Michael Martin Murphey
19. **I'M NOT STRANGER TO THE RAIN** (RCA 8797-7) by Keith Whitley
20. **BIG LOVE** (MCA/Curb 53471) by Bellamy Brothers
21. **WHO YOU GONNA BLAME IT ON THIS TIME** (Columbia 36-08528) by Vern Gosdin
22. **DON'T WASTE IT ON THE BLUES** (Warner Bros. 7-27692) by Gene Watson
23. **THERE'S A TEAR IN MY BEER** (Warner Bros./Curb 7-27564) by Hank Williams Jr.
24. **WHICH WAY DO I GO** (Now That I'm Gone) (MCA 53475) by Moe Bandy
25. **OLD COYOTE TOWN** (Capitol B-44274) by Don Williams
26. **THE CHURCH ON CUMBERLAND ROAD** (Columbia 36-08550) by Shenandoah
27. **TRAINWRECK OF EMOTION** (RCA 8136-7) by Lorrie Morgan
28. **HIT THE GROUND Runnin'** (16th Avenue B-70424) by John Conlee
29. **FAIR SHAME** (RCA 8797-7) by Foster & Lloyd
30. **TELL IT LIKE IT IS** (Atlantic America 7-99042) by Billy Joe Royal
31. **THE HEART** (Universal ULV-9647) by Lacy J. Dalton
32. **I'M GONNA BE LOVIN' YOU** (MCA 53478) by Lee Greenwood
33. **DON'T TOSS US AWAY** (MCA 53477) by Patty Loveless
34. **BIG WHEELS IN THE MOONLIGHT** (Capitol B-44267) by Dan Seals
35. **SHE DESERVES YOU** (RCA 8797-7) by Ballie & The Boys
36. **I FEEL FINE** (Columbia 36-08004) by Sweethearts of the Rodeo
37. **HEY BOBBY** (RCA 8797-7) by Rod Swenson
38. **(HERE COMES) THAT OLD FAMILIAR FEELING** (True TJ-95) by Lisa Childress
39. **GRANDMA'S OLD WOOD STOVE** (Airplane AB510013) by The Sanders
40. **MORE THAN ENOUGH** (MCA 53493) by Glen Campbell
41. **SETTING ME UP** (Warner Bros. 7-27581) by Highway 101
42. **COWBOY HAT IN DALLAS** (Epic 34-8864) by Charlie Daniels Band
43. **TWILIGHT TIME** (Columbia 36-08541) by Willie Nelson
44. **ONLY THE STRONG SURVIVE** (Arska RF-225) by Darrell Holt
45. **MY TRAIN OF THOUGHT** (Capitol B-44267) by Barbara Mandrell
46. **YOU GOT IT** (Virgin 7-99045) by Roy Orbison
47. **HERE'S TO YOU** ( Epic One SCR-9379) by Faron Young
48. **WALK THAT WAY** (Capitol B-44293) by Tim McDaniel
49. **WHAT I'D SAY** (RCA 8711-7) by Earl Thomas Conley
50. **YOUNG LOVE** (Curb/RCA 8280-7) by The Judds
51. **MOON PRETTY MOON** (Mercury 872 084-7) by The Statler Brothers
COUNTRY MUSIC

NASHVILLE NEWS

TAMMY WYNETTE & BUDDY KILLEN

IT WAS ALL FOR A GOOD CAUSE, but bidding was outrageously high during the 9th annual benefit show and auction for the Easter Seal Society. Held at Buddy Killen's Stockyard Restaurant, the evening's gross take was $800,000, and the items for auction were possessions of the stars. A shirt worn by Elvis (along with a much-coveted TCB necklace) went for $2,500. But that's nothing compared to the sale of a jacket belonging to movie star Burt Reynolds, which sold for $3,250.

Killen invited a host of country superstars to help the Easter Seals cause, including Tammy Wynette, Ronnie McDowell, Bobby Randall, Dottie West, Jo-Ell Sonnier, the Kendalls, Jeannie Seely, Williams & Ree, Donna Meade, and Vernon Williams with his band, Gain Control. Stars often found themselves literally auctioning off their back in hopes of raising a few extra bucks. Wynette's dress and earrings were sold with the night's highest bid of $8,500; McDowell's red suede jacket went for $4,000 and Williams agreed to have his trademark long locks sheared on stage raising $1,500 in the process.

WALYON'S BACK and nobody's blue, that's for sure. Waylon Jennings was the closing act for the NSAI Songwriter Showcase held Feb. 17. He chose to perform tunes he had not written, including his all-time favorite song "Steady, I'll Get Over You." He did sing a little ditty that he'd written during his illness about the perils of traveling from coast to coast, being "too dumb for New York and too ugly for L.A." This, of course, sent the crowd rolling. Jennings, also invited his wife of 19 years, Jessi, on stage to sing a few tunes with him.

Of his recent heart surgery, Jennings humorously noted that for once in his life he was found to be allergic to a drug — morphine, making his hospital visit a little less pleasant than usual. Johnny Cash's, who was reportedly not allergic to the drug, Jennings seemed to be well on the road to recovery however, saying he had quit smoking for good.

Other writers who performed that evening included Mary Ann Kennedy and Pam Rose, Skip Ewing, Beth Nielsen Chapman, Steve Wariner, Randy VanWarmer and Tim Malchak. Highlights included Kennedy and Rose singing "Faithful to a Restless Heart," Ewing's rendition of his new single "The Gospel According to Luke" and VanWarner's rendition of his most famous hit "Just When I Needed You Most." Roger Murrah, who will now take the reins as president of NSAI, gave a soulful performance of his biggest tune "We're in This Love Together," Malchak, who's just been signed to Universal Records, did a fabulous job on a new tune, "If You Had a Heart," which was written by Nashville tunesmith Bernie Nelson.

IN RADIO REPORTER NEWS: Craig Snyder at WTRI is the proud father of a 6 lb. boy, Kyle Andrew Snyder born on Feb. 11. Mother Renee and baby are said to be doing fine.

On a sorrowful note, George Shannon, of WTRI, recently lost his wife, Diana, after a lengthy illness. Because of the enormous medical bills accrued during her sickness a memorial fund has been set up to help Shannon pay the cost of his wife's hospitalization. Contributions may be sent to the Dianne Shannon Memorial Fund, 207 North Maple Ave., Brunswick, MD 21716, and checks should be made payable to the Dianne Shannon Memorial Fund. We express our sorrow for George during this time.

Cash Box Nashville welcomes all the broadcasting folks attending this year's Country Radio Seminar, being held March 1-4 at the Opryland Hotel. Now we'll finally match some faces with the familiar voices of our radio panel that reports so faithfully every week! Be looking for our report on the convention in the March 18th issue.

Cecilia Walker

DOUBLE WHAMMY—RCA artist Earl Thomas Conley and Capitol artist T. Graham Brown recently held a concert in Colton, Calif. at the Mule Lip Saloon sponsored by Cash Box radio reporters KWDJ-FM. Pictured (from left) are Conley, KWDJ's midday personality Lou Linden, KWDJ's program director Bill Georgi and Brown.
COUNTRY MUSIC

ALBUM RELEASES

**LYLE LOVETT** • *Lyle Lovett and His Large Band* (MCA/Curb)

Lyle Lovett’s been called one of the best things to come out of the country music scene in recent years and his newest album reinforces that assessment. This album’s range extends all the way from the Big Band-ish style of the opening instrumental “The Blues Walk” to the distinctive country sound of Tammy Wynette’s “Stand by Your Man”. The bi-stylistic approach of the album blends the slightly different musical genres of jazz and country nicely and should have a wide appeal to listeners of either style. The album’s first side is filled by the more bluesy Large Band songs, while the second side includes mostly folk/country stylings. Throughout the album Lovett’s lyrics, (which dwell mostly on relationships), emerge as open, insightful, adventurous and even sometimes comical. *Lyle Lovett and His Large Band* is a fresh and pleasant offering so give a listen to Lyle, you’ll love it.

**SHENANDOAH** • *The Road Not Taken* (Columbia)

Shenandoah will disappoint no one with this expertly-produced follow-up to their promising debut effort. This is contemporary country at its best. The title track, “The Church on Cumberland Road” is racing to the top of the charts and there is no shortage of candidates to follow in its wake. The title track and “See if I Care” are touching ballads that carry on the tradition of “She Doesn’t Cry Any More” (which has been reincluded on this set). Also watch for the easy going “Sunday in the South” and the frolicking “Hard Country” to make some noise at radio. Shenandoah has arrived.

SINGLE RELEASES

**OUT OF THE BOX**

**DWIGHT YOAKAM** • “I Got You” (Reprise/Warner Bros.)

Yoakam’s got the goods to top the charts with this upbeat single. Stations paying homage to Reprise’s hillbilly deluxe include: WQTE, WDLW, WELE, KROW, WHAW, KITO, WLSA and WSCP.

**RANDY TRAVIS** • “Is It Still Over?” (Warner Bros.)

Travis adds a little spark to his latest release, spurring his usually staid manner to induce an actual toe-tappin’, foot pattin’, knee slappin’ tune. Posing a question of remorse, Travis asks for a second chance with this gal, and should manage to ensnare listeners’ support with his sincere delivery.

**JONATHAN EDWARDS** • “It’s the Natural Thing” (MCA)

While not being overtly ‘pop’, this James Taylor-influenced tune could cross over to AC formats. Edwards’ style is immediately likable and with co-producer Wendy Waldman, he transmits a clear, common sense message about love.

**THE SHOOTERS** • “If I Ever Go Crazy” (Epic)

Debating on what’s been missed by settling down with a wife and Little League kids, the Shooters proceed to examine the ‘seven-year itch’. Adequately orchestrated and harmoniously sound, it also seems to be an undercover attempt to sanction marital infidelity with ‘temporary insanity’ being the defense.

**STELLA PARTON** • “I Don’t Miss You Like I Used To” (Airmore)

Stella asserts her own vocal style strongly on this release about the pain of a romantic break up. It’s a traditional tune that was co-written by Highway 101’s Curtis Stone and country songstress Jan Buckingham.

**GAIL DAVIES** • “Waiting Here for You” (MCA)

Davies opens with a fiery a cappella and the fact that she’s no lady-come-cately to the country scene. Co-producing with Jimmy Bowen, Davies shows vocal and writing abilities as well. This gal’s out for fame folks, and don’t think for a minute that she doesn’t deserve it!

**STEVE WARNER** • “Where Did I Go Wrong” (MCA)

Without knowing that competition was lurking around his girl, Warner loses the battle totally unaware that a war was being waged. Good feel on the guitar rhythms and Warner’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 undying love for a woman who’s left him.

**PROGRAMMERS PICK**

**DWIGHT YOAKAM** • “I Got You” (Reprise/Warner Bros.)

Yoakam’s got the goods to top the charts with this upbeat single. Stations paying homage to Reprise’s hillbilly deluxe include: WQTE, WDLW, WELE, KROW, WHAW, KITO, WLAA and WSCP.

**RAPPIN’ WITH THE WRITERS:**

**JANET MCLAUGHLIN**

Just signed to Little Big Town Music, Janet McLaughlin is taking great strides towards making her name known in the music industry. A Huntsville, Ala. native, she earned a Music Education degree and toured the college circuit for awhile before starting songwriting. In 1981, she was named Entertainer of the Year by the National Association of Campus Activities. More recently, McLaughlin decided it was time to buckle down and focus on her songwriting skills. With one cut under her belt, “Walk on Water” recorded by Loretta Lynn, McLaughlin is now ready to “take care of business” here in Nashville.

“When I first came to town there were certain people I really felt great about co-writing with. It really helped my commercial approach to songwriting. I’ve been learning my craft and I feel like I’m seeing a growth in my writing even when I sit down and write by myself.” The commercial aspect of songwriting is an interesting position that McLaughlin feels strongly about.

“Obviously we’re in this to make a living, but I really do feel like a writer has a responsibility to say what they feel. As simple as that sounds, it’s very hard to write what you really feel. I try to say something with my writing, I don’t always get it through, but that is what I want to do. I feel like right now, especially in Nashville, the commercial aspect of really trying to say something is coming around. Songwriters need to know what’s going on in the world, and there’s a consciousness that’s really important to a songwriter.” She cites female songwriters such as Rosanne Cash and K.T. Oslin as women who are making a concentrated effort to write more socially conscious songs.

In a field that is dominated by mostly men, McLaughlin says she’s been lucky in meeting men who feel that a person’s sex shouldn’t precede whatever abilities they might have. “It is harder as a woman in this town, but I think it’s coming around,” she said, while also voicing her concern about the roles that women play in country songs.

“Women don’t have to be victims in songs. One of my big difficulties with country music per se, is that it’s about cheating and drinking. We need to get away from that, or at least have a choice about it.”

Cecilia Walker
Lynne Tyndall
and the Staff of
Evergreen Records
wish to thank everyone
who voted for her
Top 10 Nomination
by the
Academy of Country Music
in the
Top New Female Vocalist Category
for the 1988 Awards.

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NASHVILLE NOTE-ABLES

NSAI Honors Country Songwriters

The Nashville Songwriter Association International held its 11th Annual Songwriting Symposium Feb. 17-19, awarding their highest honors, Song of the Year and Songwriter of the Year, as voted by the songwriting membership during the 22nd Annual Songwriter Achievement Awards ceremony.

Voters were asked to choose 20 songs they would like to have written during the past year. The song receiving the highest honor, "Chiseled in Stone", proved to be the voters' choice for Song of the Year. The tune was written by Max D. Barnes and Vern Gosdin. Bob McDill was awarded as the Songwriter of the Year. Two of his songs, "Don't We All Have the Right" and "We Believe in Happy Endings" were also top 20 finalists.

Terry Choate received a Commendation of Excellence for his work on the association's fund raiser, an Anne Murray concert. The presidency was also passed into new hands that evening as former president Bob DiPiero handed the traditional gavel to new president Roger Murrah. Executive Director Maggie Cavender presided over the dinner/awards ceremony which were held at Nashville's Vanderbilt Hotel.

The awards dinner was the final event during the three-day seminar, which included a Songwriter Showcase (see Nashville News) as well as critique sessions and songwriter panels.

The list of songs and writers which made up the top 20 favorites follows in alphabetical order:
"Chiseled in Stone" — Max D. Barnes/Vern Gosdin
"Do You Believe Me Now" — Max D. Barnes/Vern Gosdin
"Don't Close Your Eyes" — Roger Miller
"Don't We All Have the Right" — Bob McDill
"Eighteen Wheels and a Dozen Roses" — Gene Nelson/Paul Nelson
"I Couldn't Leave You if I Tried" — Rodney Crowell
"I Don't Have Far to Fall" — Skip Ewing/Don Sampson
"I Sang Dixie" — Dwight Yoakam
"I Told You So" — Randy Travis
"If My Heart Had Windows" — Dallas Frazier
"I'll Leave This World Loving You" — Wayne Kemp
"Life Turned Her That Way" — Harlan Howard
"Mama Knows" — Tony Haselden/Tim Menzies
"Old Folks" — Mike Reid
"Set 'em Up Joe" — Buddy Cannon/Hank Cochran/Dean Dillon/Vern Gosdin

"She's Crazy for Leaving" — Guy Clark/Rodney Crowell
"Streets of Bakersfield" — Homer J. Joy
"Strong Enough to Bend" — Beth Nielsen Chapman/Don Schlitz
"We Believe in Happy Endings" — Bob McDill
"When You Say Nothing at All" — Paul Overstreet/Don Schlitz

Cecilia Walker

CASH BOX MAGAZINE 30 MARCH 4, 1989

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"MAKING MY DREAM COME TRUE"

Hank Sasaki

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1 RICKY VAN SHELTON - "Hole in my Pocket" - Loving Proof (Columbia)
2 GEORGE STRAIT - "Beyond the Blue Neon" - Beyond the Blue Neon (MCA)
3 RESTLESS HEART - "Jenny Come Back" - Big Dreams in a Small Town (BNA)
4 GEORGE STRAIT - "Ace in the Hole" - Beyond the Blue Neon (MCA)
5 THE BELLAMY BROTHERS - Andy Griffith Show - Rebels Without a Clue (MCA/Columbia)
6 ALABAMA - "Southern Star" - Southern Star (BNA)
7 BUCK OWENS (Duet with DWIGHT YOAKAM) - "Under Your Spell Again" - Hot Dog (Columbia)
8 RANDY TRAVIS - "Promises" - Old 8 x 10 (Warners)
9 REBA MCENTIRE - "Respect" - Reba (MCA)
10 WAYLON JENNINGS - "You Put the Soul in the Song" - Full Circle (MCA)
CASH BOX COUNTRY INDIE SINGLES

1. ONLY THE STRONG SURVIVE (Anoka)
   Darrell Holt 2 5
2. THAT OLD FAMILIAR FEELING (True)
   Lisa Children 1 10
3. CAN WE TALK (Happy Mail)
   Chris and Lenzy 5 6
4. TAKE TIME (Master)
   Dawn Schutt 6 4
5. LOVE IN MOTION (Wolfgang)
   Ross Lewis 7 6
6. HERE'S TO YOU (Jody One)
   Faron Young 3 7
7. GET OUT OF MY WAY (Prarie Dust)
   Burbank Station 10 4
8. TELL ME ANOTHER ONE (Evergreen)
   Teresa Layne Moody 9 3
9. WHAT A WONDERFUL WORLD (Hallmark)
   Ray Clark 13 4
10. BOOGIE QUEEN (BGM)
    Doug Kershaw DEBUT
11. SHE'S A DEVIL IN THE DARK (Alma)
    Rich Cheney 18
12. SEEMS LIKE ONLY YESTERDAY (Stop Hunger)
    Peggy Glenn 14 4
13. ONE OF THESE DAYS (Cannery)
    Bill Nunley 16 3
14. BLUE MOON (RCMA)
    Easy Money 15 5
15. KEEP THE FAITH (FareStar)
    Heartland DEBUT
16. LAST CALL FOR LOVE (LJB)
    Pat Miner 17 5
17. MY ROSE IS BLUE (KARK)
    Don LaMaster 21 2
18. LEARN HOW TO SAY GOODBYE (Bitty Town)
    The Prisoner 22 2
19. MAKE SOMETHING FOR US (Shiller)
    Judy Morgan 23 2
20. ALWAYS AND FOREVER (Earth Tones)
    Billy Joe Reeves 24 2
21. DANGEROUS GROUND (BCShrap)
    Lance Strode DEBUT
22. GOODBYE LONESOME, HELLO BABY DOLL (HighTone Lonesome Strangers)
    31 4
23. FAIRY TALES (Master)
    Don McKinnon 25 2
24. TREAT ME LIKE YOUR WOMAN (Gold Rose)
    Gaylene Ward 32 4
25. EVERYTIME I SEE YOU (Lemon)
    Stephan Almond DEBUT
26. I NEED SOMEBODY BAD (Evergreen)
    Navel Felts 4 11
27. DON'T BE SURPRISED IF YOU GET IT (Dear Knob)
    Debbie Rich 35 3
28. I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob)
    Richie Ballin 8 5
29. DIFFERENT SITUATIONS (CM)
    Mack Abernathy 12 5
30. MARIA (Tuff)
    Dale Tuttle 34 3
31. LEFT OVER LOVING (Music City, USA)
    Rich Thompson 19 6
32. YOU'VE MADE UP FOR EVERYTHING (Hummingbird of Clover)
    Morgan Ruppe 11 4
33. MORE THAN A MEMORY (G.M.)
    Rick Thompson 19 6
34. TEN TINY FINGERS, TEN TINY TOES (Echow)
    Kelli Dawn 20 5
35. THE SAME OLD ME (Eloise)
    Jack Scislaw 34 3
36. HILLBILLY HEART (W.O.W.)
    Bruce Gosse DEBUT
37. LET YOUR LOVE TAKE HOLD OF ME (Door Knob)
    Marilyn Ostlieb 40 2
38. SOUTHERN BELLE (Playback)
    Bobby Helms DEBUT
39. THOSE PRECIOUS MEMORIES (GBS)
    Karen Donovan 39 4
40. I REMEMBER (Door Knob)
    Rick Anthony 41 4
41. OPEN FOR SUGGESTIONS (Door Knob)
    Perry LaPointe 45 2
42. YOU KNOW THE WAY TO GET TO ME (Galery 8)
    Juanita Rose 42 3
43. DEAR DADDY (PBC)
    Kim Klein 43 3
44. A ROSE IN A BIBLE (ALH)
    Tony Pritchett and Debbie Anderson 37 3
45. GOOD MEMORIES (Big Wheel/NSO)
    Todd Dunford DEBUT
46. TELL IT LIKE IT IS (Evergreen)
    Sammy Sadler 26 11
47. YOU ONLY LOVE ME WHEN I'M LEAVIN' (Golden Trumpet)
    Ellen Lee Miller 27 10
48. WATCH MY SMOKE (Player)
    John Paul Murray DEBUT
49. PHOTOGRAPHIC MEMORY (TGM)
    Billy Mata 28 10
50. JUST ANOTHER NOTCH IN YOUR GUN (Valley Road)
    Faye Dudley 29 6

COUNTRY INDIES

INDIE SPOTLIGHT

THE RENO BROTHERS - "Love Will Never be the Same" (Step One)
Under the guidance of Ray Pennington and his masterful production this ballad is a good study in how to create a song tastefully. The addition of an assortment of strings compliments the flowing melody, harmonious vocals and well-chosen lyrics.

INDIE FEATURE PICKS

TED HARRISON - "I'm Looking for a Lonely Girl" (Woodbridge)
This song with a catchy beat is marked by good production and smooth vocals. The theme is universal — looking for love — but written from a different approach that works well.

HUNTER CAIN - "She's Too Good to Be Cheated This Way" (Discovery Audio Discs)
This fine traditional country tune was co-written by T. Graham Brown. Cain’s rich vocals tell the story of a good woman whose love and prayers keep him from going astray.

EDDIE PRESTON - "When Did You Stop" (Platinum International Music)
With a style reminiscent of the ’50s-’60s era, this self-penned tune brings back a bit of nostalgia. Starting with a punchy chorus, the verses tend to drag but the dramatic flair at the end adds the crowning touch.

RISING STARS

HUNTER CAIN
Living on a farm in south Georgia, with a wife and two kids, Hunter Cain seemed an unlikely candidate for stardom. But all that has changed in the past year, as Cain has cracked the country charts with his first two releases on the Discovery Audio Disc label, “Hollywood Heroes” and his most recent song “She’s Too Good to Be Cheated This Way”. So how does a person accomplish such a thing, without a “deliberate plan” to do so?

"Most people have to sit down and have a deliberate plan to become an entertainer, especially today as competitive as it is. But I kind of came through the side door. I came to town to help a young lady pursue her career and just took a right turn and I ended up doing it myself. I’ve been a performer since I was very young. Being from the country, we all got together and played and sang as family units, we called ourselves ‘kitchen pickers’, but it was just one of those unique situations where we grew up with music.”

Then, Cain never perceived himself as a vocalist.

“I always played flat top and one night the lead singer of the group I was playing with didn’t show up and nobody else knew the lyrics, so I ended up singing. From there one thing led to the next, as soon as one door was closed, another would open and we just kept progressing with it until I got to town.”

On his new release, Cain interprets the song in a different way. "She's Too Good to Be Cheated This Way" says a lot about joy (this wife). She's a lot, she's done without a lot and she's put up with a lot over the years so that I could be where I am — in music. She and those two kids are the motivation behind everything I do.

With a new album out, Life Goes On, Cain is now busy touring and bringing his music to folks across the country. “I’ve been extremely lucky. I’m just a down-home country man, I’ve got the same dirt on these boots that I left the farm with! Whenever I need to get normal I go back to the farm to maintain balance. People identify with real performers. This is not something I’ve paid someone to create. This is me!”

Cain says he’s had a lot of learning and growing to do, while trying to deal with his newfound success. “I’ve had a lot of good things happen to me, and it’s happening fast. You have a lot of growing pains with it and you need good, strong roots so that you don’t lose sight of what it was you were working for.” Yes, his sights are set on a bright horizon, but we have no doubt that Cain will ever forget the roots that made him what he is today!

Cecilia Walker
**WILLIAMS LAUNCHES ‘BONUS BUCKS’ PROMOTION**

Chicago—Due to the tremendous response “Narc” has already received, Williams Electronics Games, Inc. has announced a promotional program that represents the company’s way of saying “thank you” for helping to make Williams return to the video game marketplace so successful.

For every “Narc” video game operators purchase from their local authorized Williams distributor before May 30, 1989, they will find a special $100 BONUS BUCK affixed to the game screen. This BONUS BUCK can be “cashed in” at any time before June 30, 1989 with the purchase of any new Williams Electronics pinball machines, shuffle alley(s) or video game(s) from a local authorized Williams distributor.

“We’ve created BONUS BUCKS with maximum flexibility in mind for each and every operator,” explained Mary Glazman, vice president of marketing and sales. “They can use the BONUS BUCKS they receive on the purchase of a new Narc video game, one at a time, or accumulate their certificates for even greater future savings on any new Williams equipment.”

This special offer is retroactive to the Narc games already sold. It can translate into considerable savings for operators whether they purchase one Narc, which gives them a $100 BONUS BUCK, or ten Nares, which gives them a total of $1,000 in BONUS BUCKS and so on.

As noted by sales manager Lesley Ross, “With BONUS BUCKS the savings are easy! Operators only need to fill out the information on the back of their BONUS BUCKS certificates when they want to apply them to a new Williams game purchase, and then mail the BONUS BUCKS certificate(s), along with a copy of their new equipment purchase(s), back to Williams. From there, it’s a simple matter of Williams issuing the local authorized distributor a full credit in the amount of the redeemed BONUS BUCKS. The savings are then passed on directly to the operator’s account.”

Further information regarding this program may be obtained through Williams’ distributor network or by contacting Williams Electronics Games, Inc., at 5001 N. California Ave., Chicago, IL 60618.

**NAMA WESTERN CONVENTION WILL FEATURE NEW EDUCATION PROGRAM**

Chicago—A new management education format, packed with practical hands-on program sessions, will be among the highlights of the upcoming NAMA Western Convention. James A. Rost, president of the National Automatic Merchandising Association anticipates that this year’s event will be the largest Western vending exhibit ever presented by the association.

The 1989 NAMA Western Convention-Exhibit of Vending and Foodservice Management is scheduled for April 7-9 at Brooks Hall in San Francisco.

“By late January we already had some 160 requests for space in hand and we’re trying to expand the initial exhibit area at Brooks Hall to meet the demand,” reported Jack Rieley, NAMA director of sales.

A record in space and exhibitors was set last year when 164 exhibitors participated in this show, which was held in Anaheim, he said. The last time it was held in the Bay City was in 1982.

Emphasis on management education seminars will be a new approach in the convention meetings, which have been under the direction of Rich Geerdes since 1988. The theme is “Education In Action.”

“We are scheduling concurrent education meetings on Friday and Saturday...” Geerdes explained, noting that the meetings will take place in the mornings at Polk Hall, next to the exhibit facility.

Program sessions on Friday morning will cover “Hot To Apply The Wage-Hour Law Provisions,” “Planning The Succession For The Family-Owned Business” and “How To Build The Value Of Your Business With The Option To Exit.” These sessions will be conducted by NAMA Labor Relations Consultant P. Kevin Connelly, business owner and advisor Mike Henning and James R. Hermann of The Geneva Corporation, respectively.

In addition to a repeat of the Friday seminars, the Saturday morning program will also feature concurrent...
sessions on "Customer Relations for the Vending Route Person" (by Don Naught of Canteen Corp.); "Effective Sanitation techniques for the Vending Operation" (by Larry Eds, NAMA public health & safety counsel); and "Don'ts And Don'ts When Dealing With Your News Media" (by Walter Reed, NAMA director of public relations).

The NAMA exhibits will be open from noon to 5:30 pm on April 7 and 8, and from 10 am to 2 pm on the closing day. More than 3,000 industry representatives are expected to register.

Social activities will include a reception hosted by exhibitors on Saturday evening at the Westin-St. Francis Hotel. Special programs for the ladies are set for Friday and Saturday with a trip to the Sonoma Valley wine country and a tour of Fisherman's Wharf and Alcatraz on the agenda.

IMA ATTRACTS BIG EXHIBITOR TURNOUT

FRANKFURT—The tenth annual International Amusement and Vending Machines Trade Fair (IMA) which took place January 25-28 at the Frankfurt Exhibition Center in Frankfurt, Germany drew an impressive 241 exhibitors. Attendance, however, was slightly down at 13,000 compared to 14,678 who participated in last year's show and this is attributed to political policies affecting amusement machines. Restrictive measures in the past and unclear political policies for the future have caused many potential customers to be exceedingly cautious. There has been a significant increase in tax on amusement machines in various states, and, according to the German Association of Vending Machines (VDAI), the financial burden has reached its limit for many firms.

The downward trend in the jackpot amusement machine business, which was in evidence at the show, was offset by the positive trend in games and amusement machines without a jackpot, where vendors experienced a significant increase in orders at IMA.

Exhibitors of vending machines which provide goods and services enjoyed a good response to their products because sales of vending machines are on the upswing.

This tenth annual IMA convention helped c.d.'s to make a breakthrough, since they can now be enjoyed in specially designed jukeboxes. Video clips are also becoming increasingly popular as a new entertainment experience in many pubs and restaurants.

CCMA STATE CONV. SET FOR MAY 19-20

CHICAGO—The sixth annual California Coin Machine Association state convention will be held May 19 and 20 at the La Valencia Hotel in La Jolla, California.

The 1989 program will include breakfast meetings and business sessions on general meetings (with guest speakers to be announced later); the annual CCMA Invitational Golf Tournament (20); a full round of cocktail parties, dinners and social activities; along with the now famous equipment auction which offers not only amusement equipment but various other items that are donated for this popular function. The proceeds are used to fund the association's activities throughout the year. In addition these will be allotted time periods on Friday and Saturday for individual meetings between manufacturers, distributors and operators.

On Saturday evening showgoers will board the Monterey, which has been chartered by CCMA for a cruise around San Diego's scenic harbor.

The registration fee is $275.00 (for members and spouses) and $395.00 (for non-members and spouses).

Further information may be obtained by contacting the California Coin Machine Association at 925 L Street, Suite 780, Sacramento, CA 95814.

AT IMA '89, Pictured in the spacious IMA exhibit area at the Frankfurt Exhibition Center in Frankfurt are (photo 1, l-r) Tom Cahill of Williams, with Heinz Pezenik and Williams' marketing and sales veep Beepee Marty Glazman; and (photo 2, l-r) Ed Valentine of Nova with Williams' Tom Cahill. This year marked IMA's tenth annual trade convention and, as Marty Glazman observed, this show has consistently improved in terms of substance and importance and been steadily gaining in popularity among American as well as European tradesters.
HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (batarop) games.

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