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THE MUSIC TRADE MAGAZINE

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THE SOUNDS OF A NEW GENERATION (Photo: Anny Celsi)
LOS ANGELES—Billy Meshel's new All Nations Music has announced that it will administer Mike Chapman's publishing in North America. Meshel and Chapman began their association in 1977.... For the second straight year, KIIS-FM of L.A. has named the "most admired radio station in L.A.," according to a poll of station managers conducted by Duncan's Radio Market Guide.... P.R. vets Linda Dozoretz and Sarah McMullen have joined forces in the new firm of Dozoretz/McMullen Associates. Clients include Elton John, Burt Bacharach & Carole Bayer Sager, Chris Hillman's Desert Rose Band and Virgin Music.... Twenty-five air guitarists will be able to live out their stage and studio fantasies in San Francisco this August at Rock'n Fantasy Camp. The weekend event is the brainchild of Gilbert Klein, who intends to franchise camps in other major markets. But who owns the movie rights? In separate deals, Jag Communications has sold two radio stations—WWLF-FM in Baltimore and WFGO-FM in Norfolk, Va.—for a total of $40 million cash.

NEW YORK—On March 1, the U.S. finally signed its adherence to the Berne Convention for the Protection of Literary and Artistic Works... Shanachie Records has launched Shanachie Video; its first project will be Beats of the Heart, the 14-part British world music series that aired on many PBS stations last year.... The Apollo Theatre will be the site for the fourth annual Urban Teen Music Awards, March 4th. Doug E Fresh, New Edition and others are expected to perform.... "Music Madia: Rap, Rock & Pop" is the name of a symposium set for April 5 at the C.W. Post Center of Long Island University; call (718) 886-8619 for details.... TA Communications Partners has agreed to acquire the stock of Bethesda, Maryland's United Broadcasting Co., whose holdings include Washington's WJZY, New York's WKDM and Los Angeles' KALL... Canada's Americ Disc North America has opened a New York office at 122 E. 42nd St.—to provide optical disc replication services to U.S. customers. Lisa Schraml, formerly of PDO, will head the office as director of marketing and sales.... The Lippin Group has relocated and expanded its New York facility: they're now at 230 Park Ave., Suite 550, New York, NY 10169 (212-896-7080)... MTV Europe and Switch have reached a three-year advertising agreement which, the parties claim, is "one of the largest sponsorship agreements in the history of European cable and satellite broadcasting."
"IT'S THE NEW 'A' TEAM." That's Roger McGuinn's semi-fictitious description of the rock & roll mafia that has come into being in the last year or two. The prime movers are player/producers Jeff Lynne and T Bone Burnett, who between them have convened an awesome lineup of money players while producing albums by the Traveling Wilburys, the late Roy Orbison, Elvis Costello and Tom Petty.

Central figures in the new "A" Team are Wilburys Bob Dylan and George Harrison, Heartbreakers Mike Campbell, Benmont Tench and Howie Epstein and keyboardist/producer Mitchell Froom, along with Lynne, Burnett, Petty, Costello and behind-the-scenes buddy Dave Stewart.

The practice of virtuosic vets trading licks on each other's records has been a constant feature of jazz for a half century, but until recently it was pragmatically unheard of in rock & roll. By then, the precedent had been set, it's inevitable that the rock mafia will continue to expand—particularly at a time when the permanent band concept has lost much of its attraction (no pun intended) for certain ambitious artists.

Costello's Spike album features not only a couple of the above-named mafiosi but also Paul McCartney and McGuinn, a pair of reclusive legends who seem to have undergone a much-needed loosening up through the experience. With "Veronica," a Costello-McCARTNEY collaboration, Elvis may have his first bona fide hit, while Costello's influence on McCartney, McGuinn's already evident on Paul's upcoming album.

By contrast, McGuinn—whose trademark 12-string Rickenbacker is thrillingly present on Spike's "...This Town..."—has just begun his reentry into the rock arena. When I last spoke to him in mid-'87, the onetime Byrd leader seemed to have abandoned the craft of playing the old hits with an acoustic guitar on the folk-club circuit. After all, his new material had gotten the brush-off from every major label and department store. Since then, of course, the Wilburys, R.E.M., Tracy Chapman and others have stepped up the tradition, and the old hits and the Byrds have become a primary reference point in the alternative sector. Now, it seems, everybody wants a Byrds-style band on its roster. The time is right for the youthful-looking 45-year-old to reclaim his turf. Happily, he seems up to the task.

A recent call to Roger at his home in Florida revealed a much livelier and more positive McGuinn than the one I'd last encountered. "It's a natural thing," he said of his newfound enthusiasm. "I work on sorts of an inner thing—I do what I feel like doing. And lately I've been feeling more aggressive.

McGuinn has been revitalized not only by the more positive climate for his music but also by the recent dates he played with former Byrdmates Chris Hillman and David Crosby. Originally staged as a legal maneuver to prevent others—particularly original Byrds drummer Michael Clarke—from touring as the Byrds, the mini-tour turned out to be unnecessary from a legal standpoint.

"Our counsel tells us that, by nature of the fact that we operate under the name 'the Byrds' for record sales, we have never abandoned the trademark," McGuinn explained. "So there's absolutely no need to go out and do dates to keep the name. The only reason we would do it would be for fun, which is what it was when we did it the last time—a great deal of fun. In fact, we do plan to do some more, maybe this summer or in the fall.

But the Byrds reunion is merely the tip of the iceberg for McGuinn, who suddenly seems to have an open field of opportunity ahead of him. He's well into the writing of his autobiography, which Dutton plans to publish later in the year. He's written and recorded a bunch of new songs for a tentative film project. He and Hillman have reprised their "Sweetheart of the Rodeo" rendition of Dylan's "You Ain't Goin' Nowhere" for the Nitty Gritty Dirt Band's "Will the Circle Be Unbroken," Vol. 2. Petty has cut the Byrds' '65 classic "I'll Feel a Whole Lot Better" for his Full Moon Fever LP. And Rickenbacker has already sold half of the 1,000 Roger McGuinn signature models, with special circuitry, that the company has made available.

Finally, and most enticingly, among the fans who attended the Byrds' Ventura Theatre show were three members of the "A" team—Lynne, Dylan and Petty (a.k.a. Otis, Lucky and Charlie). Among the show, an effulgent Hillman told Lynne that Mc- McGuinn had some hot new tunes, and that Lynne ought to take Roger into the studio. Since that time, Roger has been in regular contact with these and other rock mafiosi. Could this be the start of something big? While no one has said anything as yet, if the Wilburys should decide to do a Vol. 2, McGuinn would seem to be the ideal replacement for Orbison (a.k.a. Lefty Wilbury). As a singer he's no Orbison—who is?—but Roger's voice is the connecting thread between Dylan and Petty, and it was Harrison's prototypical Ric workout on "Devils" that was the idea for the entire band, "I've got a lot of ideas..."

On the question of that opening in the Wilburys, McGuinn says he has no plans for a solo LP, but "I was over at Tom's house and he faxed me from there and said hi. I faxed him back, which is how people in this business do..."

One of these days, some Byrds-inspired young band will get Roger's fax number and convince McGuinn to produce them. One L.A. band has managed to get a tape to him. "A guy, about 18 or 20, and he says he's got a band. We sounded really good. They wanted me to produce that. I haven't gotten back to them yet; I haven't got time right now. But I would like to do that."

The way things are going, I'd be very surprised if McGuinn wasn't making a record the next time we speak. By then, the Wilburys take the hint? Come on, fellas—history must be served. Your brother needs you, but no more than you need him. Roger McGuinn IS Jim Wilbury!

SHORT STUFF: Following in the footsteps of MCA Music, Hollywood-based Island Music is planning to build a recording studio in L.A. this year... Enigma Records has signed guerrilla comediene/singer/sketch show guest Sandra Bernhard and will release her LP Without You I'm Nothing in April. Bernhard also narrates the label's video presentation for NARMA... "We've always wanted to book one of our acts on the David Letterman show and we never pulled it off," Enigma publicity director Rick Orienza explains. "So we figured, 'Let's get somebody who's already on Letterman...'

KEDG, "The Edge," is the new name of L.A.'s upwardly mobile KMPG-FM... Finally, those "Herb Alpert & S. A. Band" rumors are true to say up in ten years are going around again. This time, the reputed buyer is Paramount Pictures. Say it ain't so, guys!

Bud Scoppa
SAWIM THe BbUZ

LA IT'S HOW YOU PLAY THE GAME: Last Sunday (Feb. 26), A&M Records hosted its first annual "Road Rally"—a contest in which 15 teams took part in a scavenger hunt-style competition. The idea of the Road Rally was to follow clues that would lead to various locations around Hollywood that represented various A&M releases (i.e. a Chinese restaurant for the Royal Court of China). Once at the location, each team had 10 minutes to conceptualize a pose and have an A&M staffer snap a Polaroid. The judges would determine the best entry at a party held at the end of the day and present the winning team with 500 clicks.

Our team—made up of myself, Kevin Coogan, Gene Ferriter, Julius Robinson and Joe Williams—was a shoe-in. We brought our own props: a velvet Elvis, an Elvis mask, a giant lightbulb. Joe even wore a fed. We couldn't lose.

SHAMELESS EXPLOITATION: An exclusive look at one of the prize Cash Box photographs salvaged from A&M's Road Rally. Pictured (from left are): Kevin Coogan, Gene Ferriter, Joe Williams, Tom DeSavina and Julius "The Sheik" Robinson.

To say that the Cash Box team was overconfident would be an understatement. We had begun planning how to spend our share of the prize money days before the contest. We entered the A&M lot at noon to receive our instructions, blaring the O'Jay's "For the Love of Money" as our theme song. We were gonna win no matter what it took.

At our first stop, a frozen yogurt shop promoting the upcoming release from Cool'r, Julius suggested we stay with the "cold" theme and take off our clothes, wrap ourselves in the velvet Elvis and simulate freezing (which wasn't hard to do after a couple of minutes of standing nude in the air-conditioned shop). Sure it was shameless, but we wanted to win. Throughout the day, we continued to humiliate ourselves in the name of good sportsmanship: we put nylons on our heads, we climbed on top of telephone booths, and Julius even dropped his trousers for everyone driving down the Sunset Strip to see. First place was ours.

Our final destination was the Malibu Inn, where plenty of eats and drinks were supplied and the place the judges would determine the winners of the contest. "What a nice place for our victory party," we smugly assumed.

We captioned our photos, laid them on the board, and sat back waiting to hear our name called as first place recipients.

"Third place," said the judge, "goes to BMG!"

"What a relief. Who would want a measly $150 bucks," we mumbled to one another.

When the L.A. Weekly topped the second place trophy, we let out another sigh of relief. We had the winning entry—there was no doubt.

"And the first prize goes to...

It had to be. It had to be. It had to be..."

"Whoever #600?

Needless to say, our machismo was destroyed. Sure, we had fun... but we needed the money.

HIGH BIAS: Following Living Colour's sold-out performance at the Palace last week, Epic Records held a mini-bash to celebrate the RIAA's gold certification of Vivid, the band's debut LP. Judging from the way people were pushing and shoving to get into the party, one assumed there was more waiting back there than free drinks and roast beef sandwiches. After about five minutes of having my face smashed against someone's back, I was shoved through the door and into the festivities.

Since I could only cope with the crowded party environment for a couple of minutes, I decided to head over to the Gaslight to catch a midnight performance by a great band called the Cavedogs.

L. A. Too

LA TOO LAST WEEK I PROMISED you details on the most neato burrito bash held by Slash Records and KUSF at the Gavin Report's "seminar for media professionals." The first thing about this festive Sunday brunch that made it so cool was—not only was it a "Sunday brunch"—but the fact that it was held in French bistro where guests sipped mimosas and mushed on salmon. The Violent Femmes' acoustic set took it over the top as the coolest event of the weekend. This intimate performance by one of the nation's premiere rock & roll bands was attended only by a select 50 or so invited guests, who knew all the words to all the songs—which is more than I can say for lead singer Gordan Gano, who forgot the words to "Add It Up." Gano became a little flustered with himself since he'd been practicing the song. To continue, he pulled out a sheet of paper with scrawls that resembled lyrics. The crowd kept up the chorus and verses during the pause (they didn't forget). I CRY MYSELF TO SLEEP thinking about this missed photo opportunity: legendary concert promoter Bill Graham with New Music Seminar's executive director Mark Josephson. The newsworthiness of this missed photo is that Graham's San Francisco venue, the Fillmore, had nearly been engulfed in flames the night before; and to announce dates for the New Music Seminar, which will take place July 15-19 at the Marriott Marquis Hotel in New York. I am particularly excited about this year's seminar because I caught wind that a slew of French pop/alternative acts might be doing a night at the Palladium on Bastille Day, July 14. And the whole thing coincides with the bicentennial of the French Revolution! Ooh, la la.

Lisa Johnson

Why can't I just/Remember the words/Why can't I just...

Violent Femmes' Gordan Gano.

(Photos: Lisa Johnson)

Geffen's Mark Kates was everybody's best friend at the Slash/KUSF brunch with XTC CDs.

(Photos: Lisa Johnson)

The Pursuit Of Happiness' Johnny Sinclair & Moe Berg with Alice Cooper at the Gavin cocktail party. (Photo: Lisa Johnson)

The Boston-based Cavedogs were brought to my attention via Virgin's groovy Melanie Penny a couple of weeks back. She suggested I check out their demo tape and see them perform during their brief trek to L.A.

The band's coupling of sophisticated pop melodies with a tough early Replacements-style backbeat had me hooked immediately. Paul Ferriter's recent East Coast Rocker piece on the band summed it up best: "Paul McCartney Meets Husker Du."

The band's five-song demo tape was produced by Ed Stasium, who also helmed most of Living Colour's Vivid, as well as albums by the Ramones, Soul Asylum and others.

Currently, the Cavedogs are without a label, but they have inked a publishing deal with CBS Music. Keep your ears open...

Tom DeSavina

The Pursuit Of Happiness' Johnny Sinclair & Moe Berg with Alice Cooper at the Gavin cocktail party. (Photo: Lisa Johnson)
**THE BUZZ**

**NY** I'M TAKING A VACATION this week from writing about bands. We'll get back to the Great Unknowns next week, with a profile on Scarsdale's Too Much Joy, followed by Strange Cave, ex-Bongos guitarist Master's band. This week after a brief interlude a lot of rock bands, I have to transcribe one more tape this week, I'll need to be fitted for a straight jacket. So for now we'll talk about people, rather than to people.

**READ ANY GOOD BOOKS LATELY?** I have: Danny Sugerman's new tome, Wonderland Avenue. Sugerman, who co-wrote No One Gets Out of Here Alive and wrote The Doors: An Illustrated History, has written an autobiography that is alternately amusing and chilling, ultimately fascinating. It's the story of an upper middle-class kid who, like so many of us, got into rock and roll at a tender age, but took it a step further. He was working for the Doors answering fan mail in his early teens, and went on to manage Ray Manzereck and Iggy Pop before he was 20. But Wonderland Avenue is mostly a brutal portrait of a kid with a huge addiction to things other than rock & roll. At age 21, he found himself literally on the verge of death, with two types of hepatitis, a barely functional liver, and a very expensive shock habit. Subtitled Tales of Glamour and Excess, it focuses more on the excess, and makes glamour a dirty word. It's a good read, and leaves you heaving a huge sigh of relief that (a) there is a happy ending of sorts, and (b) it was him and not you.

If you need a soundtrack for an evening in with that book, a good bet is the Indigo Girls' self-titled Epic Records debut. Indigo Girls are a Georgia-based folk duo, and this record is destined to make them the next big thing on that front. The combination of the two voices, one deep and gravelly, the other sweet and pure, hits you where you live, and the raw, emotionally intense lyrics leave you contemplating things like "Kid Fears," the absolutely stellar track on the album. It also features guest vocals by R.E.M.'s Michael Stipe. Ireland's Hothouse Flowers make an appearance on a couple of tracks as well.

**LIVE AND LET LIVE:** The live music scene around town has finally picked up after the holiday slump. Some of the more outstanding shows I've caught recently include the psycho-funky That Petrol Emotion at the World, a newly clean and better-than-ever Nick Cave at the Ritz, and Scotland's barely intelligible but immensely entertaining the Proclaimers at the Bottom Line. And a band called Ugly Vernon's Steepdine, a.k.a. Ultra Vivid Scene, at King Tut's Wah Wah Hut. Known now as Void, what is this? UVS in this incarnation did a good/bad country covers, but also did a couple of tracks from UVS en-fant terrible Kurt Ralske's 4AD/Rough Trade eponymous debut. Also caught "Billy Blake & the Eternals" at CBGBs, which was actually Capitoil's Lloyd Cole and A&M's Matthew Sweet doing Dylan, Beatles and Stones covers. Cole is in the studio as we speak, working on a late-spring release, and Sweet has a just-released disc called Earth.

Had everything intention of catching They Might Be Giants' last New York show for months and months at the Puck Building, but more than an hour and a half after they were supposed to go on, we decided they might be gone, and took ourselves off for dinner. It was undoubtedly a good show, but we settled for singing "Anna Ng" off-key on the way to margaritaville instead.

"Make a hole with a gun, perpendicular..."

Karen Woods

**UK** BIG DECISION: The biggest beneficiaries of our current copyright laws, like the Beatles and the Rolling Stones, would have found themselves millions of pounds worse off if EMI had not won a recent case in the European Court.

The action was against Danish record company Patricia, who were reproducing Cliff Richard records whose copyrights had expired in Denmark and exporting them to West Germany, where they would have been subject to national copyright restrictions. If EMI had lost its case, it would have cast doubt on the current U.K. 50-year copyright period, possibly reducing it to 20 years.

This would, of course, have drastically reduced the earning power of our oldest and most successful artists, like David Bowie, Elton John and Rod Stewart.

The Patricia label argued in court that European Community rules on the free movement of goods took precedence over national laws. They believed that where a recording was out of copyright in one country and was being marketed legally in any country within the EEC it ought to be possible for it to be freely sold throughout the Community.

The Patricia case has highlighted the wide discrepancy on copyright throughout the 12 countries within the EEC. Copyright in the U.K. has been the subject of a Government Green Paper. Clearly, any relaxing of the 50-year rule could cause great harm not only to the British music industry, but related industries, where we would see job losses and reduced investment.

**REYNOLDS RAP:** Such worries need not concern the Reynolds Girls.

The new Stock Aitken Waterman's latest proteges and they make a very pleasant little dig at all the old legoys of the music industry—not just those on vinyl but also the over-40 deejays who dominate British radio. They leave Peter Waterman, aged 42, out of their criticisms because they reckon, probably rightly, that he is more in touch. The song—penned, produced, etc., by SAW—is "I'd Rather Jack," which refers to the jack dance craze. It goes, "I'd rather jack than Fleetwood Mac. The words come from the lips of Liverpudlian sisters Linda and Aisling Reynolds, aged 18 and 16. Their sisters are not exactly street savvy homegirls; their favorite rock star is Michael Jackson.

The Reynolds Girls were discovered by Pete Waterman after they gave him a tape at a Liverpool radio station where he does a regular show.

Says Aisling: "We do love the House stuff and Yazz and Bros and Bananarama. They're all great to sing along to and that's good, 'cause that's what kids want—they don't want to hear about the problems of the world. That's why we want to get out and have a good time, listen to really good, fun records. And that's what ours is, it's fun." Which it is. It's also chart-bound.

**SPIKE SPEAK:** Someone who does like to sing about the problems of the world is Elvis Costello, who includes a vicious attack on Margaret Thatcher on Spike. The track, "Tramp the Dirt Down," has all the inspired venom that we have come to expect from Elvis. The album's sophomore momenta are a result of Costello's collaboration with Paul McCartney, who helped on the album's first single, "Veronica," a tribute to Costello's grandmother. And a pleasant love song it is. Costello has perhaps surprisingly paid tribute to the Beatles as one of his premiere influences.

McCartney has been quoted as saying that working with Costello was similar to working with John Lennon. "That was a high compliment." The Beatles, Response. "I think it was because of the friction we sometimes had; their collaboration had a lot of friction. That's why it created sparks. Hopefully there is something similar in the way we worked."

But I'm not confusing myself with Lennon. I'm not trying to replace John Lennon in Paul McCartney's life; he's a different person now compared to when he wrote the songs with Lennon and I'm a different person now to when I started in 1976.

"When you get two people together, they shouldn't just agree with each other—there should be some tension and a little bit of disagreement, and out of that good ideas come."

Spike, even at this early date, is likely to be one of the albums of the year. But who is Spike?

"It's not a person. It's the picture on the cover of the record. It's The Beloved Entertainer, who was like a clown. He was found in the forest, hanged in the country club."

"Spike comes from the verb 'to spike.' Obviously, it's a metaphor. It's show business and show business is the artist hung on the wall of the record company like a trophy."

Chrissy Iley
good thing
BY BUD SCOPPA
PHOTOS BY MELANIE NISSEN
Every so often—three or four times a decade, perhaps—an artist makes contact with a sweet spot in time and creates a work that is immediately and permanently absorbed into the collective consciousness. The Raw & the Cooked, the astonishing second album by England's Fine Young Cannibals, could very well be one of those milestone works. It's revolutionary, and you can dance to it.

There was a time when these things just seemed to happen of their own accord. In the late '80s, however, the appearance of such a record instantly thrusts the corporate machinery into overdrive, as the record company, management and a small army of hired hands strive to maximize its commercial potential. That means a broad-based marketing strategy that depends on a well-timed synchrony of press, promotion, advertising, video exposure, multiformat airplay and other media manipulation. With the right album, the proper image and a well-orchestrated sequence of events, a promising act rockets to superstardom as the people dance and the bucks roll in.

The Cannibals' situation is more complicated than most. After being signed for the U.K. by Phonogram's London label, the band hooked up with MCA-distributed I.R.S. Records for America. Two management teams were already in place, one for Europe and another for the States. These separate entities got to know each other while working FYC's self-titled debut album, which established the band's identity while suggesting bigger things to come. FYC's memorable appearance in Barry Levinson's film Tin Men maintained their momentum and brought singer Roland Gift a role in Stephen Frears' Sammy and Rosie Get Laid. Gift's name and image began showing up in non-music publications, while a low-level buzz on the band continued, and the first album continued to sell as a catalog item (going from a total of 125,000 units in '86 to 325,000 at present).

When completed tracks from The Raw & the Cooked were played for London Records managing director Roger Ames last fall, he knew that this was no ordinary album. Ames persuaded his counterparts at I.R.S. and MCA to make the Cannibals a joint project between the two American labels. MCA was happy to oblige; according to the terms of the Cannibals' American contract, their next album will be on MCA proper. (It's hardly necessary to state that the band's imminent departure has created a considerable ambivalence among the staff of I.R.S. Further, on March 31, I.R.S. will deal with MCA will be up, and the indie will be rumored to be going with another major. As I said before, FYC's situation is more complicated than most.)

MCA's promotion department roared into action with "She Drives Me Crazy," released five weeks in front of the album. By the time The Raw & the Cooked shipped in late February, the single was already top 30 and destined to go top 10, if not higher. With "Good Thing," an even stronger cut than "Crazy," slated as the second single, and more where that came from, the Fine Young Cannibals would seem to have a multiformat monster on their hands.

At the core of this phenomenon, of course, is the music itself. In Gift, FYC has a charismatic frontman with a unique singing style, while the veteran team of guitarist/drummer Andy Cox and bassist/keyboards David Steele (who formed their partnership in the English Beat) exhibits a commensurate mastery of melody and groove. The trio's instincts lead them in three directions at once—toward the emotional purity of vintage American soul music, the high-torque pulse of contemporaneous dance music and the steely clang of rock & roll. The resulting sound is an unlikely but compelling amalgam of Al Green, the Pet Shop Boys and Tom Petty & the Heartbreakers.

At less than 34 minutes, The Raw & the Cooked may be quite short by current standards, but every note on its 10 tracks is there for a reason. The self-produced album includes the high-tech rocker "Ever Fallen in Love?" (co-produced with Talking Head Jerry Harrison) from Jonathan Demme's Something Wild and three songs from Tin Men. Prince protege David Z co-produced the two others, including "She Drives Me Crazy." Another high point is the jangling rocker "Don't Look Back," which Cox describes as "our gift [or is that Gift] to America." In all, the album is a remarkable symbiosis of brains and heart, modern technology and primal soulfulness.
What we have here, then, is a truly sophisticated example of the artistic/commercial interface, one that may well set a standard for the next decade. In the following interview, we seized the opportunity to look inside the workings of an emerging superstar band and its complex support system at the very moment of liftoff. We spoke to Cox and Giff at their American headquarters in Universal City during the first week in February, just as they were coming to terms with the fact that Something Big was about to happen to them.

THE CORE CANNIBALS

CASH BOX: Your new album is remarkably focused and coherent. It sounds like the result of a great deal of forethought.

ROLAND GIFT: It’s been put together over a long period of time, really. The last song we wrote on the first album was “Johnny Come Home,” which was going in a more electronic direction. The next piece we did was [the even more high-tech] “Ever Fallen in Love?” for Jonathan Demme’s film, Something Wild. Then Barry Levinson asked us to do the score for Tin Men. He wanted very ’60s-sounding songs, so we took a different direction from the one we’d been heading in. Then we wanted to do something that was more dancey as well. But we never actually set out to do things in a certain way; it’s just that we react to different situations—we’re reactors.

ANDY COX: The songs just seem to come out, and then they go off in a direction, and we have to run along behind them like little dogs and try and give them whatever treatment they require. And if there’s a song where the chords and the melody sound like we should give it a Drifters kind of a thing, that’s what we’ll do. If something’s got to be this outrageous acid house record, we don’t want to be afraid to do that, either, because we don’t want to limit ourselves to one kind of music. To listen to stuff as well; it’s good to be open, to hear everything. But why it turns out like that, we don’t really plan it to—we can’t help it.

CB: Who does what in your songwriting process?

GIFT: I write most of the lyrics, and Andy and David do the tunes—Lennon & McCartney-style.

CB: Except that there are two McCartneys, artneys?

GIFT: Two stars—Ringo an’ Ringo.

CB: So this is not the kind of band where the people sit around and conceptualize. From what you’re saying—and not saying—it sounds more like, “If it feels good, do it.” Do the songs come out of jamming?

COX: Not really jamming. We’ll have like maybe a chord sequence or a little riff or something. And Roland will sort of hum and mutter, and maybe that will turn into a melody and some words. Then we throw away half of it and get some more chords, and the same thing happens to that. And we try and join them together. So it’s kind of tinkering rather than jamming.

CB: Do you work direct to 24-track when you’re demoing material, or do you make little demos of songs while you’re working them out?

COX: It depends. Some things we know from just working in the basement what we’re gonna do, so we just go straight and do them right away. With this album, perhaps more than the first one, we started to actually use the studio as an instrument as well. So you’ve got to actually go to a studio, check to make sure the things you want to do actually work before you’re paying the top rate. The place we use is a fairly small 24-track.

CB: I like the way these classic elements—Spinners-style backing vocals, James Brown rhythm guitar, a chunky Hammond B-3—rub up against streamlined electronic grooves.

COX: Roland’s voice determines the way the songs are gonna be. In a way, singing went out of style for a few years; as soon as big guitar amplifiers started coming in, singing wasn’t so important. And Roland sings in a way that’s… not ripped off from then, but it’s proper singing, with feeling. Certain kinds of chords are gonna suit that kind of voice, so we have to have those in. And then the arrangements...

GIFT: When we made the first album, it was obvious it wasn’t really commercial because it wasn’t overproduced, like a lot of records were at the time. We wanted to make a record that we liked, and please us first. And then, if other people like it, well, that’s an even bigger bonus. And what we’ve done with the second album is, we’ve made songs that we really can stand by. I’m really pleased when people say to me that they still play the first album—it hasn’t dated on them. I think that means that the songs have a true emotional content. They’re not popular because it’s fashionable, because emotions don’t go in and out of fashion; they’re with you.

You see, you can experience a performance with emotion and no technique at all, and it will still move you. But if you experience a performance with pure technique and no emotion, you won’t feel anything. A lot of music they call “soul,” I don’t know how they dare, really.

CB: It’s obvious that a lot of what you do happens intuitively.

GIFT: Yeah. You know all the theories behind stuff, but you just have to forget that when it comes down to performance or creation. You just have to let it occur; you can’t think about it. ‘Cause there’s loads and loads of theories about music and about acting, about all kinds of art forms. But in the end it’s an expression that occurs—you can’t be thinking about the nuts and bolts. If you’re an athlete and you’re gonna run your hurdles, you got to the stage where you’re not counting your steps—you know what you’re doing, and you just do it.

When we’re playing live, for instance, you can do different things, there’s room for that. But basically you know you’re working within a structure. There’s no point in me singing “Johnny Come Home” while they’re playing “I’m Not Satisfied”—

COX: Don’t think we haven’t tried it!
GIFT: That just doesn’t make sense. But yeah, there’s room for anything to happen.

CB: You guys don’t play by the rules. Whatever you say, you put into an agreed framework, you’ll throw it in there, right?

COX: That’s right—and hope for the best!

THE SUPPORT TEAM

CB: You must’ve realized during recording that you had something special here. Did you get direction along the way?

COX: The only thing we really got was from London Records, our company in England. We deal with them the most, ‘cause we’re there. We were thinking, ‘We’d better hurry up, otherwise everybody will forget.’ Sometimes you can panic, even if you wanna do your best work. They told us, ‘Don’t worry, just take your time and make a good record. Record the few extra tracks and choose from what you’ve got.’ So you’ve gotta give them credit for that. They were very cool about it. Our dealings with the other companies tend to be through them. It’s more of a small company; you can go into the managing director’s office and talk to him, without making an appointment, usually. So it’s easier for us to deal with it like that. And then they have people who can deal with the business.

CB: Why do you need an English manager (John Mostyn) and an American manager (Tony Melland)?

COX: Because most English managers go back then the way we’re from America—that’s been my experience, anyway. And also, it’s a very different place. America has a certain way of doing things, and you’ve really got to understand it if you want to get along in it. In Britain there’s a completely different system. So sometimes we have to make them fight with the burning candles, but not very often.

GIFT: We should do that, for subtle decisions [laughs].

COX: It would be great, wouldn’t it?

CB: Doesn’t it confuse MCA and I.R.S. to be dealing with two managers and a third label?

COX: It probably does—particularly when you consider that the international departments of Phonogram are also involved. Because London’s just in England, so there’s the whole international department there; they obviously want us to do things as well. So there’s quite a few different people involved.

THE ALBUM

CB: From a stylistic viewpoint, The Raw & the Cooked is a daring piece of work, and it’s loaded with terrific songs and performances. The only quibble I have is that there are only 10 tracks, and several of those were recorded some time ago. The Costello album, by contrast, is more than an hour long.

COX: Is it all good, though?–this is the question. We’ve got a plenty of tracks that we could’ve pulled out, but they weren’t good enough.

GIFT: You see, just enough is as good as a feast. You know what I mean? In a way, I look at the album as a work in itself. If you put some different tracks on and took some other tracks away, it wouldn’t be the same album. It sort of holds together as a work itself. So it would take away something if there was more. I think it’s very easy to do that with records—just throw more things on.

CB: I heard that at one point you were going to sequence the album into a “raw” side and a “cooked” side!

COX: There was a time when we had a different track listing and it was gonna be a raw and a cooked side, but that went by the boards. It didn’t really work. We had the title, and then we tried to make the record fit the title, and we didn’t really need to.

CB: You produced most of the album yourselves but brought in David Z to produce “She Drives Me Crazy.” Why is that?

COX: We had abandoned “She Drives Me Crazy.” When we demo’d that song, it was just in the file; we weren’t gonna really record it. It wasn’t a main contender. And then [David Z] heard it on a tape and said, “Oh, this is great.” That really encouraged us. We got on with him really well, which is kind of rare, because we’ve never worked with someone like him. We’ve had so many ideas of what we wanna do ourselves, it’s not always easy to collaborate with people.

CB: Is there anything on the album that you’re not satisfied with?

COX: I don’t think we’re ready to make those kind of judgments on it yet. We can tell you the first time that it’s been a long wait, and we’ve done something else. But at the moment, this one’s a little too close. I’m sure in a year’s time there’ll gonna be things that you think, “Why on earth did we do it like that?” But like I was saying, we don’t really have that much control over it that we can know ahead of time what’s gonna work and what’s not. And once you’re into the long run, if people can still play one track off this LP in ten years’ time, I think that’ll be good.

CB: I’ll bet there will be more than one. “I’m Not the Man I Used to Be” strikes me as being altogether adventurous in terms of the choices you’ve made—the odd chord changes, the shabby attitude, the Al Green horn accents. Where did that come from?

GIFT: Who knows?

COX: I wish we could say. Apart from the bass, and maybe some of the percussion, I think everything’s real on it. Those are real horns; they’re treated but they’re real. That song happened quite quickly, actually. But why it turned out like that...beats me. It just sounded good at the time.

PLAYING THE MARKET

CB: Do you have any need or desire to get involved with the marketing decisions that need to be made? Suggesting the single choices? Suggesting the tone of the ad campaign?

COX: We’d be more interested in artistic decisions. We were very involved in the packaging, because, although that comes under marketing, it is also how we’re presenting ourselves to the public—and that matters a lot. All these little funny things going on here, they matter to us. And it matters to us which singles come next because—

GIFT: —and how that’s on the TV shows and talk about them.

CB: Was “She Drives Me Crazy” your choice?

COX: We had four or five that we were happy with. I mean, to an extent you’ve got to say to the company, “Well, what do you want?” It’s no good forcing something they really hate on them, because they’re not gonna really promote it.

GIFT: [The choosing of] “She Drives Me Crazy” happened by common consensus as well.

COX: That was more or less understood once it was recorded.

THE DRUM MACHINE

CB: When you’re developing songs, is it just the three of you and a drum machine?

GIFT: Yeah. All the drummer is there for, really, is to keep time. So it’s much better with just the three of us.

CB: Purists would say the drummer is the most important single component of a band. How do you view that contention?

GIFT: We just have the drum machine.

COX: The rhythm is vital, but it doesn’t have to be [actual drumming]. I mean, it’s still a person that makes the pattern. You make the beat; it’s just you don’t have the boredom of the guy just sitting there all afternoon playing the same beat over and over again. And also, you don’t have the false sense that anyone can get the good sound and turn it down. You have to hit those things to make them sound good. With a drum machine, we can chill it back a bit and we can talk to each other while we’re doing it.

GIFT: And also, you can go against the rhythm. You can wanna take a departure, then you can. You’re not locked into it. So if I’m singing a melody, I can change it. It’s not a hindrance; it’s an asset.

LESS IS MORE

CB: How does the process of this band differ from that of the Beach Boys?

COX: There’s a lot more people. And also, it’s not like we’ve got, say, a saxophone player who actually is in the group, so if you don’t use them on every track, they think something funny’s going on. It’s a lot more flexible.

CB: So less is more, then.

COX: Oh, definitely. We realized early on that it would be best if we kept it to a small number of people we’re really comfortable with, who work with us pretty regularly, but they don’t really get to make the calls.

THE SHOW

CB: Is this a touring band?

COX: It’s going to be.

CB: What do you have to do to it to make it go on.

COX: We have to get three or four other musicians. Hopefully we’ll use the trumpet player, Graeme [Hamilton], if he comes back from India—he’s on tour with a band in India. As long as he hasn’t got dysentery, regardless of wherever you get there, he’ll be in. And Martin [Parry], the drummer; I imagine will be as well. We’ll probably need a couple of keyboard players, but that depends on what songs we’re gonna do. But it’s not something we’re gonna rush into. Just because the record’s out, we’re not gonna come straight on tour, because there’s a lot of other things we could be doing that might be a bit more productive.

GIFT: The show changes.

CB: When I first heard the pre-release tape of the album and loved it, I had no idea the whole world was gonna respond the same way, and wanna talk to you guys right away.

GIFT: Me neither. I had to recover after the first few days; I had to recover from shock.

COX: It is a surprise, though. If we went up to some places that all the people were there, we could do this for the rest of the year—just talking to people. Never mind TV shows. It’s wild. I mean, I’ve been pleased. But heaven knows why it should happen.

CB: Obviously the media has identified this as a hit act and a hit album. It’s rather unusual
for the media to go out on a limb like this before an album is even released.

COX: I hope they're right. Otherwise we're all gonna look very silly!

THE DEMANDS

CB: Do you have your year mapped out now? I suppose you've got other film commitments, Roland.

GIFT: Yeah, I might be doing something in June. But it is pretty much mapped out. We have to support the album. That means touring, but also doing TV shows all over the world. There's lots of places in Europe that want to see us. Like, from Los Angeles, we're gonna be flying straight to Zurich—

COX:—then to Denmark, then home for one day, then we're going straight to Italy for a week. Then we get home after that for three days, then, I think, Spain, or perhaps France. Then we come back home for a few weeks. And then...

CB: It sounds pretty demanding.

COX: It is. And it's not even touring. If we were touring, I couldn't even imagine what we'd be doing. We'd be going crazy, in fact, because...

GIFT: See, if we were touring, we wouldn't be able to do the interviews as well. We did it once, the first tour. I remember that day we had in New York. We had interviews all day, and then we did the show in the evening; it was a mistake.

CB: You're drained?

GIFT: Yeah, 'cause you're giving so much during the day in this situation. Believe it or not, it is sort of (enervating). My all energy is coming out to you, because of the nature of it. And then you can't go on stage with all that involves.

COX: It's a different frame of mind as well. It's two different frames of mind—and then you have to be in another one to record as well.

GIFT: So we'll actually cover more people by doing interviews than playing live. Even though playing live is preferable to talking about it.

COX: We want to make it so, when we do a live show, it's gonna be something people really remember, and they're really gonna enjoy it.

CB: Show as show, or show as musical performance?

COX: Both. If you're gonna go on stage, you want a little showmanship. I mean, I like to see it.

CB: This whole thing that you're experiencing—the record and the demands—this is the '90s. At this rate it could be five years before you have the chance to make your next record. And as you get bigger, you're going to want to reassess your control over how things are done, which means the demands will increase even further. This is a crucial time—new record, new demands...

GIFT: It is an exciting time, actually. It's very exciting.

CB: You say that, and yet you sound so licked back about it.

GIFT: Because I don't know exactly what to expect. You see, we've never been in this position before where we've had the album all ready and we release the first single. I mean, we finished the album around November, so we've never been in that position before. When we had the first album, "Johnny" came out, and then there was a massive gap, complete. Didn't make any sense at all in marketing terms. We just couldn't find a producer we could get on with. We released "Johnny" before the album was finished—before it was started, even. So we haven't been in this position before. So, yeah, it's gonna be an interesting year. I don't know what to expect. It's started very well, though. ☺
THE FYC PROJECT is a team effort involving several organizations. In the following statements, edited from recent interviews, three central players describe their own efforts, and those of their respective companies, in setting the stage for The Raw & the Cooked.

BARBARA BOLAN, VP OF SALES & MARKETING: There was unmitigated excitement from the moment last fall when Roger Ames and London Records released to us a tape of “She Drives Me Crazy.” We were looking at what London was putting together for the band overseas, particularly as we knew they were gonna be doing a fairly long lead on the 12-inch of “She Drives Me Crazy” for club purposes. We knew they’d be releasing a 12-inch in the middle of December, so we made haste to be in the position to be as close to simultaneous as possible on the 12-inch and seven-inch; our street date was January 16. We put together a promotional CD single as well, so we could get started at the club level, college radio level, etc. We haven’t had a great-selling 12-inch in a long time, but in less than six weeks, this one is already about 45,000 units.

We have also had a tremendous opportunity with MTV. They have really worked with us. They gave us a Hip Clip feature for a couple of weeks running, they took it out of the Hip Clip category for two weeks and gave it power rotation, and put it back again for the couple of weeks preceding the album’s release.

The interesting enigma about this band is that it had been three years since the last record. For another band to have been out of the limelight for that long would’ve been a lot more difficult to overcome. Obviously, the band wasn’t really fully out of the limelight; there were a number of things that happened in between. Like the Something Wild soundtrack, which gave the band further airplay visibility. And then, of course, the one that everybody talks about is their performance in Tin Men, the performance of those songs that are on our album. I definitely feel that those 200,000 catalog records that have gone out over the course of the last three years have everything to do with the presence the band had in Tin Men. When the home video came out last November, we had noticeable sales surges once again. I felt it was important to remind people that “Good Thing” was the song that they heard in Tin Men, so we went ahead—and MCA agreed as well—to sticker the album in all configurations.

I.R.S. was very strongly involved in the planning stages of this record, along with MCA. It was a full-on, putting-our-heads-together kind of approach. Jay Boberg and I would represent I.R.S. in MCA’s various marketing and artist development meetings that took place featuring the Fine Young Cannibals project. A formulation of the plan was in note form last October. It’s hard to imagine that the album just shipped last week—we’ve been working on the thing forever. It was prearranged and agreed upon, based on conversations and negotiations with the band, band management and London Records, that the North American plan would look like this.

I worked with the MCA national account directors to come up with a national account advertising plan that puts us in the position to be fully featured in a lot of the big new-and-developing artist programs. All those got put to bed a while ago, and we’ll be seeing evidence of them through Trans World, National Record Mart, Camelot, Tower Records, Central South, Western Merchandisers, Wherehouse—all in various campaigns that will give us a lot of strong retail visibility throughout the month of March. As we had game-planned, we felt that with the strength of the record that we had, that we could very well be in a top 25 charted position as we headed into that time frame. And it is in fact going to happen. We had set up an initial solicitation figure of 150,000, based on what happened with the last record. We’re gonna end up with pre-release figures double that.

I.R.S. and MCA have always had strong involvement in the marketing side, so I suppose that the added benefit I.R.S. is enjoying in this particular situation is the considerable talent and clout that MCA brings to the project in marketing.

'Ve had set up an initial solicitation figure of 150,00, based on what happened with the last record. We're gonna end up with pre-release figures double that. I couldn't be more pleased as I head out to NARM.'
JEFF BYWATER, VP OF SALES AND MARKETING: MCA wanted the artist in a big way, and I think the artist wanted to be with MCA in a big way. It was the type of thing that we just decided to put our resources together and make happen. It hasn't been very difficult to get anyone into this record. The support has been amazing, but it really came down to the music. It's an exciting record.

With this first single, we've got a top five alternative track on our hands, and we certainly feel we have a top ten CHIR. Dance-club it's gonna be top five if not #1. The key, though, is going to black radio. We're having a remix done by [MCA A&R VP] Louil Silas, who's a very talented guy, and with that remix we can go to black radio and really make this thing happen. If you get all of those formats together, look out. Give this record some time, and it's gonna be rocking up every chart.

'We've heard from our friends at AOR that we're going to be a challenge. If AOR programmers give this record a chance, and also realize that it's gonna be a bigger-than-life kind of record, I think we'll see some AOR activity on it. The adventurous AOR stations are on it now, a couple of cuts deep. If we were to pick a track to go to AOR with, "Dance-Club it's gonna be top five if not #1. The key, though, is going to black radio.'

We're looking at AOR as a challenge. If AOR programmers give this record a chance, and also realize that it's gonna be a bigger-than-life kind of record, I think we'll see some AOR activity on it. The adventurous AOR stations are on it now, a couple of cuts deep. If we were to pick a track to go to AOR with, "Dance-Club it's gonna be top five if not #1. The key, though, is going to black radio.'

'The personalities [of the band members] mesh, you have a business entity, London Records and Roger Ames, and their English and European manager, John Mostyn—we have a terrific bunch of people working together.'

In their way, Roland is on a very strong course, and the other guys support him brilliantly. What else is there?

The personalities of the band members mesh, you have a business entity, London Records and Roger Ames, and their English and European manager, John Mostyn—we have a terrific bunch of people working together.

They're not gonna tour this year. They want to get back in the studio and work some more, they want to do other things, they want to develop the next project. And it would be so wonderful, with this record looking to be the size that it's gotta be, to have them come back in and do the killer follow-up—because their next record may be their greatest record. And next year, after they do another record, they want to do a big tour.

A lot of people think they've gone too far on the dance side. Of course I don't think that. I like this record much better than the first one, for a variety of reasons. The overall song structure is just great, and Roland sounds wonderful.

When I was walking around the first Cannibals demo tape, some people just hated it. They said, "That's terrible, it's never gonna happen." You go back and they say, "I always liked'em. You just think about when you knew both bands. It's the same. They've always had the same sound. As soon as I heard Roland's voice, I said, "Oh, man, finally."' Cause the guy's got his own style, you know it's him. I think this is a great band.

(Meiland also manages Herbie Hancock, Bill Laswell and Latin Quarter)
BRUCE COCKBURN: Our Canadian Conscience

BY JOE WILLIAMS

THERE'S A TIMELESSNESS about Bruce Cockburn, a calm in both his demeanor and his music that transcends fashion or commercial considerations. Cockburn has released 18 albums in his career, garnered the Canadian equivalent of a Grammy award on ten different occasions, where the war machine is overheated and where technical progress comes at the cost of a livable planet. "I don't think anyone person doing anything can affect meaningful social change by themselves," he admits, "unless they happen to be president. But what music can do is bring people together in a subtle way. It can be a source of encouragement. It can be a rallying point for popular sentiment. If my voice gets added to a sufficient number of others, maybe something will happen.

"One of the things that scares people off from any kind of political involvement is the thought that once you're involved you have to be a target for some flake with a high-powered rifle, or you have to suffer the embarrassment of saying what you think in front of large numbers of people. Really, if you just put your behavior in practice in your own life, a lot more political things would be happening than are." There was a time when Cockburn was a fatalist, and he acknowledges that about many things he still is. But after travelling from Nepal to Mozambique to Central America, largely in behalf of a Canadian development agency, Cockburn understands the impulse to match force with force. He says the song "Rocket Launcher" was widely misinterpreted as a call to arms when it was intended more as an ex- pression of the "statist" violence" (a made plain in "Where the Death Squad Lives" from the new album) Cockburn understands the impulse to match force with force. He says the song "Rocket Launcher" was widely misinterpreted as a call to arms when it was intended more as an expression of the "statist"

"I get tired of having to apologize for the fact that I'm a Christian and I don't happen to be like Jimmy Swaggart.

hungry they call me a communist. That's what a lot of people trying to help the poor are up against.

Having witnessed the frustrations of Christian charity, having seen up close how liberation struggles, and everything their own kind of political involvement means, I'm trying to help change things.

In an age where power is a fetish and where wealth is the new religion, Bruce Cockburn is motivated by something distinctly un-fashional: Christian love. "I get tired of having to apologize for the fact that I'm a Christian and I don't happen to be like Jimmy Swaggart," he says. "Christianity involves surrender, not control. One of the mistakes that the right has made, that a lot of conservative Christians have made, is in confusing faith with control. I think it's important for us who see the difference not to make that mistake, and perhaps to remind them of the error of their ways. What we have in much of the developed world is a sort of Christianity that's like the Judaism of the Scribes and Pharisees. I believe that it's exactly that kind of institution that Jesus preached against in his day and we would presumably preach against again if he were here. That doesn't mean we should go up, but I think it's important not to succumb to that, not to accept that as Christianity." Cockburn the Christian is also a realist. "In Guatemala, anyone who raises a dissident voice gets killed or scarred into exile. Sometimes even those who don't raise their voices, who just look like they might, are killed also. I don't think you can ever expect anything that calls for as much surrender as Christianity does to ever be a viable mainstream religion in its honest form. Humanity is not really like that. Bishop Herrera of Brazil said, "When I feel the poor they call me a saint. When I ask why the poor are

CASH BOX MAGAZINE 14 MARCH 11, 1989
WARRANT: Mixing Business With Pleasure

BY JANISS GARZA

IT HAS BEEN SAID many times—cliches become cliches because they’re true. Take the assumptions about rock & roll dudes. Legend has it that they’re not exactly intellectual giants and have a habit of laying around all day, occasionally plucking at their guitars. Or they’re wild and crazy guys who “rock & roll all night and party every day,” as Kiss asserted so many years back. But there’s always the exception that doesn’t necessarily prove the rule. Case in point: L.A.’s latest group of pretty boys, Warrant. Yeah, these “rock & roll dudes” came through the ranks with a party-down attitude that can be heard in songs like “Down Boys” (the single off their Columbia Records debut, *Dirty Rotten Filthy Stinking Rich*) or “So Damn Pretty.” To cite Jani Lane, they’re “a sense of humor, as evidenced in the LP’s title track, and in “32 Pennies.” And they even have a touching side—this quintet will turn around and perform a song like “Heaven,” which can make even the most jaded, street-wise woman feel like a gushy teenybopper. Obviously, Warrant doesn’t fit a preconceived image of a “dude.” But there’s even more to the band than that—the members of Warrant may be musicians first, but their business acumen plays a close second.

Let’s go way back, to a time when a record deal was only gleam in the band’s eyes—say 1979. Jani Lane and Joey Allen, drummer Steven Sweet and singer/songwriter Jaron Lane had just gotten together. The former group of Warrant (sans Lane and Sweet) had already laid down some groundwork and its El Lay draw was on the upswing. How did they do it? It’s a pack. Partially through their stage show, which is flashy and fun, and partly through heavy-duty promotion. Erik Turner learned about hype from a band that had recently risen from the ranks of the Sunset Strip—Poison. “I used to trip out watching Bret promote,” he recalls. “He was like—’Hi! How ya doin’? He was so happy to meet you and he’d be sure to ask your name. I used to watch how people would react.’” Turner borrowed from Poison’s tactics, which included blitzkrieg flering to advertise shows. “Every night of the week, if there was something happening, at least two of us would be there to pass out fliers,” explains Joey Allen.

But Warrant added its own special twist—namely the sexual innuendoes that won them both fans and foes. The fliers and ads would often display the five bandmates posing with girls in highly compromising positions. They make no apologies for their crassness—Warrant soon became the most talked-about band in a town that’s inundated with aspiring young musicians. And the guys knew that when the curious came down, they would see what the band was really about, that these supposedly sex manicics actually had a sensitive side, along with the wildness and whimsy. The doubts returned, over and over. Warrant began selling out venues, including the Country Club in Reseda—which has a nearly 1,000-person capacity. In fact, they would take over the club for two nights in a row, selling out both nights.

As their popularity grew, so did promotion costs. “At the height of our L.A. scene,” Allen remembers, “we were up to forty thousand fliers, fifteen radio ads, three hundred colby boards—those boards that go up on telephone poles—and three double page ads in all the local magazines. We were close to spending four grand on promotion.

Warrant took its time. How did Warrant manage to pay for all of this? Believe it or not, through the shows. “We started making a lot of money, once we started figuring exactly how much came through the door,” Jerry Dixon grins. “We always sold out every show, so we started putting it together.” When they realized they were generating some big bucks, the band put its foot down and demanded its fair share. The clubs, recognizing that Warrant was a hot ticket, knuckled under.

The group had the club owners and promoters at their feet—so where were the record labels? They were sniffing around, but no one seemed particularly anxious to make a move. “Not one record label cared to pay us. You guys have sold out a lot of shows and that’s enough for us,” emphasizes Dixon. “We never heard that one time. We definitely had to develop,” Allen adds. “We looked at old videos, shows where we thought we should have been signed—and definitely understood why we weren’t. It was just a question of time, and we weren’t ready.” So the band went back, wrote some more songs, eased the hugs out of its show and worked even harder. It paid off—Columbia finally sprung for a deal. West Coast A&R veep Ron Oberman remembers the gig that put Warrant over the top. “The thing that struck us was the way they connected with the audience,” he recalls, “particularly with the song ‘Heaven.’ And the songwriting was very strong.” Allen remembers it as being “one of our most lacrosse, life-wise. Jani had chicken pox. He was deadlly ill and we were all just like, ‘Let’s get out there and get it over with.’”

Warrant took its time in the studio with producer Beau Hill very seriously. Since the methodical Hill is a day person, the band made sure to accommodate him. “We got the people who could wake up in the morning to be there, which were me and Steven,” says Joey, “and then everybody else came after noon to do their stuff.” After all, states the guitarist, “When you’re in there, you’re spending money every minute.” This may not be news to anyone in the record biz, but coming from a newly-signed musician, it almost sounds like a sage revelation.

The original release date for *Dirty Rotten Filthy Stinking Rich* was mid-fall, but got pushed back to the end of January. It turned out to be a fortuitous delay, because it gave the band a chance to get to know the people at Columbia. If the label had put the LP out as scheduled, reasons Dixon, “they would have had to work for a band they didn’t really know and we’d have gotten pissed at them and it would have been half-assed. Now everyone knows us and it’s happening...and everybody hates us!”

Of course, not everyone at Columbia feels that way. Ron Oberman describes Warrant as “tremendous guys, great to work with.” and publicist Diane Bluck has practically adopted the guys. Since they also have a sparkling debut LP, the enthusiasm was easy to come by. Many bands might have spent those extra months goofing off, but Warrant didn’t want to do that. Says Turner, “A lot of bands wait two or three months after the record comes out to go out on the road. They sit around, pretending, living in dreamland, thinking everyone’s gonna go out, buy their record and they’re gonna hop on a national tour and it’s a piece of cake. We see so many bands that just wait and then they never get that tour and they end up doing the club scene for three months and they don’t make the next record. We wanted to go out and do our job.” So Warrant hit the road, doing a winter tour with D’Molls, and then with Britny Fox.

A pre-release tour may sound risky, but Warrant saw it as a wise promotion move. The band had already managed to grab some national press in *Metal Edge* and *Hit Parader*, so they thought, “Hey, if we can get the people to hear our music, we can get our record.” So Warrant hit the road, doing a winter tour with D’Molls, and then with Britny Fox.

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"MY STUFF IS IN A HARD PLACE," says singer/songwriter/guitarist Matthew Sweet when asked to assess his position in the musical market. "It teeters between the commercial and the alternative, and not entirely by accident. I always felt somewhat shackled by the alternative scene."

Yet Sweet emerged in the mid-'80s from what has been the hotbed of the alternative sound in America—Athens, Ga. After high school in Lincoln, Neb., he fled to that musical mecca, encouraged by his ongoing correspondence with R.E.M. singer Michael Stipe and their manager Jefferson Holt, whom Sweet had met at a Lincoln nightclub a few years earlier. Stipe and Holt were both living in Athens in a new-wave factory town, along with bands like the B-52's, Pylon, Love Tractor and Oh-OK (whom Sweet eventually joined). "It's only recently that I've felt comfortable talking about the whole Athens thing," says Sweet, "because people tend to get the wrong idea about me. I don't want to jump on that bandwagon."

Sweet's ambivalent relationship to the underground was nonetheless enough to get him signed to a major label. Columbia A&R representatives Steve Ralbovsky and Rick Chertoff heard the indie Bazz of Delight album and were impressed by follow Athenian Don Dixon. Together they convinced CBS to fork over the money for a six-song demo and convinced Sweet to record as a solo artist under his real name (despite Sweet's assertion that people would think he made it up).

Inside, Sweet's debut LP for Columbia, was a masterpiece of corporate overkill, featuring no less than five producers (David Kahne, Alan Fritzh, Stephen Hague, Dave Allen and Scott Litt), three co-writers, a couple of Bangles and such high-powered session men as Anton Fig and Bernie Worrell. Although Sweet takes responsibility for the result (which was critically lauded but a commercial disaster), he admits in retrospect that he could've been handled better.

"I was 20 years old and had only been writing and singing for about two years," he says, "I wasn't fully developed. CBS is a good label for people who are similar to what they've had before, but I don't think they knew what to do with me, and the group of people that was in the group I called the Springfields (a band which never really existed but recently charted a single on the U.K. indie charts.). And Sweet made a tentative return to the live arena in New York last month with a one-shot band called Billy Blake and the Eternals, comprising Sweet, his British counterpart Lloyd Cole and producer/drummer Fred Maher. "It was a cover band," says Sweet of the pseudonymous superstar combo. "Lloyd did the Dylan songs and I did the Beatles." O

MATTHEW SWEET: The Next Time 'Round
BY JOE WILLIAMS

Mama & the Pappas. (It's no accident that the female voice on the album belongs to Leah Kunkle, sister of Mama Cass Elliot.) The first single on the album is "Vertigo," a mid-tempo number that marries a soothing vocal with a spongy keyboard, a wah-wah guitar effect and inoffensive drum samples. The song is getting airplay at college stations and at "progressive" outlets such as L.A.'s KMPC, but Sweet asserts he has a potential audience in the mainstream. "My songs have always been naturally commercial," he offers, "and I don't think that's necessarily a bad thing. At least it didn't use to be.

Having to compete with the likes of Tommy Keene and Elvis Costello on the alternative side of the equation and with a whole world of singer-songwriters on the commercial side, Sweet will get a chance to prove his mettle when he takes his live band on the road in the spring. Already he's recruited drummer Ric Menck of Choo Choo Train, a kindred pop spirit with whom Sweet has collaborated on a ghost band called the Springfields (a band which never really existed but recently charted a single on the U.K. indie charts.). And Sweet made a tentative return to the live arena in New York last month with a one-shot band called Billy Blake and the Eternals, comprising Sweet, his British counterpart Lloyd Cole and producer/drummer Fred Maher. "It was a cover band," says Sweet of the pseudonymous superstar combo. "Lloyd did the Dylan songs and I did the Beatles." O
PIERCE TURNER: Irish Spring on Avenue B

BY KAREN WOODS

The posters on Manhattan streets scream, "This man has got to be heard," a line taken from a Melody Maker review of Pierce Turner's new record, The Sky and the Ground. I couldn't agree more.

The Sky and the Ground is Irish expatriate Turner's second RCA/Beggars Banquet release, and the follow-up to last year's critically acclaimed It's Only a Long Way Across. This record is basically the fulfillment of the promise made by the first release and by Turner's earlier work with the Major Thinkers, a Lower East Side band he formed with Larry Kirwan shortly after their arrival in New York from Wexford, Ireland.

"I came over about 12 years ago," Turner said, "because I had to go somewhere. I came from a very small town in the southeast of Ireland, and if you look at the big picture of the world, you would see that people from economically depressed countries or politically unimportant countries...very rarely is there a successful rock star from one of those countries. And the reason has to do with the relevance of that country in the world's political and financial arena. You really do need a certain amount of money to become a rock star—you really need a certain amount of money even to be a musician.

"I found, growing up in Ireland, that it was very difficult to find the money to even buy a keyboard. So I had to go somewhere. First thing I had to do was go to Dublin, make myself known there, make enough money to actually be able to afford instruments. It was ridiculous—when I was in Dublin I bought an organ, it broke two years later, and I was still paying for it five years after that. It's a very difficult country to succeed in. I had to either go to London or to America, so I went to America, because London represented a lot of pain to me. Irish people are a minority in London, and I didn't want to be a minority." [He laughs.] "I had enough trouble with my self-confidence as it was.

"Getting to New York did not mean instant stardom; it's been a long way across, and Turner in many ways reflects both the good and the bad. "The reason why it's taken me so long to succeed is because when you live in a small town in Ireland, you don't live in the real world," he explained. "You live in an important world, but it's not one where you are consuming things on an international level. The things I would write about living in the town of Wexford are not things you could relate to living in America. And it was hard, when I came to New York and started singing in bars and coffee houses—nobody understood what I was on about. Nor did they understand my accent, so the whole thing went right down the drain.

"So I had to really study America, find out what it was all about, until I had consumed enough information that I eventually became a mixture of both Irish and American."

The mixture is evident in both the lyrics (a combination of traditional and more contemporary and Lower East Side pragmatism) and the music (sort of rock/folk/sort of Celtic rhythms), and in Turner's turn of a phrase and lilting voice. The first record set the standard, the single "Wicklow Hills" in particular, but "The Sky and the Ground" makes it definitive.

"I think (The Sky and the Ground) is definitely more of a sound of today," Turner agreed. "It's Only a Long Way Across was actually a collection of songs I had written over a much longer period; some of them were as much as five or six years old. And it was also kind of a cleaning record—I got all of this stuff out of my system having to do with my career with the Major Thinkers.

"When the Major Thinkers was this pressure thing about being in a New Wave band. There was a lot of confusion around that, having to be cool and hip and all. So being a sentimental, romantic kind of character, a lot of songs that were actually about the way I felt were put to the side, because they didn't fit. But I really liked singing those songs, and I wasn't being truthful singing all this rickety-rackety stuff. So the first thing I did was to take all those songs that people kept telling me were beautiful songs, and put them on a record.

"Then once all that stuff was gone, I was ready to start again based on my newest feelings. I think I've always felt like I've gone too far a point where other people don't think they've gone far enough. Drinking four cups of coffee to me is decadent, because my nervous system gets all messed up. I've gone through phases where I've rented four movies a day, and I'm eating ice cream a lot, and all of a sudden I say 'Why don't I just get clear and cut out my system, and let me be really humble for a while, and see what that's like.' It's a fascinating feeling, the beauty of simplicity. All of a sudden you feel less guilty, less egotistical, less self-centered.

"It's like a coming and a going, it's like the sky and the ground. One day I'm like, 'I need to be decadent,' and the next day I'm like, 'Okay, I need to go.' I can never run an even keel. I think it would be unhealthy to always be pure, you'd become self-righteous. I mean if I became some complete meditative yogi, and straightened out my life, and drank nothing but water and ate rice, and had nothing to do with the real world, then my songs would reflect that and no one would be able to relate to it. It wouldn't mean anything.

"So he continues to vacillate, and to observe. "I'm very interested in human pain, I think it's fascinating," he said. "I think it's hilarious, it's just an exaggerated form of living. You take a small thing and exaggerate it to the fullest extent, and it's hilarious. Not always funny, but hilarious."

'I had to really study America, find out what it was all about, until I had consumed enough information that I eventually became a mixture of both Irish and American.'
MORE AND MORE, LOS ANGELES is gaining a reputation as a complacent town—sort of a sanctuary for the thirtysomething generation. Aside from the occasional earthquake, excitement in L.A. is when the local convenience store runs out of Evian water. And any semblance of a musical scene, outside of the metal community, is nearly nonexistent.

In the early 1980s—when Top 40 was more barren than it is now—this town was responsible for producing some of the most influential and important new music around. Bands like X, The Germs and Black Flag were creating a wave of excitement within the industry through their distinctive club appearances.

As we approach the 1990s, the fabled club scene is an empty shell of its former self. Yet, rumbling under all of L.A.'s musical debris are a handful of singer/songwriters who are slowly but steadily generating their own kind of excitement.

Three of the more noteworthy (albeit unknown) musicians among the thousands plying their trade in L.A. are Milo Binder, Steve Barton and Brad Nack. They are three distinctly different performers, united by their belief in song and helping to create a sense that new talent and a new sound are waiting to emerge from the city of angels.

MILO BINDER HAS BEEN GARNERING ATTENTION on the Los Angeles club scene with his original and eclectic acoustic performances for several years now. In addition to his own successful club dates, he has opened shows for the likes of the Cowboy Junkies, Steve Forbert, the Balancing Act, Maria McKee and Michelle Shocked. The critics' community is also beginning to take notice, as his praises have been exulted in the pages of Bam magazine and the Los Angeles Times, among others.

Although Milo Binder had a strong love of music from an early age, he never really planned on being a performer. After a brief stint in acting, frustration led him to answer an ad and join a short-lived band called the Blue Blue Morning.

After the band broke up, fellow member John Schillaci offered to manage Binder as a solo artist. "I was always intrigued as to what a solo show would be like," Binder explains, "and originally we planned only for a one-shot sort of thing. We did the show and it went great, and before I knew it John just sort of kept them coming. Somewhere in there we started to take it seriously.

"Every attempt I had at putting a band together—which is what I originally wanted to do—just never worked out. I found out that playing solo worked for me, and I really couldn't imagine what being in a band—a democratic band, anyway—would be like. It all just happened very naturally."

Constant performing won him a core audience and local name recognition. "Where a normal band might do nine shows a year, I was doing nine shows in two months," he recalls.

About a year ago, Binder decided to do some recording. He was put in contact with producer Vic Abasalo, who lined up such musicians as Marvin Etzioni, Victoria Williams and the Balancing Act to perform on the tracks. "Somehow people had this perception of me as being really connected, which was funny, because at the time I really wasn't." (Binder and Schillaci are currently tossing around the idea of releasing the tapes independently, rather than soliciting them to labels.)

All at once the press started to champion Binder. In addition to his shows receiving tremendous critical praise, he was the focus of a prominently placed feature on new music in the Los Angeles Times' Sunday Calendar section.

Eventually Binder found himself playing clubs that, a couple of years ago, would have frowned on an acoustic act. In recent months, he has graced the stages of such venues as the Roxy, the Palace, the Music Machine, Club Lingering and the Gaslight, among others.

The only problem Binder has encountered is having his music labeled or associated with one specific genre. "I look at it as bemused resignation," laughs Binder. "I don't know why it's hard for people to believe that an artist can have any less than three dimensions. My game with it is to consistently have them change what they say about me. If one person is calling me folk, and another is saying alternative, and yet another is calling me sensitive and funny or whatever... somewhere in between the truth will lie.

"If they insist on labeling me, I give them one or two things they can really hang their hat on—that way I can keep the music pure. I think that is a good concession for me. Any label that's put on you sort of puts a contingency on the type of music you do and I don't really work that way. I certainly don't try to write within any kind of tradition."
BINDER SHRUGS HIS SHOULDERS, "I JUST WRITE SONGS," HE SAYS.

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STEVE BARTON ORIGINALLY CAME TO RECORD INDUSTRY PROMINENCE AS FRONTMAN AND CHIEF SONGWRITER FOR TRANSLATOR, A BAND WHO PUT OUT A HANDFUL OF RECORDS ON THE SAN FRANCISCO-BASED 415/COLUMBIA LABEL IN THE EARLY TO MID-'80S. FOLLOWING THE BREAKUP OF THE BAND, BARTON DISAPPEARED FROM PERFORMING AND SPENT TIME DEVELOPING HIS SOLO MATERIAL. RECENTLY, BARTON RECORDED A BRILLIANT SIX-SONG DEMO WHICH INTRODUCES A SINGER/SONGWRITER OF CONSIDERABLE TALENT.

Translator, a sophisticated rock/pop outfit, was one of those bands that everyone was certain would hit big. They gained some mainstream exposure via a minor hit titled "Everywhere That I'm Not" that was released during the early '80s in the midst of the MTV age. As is often the story, difficulties arose and resulted in an amicable split for the band. "It was a real learning experience in terms of dealing with record companies," Steve Barton emphasizes. "I know a lot now that I wish I had known then.

"All in all it was great—I loved making records. I've been away from it for two years, and that's long enough. I sort of purposely took a little time off to clear my head out. I went to England for a little while, and I moved back to L.A. from San Francisco."

Barton's newly recorded, self-produced demo features five incredible original compositions and a cover of Brian Enos' "King's Lead Hat" (an anagram for "Talking Heads"). "I recorded the songs really quickly. Including mixing, the entire process took only three days.

"I was definitely going for something different than Translator, and I also wanted to get across where I was at. The reason I put six songs on the tape was because I wanted to have a real diverse set of music. It was also hard because I had over two years of songs to choose from, but I'm real happy with the way it turned out."

Barton is ready for his music to speak for itself, he is committed to writing, playing and developing his new material. "I learned through Translator to be careful when I'm ready to make moves," he explains. "Thankfully, I feel prepared for anything this time around."

Recently, Barton put together a five-piece backing band and is planning to hit the clubs in the very near future. He intends to keep his music "pure," and is in no way interested in altering his sound for instant commercial success. "I'm just going to do my own thing," Barton concluded, "without trying to cater it to Debbie Gibson's audience or Def Leppard's audience... I'm going to do whatever feels right for me."

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Some years ago, inspired by the fact that so many of his friends had joined bands, Brad Nack traveled to Mexico for four months and learned how to play guitar. When he returned to the States, he and some friends formed a band called the Tan. At the time, Nack had no way of knowing what lay ahead for the band.

After only five gigs, Robbie Krieger, formerly of the Doors, saw the Tan and expressed interest in working with them. "We wound up doing a single with him," Nack recalls, "and then we were supposed to record for Elektra, but that fell through."

While the Tan were together they recorded a total of three albums—none of which were ever released. "We were on Geffen for a while, and we were on EMI for a while, and we even worked with Robbie Robertson on one of the albums.

"We were going to release an independent album at the time we were working with Geffen, but they kept saying Don't put out that album because it will only compete with the one we put out. So they just sort of held us up for about nine months until the deal fell apart. You know, typical band stuff." (An interesting sidelight is that one of the Tan's songs, "Bad Party," was released in Peru by CBS/Epic and went to #1 on the charts.)

Discouraged, the band journeyed to England to check out the music scene. Eventually, though, more difficulties caused the band to break up. Remaining in England, Nack began playing clubs as Brad Is Sex—a one man show utilizing backing tapes. In time, Nack found himself with an impressive following and later released an EP, Gentlemen, Start Your Sheep, on Bam Caruso Records. As time passed, Brad Is Sex became a four-piece outfit and generated yet more attention overseas. In addition, Nack's prolific songwriting garnered him a publishing deal with Warner/Chappell.

Recently, Nack returned to California. While here, he has been doing some recording and playing a select amount of live shows. He plans on returning to Europe soon to continue with Brad Is Sex.

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Time will tell if the individual contributions of Binder, Barton and Nack will aid the ailing state of the L.A. music scene. But in the meantime, it's refreshing to know that the do-it-yourself spirit of music is alive, even if it is still striving for recognition.
WITH A QUARTER OF 1989 behind us, we Cash Box-ers have come up with what we think are 89 bands for the '90s. This highly subjective list is not based on "chart action" or sales reports, but rather on that special sixth sense all us "rock journalists" seem to have. So, based solely on intuition, here are the 89 bands to watch for '90. Take little heed to the order of appearance! The bands and artists are listed relatively arbitrarily. Our only criterion is the belief that all these bands or artists—signed, unsigned, major, alternative, independent, established, unknown—will make a mark in their respective fields this year. Some of the names are familiar—perhaps we'll see a major move by a long-respected cult artist (Lou Reed, Elvis Costello) or a comeback by an act we'd forgotten about (Tom Jones). Other names are new (Edie Brickell, Bros), but they may well be household words by this time next year. Whether we like 'em or not, these are the picks to click for 1989, 1990, and even 1999!

Marc Almond (Capitol)
Human Drama (RCA)
Electric Angels (unsigned)
Soul Asylum (A&M)
Bros (Epic) #1 everywhere except the U.S. So the label has decided to repackage this teen sensation to ensure they make it big!
The Connells (TVT)
National People's Gang (Dr Dream)
Too Much Joy (Alias)
Big Dipper (Homestead)
The Popes (Upon This Rock)
Old Skull (Restless) Wisc. punk band with two 9-year-olds and a 7-year-old.
The Pixies (Rough Trade)
Violent Femmes (Slash)
Lou Reed (Sire)
Social Distortion (Restless)
Huxton Creepers (PolyGram)

Elvis Costello (Warner Bros)

Les Rita Mitsouko (Virgin)

The Pursuit of Happiness
(The Pursuit of Happiness)

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Huxton Creepers (PolyGram)

Elvis Costello (Warner Bros)

Les Rita Mitsouko (Virgin)
The Darling Buds
(Epic)

Happy Mondays (Factory, U.K. import)
Stetsasonic (Tommy Boy)
The Proclaimers (Chrysalis)
Mary's Danish (Chameleon)
My Bloody Valentine (Creation)
Straight in at #1 on U.K. indie charts.
Def Jeff (Delicious Vinyl)
Show of Hands (I.R.S.)
Nick Lowe (Warner Bros.)
Syd Straw (Virgin)
De La Soul (Tommy Boy)
Darden Smith (Epic)
Brad Nack (Warner/Chappell)
Don Dixon (Enigma)
Sam Brown (A&M)
Marvin Etzioni (Peer-Southern Publishing)

That Petrol Emotion
(Virgin)

Milo Binder (unsigned)
Sid Griffin (unsigned) former lead

The Cavedogs
(CBS Music Publishing)

They Might Be Giants
(Bar None)

The Tearjerkers (unsigned)
singer of the Long Ryders.
Steve Barton (unsigned) former lead singer of Translator.
Something Happens (Virgin)
Shot B/W (Conflict)
Take 6 (Reprise)
Paul McCartney (Capitol)
Bourgeois Tagg (Island)
Young Fresh Fellows (Frontier)
The Walkabouts (Poplrama)
Malapoets (Virgin)
the feelies (A&M)
Jesus Jones (Food Ltd.)
Gaye Bikers On Acid (Caroline)
Ultra Vivid Scene (Rough Trade)
Robin Hitchcock (A&M)

Tom Jones
(Jive)
We see a big comeback for Tom this year!
L.A. Forecast: Hot & Rockin’
By Lisa Johnson

SHADOWLAND (Geffen) Snatched up by this label early in ’88, Shadowland have become one of the hottest bands around that’s not pure sweet and leather. Versatility is the name of the game here, where a set can include a 12-string acoustic number followed by a screechin’ guitar solo. One Eddie Van Halen. Shadowland are headed to Wales in April to record their debut album with Pat Moran (Edie Brickell & New Bohemians). Destined for commercial and critical success.

TOAD THE WET SPROCKET (Abe’s Records LTD) This quartet featuring Glen Phillips, a sensitive 17-year-old hunk-a-hunk-a-burnin’-love lead singer, have made a splash in their seaside hometown, where their debut album, Bread and Circus (released only on cassette), has already sold out its first pressing, while outselling all major acts in every record store in downtown Santa Barbara—there’s only one. A picture paints a thousand words...and Brad Nock painted the picture on their album cover. They are currently recording their follow-up album with Marvin Etzioni.

MARY’S DANISH (Chameleon) Heralded by the L.A. Times’ Steve Hochman as “the best live club act” of ’88. Their very Voice of the Beehive-ish approach (two harmonic frontwomen—Julie Ritter and Gretchen Seager) has landed them a track on the L.A. One compilation album, as well as impressive airplay across the U.S. They will soon release a four-song EP on Chameleon, and their lineup includes Louis Gutierrez (of Louis & Clark), and James Bradley, Jr. (who has worked with Jeffery Osborne and Anita Baker).

HUMAN DRAMA (RCA) Originally formed in New Orleans as the Models during the early ’80s, Human Drama spent February at Rockfield in Wales recording an EP with Bill Bucanan (Fields of the Nephilim, Leather Nun). They plan to tour before recording their debut album in April, for a September release.

LITTLE CESAR (Geffen) This is one group of grungy-looking street dudes that’s bound to appeal to the over-25 crowd. The music is drawn from ’60s R&B roots instead of your typical Hanoi Rocks/Guns N’Roses sound. Add Ron Young, one of L.A.’s hottest vocalists, and it’s no wonder Geffen snatched these guys up. At the moment, the quintet is choosing a producer and a late-’89 release looks likely. (J.G.)

ELECTRIC ANGELS Unsigned, but not for long. It’s only a matter of time before this group of energetic, fun-loving lads are on MTV heavy rotation. Last year, RCA put them in the studio with Bruce Kulick of Kiss to record some demos. One of the tracks recorded was an original tune called “You Put the X in Sex.” Apparently Bruce played the tape for Kiss’ Paul Stanley, who loved it. A few months later Kiss released a single called “Let’s Put the X in Sex,” and Paul says he’s never heard of Electric Angels. Live and learn. Gearing for a change of scenery, Electric Angels are packing their bags and moved to the Big Apple in February.

THE HAVALINAS Presently in negotiations for a publishing deal, one of L.A.’s best-kept secrets remains unsatched, or unsigned, by a major for the time being. The master plan: a grass roots approach, building a strong foundation of followers through extensive gigging in the Southern California area, which includes a regular Tuesday night stint at Molly Malone’s on Fairfax, where frequent clientele include Mickey Rourke, Clem Burke, and members of Crowded House, Fishbone and the Bangles. The trio features Tim Scott on vocals and Smutty Smith on stand-up bass—both from the early ’80s rockabilly outfit the Rockets—and Charlie Quintana (who recently left the Cruzados) on drums. Their live show is not to be missed, as Scott has dynamic stage personality and brilliant “stage patter.” The Havalinas are ones to watch.

KILL FOR THRILLS (MCA) A sure bet. This project is Al Teller’s baby: he personally signed them, and Kill For Thrills have the unique distinction of being Teller’s first (and so far, only) signing since taking over at MCA. They just mixed their debut album with Chris Lord-Alge (the Replacements Don’t Tell a Soul, U2) which was produced by Ric Browde (Poison, Joan Jett). Another unique distinction this band has is that it features Jason Nesmith, son of former Monkee Michael Nesmith, on lead guitar (and he’s damn good, too). Kill For Thrills are managed by Arnold Stiefel and Randy Phillips of the Stiefel Co., who also handle Rod Stewart and the Bangles.
ROCK & ROOTS

STOP THE PRESSES: Allow me to step upon my pedestal for a moment... Julius Robinson just played me the new single from Duran Duran and, ooh, I’m burning mad! Why? Because the song, aptly titled “Do You Believe In Shame,” is a blatant rip-off of “Suzie Q.”

The Duran tune credits the band’s John Taylor, Nick Rhodes and Simon LeBon as songwriters, yet the song’s melody is lifted directly from Dale Hawkins’ blues/rock classic “immortalized in the late '60s by Creedence Clearwater Revival.” If that wasn’t enough, the boys apparently also attempted to cop Chris Isaak’s trademark guitar sound and vocal style. Come-on, guys, enough is enough!

LINDA RONSTADT

GROOVY GRAMMY MOMENTS: I cringed at the outset of last week’s Grammy telecast when Whitney Houston’s “Stepford Wife” rendition of her Olympic ode “One Moment In Time” threatened to set the precedent for the evening’s live performances. But this year, thankfully, the folks at NARAS had the good sense to schedule performances by the likes of Linda Ronstadt, Lyle Lovett, the Wimans Family, Dwight Yoakam & Buck Owens, Tracy Chapman, Take 6, Melissa Etheridge, Toni Childs, Sarah Vaughan and Dizzy Gillespie. The standout performances of the aforementioned artists made this year’s gala one of the most bearable in recent memory.

In addition, the Grammys had their share of silent victories this year. They included Ruben Blades’ copping the Best Tropical Latin Performance trophy for Anecdotes; Best Traditional Blues Recording going to Willie Dixon for Hidden Charms; “Crying,” by Roy Orbison and K.D. Lang, garnering the award for Best Country Vocal Collaboration; and Linda Ronstadt’s Canciones de mi Padre getting the nod as Best Mexican-American Performance.

MOJO WORKING: Forget Madonna! The inimitable Mr. Mojo Nixon is currently holding the title of “media blitz darling.” Here is a sampling of what’s been keeping him busy:

On February 11, 1989, at a go-kart track in San Diego, California, Mr. Nixon got hitched to a lass named Adaire. The ceremony was performed by mail-order minister Count-Your-Beans-Dick-Montana of the Beat Farmers (yes, it was legal).

Following the blessed event there was a 21-water-balloon salute, fireworks, and serenading by John Doe, the Dead Milkmen and Camper Van Beethoven.

The Pressure Barons (a 13-piece combo featuring Mojo, Country Dick and Dave Alvin) will wrap up their “Vegas ’99” tour in Las Vegas on March 6.

Mojo is currently wrapping up acting duties for the upcoming Jerry Lee Lewis bio-pic Great Balls of Fire, which stars Dennis Quaid in the title role and co-stars John Doe and the Fabulous Thunderbirds’ Jimmy Vaughan.

Later this year, filming will begin for Citizen Mojo, an epic adventure starring Mr. Nixon.

The “I-S Elvis Alive?” hotline is still open. If you have any information leading to the whereabouts of Presley, give Mojo a ring at (619) 228-KING.

And finally, Root Hog or Die, Mojo’s latest album, will be released by Enigma on March 22.

Until next time.

Tom De Savia

Lyle Lovett

CASH BOX MICRO CHART

MUSIC

1 VOLUME ONE (Wilbury/Warner Bros. 25796) TRAVELING WILBURY'S ROY ORBISON 1 7
2 MYSTERY GIRL (Virgin 91058) ROY ORBISON 4 3
3 TRACY CHAPMAN (Elektra 67724) TRACY CHAPMAN 2 7
4 AMERICAN DREAM (Atlantic T 91191) CROSBY, STILLS, NASH & YOUNG 3 3
5 THE TRINITY SESSION (MCA 82060-1-R) COWBOY JUNKIES 6 7
6 COPPERHEAD ROAD (Uni-7) STEVE EARLE 5 7
7 FISHERMAN'S BLUES (Crysalis 41589) THE WATERBOYS 7 10
8 MELISSA ETHRIDGE (Island 91875) MELISSA ETHRIDGE 8 7
9 LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42289) LYLE LOVETT 10 3
10 IN DREAMS (Virgin 90364) ROY ORBISON 9 5
11 SHORT SHARP SHOCKED (MCA/Curb 41241) MICHELE SHOCKED 11 7
12 BLUEBIRD (Reprise R 25770) EMMYLOU HARRIS 14 5
13 SEVEN YEAR ITCH (Island 91016) ETTA JAMES 12 7
14 WILLIE DIXON BOX (Chess/MCA) WILLIE DIXON 13 7
15 SOUL SEARCHING (Black Top 1049) RONNIE EARL AND THE BROADCASTERS 21 7
16 FOR THE LONELY: AN ANTHOLOGY, 1956-1985 (Rhino 71429) ROY ORBISON 16 7
17 YOU GOT ME (Rounder 3100) DUKE ROBILLARD 25 7
18 HIDDEN CHARMS (Capitol 90905) WILLIE DIXON 19 7
19 THE SWAMP BOOGIE QUEEN (Arista 4786) KATIE WEBSTER 15 7
20 THE CHUCK BERRY BOX (Chess/MCA 68001) CHUCK BERRY DEBUT 17 6
21 TOP OF THE WOODS (Rounder 3123) OTS RUSH 26 5
22 DON'T BE AFRAID OF THE DARK (Capitol Nashville 300273) ROBERT CRAY 27 7
23 THE SWEETEST PEACHES (Chess/MCA 6028) ETTA JAMES 17 7
24 SEE THE LIGHT (Arista AL 6535) THE JEFF HEBBLE BAND 18 7
25 AFTER HOURS (Island P-3098) PINETOP PERKINS 28 3
26 WINTER OF 88 (Voyager/MCA 42241) JOHNNY WINTER 24 7
27 FOLKWAYS TRIBUTE TO WOODY GUTHRIE AND LEADBELLY (Var/Various Artists) 19 7
28 GENUINE HOUSERockIN MUSIC VOL. 3 (Arista 105) VARIOUS ARTISTS 30 7
29 LIVE AT CAREHIGE HALL (Virgin 68700) SWEET HONEY IN THE ROCK 31 5
30 ROOM WITH A VIEW TO THE BLUES (Rounder 2167) JOHNNY ADAMS 23 7
31 BACK TO BACK (Verve 5444) LITTLE MILTON 34 3
32 BRASS AND BLUES (Chess/MCA 9286) DWIGHT Yoakam WATER MUSI English 35 3
33 BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749) DWIGHT Yoakam 20 7
34 KING OF THE BLUES 1989 (MCA 42183) B.B. King 35 7
36 HARP N' SOUL (Arista 4786) LAZER LESTER DEBUT 37 7
37 LUCINDA WILLIAMS (Capitol Nashville 81888) LUCINDA WILLIAMS 39 3
38 LIVE AND LET LIVE (Rounder 3098) BOBBY KING AND TERRY EVANS 38 7
39 HIS GREATEST SIDES (Chess/MCA 91017) HOWLIN' WOLF 37 7
40 CHICAGO LINE (Island 791005) JOHN MAYALL AND THE BLUESBREAKERS 36 7

ROOTS PICKS

FLACO JIMENEZ: El Tule’s Amigos (Arhoolie, 3027)
Along with his friends Ry Cooder and Van Dyke Parks, accordionist Jimenez delivers a charming, lovely recording of Mexican folk or “conjunto” music. Conjure up your fondest memory of a warm summer evening to capture the spirit of this release.

VARIOUS ARTISTS: Soul Shots Volume 7: Urban Blues (Rhino, RI 70043)
Great tracks from major bluesmen of the sixties. B.B. King’s “The Thrill Is Gone,” Albert King’s “Born Under A Bad Sign” and Bobby Bland’s “Stormy Monday Blues” just for starters. Swell remastering job too.

JAMES HARMON BAND: Extra Naphkins (Rivera, RI 505)
A real killer-diller that literally comes with extra napkins. Raw, urgent, pulsating blues untaunted by the slickness so prevalent in much of today’s modern blues recordings. These guys take no prisoners.

HENRY TOWNSEND: Mule (Nighthawk, 201)
St. Louis country blues legend in a prolific session accompanying himself on guitar and piano. Not content to cover the usual standards, Townsend impro-vises live in the studio, producing new standards off the top of his head.

ROBERT COVINGTON: The Golden Voice of Robert Covington (Red Beans, 02)
How’s about the golden band and drumming of R.C.? Having played for everyone from Junior Wells to Sunland Slim, this Chicagoan’s soulful vocals are show-cased on this robust debut. Nice arrangements.

Ken Micallef
SHOCK OF THE NEW

HELLO! SPIKE? ARE YOU THERE? It's me, Joe, calling from the big NARM convention in New Orleans. It's the convention where all the music industry bigwigs get together to determine the future of the artform. It's sure exciting here. You should see all these guys from the record companies—they're all smiling and slapping each other on the back in that industry way that we always found so amusing back when we were punks and didn't care if they paid any attention to our records or not.

That's all changed, of course—we're not punks anymore; this is alternative music, which means the industry is welcome to buy us out and we're willing to take our money in order to get our CDs into the shopping malls. We'll drop that song about overthrowing the government, we'll change the cover art from that really cool picture of the dead puppy on the highway to a soulful black & white of the band looking off toward the future; we'll accept whatever big-name producer they think will smooth out the rough edges. "(Rough edges"—still get a kick out of that.) And ya know what, Spike? It's not so bad. The industry is actually really getting the job done. The Replacements, Soul Asylum, Husker Du, Ministry, Cowboy Junkies, Throwing Muses—they all went major label and put out pretty good albums. Albums that sold! Did you hear that Pere Ubu just signed to PolyGram? Everyone raved about their last album, but they say he's got an A&R gig pretty much in the bag and when we stopped into one of those jamblaya joints, I played him our demo tape. He said it reminded him of an edgier version of the Stones (whoever that is). But he also said it was missing something that he couldn't quite put his finger on, and so we sat there gazing gumbo it him like a Johnny Thunders power chord: The band needs a Cajun sound! He said we should get a brass band, or an accordion, or whatever it is they play in those Cajun songs, and then he'd be willing to pass the tape to his boss. He's right—this whole Cajun thing is going to be really huge this year and it might just be the ticket for us. And another thing—we gotta get rid of Dave. I know he's a friend, but he can't play a solo to save his own life. Solos are back in, man, Heavy-metal guitar solos and maybe a kind of rapture thing with a Cajun feel. But this is our big chance, Spike— we can't afford to blow it by pretending we're still kids playing in a garage for the sheer love of the music. We're not getting any younger, you know.

ALTERNATIVES

XTX: Oranges & Lemons (Geffen)

XTX seems to have found an especially pleasing groove with 1986's Skylarking and the two Duke's of Stratosphear records—a combination of Beatles production techniques, Beach Boys harmonies and the edgy pop that they first explored in the late '70s. No matter how much the band bad-mouths Todd Rundgren, the double LP Oranges and Lemons is of a piece with the Rundgren-produced Skylarking, opening with the morning-in-Eden imagery of "Garden of Earthly Delights." In it, the wise new father Andy Partridge tells his son—or whoever—"Oh, a cyclone/raga backbeat: "This is your life/And you do what you want to do./[Lust don't hurt nobody]." This is followed by "The Mars Bar," inspired by the finest piece of jangle-pop that the band has ever done. The mostly gentle textures of this wildly varied album (which includes a menace of strings and brass and shimmering sitars, as well as three songs by the underated Colin Moulding) are best appreciated with headphones and your inward-directed choice of voice. Besides the aforementioned songs we recommended Moulding's cool-jazzy "King for a Day," the Something/Anything Meets Sgt. Pepper show of "One of the Millions" and the "God Only Knows" harmonious sweetness of the closer, "Chalkhills and Children." Someday soon this will be your favorite album. (And dig chick—Millionaire's Soundtrack, and the album was produced by Athens cohort Scott Litt.

INDIGO GIRLS: Indigo Girls (Epice)

These two women from Atlanta cite Joni Mitchell as an influence, and you'll also hear echoes of Dylan, Violent Femmes and R.E.M. in their folk-acoustic style and streamless harmonies. And no, they're not as good as any of those artists, still a hit prone to commercial overstatement and lacking real musical invention, but this is a fine debut, highlighting a pair of rough-hewn, coffee-house Celtic voices that seem to be born for each other. And when the lyrics avoid need-your-love generalizations and get to real, observed reality, they excel. R.E.M. lends a hand on a couple spots, and the album was produced by Athens cohort Scott Litt.
THE HEAVY METALS

WHAT'S YOUR FAVORITE COLOUR, BABY? If you'd asked Living Colour's Corey Glover that question on the night the band played the Palace in Hollywood, the singer's answer would probably have been "lime green." That was the color of the romper he wore during the band's incredible show (lousy sound system aside). The man glowed—infact, the whole group did, as they tore through catchy tunes such as "Cult of Personality" and "Glamour Boy." Tickets were tight for this gig—since it was Grammy week, everyone and his fourth cousin was in town—but I'm probably the last rock writer in Los Angeles to experience these guys live, I begged to get in. Epic's Ivan Bodley graciously accommodated my last-minute request and I wound up having the time of my life. Glover made a run through the audience, insisting that the crowd get off its feet and dance; but even without its urging, it would have been hard to sit still. Living Colour's music moves. I noticed quite a few Sunset Strip longhairs edging over to guitarist Vernon Reid's side of the stage. Maybe they were in search of a lesson in axemanship, or wanted to absorb his talent by osmosis. I've got news for those guys—you can't learn inspiration.

And isn't inspiration all about? It's certainly not about classification. Living Colour is both a critic's dream and a critic's nightmare—the band is great, but what do you call them? They're funky, but they're not R&B. If they were, they wouldn't be on this page) Reid's licks are often metallic in nature, but they're black, so they can't possibly be a metal band, right? And what type of group would even think of turning Tracy Chapman's "Talkin' About A Revolution" into the rock anthem of all time? Sometimes we get too tied up in semantics and forget why we're in the biz for that breathtaking feeling that happens when a truly great band sweeps you off your feet. Any sort of music, done well, crosses all boundaries. You can't slip it into some easy category.

Which brings me to the Grammys (I bet you were wondering when I was going to get to that). You know that when I walked into the Cash Box offices Thursday morning, the four-letter words that came out of my mouth would have made Tom Araya of Slayer blush! I hate awards shows anyway, for the reasons I just listed in the above paragraph. But for a flutetoting band to win in the hard-rock/metal category was completely and utterly bogus. Now, it would be all-too-easy for me to sit around and rage on this annual event for its inaccuracy in judging excellent talent, but NARAS president Mike Greene made a very good point by saying that there weren't enough metalheads voting to make a true assessment of the hardrock/metal category. He's right. There are many people working in the heavy side of music who qualify as NARAS members and haven't bothered to join the organization. The Grammy bunches have opened up a category just for us, so they're not the ones at fault. It's our fault that Metallica, Jane's Addiction and AC/DC lost out because we let a bunch of old farts who know nothing about either hard rock or metal decide for us. I know stirring organizations goes against the natural inclinations of rebellious souls like headbangers, but there are times when it's in our better interest to do so. If we keep up our isolationist attitudes, metal is never going to get the recognition it deserves.

I'M NOT THE ONLY ONE with something to gripe about this week—there's also Chainsaw Cain of Slave Raider. The band was in New York recently, shooting the video for "Youngblood" (from its new LP What Do You Know About Rock & Roll?) and fell victim to a typical N.Y.C. snafu—the company jeep containing the quintet's props and personal effects was stolen. When the vehicle was recovered, Cain's costumes and—horror of horrors!—his chainsaws were missing. Let's hope the culprit is apprehended and given a nice, long rest in the "Iron Bar Motel."

Janiss Garza

METAL PICKS

Weekly Ear-Ringer

WHITE ZOMBIE: Make Them Die Slowly (Caroline Carol 3362) Before we get into the good stuff, I want you to say that I hate the garage-quality production on this album. What was Bill Laswell thinking when he was sitting behind the board? Well, no matter—Nothing can stomp out White Zombie's massive power. This vicious, stomping giant of a band brings thrash down to half speed, making each of these seven epic songs an adventure into the murky depths. Don't expect this album to smoothly seduce you. White Zombie forces the subject, but satisfies you just the same.

Other Metal Releases

VICTORY: Culture Killed the Native (Rhino/Rampage R1 70844) Nice eleven-song hard rock LP from a West German quintet. It breaks no new ground, but there are good driving rhythms, melodic solos, and raspy vocals. A pleasant way to pass the afternoon.

GARY MOORE: After the War (Virgin 91066-1) The guitar god who briefly added his wizardry to Thin Lizzy struts his stuff on this solo LP, but doesn't go overboard. Thankfully, he keeps his licks within the songs, so its appeal will go beyond the aficionados. Moore tempers his hard rock melodicism with a bit of grown-up raunch and a flash of humor—check out "Led Clones," a send-up of certain copycat bands. Ozzy Osbourne lends his lead vocals to that one, along with singing backup on "Speak For Yourself." After the War is fun, a bit old-fashioned, but very cool.

JASON AND JANISS MEET AT LAST...

CASH BOX MAGAZINE 25 MARCH 11, 1989
THE RAP WORLD DID NOT TAKE KINDLY to the exclusion of the Best Rap performance category of this year's Grammy Awards from the televised portion of the show. Following the lead of Rush Artists Management, most of the rappers stayed away from the ceremonies and instead held their own party at a Hollywood pub and restaurant. Category win-ners D.J. Jazzy Jeff & The Fresh Prince didn't show and were replaced by a brief performance by Kool Moe Dee. In light of rap's massive appeal and popularity, this type of action by the Grammys can only cast further doubt on an awards ceremony that has come under increasing criticism for being alienated from the realities of today's popular music forms.

OAKLAND-BASED RHYMER Too Short has worked long and hard to reach his position as one of the most promising new entries into the major label rap arena. Hip-Hop News talked with Too Short at RCA Records Hollywood offices.

Too Short: I heard rumors that M.C. Hammer [also from Oakland] did an interview with you, and said something about me. He said he was the only real rapper that comes from Oakland.

CB: Yeah. He mentioned that there was one other rapper, an X-rated rap- per.

TS: Well, Too Short says M.C. Hammer can't come close to me when it comes to rapping. Good music he's got. Good dance steps he's got. But he's not a good rapper. I'm not starting any wars or anything, but if you talk about me, I'm gonna talk about you. I didn't appreciate that at all. I'm a rapper and I'm a writer and if you listen to my album and get into it you'll see that I'm serious about my lyrics and I'm not out to be the number one anything. I just want to be an established artist in the recording industry and I'm on my way to being there.

CB: How have things changed since you've been with the major label?

TS: I have to be aware that if I do one or two things I could be labeled as a dirty rapper, or I could move ahead and do something like I'm doing now with the song "Life Is Too Short." The company didn't pressure us to do it, but that's what they wanted us to do, so that's what we did.

CB: Have you been out to New York?

TS: Well, I've been there, but I'm not hot in New York. They will not accept this West Coast rapper. But, you step outside the East Coast and start talking about the rest of the country and you'll see that we're doing pretty well.

CB: So how did the RCA deal come about?

TS: My manager and I, Randy Austin, started our own company. I went through a long process of working through independent labels that wouldn't pay me, and when I broke loose, I had learned a lot in the process. I learned how to work in the studio. I learned how to master my records. The manufacturing and pressing. We have a graphic designer doing the covers. So we took the knowledge and made our own company and put out the single "Freaky Tales." And with the money we made off of that, we did the album Born to Mack. We pressed up fifteen thousand cassettes, that was our first order. So we sold those in seven days and we ordered another ten thousand cassettes and five thousand LPs and during the process of selling all that stuff, two months later we got a call from Jive records.

CB: So you found that you were able to make money as an independent label?

TS: Much more than I'm making now. But, I now have an opportunity to make much more by having a successful album nationwide. But in actual record sales, we made a lot of money as an independent, and we get every dollar.

CB: How did you build your reputation in the indie days?

TS: Well, that's the Too Short story! I started rapping in 1980, and for a while there I just had one tape, and people liked it and they wanted to hear it so I wrote another one about six months later. And I started thinking "I

like doing this," so I kept it up and by '82 people in Oakland knew me and they accepted me and I did parties and was a disc jockey and I started selling tapes. When I used to sell tapes I had a real good hustle. It would be a thirty-minute cassette and I would rap through the tape. It had a party on the side called Freddy B. We may get together again and do some stuff. I sold a lot of tapes—if you counted it would be over a thousand. I've always had the people on my side. My first big show in Oakland was with UTFO and Roxanne and I got up there and rapped my ass off. The next day is when the indie label approached me. Someone approached me from Phoenix and I jumped at the opportunity. Recording studios and everything, the man got me good. Fresh leather suits and money in my pocket and I was just blinded. But I got a lot of knowledge out of it and I have no hard feelings. It lasted about two years.

CB: What are your plans for the future?

TS: I will be promoting this new album across the country. We'll do some shows. We work with GTI and Carol Lewis. And as for the future, I just want respect. I want people to say, "Yeah, Too Short's got a nice album." That's all I want.
ON THE DANCEFLOOR

THE HARD LEFT: Perhaps the best-kept secret in the dance community is Adrian Sherwood. Though he has been making music for over a decade now, he is virtually unknown beyond his fan base, who search out and buy anything bearing his name with loyal and unquestioning devotion. He has forayed into the mainstream of pop music on a number of occasions, most notably through his highly sought-after remixes of Depeche Mode's "People Are People" and "Master and Servant," which were radical reinterpretations of the band's darker side, and Simply Red's "Picture Book in Dub," a funk-dub fusion co-produced with Lee "Scratch" Perry. These excursions were done before remixers were elevated to the desfi ed status they enjoy today, and so Sherwood has remained for the most part underground. He has not gone the route of many other producer/remixers, stretching a patented but interesting style so thin that the public and the industry turn quickly and run far away. 1988 saw the producer/remixer as pop star, grabbing the biggest pile of cash possible in the shortest amount of time. Everyone thought that the candle would blow out soon, and it usually did.

No need to worry with Sherwood though. He carefully chooses his projects, always keeping in mind his reputation among his fans, not wanting to put them off by doing something for the quick back and giving them a chance to question his abilities. Sherwood is back in 1989 with Pay It All Back, Vol. II (Nettwerk Canada (604) 687-8649), a nine-song sampler (16 on the cassette and CD, making it an essential purchase) that, along with Tackhead's Tackhead Sound System (Capitol), is a perfect representation of the Sherwood sound at this point. The main focuses are on reggae dub and hard funk, though that just tells you where he is coming from, and does not begin to tell you how he gets to the end product. Sherwood uses these styles as a base, borrowing borrowed speeches, chants, and multilayered instrumental treatments, for a sound that nobody has achieved before or since. Perhaps the closest in spirit to the Sherwood sound at the moment is Hank Shocklee's New York production, as evidenced by his work with Public Enemy and Ziggy Marley (his remix of "Rumblin' Down" was the one that broke Marley in the black community). They both share a love for agitation and creativity in music, though neither would overdose their eccentricities at the expense of the groove, which makes them so effective on the dancefloor.

On Pay it All Back Sherwood teams up again with Keith Leblanc, drummer extraordinaire, to produce "Circular Motion," a ballistic beat that would make any hip-hopper green with envy; pairs up with cerebral terrorist Mark Stewart to produce three numbing mind and body workouts; collaborates with Lee Perry again on the hypnotic "Train to Doomsville"; and produces a slew of wonderful dub tracks with African Head Charge, Prince Far I, and the Dub Syndicate. All of them are instantly recognizable as Sherwood productions, but you will have no idea of what I am talking about unless you do yourself a favor and check this disc out. As an added incentive it's even budget priced, so there's no excuse for you cheapies out there. Following is a list of necessary Sherwood purchases with label info. The imports should be readily available at any good record store.


Skiny Puppy: "Addiction" (Nettwerk Canada)

DANCE PICKS

♫ THAT PETROL EMOTION: "Groove Check" (Virgin)

The Irish political funksters return with their hardest and most danceable groove yet, set up by the kind of hard-picking bassline that only English white boys weaned on Parliament seem to play anymore (and that's a shame), and rounded out by guitars and a bucketfull of tricks learned from their self-professed love for hip-hop. Fles hindered, the band can be appreciated as much for their grooves as their spot-on political views. Watch them!

♫ CHANTELLE: "One Man" (Profile)

Simply one of the most soulful and seductive tracks to come down the pipe in quite a while, this Latin percussion-flavored house

burner is a sure bet to fill your floor, and furthers the trend of Philly-influenced grooves that seem to be proliferating lately. Frankie Knuckles provides a booming mix that compliments Chantalles's diva-esque delivery well, making the record a perfect peak-time contender.

♫ FINE YOUNG CANNIBALS: "She Drives Me Crazy (The Monie Love Remix)" (Irr U.K.)

Mixed internally (a rarity) by the group's own David Steele and Andy Cox, this remix should extend the already steller tracks life for quite a while. The boys were extremely smart to bring in Monie Love, the hottest female rapper in the U.K. right now, to do a hilarious Shante-influenced putdown of Roland Gift, showing that the group has the rare ability to make fun of itself. The track has been toughened up as well, with hip-hop beats and eerie synth effects added to compound the whimsical feel of the original mix.

♫ KID 'N PLAY: "Rollin' With Kid 'n Play" (Select)

Now this is more like it! Recently I dissed the bands latest British remix as crap, but this track makes up for it. This go-go-influenced beat has long been a favorite of the people who drive the cars that go-boom here in L.A., is a club cut, and its 12" release sees it being pumped up even hotter. Driven by infectious horns and Chuck Brown samples, Gail King's remix should see plenty of action as the weather gets warmer and the mobile musical culture comes out of hibernation.

Neil Harris
THREE CAN DREAM A DREAM TOGETHER: Antonio Carlos Jobim (left) strums a bossa nova, warming up for his March 15th Carnegie Hall date, as producer Pat Phillips (center) and Absolut Vodka's Michel Roux laugh.

BIG JAZZ: Roy Eldridge, one of the greatest trumpeters to ever touch lip to horn, died on February 26 at the age of 78. His nickname, due to his dynamic, was "The Jazz," but he was also one of this music's giants. Eldridge's name most often comes up if you were the second baseman in a six-four-three double play. Louis Armstrong to Eldridge to Dizzy Gillespie. It's a gross oversimplification, of course, and the great Gillespie is responsible for it. From the minute anybody paid him any attention, he was quick to point out his stylistic allegiance to Eldridge. "I have this deep feeling for Roy," he wrote in his autobiography, To Be Or Not To Bop. "Roy was my idol."

Roy Eldridge was a trumpet dynamo, a blaring, rip-surfing player who could blow the hooter off his horn. He was intensity personified and he was the most competitive player jazz ever knew. Eldridge's goal on the bandstand was simple: blow everybody else away. And if there was another trumpeter on the stage—he be it Gillespie or some young sprout looking to go bell-to-bell with the master—forget it: Eldridge was out for blood. Until he laid down his horn in 1980—doctor's orders—he drew blood almost every time out.

Born in Pittsburgh, Roy Eldridge played with a number of bands in the '30s—McKinney's Cotton Pickers, the orchestras of Teddy Hill and Fletcher Henderson—extorting a wide influence, but becoming frustrated at his inability to get his own band off the ground. What got Eldridge off the ground with the public, what made him a bonafide star, was his position as the trump solist with the Hot Clubs of the early '40s. Thus Eldridge became one of the first black's to play in a white big band, a role he repeated in the middle '40s with Artie Shaw. Some of the solos he recorded during those years—most notably on After You've Gone and "Rockin' Chair"—are peaks of the Swing Era. At the same time, he began to receive the recognition as a vocalist after the enormous hit he and Anita O'Day had on "Let Me Off Uptown," with the Krupa band.

During the '50s and '60s, Eldridge toured frequently with Jazz at the Philharmonic and other Norman Granz packages, recorded for Verve (including thedates with Gillespie) and appeared at New York's Metropole, playing swinging versions of dixieland tunes. In 1969, he took up a residency at New York's Jimmy Ryan's that lasted from his retirement from playing in 1980. At Ryan's, again, Eldridge faced a dixieland band, but he was still killed swing solos, especially late in the evening, when the visiting businessmen and tourists had gone to bed and Roy had his audience—jazz buffs, musicians, young trumpeters. Roy Eldridge would blow the roof off the joint. I remember going there late one night when Count Basie and Joe Williams shared a ringer-topped table and the great Eldridge refered Sonny Greer as "the one who had been successful for over a quarter century at the bar. Eldridge was ferocious.

Two observations about the passing of Roy Eldridge. Obituaries of 78-year-old jazz musicians are starting to proliferate, and that is a wonderful thing to note considering that in decades past jazz obituaries were too frequent. The city mourned for players in its years of 30s, 40s and 50s, if not 20s and 30s. The self-destruction that caused so many great players to never live to become white-haired elder statesmen has abated. But the passing of Roy Eldridge takes another chunk away from living jazz history. Only a handful of musicians are left who were playing in the '20s and '30s and even the surviving first-generation beheaders—who were the most self-destructive crowd of all—are in their 60s and 70s. The architects of jazz are departing, the ones who helped create the music—who fought the fights and dug the trenches and, in a racist society during two World Wars and a devastating depression, created a blissful and stubborn art form that, in a way, is the culmination of the human spirit—are bidding us adieu. It is a sad but inevitable thing to note and it puts an awesome responsibility on the keepers of the flame, on the young jazz musicians who can now only look on Roy Eldridge as a historical figure.

But let them all know that if Roy had been able to live forever, if he had been able to share the bandstand with every young, highly-touted hornman for eternity, he would have treated every one of them the same. He would have tried to blow their horns off, as he did his own. BOPPING AROUND: Let's Get Lost, the Bruce Weber-directed, Oscar-nominated documentary about Chet Baker, will be shown at this month's "New Directors/New Films" series at N.Y.U.'s Museum of Modern Art before an April opening at the Film Forum. There'll be an RCA/Birdland soundtrack in April more on that later.... The new Phil Woods album, Here's To My Lord, has an interesting credit: "Phil Woods' embouchure courtesy of Dr. Phil Terman, D.D.S." Hey, NARAS actually gave a Grammy to the rhythm section of Betty Carter's Let It Go! video, "Angel of Harlem," nods to, and borrow scenes from Gjon Mili's classic jazz short, Jannnin, The Blues, which also inspired the Police's "Every Breath You Take" video.

Lee Jeske
## WESTERN REGION
### POP
- **High Movers**
  1. Funky Cold Medina (Delicious Vinyl) Tone-Loc
  2. A Shoulder to Cry On (Warner Bros./Sire) Tommy Page
  3. Radio Romance (MCA) Tiffany
  5. Heaven Help Me (MCA/PolyGram) Deon Estus

- **Most Added**
  1. I'll Be There for You (Mercury/PolyGram) Bon Jovi
  2. Forever Your Girl (Virgin) Paula Abdul
  3. Heaven Help Me (MCA/PolyGram) Deon Estus
  4. Rocket (Mercury/PolyGram) Def Leppard
  5. Cult of Personality (Epic) Living Colour

### R&B
- **High Movers**
  1. Every Little Step (MCA) Bobby Brown
  2. Start of a Romance (Atlantic) Sky High
  3. Girl I Got My Eyes on You (Motown) Today
  4. Real Love (Motown) El DeBarge
  5. 24/7 (24th & B'Way/Island) Dino

- **Most Added**
  1. Real Love (MCA) Jody Watley
  2. Tribute (Right On) (Columbia) Pasadenas
  3. I Like (MCA) Guy
  4. Romeo & Juliet (Columbia) Blue Magic
  5. Start of a Romance (Atlantic) Sky High

### COUNTRY
- **High Movers**
  1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.
  2. Hey Bobby (Capitol) K.T. Oslin
  3. The Church on Cumberland Road (Columbia) Shenandoah
  4. Big Dreams in a Small Town (RCA) Restless Heart
  5. Tell It Like It Is (Atlantic America) Billy Joe Royal

- **Most Added**
  1. Big Dreams in a Small Town (RCA) Restless Heart
  2. Boogie Queen (BGM) Doug Kershaw
  3. If I Had You (RCA) Alabama
  4. Where Did I Go Wrong (MCA) Steve Wariner
  5. Ballad of a Teenage Queen (Mercury) Johnny Cash

## SOUTH CENTRAL REGION
### POP
- **High Movers**
  1. Close My Eyes (RCA) Lita Ford & Ozzy Osborne
  2. Funky Cold Medina (Delicious Vinyl) Tone-Loc
  3. Rocket (Mercury/PolyGram) Def Leppard
  4. Heaven Help Me (MCA/PolyGram) Deon Estus
  5. Birthday Suit (Columbia) Johnny Kemp

- **Most Added**
  1. I'll Be There for You (Mercury/PolyGram) Bon Jovi
  2. After All (Geffen) Cher & Peter Cetera
  3. Forever Your Girl (Virgin) Paula Abdul
  4. Cult of Personality (Epic) Living Colour
  5. Funky Cold Medina (Delicious Vinyl) Tone-Loc

### R&B
- **High Movers**
  1. Closer Than Friends (Columbia) Surface
  2. Girl I Got My Eyes on You (Motown) Today
  3. More Than Friends (RCA) Jonathan Butler
  4. All I Want Is Forever (Epic) J.T. Taylor & Regina Belle
  5. Sleep Talk (Def Jem/Columbia) Alyson Williams

- **Most Added**
  1. Real Love (MCA) Jody Watley
  2. Buck Wild (Atlantic) E.U.
  3. Baby Me (Warner Bros./Sire) Chaka Khan
  4. Tribute (Right On) (Columbia) Pasadenas
  5. I Like (MCA) Guy

### COUNTRY
- **High Movers**
  1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.
  2. Hey Bobby (Capitol) K.T. Oslin
  3. The Church on Cumberland Road (Columbia) Shenandoah
  4. Big Dreams in a Small Town (RCA) Restless Heart
  5. Tell It Like It Is (Atlantic America) Billy Joe Royal

## MIDWESTERN REGION
### POP
- **High Movers**
  1. Rocket (Mercury/PolyGram) Def Leppard
  2. Second Chance (A&M) 38 Special
  3. Room to Move (PolyGram) Animotion
  4. 24/7 (24th & B'Way/Island) Dino
  5. Birthday Suit (Columbia) Johnny Kemp

- **Most Added**
  1. I'll Be There for You (Mercury/PolyGram) Bon Jovi
  2. After All (Geffen) Cher & Peter Cetera
  3. Rocket (Mercury/PolyGram) Def Leppard
  4. Heaven Help Me (MCA/PolyGram) Deon Estus
  5. Funky Cold Medina (Delicious Vinyl) Tone-Loc

### R&B
- **High Movers**
  1. Girl I Got My Eyes on You (Motown) Today
  2. Closer Than Friends (Columbia) Surface
  3. Lucky Charm (Motown) The Bo's
  4. You and I Got a Thang (Capitol) Freddie Jackson
  5. 4U (A&M) Vesta

- **Most Added**
  1. Real Love (MCA) Jody Watley
  2. Tribute (Right On) (Columbia) Pasadenas
  3. I Like (MCA) Guy
  4. Romeo & Juliet (Columbia) Blue Magic
  5. 24/7 (24th & B'Way/Island) Dino

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Hank Williams, Jr. (Duet with Hank Williams, Sr.)
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Tell It Like It Is (Atlantic America) Billy Joe Royal
4. Don't Toss Us Away (MCA) Patty Loveless
5. Big Dreams in a Small Town (RCA) Restless Heart
**NORTHEAST**

### 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. She Deserves You (Columbia) Baillie & the Boys
4. You Got It (Virgin) Roy Orbison
5. Don't Toss Us Away (MCA) Patty Loveless

**Most Added**
1. After All This Time (Columbia) Rodney Crowell
2. Old Pair of Shoes (Capitol) Sawyer Brown
3. Keep the Faith (Tr-Start) Heartland
4. White Houses (16th Avenue) Charley Pride
5. When She Holds Me (Universal) Gatlin Brothers

**High Movers**
1. The Look (Capitol) Roxette
2. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
3. You're Not Alone (Warner Bros.) Chicago
4. Dreamin' (PolyGram) Vanessa Williams
5. Just Because (Elektra) Anita Baker

**Most Added**
1. I'll Be There for You (PolyGram) Bon Jovi
2. After All (Geffen) Cher & Peter Cetera
3. Cult of Personality (Epic) Living Colour
4. Forever Your Girl (Virgin) Paula Abdul
5. Where Are You Now (EPA) Shy

### R&B

**High Movers**
1. Girl I Got My Eyes On You (Motown) Today
2. Every Little Step (MCA) Bobby Brown
3. Lucky Charm (Motown) The Boys
4. All I Want Is Forever (Epic) J.T. Taylor & Regina Belle
5. Closer Than Friends (Columbia) Surface

**Most Added**
1. Real Love (MCA) Jody Watley
2. Romeo & Juliet (Columbia) Blue Magic

### SOUTHEASTERN REGION

### Pop

**High Movers**
1. The Look (Capitol) Roxette
2. Eternal Flame (Columbia) Bangles
3. You're Not Alone (Warner Bros.) Chicago
4. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
5. Don't Tell Me Lies (A&M) Breathe

**Most Added**
1. I'll Be There for You (PolyGram) Bon Jovi
2. After All (Geffen) Cher & Peter Cetera
3. Cult of Personality (Epic) Living Colour
4. Forever Your Girl (Virgin) Paula Abdul
5. Where Are You Now (EPA) Synch

### R&B

**High Movers**
1. All I Want Is Forever (Epic) J.T. Taylor & Regina Belle
2. Girl I Got My Eyes On You (Motown) Today
3. 4U (A&M) Vesta
4. More Than Friends (RCA) Jonathan Butler
5. Closer Than Friends (Columbia) Surface

**Most Added**
1. Real Love (MCA) Jody Watley
2. Tribute (Right On) (Columbia) Pasadena
3. Baby Me (Warner Bros.) Chaka Khan
4. Start of a Romance (Atlantic) Sky
5. Romeo & Juliet (Columbia) Blue Magic

### Country

**High Movers**
1. The Church on Cumberland Road (Columbia) Shenandoah
2. Don't Toss Us Away (MCA) Patty Loveless
3. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr. (Duet with Hank Williams, Sr.)
4. Hey Bobby (RCA) K.T. Oslin
5. You Got It (Virgin) Roy Orbison

**Most Added**
1. If I Had You (RCA) Alabama
2. Is It Still Over? (Warner Bros.) Randy Travis
3. I Got You (Reprise/Warner Bros.) Dwight Yoakam
4. Keep the Faith (Tr-Start) Heartland
5. Where Did I Go Wrong (MCA) Steve Wariner

### Guaranteed National Hits

#### Pop

**I'll Be There For You**
Bon Jovi
(PolyGram)

#### R&B

**Real Love**
Jody Watley
(MCA)

#### Country

**Where Did I Go Wrong**
Steve Wariner
(MCA)
WHO NEEDS A BAND?: It was no coincidence that this year’s Grammy’s honored several of the world’s most accomplished a cappella acts: Bobby McFerrin, Manhattan Transfer and Take 6. Tracy Chapman could also be included in this category. (She has an a cappella track on her LP.) The public’s acceptance of vocal-only music ebbs and flows with the times, like the popularity of any genre. There was a time in the seventies when the legendary Persuasions were the hottest ticket in town. Are we experiencing a renaissance in the popularity of a cappella? Perhaps, but how do you translate this into a record-selling act?

I spoke to Reprise-Nashville’s Chris Palmer, alternative marketing product manager, about the difficulties in promoting a group like Take 6, which has gotten practically no airplay despite several Grammy nominations.

“Programmers will play Take 6 in their car, but they won’t put it on their radio station yet,” says Palmer. “Sales have been word of mouth, plus they’ve gotten a lot of national media attention. They were on the Put Ya Back Show the day after the Grammys. They’ve done VH1, Late Night, the Today Show, etc. They’re working their bums off, playing as many dates as they can, which has helped sell us around 200,000 albums so far, which is respectable. If we had a hit single it would be scary how many records we could sell.

“We’ve sold well in urban areas—Newark, Detroit—black markets in the Northeast. Reunion Records, which distributes for us in the Christian marketplace, has sold around 60,000 records through Christian bookstores, and that’s a white audience. Take 6 considers themselves a Christian act.”

Palmer adds: “After the Grammy’s, a lot of people at radio want to take a second look. We are re-servicing the single ‘Spread Love’ to urban and jazz. Initially urban radio had a problem with the song due to the intro starting so abruptly that it was hard to segue. So promotion asked them to change it and they added on a four-bar intro.”

Canada’s Nygons are another a cappella group to watch out for in the future. They have a new Windham Hill CD and cassette single out, the Leiber and Stoller tune “Poison Ivy,” with their fourth LP Rockapella on the way. Their marketing approach is similar to Take 6, with the extra advantage of having had a couple of hits and previous gold and platinum records serving as a base.

“We like to think we were on the forefront of the recent trend into a capperllia act—Wayne Thompson. Our audience is a true cross-section of music fans—we appeal to a pop audience as well as the doo-wop crowd. We play especially well on the college circuit. The key to success is heavy touring and media exposure. Live really sells us, even in large venues.”

Expect to see more a cappella groups jumping out of the woodwork over the next few months. Whether or not we have a full blown trend on our hands, only time will tell.

DURAN DURAN: “Do You Believe in Shame” (Capitol P-B-44337)

The question should be: Do Taylor, Rhodes and LeBon believe in shame? Obviously not. This song is a shameless ripoff of “Suzie Q.” Same feel, same melody. And not surprisingly, it’s the best thing we’ve heard out of D.D.

STEVE WINWOOD: “Hearts on Fire” (Virgin ST VR 56669-SP)

Tom Lord-Alge was up for a Grammy, and for good reason—his production skill on a relatively uninteresting song like this makes it happen. A fantastic groove elevates this effort and should propel it into the spotlight.

JON BUTCHER: “Send Me Somebody” (Capitol P-B-44334)

Butcher is a great guitarist and an emotive enough singer. This song has hit possibilities, lyrically and structurally. Butcher could take some more chances in his writing and production values. Should do well on AOR.

CHER and PETER CETERA: “After All” (Geffen 7-27529)

The song’s a tad sappy, but if Peter Cetera had sung solo, he and producer Peter Asher may have come up with at least a listenable record. However, Cher’s got a vibrato wide enough to jump an elk through, and she doesn’t gel with Cetera’s clean style. From the film Chances Are.

HOWARD JONES: “Everlasting Love” (Elektra 7-69308)

A lighthearted reggae-tinged romp features Jones’s fine sense of three-dimensional arrangement. His chorus vocal seems too heavy on electronic effects to really sell the lyrical idea. Should fare well across the board.

ANGELA BOFILL: “I Just Wanna Stop” (Capitol B-44298)

Bofill benefits here from a classic Ross Vanelli tune made famous by brother Gino. She has a very liquid style, very light, and it works here to perfection under the subtle touch of producer Norman Connors. Urban, CHR possibilities.

DENISE LOPEZ: “Too Much Too Late” (A&M VV-7215)

This pop ed-1 accentuates Lopez’s wonderfully resonate and crystalline vocal. A light yet driving track plays steady. This is one of those tunes that could appeal pop, Latin, urban.

BEBE & CECE WINANS: “Lost Without You” (Capitol B-44300)

Breath-taking vocals highlight this hit R&B tune. Produced and arranged by Keith Thomas, watch for angelic effects on chorus that really work. Should crossover from urban to CHR.

J.R.
#1 Single: Debbie Gibson

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High Debut: Bon Jovi #52

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<td><strong>29 REAL LOVE</strong> (Motown 44261) El DeBarge 32 5</td>
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<tr>
<td><strong>30 LOVE SAW IT</strong> (Warner Bros. 7-27837) Karyn White 43 3</td>
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<tr>
<td><strong>31 WE'VE SAVED THE BEST FOR LAST</strong> (Arista AS1-9765) Kenny G featuring Smokey Robinson 33 6</td>
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<table>
<thead>
<tr>
<th>#1 Debut: Jody Watley #60</th>
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<tbody>
<tr>
<td><strong>YOU AND ME</strong> (Epic 34-08652) Jamm 59 5</td>
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<tr>
<td><strong>24TH &amp; BROADWAY</strong> (Capitol 7-92726) Dino 64 3</td>
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<tr>
<td><strong>CAN YOU READ MY LIPS</strong> (EMI 7-26654) Z'Loke 37 19</td>
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<tr>
<td><strong>DON'T TAKE MY MIND ON A TRIP</strong> (Virgin 7-92726) Boy George 63 3</td>
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<tr>
<td><strong>ARE YOU MY BABY</strong> (Columbia 38-06651) Wendy &amp; Lisa 65 3</td>
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<tr>
<td><strong>TRUE OBSESSIONS</strong> (Virgin 90929) Lila 54 5</td>
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<tr>
<td><strong>START OF A ROMANCE</strong> (MCA 53462) Skyy 67 2</td>
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<td><strong>MOVE ON YOU</strong> (Rawson 3333) Lateasha 62 4</td>
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<td><strong>WALKING AWAY</strong> (Tommy Boy 7-27736) Information Society 60 5</td>
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<td><strong>BIRTHDAY SUIT</strong> (Columbia 38-06658) Johnny Kemp 68 3</td>
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<th>Cash Box Chart Singles</th>
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<tr>
<td><strong>1987</strong> (Epic 34-08652) Renee Moore 70 2</td>
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<tr>
<td><strong>BABY DOLL</strong> (PolyGram 871-108-7) Tony Toni Tone 39 17</td>
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<tr>
<td><strong>BABY ME</strong> (Warner Bros. 47-2764) Chaka Khan 85 2</td>
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<tr>
<td><strong>YOU LAID YOUR LOVE ON ME</strong> (Motown 1975) Gerald Alston 75 3</td>
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<tr>
<td><strong>CAN YOU STAND THE RAIN</strong> (MCA 53464) New Edition 35 14</td>
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<td><strong>LIKE</strong> (MCA 53460) Guy 15 1</td>
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<tr>
<td><strong>ROLLIN' WITH KID N' PLAY</strong> (Select 2001') Kid N Play 77 2</td>
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<tr>
<td><strong>RONNIE</strong> (MCA 53463) Bobby Brown 42 16</td>
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<tr>
<td><strong>STICKS AND STONES</strong> (RCA 8870) Grady Harrell 80 2</td>
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<tr>
<td><strong>DAYS LIKE THIS</strong> (MCA 53463) Sheena Easton 27 11</td>
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<tr>
<td><strong>SUPERWOMAN</strong> (Warner Bros. 7-27773) Karyn White 52 16</td>
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<tr>
<td><strong>I WANT TO BE YOUR LOVER</strong> (Orpheus B-27656) Aleese Simmons 53 17</td>
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<tr>
<td><strong>NOTICE ME</strong> (Fever Suite 1919) Sandee 54 5</td>
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<tr>
<td><strong>I'LL TAKE YOU THERE</strong> (Cold Chillin' Warner Bros. 7-27708) Big Daddy Kane 71 4</td>
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<td><strong>ROEMEO AND JULIET</strong> (Def Jam / Columbia) Blue Magic 18 8</td>
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<tr>
<td><strong>FROM PAIN TO JOY</strong> (Von 1919) Betty Wright 57 7</td>
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<tr>
<td><strong>TURN MY BACK ON YOU</strong> (Epic 34-08503) Sade 16 8</td>
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<td><strong>TOUGH ACT TO FOLLOW</strong> (Elektra 7-69019) Starpoint 91 2</td>
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<tr>
<td><strong>KISSES DON'T LIE</strong> (EMI B-50163) Evelyn King 66 16</td>
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<td><strong>IF I'M NOT YOUR LOVER</strong> (Warner Bros. 7-27556) Al B Sure 42 7</td>
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<td><strong>THE CLUB</strong> (Angelo Records 25-40167) Marcus Lewis 69 12</td>
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<td><strong>HIGH ROLLERS</strong> (Sunny Warner Bros. 2074) Ice-T 83 2</td>
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<td><strong>KILLING ME SOFTLY</strong> (Warner Bros. 7-27772) Al B Sure 72 14</td>
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<tr>
<td><strong>THE R</strong> (Verve MCA 50014) Eric B &amp; Rakim 73 4</td>
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<tr>
<td><strong>TRIBUTE(RIGHT ON)</strong> (Columbia 38-68575) The Facednas 8 13</td>
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<tr>
<td><strong>CUTIE PIE</strong> (Atlantic 47967) L'Trimm 74 7</td>
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<tr>
<td><strong>TAKE ME WHERE YOU WANT TO</strong> (Motown MOT-1951) Gerald Alston 76 19</td>
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<tr>
<td><strong>WE WANT EZY</strong> (Priority 57108) Easy-E 78 6</td>
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<tr>
<td><strong>YOU GOT IT (THE RIGHT STUFF)</strong> (Columbia 38-06652) New Kids On The Block 79 14</td>
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<tr>
<td><strong>NAJEE'S NASTY GROOVE</strong> (EMI 50181) Najee 8 1</td>
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<tr>
<td><strong>DON'T STOP YOUR LOVE</strong> (Elektra 7-69035) Keith Sweat 81 19</td>
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<tr>
<td><strong>THOUGHT OF YOU JUST A LITTLE TOO MUCH</strong> (Vestax) The Dells 82 8</td>
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<tr>
<td><strong>I WANT MORE OF YOU</strong> (KCA 209) Candy 84 8</td>
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<tr>
<td><strong>I WANNA HAVE SOME FUN</strong> (Jive 1154 RCA) Samantha Fox 86 15</td>
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<tr>
<td><strong>IT'S MY PARTY</strong> (Warner Bros. 7-27768) Chaka Khan 87 18</td>
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<td><strong>THE LOVER IN ME</strong> (MCA-MCA 53461) Sheena Easton 88 20</td>
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<td><strong>PULL OVER</strong> (Atlantic 7-88978) Levert 89 18</td>
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<td><strong>SWEET, SWEET LOVE</strong> (JAM 1247) Vesta 90 24</td>
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<tr>
<td><strong>HIM OR ME</strong> (Motown MOT-1944) Today 92 22</td>
</tr>
<tr>
<td><strong>DIAL MY HEART</strong> (Motown Mot-53301) The Boys 93 25</td>
</tr>
</tbody>
</table>
Too Much!
Super Singles From Some More Super Women

NEW FROM THE ORIGINAL SUPERWOMAN!

Karyn White
"LOVE SAW IT"
From The Album Karyn White

Apollonia
"MISMATCH"
From The Album Apollonia

Siedah Garrett
"INNOCENT SIDE"
From The Album Kiss Of Life

Chaka Khan
"BABY ME"
From The Album C.K.
THE RIGHT CHOICE: “Secret Wish” (Motown 1958)
Catchy, well-produced single from the veteran Southern group. New-perfect production by Ron “Have Mercy” Jerse 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 53509)
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 plays, it’s likely to get your attention.

GEORGE DUKE: “Guilty” (Elektra 7-68315)
Sixties-style songs with lots of energy and plenty of opportunity for his buddies to show 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-14299)
This track, taken from the singer’s underexposed LP, is just too ponderous and dull for words. It’s unlikely to make anybody happy.

ROSE ROYCE: Perfect Lover (Atlantic 81941-1)
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 and 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 AL 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 tearjerk “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 Headworth

DEJA VIRGIN: Virgin artist Deja just finished her new album, Made to Be Together, and single by the same name with producers Gene Griffin & Teddy Riley. Five tracks on the album were penned by Curtis Jones. Pictured at the control board are Riley and Griffin, as Jones and Deja view.
HOT IS THE WORD!
Check out the Island/4th & Broadway/Delicious Vinyl Cavalcade of Stars.

FUNKY COLD MEDINA
The follow-up to the double platinum WILD THING—just shipped

24/7
IS A MULTI-FORMAT SMASH AT RADIO
BB 36 ★ Black singles,
BB 48 ★ Pop singles

LET ME PUSH IT TO YA
Destined to be the hottest new funk band in the land. Early airplay:
WPLZ, WBLS, WHUR, WFXE, KSOL, WEDR, WGCI, KRNB, KKDA,
WGPR, KMJJ, KFOX, WCKX, KDKO, WQMG, WGOK, WNHC, KJLH,
XHRM, KDIA

MICA PARIS’ DEBUT SINGLE
“My One Temptation”
Europe’s latest sensation, soon to be an American phenomenon—just shipped!

From your friends on Island/4th & Broadway.
RHYTHM & BLUES

WAKE UP EVERYBODY! We African-Americans are losing our identity. Throughout history our unique identity has set us apart from others, rendered our talents priceless, and provided a source of pride. But just as we have the opportunity to have a collective and profound influence on music and entertainment, we are losing this. The homogenization of black culture is limiting the progress of African-American musical creativity. Our artists are resorts, and the struggle to preserve our identity is immense.

African-American programmers are continually being hired by the labels to oversee the marketing department. This results in a loss of control over the creative process. It is important to understand that programmers are not musicians and are not familiar with the music. It is crucial to have programmers who understand the music and can communicate with the artists.

Some of the most successful artists in the music industry are African-Americans. Examples include James Brown, Marvin Gaye, and Stevie Wonder. These artists have achieved great success in the music industry and have been able to maintain their identity while achieving commercial success.

In order to achieve commercial success, it is necessary to have a balance between the business side of the music industry and the creative side. It is important to have artists who understand both sides of the industry and can make informed decisions.

It is crucial to support African-American artists and give them the resources they need to succeed. By doing so, we can ensure that the next generation of artists can continue to contribute to the music industry and preserve our identity.
At Last, After 14 Years

There is hope where none existed.

Fourteen years ago, we had the will and determination, but little hope and hardly any resources. Today, fourteen years later, 6 out of 10 children with leukemia can look forward to leading full and normal lives.

In the past fourteen years, The T.J. Martell Foundation pioneered the discovery and development of quantum-leap, scientific breakthroughs in treating leukemia. Now, this pioneering research is being applied vigorously to important new studies and treatments of cancer and AIDS. After fourteen years, we are dramatically shifting the odds in the battle against these dreaded catastrophic diseases.

We have won many battles in the past. Now, with your help, we are getting close to winning the war.

This year, you are invited to participate in the 1989 Humanitarian Award Dinner in honor of Henry Droz, President of the Warner/Elektra/Atlantic Corporation, on Saturday, April 15, at the New York Hilton.

You can help in the fight against leukemia, cancer and AIDS. Please join Henry Droz in supporting the T.J. Martell Foundation. The progress being made at the Foundation's research centers depends entirely on the support of the entertainment industry. A contribution of $25,000 makes you a Foundation Benefactor and allows lifesaving research to continue and expand. A contribution of $10,000 makes you a Foundation Patron. And a contribution of $5,000 makes you a Henry Droz Research Fellowship Sponsor. Since less than 3% of all monies raised is a direct fund-raising expense, any contribution you make brings closer the day of an effective cure for leukemia, cancer and AIDS.

For further details contact Muriel Max, Director of Development T.J. Martell Foundation 6 West 57th Street, New York, NY 10019 212/245-1818
<table>
<thead>
<tr>
<th>#</th>
<th>Single</th>
<th>Week</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>DON'T YOU EVER GET TIRED OF HURTING ME</td>
<td>5</td>
<td>Ronnie Misap</td>
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<tr>
<td>2</td>
<td>I DARE YOU</td>
<td>4</td>
<td>Rick Van Shelton</td>
</tr>
<tr>
<td>3</td>
<td>FROM A JACK TO A KING</td>
<td>7</td>
<td>George Strait</td>
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<tr>
<td>4</td>
<td>TIL YOU CRY</td>
<td>14</td>
<td>Eddy Raven</td>
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<td>5</td>
<td>NEW FOOL AT AN OLD GAME</td>
<td>10</td>
<td>George Strait</td>
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<td>6</td>
<td>BABY'S GOTTEN GOOD AT GOODBYE</td>
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<td>George Strait</td>
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<td>7</td>
<td>BRIDGES AND WALLS</td>
<td>9</td>
<td>Conway Twitty</td>
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<td>8</td>
<td>I STILL BELIEVE IN YOU</td>
<td>5</td>
<td>Desert Rose Band</td>
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<td>9</td>
<td>AS YOU WERE</td>
<td>12</td>
<td>T. Graham Brown</td>
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<td>10</td>
<td>HEARTBREAK HILL</td>
<td>14</td>
<td>Emmylou Harris</td>
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<td>11</td>
<td>DOWN THAT ROAD TONIGHT</td>
<td>11</td>
<td>Nitty Gritty Band</td>
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<td>FROM THE WORD GO</td>
<td>18</td>
<td>Michael Martin Murphy</td>
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<td>I'M NO STRANGER TO THE RAIN</td>
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<td>Keith Whitley</td>
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<td>14</td>
<td>I'M A WOMAN MAN</td>
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<td>George Jones</td>
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<td>HIGHWAY ROBBY</td>
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<td>16</td>
<td>WHO YOU GONNA BLAME IT ON THIS TIME</td>
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<td>Vern Gosdin</td>
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<td>17</td>
<td>BIG LOVE</td>
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<td>THERE'S A TEAR IN MY BEER</td>
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<td>Hank Williams Jr.</td>
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<td>WHICH WAY DO I GO (NOW THAT I'M GONEN)</td>
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<td>FAIR SKAHE</td>
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<td>Foster &amp; Lloyd</td>
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<td>TELL IT LIKE IT IS</td>
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<td>THE HEART</td>
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<td>TRAINWRECK OF EMOTION</td>
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<td>HIT THE GROUND RUNIN'</td>
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<td>SHE DESERVES YOU</td>
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<td>Baulie &amp; The Boys</td>
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<td>HEBOY BERRY</td>
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<td>K.T. Williams</td>
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<td>LIFE AS WE KNEW IT</td>
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<td>Kathy Mattea</td>
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<td>33</td>
<td>SETTING ME UP</td>
<td>41</td>
<td>Highway 101</td>
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<td>YOU GOT IT</td>
<td>46</td>
<td>Roy Orbison</td>
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<td>GRANDMA'S OLD WOOD STOVE</td>
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<td>The Sanders</td>
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<td>YOUNG LOVE</td>
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<td>The Judds</td>
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<td>I JUST CALLED TO SAY GOODBYE AGAIN</td>
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<td>Lynn Anderson</td>
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<td>COBWEB HAT IN DALLAS</td>
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<td>Charlie Daniels Band</td>
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<td>ONLY THE STRONG SURVIVE</td>
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<td>Darrell Hutto</td>
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<td>Gene Watson</td>
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<td>MOON PRETTY MOON</td>
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<td>The Statler Brothers</td>
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<td>BIG DREAMS IN A SMALL TOWN</td>
<td>53</td>
<td>Restless Heart</td>
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<td>WALK THAT WAY</td>
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<td>45</td>
<td>LOVE WILL</td>
<td>53</td>
<td>The Four Tops</td>
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<td>46</td>
<td>AFTER ALL THIS TIME</td>
<td>59</td>
<td>Rodney Crowell</td>
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<td>47</td>
<td>THIS OLD HOUSE</td>
<td>57</td>
<td>Crosby, Stills, Nash &amp; Young</td>
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<td>48</td>
<td>BIG WHEELS IN THE MOONLIGHT</td>
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<td>49</td>
<td>I FEEL FIRE</td>
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<td>Sweethearts of the Rodeo</td>
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<td>50</td>
<td>(HERE COMES) THAT OLD FAMILIAR FEELING</td>
<td>38</td>
<td>Lisa Childress</td>
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**Country Singles**

The grey shading represents a bullet indicating strong upward movement.

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<td>Dwight Yoakam</td>
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<td>COMING HOME</td>
<td>3</td>
<td>Dwight Yoakam</td>
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<tr>
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<td>I'M COMIN' BACK</td>
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**Cash Box Charts**

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**Country Singles**

The grey shading represents a bullet indicating strong upward movement.

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**Cash Box Charts**

The grey shading represents a bullet indicating strong upward movement.

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**Country Singles**

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**Cash Box Charts**

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**ARTIST:** NORTHERN GOLD

**TITLE:** RUN (And Tell Them)

(Songwriter: Doug Newnum BMI)

**PROMOTION:** Chuck Dixon, Tony D’Antonio

**PRODUCER:** ROBERT METZGAR for Capitol Management

**PUBLICITY:** BILLY DEATON Talent Agency

**RECORDED:** Music Mill & Nashville Teleproductions

**LABEL:** Stop Hunger Records

**BOOKINGS:** KAY PATTERTON

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NASHVILLE NEWS

STARS SUPPORTING NEW-COMERS: Several of country music's successful recording artists recently turned up at the Bluebird to hear up-and-coming talents peddle their musical wares. Grammy winner K.T. Oslin, looking absolutely luminous after her win, sat front row center along with Curb's Cee Cee Chapman and MCA's newest artist Jonathan Edwards to listen to the sounds of Michael Woody and Mark Barnette. Woody, best known for penning the desert Rose Band's recent hit "He's Back and I'm Blue", proved to be a solid performer and showcased other fine tunes such as "Only Heaven Knows", "Out of My Lovin' Mind" as well as his west cut "My Train of Thought," on the charts now as recorded by Barbara Mandrell. Back by a strong five-piece band, (with special mention for stell steel guitarist Bucky Baxter), Woody set the usually mellow Bluebird audience on its ear.

Barnette, a fantastic talent waiting to be signed, pulled out all the stops with his set, starting with the energetic tune "Drive Time Queen". He kept up the spirited pace with other songs such as the comical "Opening Night" and the soulful "Can't Blame Nobody". Somebody sign this boy, PLEASE!

A NEW LEADER AT WARNER BROS., has been named. Jim Ed Norman who formerly served as the label's executive VP, is now president of the Warner Bros. Nashville division. Norman said of his new post "the last five years with Warner/Reprise have been the most exhilarating and inspirational of my career in music. I'm proud of the accomplishments and contributions of the Nashville Division and grateful for the support from everyone in Burbank who helped make our success possible."

ORGANIZATION FORMED: A new organization, Major Independent Record Labels, (MiRL) has been set up to viable independent labels who wish to distance themselves from custom, vanity and ego record releases. Spearheaded by James Scott, publisher of the Independent Record, MiRL is a voluntary program offered at no cost to all independent labels willing to adhere to the adopted standards. These criteria include mailing a minimum of 1000 records to radio stations, hiring at least one promoter for each chart that is mailed, sending records for review and press kits to all trade media and disclosing specific information of these actions in contracts signed with artists. In return, the label's products will carry the MiRL seal, signifying to radio station personnel that the company is operating on a high level of professional standards and ethics. "If a record company uses this seal and does not do these things, they will be subject to criminal prosecution under federal law...it is fraud," stated Scott.

WHEN IT RAINS IT POURS: During the recent torrential rains in Tennessee, Kathie Baille and Michael Bonagura, of the RCA group Baille & The Boys, found themselves, working fast to save their recently acquired touring bus. Parked near an overflowing creek, the Silver Eagle was founded teetering precariously in four feet of water. With the help of tour manager Dave Wilkerson, the three were finally able to save the waterlogged bus from destruction. The group, which has replaced departing Boy Alan LeBouef with former Orleans member Lance Hopper, is currently touring with George Strait and have come to appreciate the phrase "high and dry" even more!

BUCK AND RINGO: Yes, it's true, legendary honky tonk man Buck Owens and ex-Beatle Ringo Starr are teaming up for a re-make of Owens' 1963 number one hit "Act Naturally". The song was also a hit for Starr when he released his version in the mid-60s. Recording will reportedly take place in March at Abbey Road Studios in London, with the two singers set to occupy Studio #2, the facilities which were a favorite with the Beatles.

Be sure and catch next week's review of the Country Radio Seminar activities and concerts!

Cecilia Walker
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**ALBUM RELEASES**

**BILLY JOE ROYAL • Tell It Like It Is (Atlantic America)**

Billy Joe Royal is back with a thoroughly enjoyable collection of '50s-influenced country love songs. His version of the classic “Tell It Like It Is” has already raced into the Top 25 and looks to be a likely number one candidate. Royal’s unique vocals sparkle throughout the album with best results on the tender ballads “Love Has No Right” and “The Truth Is I Lied”. He can also kick it into high gear with style, most notably on “What’s The Matter Baby” and “Tell I Can’t Take It Anymore”. This package should broaden Royal’s growing country fan base.

**Get Hot or Go Home • Vintage RCA Rockabilly, 1956-59 (Country Music Foundation)**

A historical look at the roots of rockabilly, presented chronologically from 1956 to 1959, this two record collection offers a look back at the way it all began. Starting with Joe Clay’s recording of “Duck Tail” in April of ’56, listeners traverse through time with tunes such as “Ooh-ee” by Ric Cartey, “Two Tone Shoes”, Homer & Jethro’s spoof on the Carl Perkins-penned classic, and “Now Stop” and “Two Long Years” by early female rockabilly artists Martha Carson and Janis Martin respectively. Listeners are also treated to Roy Orbison’s “Almost Eighteen”, revealing the early talents of this lasting artist. The extensive liner notes by Jay Orr detail the stories leading up to these 17 innovators of rockabilly who recorded with RCA Victor. Copies of this digitally re-mastered package can be obtained by mail order only from Country Music Foundation Records, 4 Music Square E., Nashville, TN 37203. (Phone: 1-800-255-2357). A tremendous find for collectors as well as new-found rockabilly fans.

**SINGLE RELEASES**

**OUT OF THE BOX**

**ALABAMA • “If I Had You” (RCA)**

With Randy Owens at the helm of this ballad, Alabama reasserts their claim to producing the decade’s favorite country love songs. Listing the joys that life would hold if only this girl’s love could be had, Owens emerges with a matured outlook on romanticism. Co-producing with Barry Beckett, the boys of Alabama should find their niche high on the country charts.

**COUNTRY FEATURE PICKS**

**DESERT ROSE BAND • “She Don’t Love Nobody” (Curb/MCA)**

Although songwriter John Hiatt’s grammer on this release won’t please many English teachers, it’s one winner of a tune. An instantly likable song, it characterizes a girl who keeps herself out of reach from love’s letdowns. Desert Rose’s harmonies allow for chiming in all around, resulting in a marketable product for a wide range of audiences.

**GENE WATSON • “Back in the Fire” (Warner Bros.)**

With possibly the best traditional country voice being recorded today, Watson simmers slowly over a red-hot gal as love beckons unto him again. Producers Paul Worley, Ed Seay and Gregg Brown all contribute good pacing and illuminate Watson’s voice to perfection.

**JAMES HOUSE • “Don’t Quit Me Now” (MCA)**

A closet country fan working as a pop writer in L.A., House was luckily discovered by MCA’s Tony Brown, resulting in a strong country debut for this young man. Co-writing with Wendy Waldman, House expresses the feelings of a young father whose wife has left him.

**LORIE YATES • “Promises, Promises” (Columbia)**

Yates details the feelings of a naive girl who’s in a relationship with a dishonest man on this release, which she co-wrote with Matraca Berg. Although the song’s premise is one of innocence, its message is conveyed in an experienced way.

**PROGRAMMERS PICK**

**RANDY TRAVIS • ‘Is It Still Over?’ (Warner Bros.)**

Travis-mania abounds as programmers support Warner Bros.’ Grammy-winning artist on his latest release. Some of the stations helping Travis on the way to the number one slot include: WWRK, WMOP, KVOX, WLSA, KBOE, WCTY, KPQX and WELE.

**RAPPIN’ WITH THE WRITERS:**

**STAN PAUL DAVIS**

Stan Paul Davis came to Nashville like so many others, with a burning goal in mind — to get a publishing deal as a staff songwriter. Now after almost a year and a half of knocking on doors and sending out tapes, Davis has learned a lot about what it’s going to take to be a successful songwriter.

Davis grew up in Shreveport, La. His father worked in the upholstery business at a shop that was located near the famed Louisiana Hayride, where Elvis and Hank Williams, Sr. both performed early in their careers. Davis was intrigued by the happenings in that now-defunct showplace and knew that from there, an artist’s next step was Nashville.

He formed a band, Stan Paul Davis and the Common American Band, and toured in the south opening up for acts such as Mel McDaniel. He then came to Nashville briefly and cut two of his own songs “Common American Man” and “Love Can Be Magic.”

Davis moved here for good in 1987 with a lot of determination, yet he was not naive about the music industry. “I’ve had a lot of doors slammed in my face, but I got that in Louisiana! I take a lot of pride in my music and like the challenge that the music industry offers.”

So far, Davis has co-written one cut with Capitol recording artist Kix Brooks. The song, “Backporch Boogie Band” will be on Brooks’ next album. In search of that ever-elusive hit song, he continues to shop his songs to publishers on Music Row and write with other Nashville tunesmiths.

Cecilia Walker
“She’s Too Good To Be Cheated This Way…”

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AND THE WINNER WAS....—The song "Chiseled in Stone", written by Max D. Barnes and Vern Gosdin, was recently named Song of the Year for 1988 by the Nashville Songwriter Association International. Pictured at the awards presentation (from left) are: Barnes, NSAI President Bob DiPiero and NSAI Executive Director Maggie Cavender.

IT'S A DONE DEAL...—Artist Holly Dunn has been signed to the Warner Bros. Records Nashville roster. The winner of the Country Music Association's prestigious Horizon Award is perhaps best known for the hit "Daddy's Hands", Dunn is currently in the studio with producer Chris Waters. Pictured here are Dunn and Warner Bros. Exec. VP Jim Ed Norman.

SONGWRITERS UNITE—Larry Gatlin is joined by officials of Affiliated Publishers Inc. after announcing that he has become a principal partner in the organization. Pictured are API's Tony Harley and Johnny Slate, Gatlin, API's Danny Morrison, NSAI Exec. Dir. Maggie Cavendar and ASCAP's Tom Long.

COUNTRY HOT CUTS
1 RICKY VAN SHETELON - " Hole in my Pocket" • Loving Proof (Columbia)
2 ALABAMA - " Southern Star" • Southern Star (RCA)
3 THE BELLAMY BROTHERS - " Andy Griffith Show" • Rebels Without a Clue (MCA/Cuts)
4 RESTLESS HEART - " Jenny Come Back" • Big Dreams in a Small Town (RCA)
5 K.T. GOSLIN - " This Woman" • This Woman (RCA)
6 RANDY TRAVIS - " Written in Stone" • Old 8 x 10 (Warner Bros.)
7 NITTY GRITTY DIRT BAND - " Johnny O" • Workin' Band (Warner Bros.)
8 SHENANDOAH - " Hard Country" • The Road Not Taken (Columbia)
9 BUCK OWENS (Duet with DWIGHT YOAKAM) - " Under Your Spell Again" • Hot Dog (Capitol)
10 GEORGE STRAIT - " Aces in the Hole" • Beyond the Blue Neon (RCA)

STOP HUNGER STARTS THE MUSIC

Founded two years ago, the Stop Hunger record label began an innovative effort to help feed children at the Lillian Thrasher orphanage in Cairo, Egypt. Robert Metzgar, booking agent and producer with the label, annually tries to help as many missionary efforts as possible with money earned by promoting both gospel and country acts.

The label retains 15% of each artists' interests, some of that, of course, helping to pay for the label's overhead with the rest helping to feed orphaned children. "We are only involved in feeding children. We are not involved in any religion. The only thing we are interested in is the feeding program. We have some involvement in Mark Buntain's missionary efforts in Calcutta and the Lillian Thrasher orphanage has been active for over 40 years," said Metzgar.

Since the label's inception, Metzgar has been very pleased with the results his artists have had through Cash Box. "When we first started the label, I met with a lot of people in the industry and we had a lot of discussions on where to break our artists. It was our feeling that the place to break those acts was in Cash Box and that's what we have attempted to do. I think Cash Box gives an artist a 'fair shake'. In many of the trade magazines unless you buy advertising you'll never get anybody charted.

"One of the nice things about Cash Box is that if you're just getting started in the music industry, and you send your records to the Cash Box reporters and it's a good record, this magazine is going to put it in the charts, whether you buy an ad or not. That's my feeling as a producer, and it's nice."

Metzgar has received many calls from radio reporters who take the time to let him know how much they enjoy Stop Hunger's product. He has even had some who have gone as far as to promote the record to other radio stations, not only in the U.S. but in Europe and Canada as well.

"When you have a DJ get on the phone, and spend his nickel, to call me up and talk to me about an independent artist, that means you have really impressed them a lot. You can't imagine what that does for me. When I see that kind of loyalty developing towards my label that's very impressive to me. It makes me want to spend my money shipping records to those radio stations because they are involved. They're doing their job.

"We didn't have plans to distribute internationally. But what's happened is we can't keep from distributing it (in Europe and Canada) because of the requests. One of the biggest stations in Sweden called my partner and said 'You ship us 100 Mickey Jones records and we'll do the rest.' You can't ask for a better deal than that!"

The roster of Stop Hunger includes the likes of Patty Glenn, who's just released her first country tune "Seems Like Only Yesterday" currently at #76 on the Top 100. Northern Gold, whose newest single "Run" debuts this week at #91 with a bullet, is also on the label's roster along with Tommy Overstreet, Billy Walker, Mickey Jones, the Jeff Dayton Band and Top Guns among others.

Metzgar has strong opinions on the type of material his artists choose to record. "We have a rule of thumb, and that is that each song we release must be totally positive, clean, and written from a standpoint of lifting people up, not putting people down. I would refuse to cut a 'cheatin', drinkin' type of song. Those days in country music are over."

And so, within two years, Stop Hunger has not only successfully launched several artists' careers, the label is also helping to feed starving children internationally. But then again, fighting this problem with an innovative solution is what Stop Hunger is all about!

Cecilia Walker
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Robin Lee (Atlantic America)
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COUNTRY INDIES

INDIE SPOTLIGHT

DON MALENA • “Small Town Dreams” (Maxima)
Malena’s voice has a distinct expressive quality to it. With simple but tight production behind him, the message he sends is short-sighted but deals with a common problem — the lack of understanding between people with different aspirations.

MICHAEL DEE • “I’ll Step Aside” (Evergreen)
With clever lyrics, good production and Dee’s gutsy vocal performance, this song has a bluesy feel should provide a few moments of deja vu for older audiences.

GLENDA SUE FOSTER • “I’ll Step Aside” (Texas)
Here is a paradox between Foster’s strong country vocals and the defeatist attitude of the lyrics. Surrounded by talented steel guitar, keyboard and guitar players, she sings of a woman who won’t even fight for the man she claims she’ll die for!

SHANE LEONARD-PETERS • “She Thinks I Still Care” (GBS)
This is an interesting rendition of a George-Jones classic. With a variation in melody and an upbeat tempo, this native Australian’s interpretation works well.

JOE STAMPLEY • “You Sure Got This Of Red Neck Feelin’ Blue” (Evergreen)
This ‘cryin’ in your beer’ ballad tells of a ‘poor old boy’s hillbilly heart’ that’s breaking in two. It ends with a hymn-like finesse which seems consistent with the theme, but the lyrical content is one many can relate to. It’s sure to be a barroom success.

INDIE FEATURE PICKS

25 RUN (Stop Hunger) 6
26 HEARTACHES HERE TO STAY [K A H] 7
27 DON’T BE SURPRISED IF YOU GET IT (Door Knob) 8
28 SOUTHERN BELLE (Playback) 8
29 HERE’S TO YOU (Step One) 9
30 MARIA (Topp) 10
31 LEFT OVER LOVING (Music City, USA) 11
32 HILLIBILLY HEART (W C W) 12
33 BLUE MOON (BGM) 13
34 LAST CALL FOR LOVE (Li B) 14
35 ANOTHER BRIDGE TO BURN (GBS) 15
36 FAIRY TALES (Master) 16
37 MY OLD GIRL’S THE BEST GIRL (Timeas) 17
38 OPEN FOR SUGGESTIONS (Door Knob) 18
39 THOSE PRECIOUS MEMORIES (GBS) 19
40 I REMEMBER (Door Knob) 20
41 GOOD MEMORIES (Big Wheel/NSD) 20
42 LET YOUR LOVE TAKE HOLD OF ME (Door Knob) 22
43 WATCH MY SMOKE (Player) 23
44 I NEED SOMEBODY BAD (Evergreen) 24
45 YOU KNOW THE WAY TO GET TO ME (Gallery B) 25
46 MAKING MY DREAM COME TRUE (Ace-Hi) 26
47 I'M GOING BACK DOWN TO DALLAS AGAIN (Door Knob) 27
48 TELL TALE SIGNS (Royal Master) 28
49 DIFFERENT SITUATIONS (EMI) 29
50 YOU’VE MADE UP FOR EVERYTHING (Hummingbird of Clover) 30

RISING STARS

ARNE BENONI

Arne Benonhi heard his first sounds of country music at the age of 10. Jim Reeves was the artist who caught Arne’s ear with his “down to earth” voice, and even though Arne is a Norwegian native and couldn’t understand a word that was being sung at the time, he felt a connection that didn’t need to be expressed by words.

Most of us realize now, what an impact country music has made overseas. We are also beginning to see that in the amount of international artists who make the overseas trek to Nashville to be closer to the birthplace of country music. Benonhi’s no exception.

Now signed to Round Robin records under the guidance of Jim Pierce, Benonhi comes to the States with an impressive track record. In 1988 he was voted as one of the top ten entertainers in Norway, and not only that, he was the only country act to make that coveted list. And only seven years ago, Benonhi was happily sailing the seas as a ship’s captain who also owned several freighters himself.

“When I had some time off, I would perform with a friend of mine. I met a man who worked for a recording studio. He liked my singing and offered me a contract.” When the shipping industry began to falter, Benonhi decided to give his recording career his full attention. He recorded an album, Made in Nashville: Tribute to Jim Reeves and that was the project that led him to Pierce’s attention.

Benonhi is now scheduled to play at Fan Fair’s International Show this summer, as well as the Wembley Country Music Festival, which he has performed at for the last two years. His first single release for Round Robin is due out in April, and will be accompanied by a drawing for a vacation to sail up the coast of Norway on the Ofoten and Vesteraalens Dampskibsselskab cruise line. His debut album will be produced by none other than Leo Jackson, who was Jim Reeves’ guitarist. A fitting choice for this Norwegian artist.

Benonhi seems genuinely excited about the prospects of making it here in Nashville. With his deep, resounding voice this 6’3” former ship’s captain from Norway should make quite an impact in Music City.

Cecilia Walker
Thanks DJ’s for making it a HIT!!!

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GRAMMY SHOTS!

Buck Owens & Dwight Yoakam during a pre-Grammy reception hosted by L.A. Mayor Tom Bradley at the Gene Autry Museum. (Photo: Alan Berliner)

BARBARA ORBISON WITH SONS ALEX & ROY KELTON, JR. (Photo: Lisa Johnson)

Lyle Lovett performed “She’s Hot to Go.” (Photo: Lisa Johnson)


Linda Ronstadt won best Mexican American performance for Can- ciones de Mi Padre. (Photo: Lisa Johnson)

“Randy, mine says Jethro Tull.” “Well, K.T., I’m wonderin’ who this French Prince is...” (Photo: Lisa Johnson)

K.T. Oslin took home two Grammies: Best Country Song and Best Female Country Vocal for “Hold Me.” Randy Travis scored Best Male Country Vocal performance for Old 8x10. (Photo: Lisa Johnson)
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GRAMMY SHOTS!

PARTY IN LIVING COLOUR AT RESTAURANT REX: CBS Records held a post-Grammy bash at Rex's in L.A.; according to the record company, it was star-studded as usual (uh, that's star-studded). Epic artists Living Colour were there—who else do you need? Pictured here are, from left, E/P/A VP/GM Dave Glew, Living Colour's Muzz Skillings, CBS Records president & CEO Walter Yetnikoff, bandmembers Corey Glover & Vernon Reid, E/P/A VP Hank Caldwell and CBS Records Division president Tommy Mottola.

MOTTOLA, COLUMBIA ARTIST PRINCESS STEPHANIE & YETNIKOFF.

TRIBECA: CAPITOL FUN! Capitol-EMI Music hosted its post-Grammy party at the Beverly Hills restaurant Tribeca. Among the guests were Grammy winners Bobby McFerrin (EMI), Shadowfax (Capitol) and Willie Dixon (Bug/Capitol). The latter is pictured here with Capitol-EMI Music president and CEO Joe Smith. Other attendees included Bonnie Raitt, Huey Lewis, Henry Mancini, Billy Vera, Thomas Dolby, George Duke and members of the Red Hot Chili Peppers. Dixon took home the award for best traditional blues recording with his Hidden Charms. (Photo: Alan Berliner)

Basia & CBS President Tommy Mottola at post-Grammy Basia. Uh, bash.

Columbia artist Maurice White, Tommy Mottola and Columbia artist Martika, with Walter Yetnikoff sandwiched between L.A. & Babyface.

EMI Music Worldwide prez Jim Fifield, Natalie Cole & classical violinist Itzhak Perlman.

CASH BOX MAGAZINE 55 MARCH 11, 1989
WEA WORLD AT CHASEN'S: Word around town had it the WEA party would be one big shindig. Well, it certainly was. Perhaps the Beastie Boys experienced the most shindigging when they were handcuffed and "escorted" away from the party by county sheriffs. Never a dull moment. (Photo: Michele Matz)


VIRGIN SONGRESS PAULA ABDUL AT CHASEN'S. (Photo: Michele Matz)

YO! MONEY TALKS, FORBES RAPS: MTV threw a post-Grammy party at the Cat & Fiddle Pub honoring the Grammy rap nominees. And who should drop by but the man whose name is synonymous with rap music and the ever-changing world of contemporary urban music? Why, Malcolm Forbes, of course! It's doubtful that Ice-T is his pusher, but they sure look like buds. The party was also attended by Fishbone, Led Zeppelin offspring Jason Bonham (whose new band, Bonham, are in L.A. recording for CBS), mega-stud heartthrob Matt Dillon, Little Richard, the Boys, Def Jeff, J.J. Fad, and Michelle Shocked. And just when you thought the party was over, in pop Salt-N-Pepa, D.J. Jazzy Jeff & the Fresh Prince and Kid 'n' Play, who formed an impromptu conga line. Pictured during a fantastic photo opportunity are, from left, Ice-T, Forbes, Slick Rick and Fab Five Freddy. Freddy hosts Yo! MTV Raps. (Photo: Lisa Johnson)

KOOL MOE DEE & FAB FIVE FREDDY (Photo: Drew Carolan)

ICE-T'S GOT MORE THAN THE POWER, HE'S GOT WIFE DARLENE! (Photo: Lisa Johnson)

MALCOLM FORBES, DENNIS HOPPER & HIS LADY AT THE MTV RAP PARTY (Photo: Lisa Johnson)
Arista Grammy Gala at the Beverly Hills Hotel: Label president Clive Davis hosted “an evening of dining, dancing and live performances by several of Arista’s Grammy-nominated artists.”


BMGee-bees at L’Ermitage: RCA surely had cause for celebration: D.J. Jazzy Jeff & the Fresh Prince won the rap Grammy for “Parents Just Don’t Understand.” (Photo: Alan Berliner)

Chris Holmes of WASP, RCA prez Bob Buziak, Lita Ford & RCA VP/GM Rick Dobbis at the label fete.

Hothouse Flowers donated this very mandolin to the Los Angeles Hard Rock Cafe’s spectacular memorabilia collection. Peter O’Toole (center) is taking it for one last spin, while lead singer Liam O’Maonlai (are they Irish or something?) acts the Pied Piper. Fiachna O’Braonain looks amused. (Photo: Sunny Bak)
CHICAGO—Rowe International, Inc. announced the continuation of its highly successful CD promotion which was launched in conjunction with the introduction of its LaserStar UD-100 jukebox. Rowe has put together its second Promotion Pack of free compact discs for operators who buy a new Rowe LaserStar jukebox (serial #2411 and above) and place it in a country music location.

This Country Promotion Pack contains free CDs and printed title strips for top country artists such as Hank Williams, Jr., Johnny Cash, Emmylou Harris, George Strait, Larry Boone, The Charlie Daniels Band and many more. It is available in limited quantity, while supply lasts.

Rowe expressed its appreciation to the Nashville divisions of CBS, Warner Bros., Capitol, MCA and Polygram Records for their support in putting together this very special promotion.

"After the tremendous response to the original Promo Pack last fall with the release of the LaserStar, we received many requests for something similar, but specifically for the country market," state Joel Friedman, vice president of Rowe's Music Division. "So we sent Michael Reinert (Rowe's director of business affairs for music) down to Nashville, where he received a very warm and enthusiastic welcome from the country record community, and the result is this fantastic Country Promotion pack giveaway."

Among the key features of the LaserStar is its all-new album display, surrounded by theatrical step-framed halo lighting, showing 12 full-size CD jackets, or the smaller 3-inch jackets, at one time in an open book style. To attract additional attention, the pages of the display are turned with motor-controlled pushbuttons or can be set to flip automatically, revealing a total of up to 100 discs. As a further enhancement, there brightly-lit CDs rotate and reflect rainbow patterns in the "attract mode."

Further information about the promotion may be obtained through factory distributors or by contacting Rowe International, Inc., 75 Troy Hills Road, Whippany, N.J. 07981.

INDUSTRY CALENDAR 1989

March 30-April 1: Amusement & Music Operators of Texas; annual state convention & trade show; Radisson Hotel; Austin, TX.
March 31-April 2: Minnesota Operators of Music & Amusements; annual state convention & trade show; Sheraton Park Place Hotel; Minneapolis.
April 7-9: NAMA Western Convention; annual Western convention/exhibit; Brooks Hall, San Francisco, California.
April 7-9: ICMA Pool & Dart Tournament; Prairie Capital Convention Center; Springfield, IL.
April 21-22: Washington Amusement & Music Operators Assn.; annual state convention & trade show; Red Lion Hotel-Jantzen Beach; Portland, OR.
May 4-6: Ohio Coin Machine Assn.; annual state convention & trade show; Rhodes Center-Ohio State Exposition Center; Columbus, OH.
May 12-14: No. Dakota Coin Machine Operators Assn.; annual state convention; Grand Forks, ND.
May 18-21: Wisconsin Amusement & Music Operators Assn.; annual state convention & trade show; Red Lion Hotel-Jantzen Beach; Portland, OR.
May 19-20: California Coin Machine Assn.; annual state convention & trade show; Abbey Resort; Lake Geneva, Wisconsin.
June 9-11: Illinois Coin Machine Operators Assn.; annual state convention & trade show; Clock Tower Resort; Rockford, IL.
July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.
August 17-12: Wyoming Candy, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Sojourner Inn Teton Village; Jackson Hole, WY.
September 21-23: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.
CHICAGO—The $125,000 English Mark Dart BullShooter IV World Challenge of Champions stopped off at the Whittier Hilton in Whittier, California, January 28 and 29 for the Southern California Regional competition, which featured 465 entries representing players from throughout the area.

C.A. Robinson & Co., along with Arachnid, Inc., co-sponsored the qualifying tournament. There were a total of eight events including Women’s Doubles, Open Doubles, Cricket Singles, Mixed Doubles, Open singles, Pro Singles, Women’s Singles and Mixed Doubles Cricket, with a warm-up Cricket event on Friday, January 27.

The top three places in each event were awarded cash prizes, trophies and qualifying certificates to enter the BullShooter finals which will be held at the Rosemont/O’Hare Exposition Center in Chicago on Memorial Day weekend (May 26-29).

Among the winners were Emily Vandenbos and Marti Aslin in Women’s Doubles; Willie Collins and Debbie Harsher in Open Doubles; Don Hosier who took first place in Cricket Singles: Dave Miller, who was the big winner in three events—Pro Singles, Mixed Cricket and Mixed Doubles; Diane Rosten, who won the Women’s Singles event; and Kim Swift, who took first place in Mixed Cricket.

In March, the BullShooter IV Tour will be playing in Batavia, New York and Lincoln, Nebraska; and in April will be heading for Houston, Texas and San Jose, California.

Further information may be obtained by contacting Arachnid, Inc. at 6421 Material Ave., P.O. box 2901, Rockford, IL 61132-2901.

**BULLSHOOTER IV TOUR ARRIVES IN SOUTHERN CALIFORNIA**

**BALLY ANNOUNCES TWELVE MONTH & FOURTH QUARTER RESULTS FOR 1988**

CHICAGO—Bally Manufacturing Corporation, in announcing results of operations for the year and for the quarter ended December 31, 1988, reported that income from continuing operations for the year was $38,001,000 compared to a loss of $6,359,000 in 1987. Revenues were $1,940,765,000 compared to $1,730,128,000 reported a year ago. Earnings per share from continuing operations were $1.12 compared to a loss of $0.60 in 1987.

For the traditionally slow fourth quarter ended December 31, 1988 income from continuing operations improved to a reported loss of $7,148,00 from a loss of $10,143,00 a year ago. Revenues were $476,651,000 compared to $435,255,000 for the prior year. Earnings per share recorded a loss of $0.34 compared to a loss of $0.44 in 1987.

The company also announced that it was revising its proposed restructuring by withdrawing the planned spin-off of its casino business. The refinancing portion of the restructuring is at present still contemplated.

Robert E. Mullane, chairman of the board and CEO of Bally said, “We have been advised by the New Jersey Division of Gaming Enforcement that they intend to oppose the casino spin-off. Accordingly, the board has determined to pursue several other alternative corporate transactions with a view to increasing shareholder value as well as the refinancing.”

He further stated that, “I expect 1989 to exceed 1988 in both revenues and earnings. The restructuring that Bally has accomplished over the past five years is about to be reflected in our financial results. As a further indication of our confidence in the future of Bally, the board of directors has approved an increase in the quarterly dividend to 7 1/2 cents per share from 6 cents per share, effective in the second quarter of this year.”

**ATARI/TENGEN EXPAND LAWSUIT AGAINST NINTENDO**

CHICAGO—Hideyuki Nakajima, president of Atari Games Corp. and Tengen Inc., its wholly-owned subsidiary, announced that the companies have amended and expanded Atari Games’ anti-trust lawsuit against Nintendo of America and its Japanese parent, Nintendo Co. Ltd., to include additional anti-trust claims and claims for patent infringement tortuous interference with business relations, and trade libel.

The new legal complaints, filed in U.S. District Court in San Francisco, call for an immediate injunction against all future sales of Nintendo products, as well as an injunction against Nintendo’s “wrongful interference” in the business operations of Atari Games and Tengen. The complaint also seeks $100 million in treble anti-trust damage, as well as unspecified and substantial patent and punitive damages.

The Atari Games/Tengen lawsuit alleges that Nintendo utilized patented technology in the development of its Nintendo Entertainment System (NES).

In December of 1988 Atari Games filed an anti-trust lawsuit against Nintendo and announced it would market the first independently produced NES-compatible game cartridges through Tengen. The initial complaint charged that Nintendo had illegally monopolized the home video game market by controlling 100 percent of the manufacture of NES-compatible cartridges through the use of a “lock-out” system, and thereby dictated the volume, pricing and mix of software available for play on the NES.
### Classified Ads Close Tuesday

#### Coin Machines
For Sale: Blasteroids $995, Vindicators $1450, Toobin $1895, Gondomaria $895, Vigilante $1195, Dead Angle $1195, The Main Event $1595, Strike Zone $995, Viper Sit Down $1195, Vs Dual Cabinet $895, Sega Hot Rod 3 PL $1295, Thunderblade $1895, Guerrilla War $1395, Double Dragon $1595, Gridiron Fight CT $695, Lost World $895, Arena $845, Fire $1395, Victory $895, Robo War $1395, F-14 Tom Cat $850, Spin Out Rotary $1195, Spin Out Pusher $1095, Sex Tester $1195. Call or write: Celie, Rose, or Harold at: New Orleans Novelty Co., 3030 No. Arnaout Rd, Metairie, LA, 70002. Tel: (504) 888-3500.

#### Seeburg
Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and you specific requests are our command. Jukemusik and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

#### Henry Adams Amusement Co.
1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pin Boss and Merit Triv Whiz (sex) counter (barto) games.

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

#### For Sale
- Blue Chip Stock Market Wall Street ticket-tapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wicks Dist., Morgantown, W. Va., (304) 292-3791.
- For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

#### Real Estate
**Government Homes** from $1 (U repair). Delinquent tax property. Reposessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

#### Records
**Jukebox Operators** - We will buy your used 45's - John Ayresworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714) 537-5939.

#### Operator / Distributor
The Finest Route Management Software Package In The Country. It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL, 62704. Tel: (217) 793-3350.
Backstage at the Grammy Awards

DON'T WORRY, BE HAPPY: TRIUMPH IN FOUR STAGES

There was McFerrin, there was O'Connor. There was Price—there was even Alice and Lita. But for the anxious hordes of reporters backstage, enough was not nearly enough. Bellowing photographers implored the gods for Tracy Chapman's presence, and when she declined a backstage appearance, they mockingly shot three Grammy awards atop a TV monitor during "Fast Car." Also sorely missed was Metallica, who's members were spotted on a walkway high above the press area, obliviously necking with unnamed (untamed) females. It's only rock & roll, but we liked it.
Ideas both great and small.

America has always welcomed revolutionary ideas. Like democracy. Cars that float. And trash compactors.

So when Virgin Records arrived on these shores two years ago, we were certain we'd come to the right place.

Boy, did we ever. Starting with Cutting Crew, we've had hits with artists like Steve Winwood, Paula Abdul, Keith Richards, Ziggy Marley & The Melody Makers, Roy Orbison, Danny Wilson, Camper Van Beethoven, Julia Fordham, Deja, T'Pau and Johnny Hates Jazz.

It's our belief that a record company should be eclectic, lean and responsive; small enough to change quickly, but big enough to be heard.

For example, although one is a small number, having four No. 1 records on the charts (as we did last month) is a big deal. And although 12 is not a large number, breaking 12 new acts in 1988 is an enormous achievement.

Great ideas always start out small. Fortunately, they don't stay that way.
Here Comes Mr. Jordan

The new album from

Julian Lennon

Includes the single "Now You're In Heaven" (7-88925) (PRCD 2653) and the songs "I Get Up" and "I Want You To Know"

Produced by Patrick Leonard
Management—Tony Smith & Paddy Spinks

On Atlantic Records, Cassettes and Compact Discs

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