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THE WONDER STUFF
(The Wonder Stuff photographed by Lisa Johnson)
NEW ORLEANS—The ’89 meetings of the National Association of Recording Merchandisers had an eclectic soundtrack: The underscore was made up of the ageless sounds of this musical melting pot, while the ’track itself was powered by a highly contemporary hip-hop beat.

In the last two or three years, there has been a dramatic shift in attitude throughout NARM’s membership, as the commercial inroads made by metal, rap and alternative music have brought passion and a sense of adventure into this most conservative of music biz organizations.

Those three idioms—and rap in particular—have brought the indie labels and distributors back to the party with a bang. It would be inaccurate to call this new energy a youth movement, however; among the most fervent NARMies were old-timers like Juggy Gayles, whose Sleeping Bag/Fresh Records is among those daring indie labels that have joined forces to foment an aesthetic/commercial revolution just in time for the 90s. And if there was a pervasive catch phrase at NARM ’89, it was “new and developing artists,” a concept that was endorsed with demonstrable enthusiasm by manufacturers, distributors and merchants alike.

In this sense, the meetings were unusually gratifying for those who put their money on the underdog.

THE PRODUCT: While the deals went down, as tradition dictates, behind closed doors at the Marriott Marquis, the real deal raged out there on the giant video screens of the Grand Ballroom, where the near 2,000 participants could make their own judgments about the state of the music and the marketplace, label by label. As has become the custom, the big six distributing conglomerates showed off their wares in glossy video presentations, with attendees paired off to argue the merits of each with all the verbal combativeness of Ebert & Siskel. The clear-cut winner in the informal poll I conducted (which included numerous overheard conversations in the men’s room and around the coffee urns) was PolyGram’s presentation, which showed a bright, futuristic motif, a well-written script and numerous zingers from comedian Jeff Altman. PolyGram’s creative staffers closed their presentation by proclaiming their company “The Mad Dogs of the Industry”—a facetious boast that underscored the label’s newfound confidence. While showing off a human-sized roster dominated by highly individualistic acts (e.g., Michelle Shocked, Tears for Fears, House of Love, the Rainmakers, Voice of the Beehive, Sa-Fire, Vanessa Williams, the Wonder Stuff), PolyGram billed itself as “the artist and artist development label”—if only young acts were more important than superstars. From the looks of things at NARM, maybe they are.

WEA didn’t have to do anything fancy—although their presentation of the product as an MTV segment was clever enough (the ubiquitous Julie Brown and Kevin Seal notwithstanding). The company merely had to point to its industry-leading 24 platinum-plus albums—including nine by new artists!—to get everyone’s full attention. The WEA-distributed labels—Warner Bros., Reprise, Sire, Elektra and Geffen—are unbelievably hot right now, and their new and upcoming releases (including Don Henley’s I Will Not... the Godfathers, the The (with new addition Johnny Marr) and the Radiators; and Chrysalis could make some noise if it can get some of its appealing new acts (including World Party, which somehow went unmentioned past the “promising” stage).

The BMG video could have been called Three Stories, as A&M, Arista and RCA presented three quite dissimilar pitches, with generally thumbs-down results. The A&M segment had a terrific teaser—a billboard containing a cryptic description of a script that was strategically placed along the route with the Garrett to the Crescent City. But aside from a couple of laughs, the segment itself proved to be a disappointment. The concept of using a 50s Mickey Spillane movie and replacing the original banter with snappy, NARM-oriented dialogue must’ve looked good on paper; how could the A&Mers know that they were employing a device that would be a cliche by Monday afternoon? To their credit, the A&M team chose to play against the prevailing tone of the presentations, which was slightly to the right of Cecil B. DeMille. As for Arista, whoever convinced Cindy to write a script that he cut up and reassembled has a wicked sense of humor. On the other hand, Arista’s People’s Court version of the Yes trademark controversy, featuring Davis and a guy made up to look like Atlantic’s Ahmet Ertegun, was gussy and hilarious, not to mention persuasive. The RCA bit was the blandest of any, and it has since been supplanted by the revamped condition. They should’ve just brought out the Cowboy Junkies.

If the Junkies had been on a CEMA label, we might well have seen them live. CEMA departed from the conventional wisdom by basing their presentation on the live performances of EMI’s Vixen and Capitol’s M.C. Hammer. The latter brought his disciplined pose for a seamless mini-set of highly choreographed hip-hop that was theatrically innovative—so much so that I fantasized Hammer and co. on stage at Caesar’s in Vegas, early ’92. Rap in Vegas—you read it here first.

E.M.I. presented itself as the label that can do anything, considering the label’s revitalized condition. They should’ve just brought out Sandra Bernhard zinging the label for its “convenient” location in Culver City and maddening computerized phone system. Right on, Sandra. Bruce Lundvall’s Blue Note is looking more contemporary, with long-awaited new product coming from McCoy Tyner and Dexter Gordon. And Angel may have a budding rock star in flamboyant classical violinist Nadja Solerno-Sonnenberg.

Devotees of hard-core biz talk got their fill with MCA’s brassy, singles-oriented hard sell, which peppered the terms “AOB,” “CHR” and “megs” through the hour with the glee of a Creole chef. Between the relentless voiceover and a lame Universal Tour motif featuring MCA execs in silly costumes, there was hardly enough air to take a breath. But the hits that were touted are undeniable. Buddy Killen’s new Nashville-based Universal Records has a country blocker, the grand scope of the gubernatorial lowdown Will the Circle Be Unbroken, Vol. 2. And if you wanted irony, there was the I.R.S. sequence, in which MCA was obliged to ballyhoo upcoming product that will in all likelihood be distributed by another member of the big six.

Continued on page 10
NEW YORK—Warner Communications Inc. and Time Inc. decided to merge last week, to the tune of $18 billion, in case you were out of the room... ASCAP has distributed another $101,700 in supplemental cash awards, representing monies over and above royalties paid for performances of works in ASCAP’s survey; the awards are granted to writers whose works have “unique prestige value or which are performed substantially in media not surveyed by ASCAP.”... Vox Humana, an organization to “further public awareness and understanding of the Universal Declaration of Human Rights,” held two benefit concerts at N.Y.’s Beacon Theatre, March 5, with the Danish Radio Big Band backing up performances by Hermeto Pascoal, Michel Camilo, Abdullah Ibrahim and a rare eight-song set by Van Morrison, who stuck around at the Beacon for four of his own shows while he was in town.... The Ritz, one of New York’s top performance venues, is moving from its downtown home to the midtown site of the late, lamented Studio 54 in early April.... Women in Music will sponsor a workshop on “The Nuts & Bolts of Publishing,” March 15 at 6:30 p.m. at New York’s Doral Inn (call 212-459-4589 for details).... Maryland Sound of Baltimore has purchased all the assets of Los Angeles’ Stanal Sound.... Columbus, Ohio’s WBKY has the last thing: An “information now” number that listeners can call for up-to-date news, weather, sports, stock market and other information. The number’s (614) 899-1038.... Neil Diamond: Greatest Hits Live, a one-hour home video, will be released this week by CBS Music Video Enterprises, as will a two-hour highlight video from last summer’s all-star Nelson Mandela 70th Birthday Tribute in London.... The Jefferson Airplane, no surprise, is reuniting for an album and perhaps a tour. Slick, Kantner, Kaukonen and Casady are signed up, Marty Balin’s still a hold-out.... According to Teen-Age Economic Power 1988, the Rand Youth Poll’s survey of financial trends amongst teens, radio was listed as the leading advertising medium by which teens receive their information. Teens, by the way, spent (gulp!) $55 billion last year.... The 1989 SKC New York Music Awards will be held at the Beacon Theatre, April 8, with Lisa Lisa doing the hosting.... East Coast Rocker has launched its 1989 Unsigned Band Contest. Got a band? Get an ECR for details.... Phoebe Legere has signed up to endorse Hohner Accordion.... We thought you’d like to know.

L.A.—Rykodisc has just completed negotiations to reissue David Bowie’s RCA catalog on compact disc. In CD terms, these 18 albums constitute the most requested unavailable body of work since Capitol brought out the Beatles catalog on CD. The rights to the LPs, licensed to RCA, reverted to the artist in 1984. Rykodisc will remaster the LPs with Bowie’s participation, and reissue in all formats.... The Los Angeles Arts Congress, a recently organized grassroots organization of artists and others whose aim is to pressure the L.A. Arts Council to direct formal funding to pop musicians, will hold a planning meeting at the Music Machine Monday, March 13, at 8 p.m.

Interested parties are urged to attend.... John Sebastian, PD of KTWV, “The Wave,” will leave his post on March 17 to pursue management and radio station ownership.... Satellite Music Network has announced a joint venture with radio consultant Leonard Abrams. The new company, L.M.A. Inc., is based, oddly enough, in Dallas.... K.T. Oslin and George Strait will represent “country,” while Patrick Duffy of Dallas presumably holds up “western,” at the 24th annual Academy of Country Music Awards show. The NBC special, to be telecast from the Disney Studios in Burbank on April 10, is yet another one of those ubiquitous Dick Clark presentations.

**Bowie**

**MOVES & SHAKERS**

**Jim Ed Norman** has been named president of Warners Bros. Records Nashville Division. Norman assumes his new post immediately after having served as executive VP for the past five years. Before embarking on various music industry projects, Norman performed with the country rock band Shiloh, which was produced by Kenny Rogers. **Richard Perry** returns to Warners Bros. Records as VP/A&R producer. Perry has served as a staff producer, working with the likes of Tiny Tim, Fats Domino and Ella Fitzgerald. Through the years, Perry has produced albums for such diverse artists as Carly Simon, Ringo Starr, Manhattan Transfer, Barbra Streisand, Willie Nelson, the Pointer Sisters, Rick James and Art Garfunkel. **Nigel Harrison** has been named associate director of A&R at Capitol Records in Los Angeles. Harrison played bass with Blondie for four albums from 1977. Until recently, he co-managed Chrysalis’ Tami Show for Sanctuary Music, as well as serving as music supervisor on Teapethands and Light of Day. **MCA Records** has announced three in-house promotions: Bob Riedy was appointed VP of operations for MCA Distributing; Susan Butler has been named to the position of West Coast press and artist development; and five-year label veteran Donnie Cohen was promoted to director of national A/C & secondary promotion. **Silvia Blach** has been appointed VP of administration for Virgin Music America. Prior to joining Virgin Music, Blach was director of administration at Evergreen Entertainment Group. Also at Virgin Music, George Maloian has been named assistant VP of administration, serving as international liaison. Maloian was previously director of music rights and administration at the Clearing House Limited. **Jason Flom** has been promoted to the position of A&R VP for Atlantic Records in New York. In this position, Flom will also supervise the company’s heavy metal department. He joined Atlantic in ’79 as a field merchandiser, and was made an A&R rep in ’83. Flom has since been instrumental in developing the careers of White Lion, Twisted Sister and Skid Row, among others. **Phil Wild** has been promoted to VP of business affairs at Arista, based in New York. Wild has been with the label for five years. **John F. Giles** has been appointed senior VP of human resources for EMI Music Worldwide. Gillespie joins the company from Cadbury Schweppes Beverages, where he held a similar position. Also at EMI Music, Scott Leonard has been named manager of administration and marketing services. Prior to his appointment, Leonard was a management trainee for Capitol-EMI Music Inc.; he holds an MBA from USC. **RCA Records** has appointed Gary O’Neal to Western regional promotion manager of black music. O’Neal spent seven years in radio, most recently at XHRM in San Diego, where he served as program and music director for three years. **Frederic J. Willms** has been appointed VP of finance and chief financial officer for BMI. Willms joined BMI from Capitol-EMI Music Inc., where he served in senior finance and management capacities over the past 20 years. **EMI Records** has named Amy Simon promotion manager, responsible for all the label’s AOR, C/A & CHR promotional activity from Las Vegas to Phoenix, San Diego to San Luis Obispo, and Hawaii. Simon previously worked at San Diego’s KKLQ as a programming assistant. Prior to that, she spent two years with RCA as a promo assistant. **Paramount VP** Jack Kanne and the president of C.R.A.W.L., Alfred E. Gator, have proclaimed March as National Reptile Month.
Martell Named Sr. VP/GM, CBS Associated Labels

NEW YORK—Tony Martell has been promoted to the newly created position of senior vice president and general manager, CBS Associated Labels, responsible for overseeing all aspects of CBS Records’ relationships with associated labels and the company-owned CBS Associated Records label. Martell has been vice president and general manager of CBS Associated Labels since 1976.

In making the announcement, Dave Glee, senior vice president and general manager, E/P/A, said that Martell was “largely responsible for the prestige and success of the CBS Associated Labels affiliation. During his 12-year involvement he has played an essential role in the creation and development of significant marketing concepts for the products released on the label. In addition, he is responsible for signing many of the acts which are now enjoying huge success, such as Ozzy Osbourne, Joan Jett, the Fabulous Thunderbirds and Alexander O’Neal.”

Waltner Yetnikoff, CBS Records CEO, said, “Tony has well-earned this. He is one of the most respected men in the industry.” And CBS Records president Tommy Motolla added: “In a very short time after my arrival at CBS, Tony’s essential role with the associated labels became apparent. He has the creativity and innate qualities required to work with the many different independent labels and to personally sign new acts.”

1988 Unit Shipments Break Record

NEW YORK—Total industry shipments of recordings for 1988 reached a record total of 762 million units, according to the RIAA’s year-end tally. That breaks 1978’s previous high of 726 million units and represents an 8% increase over 1987 figures. In addition, dollar volume rose 12% over ’87, totaling $6.25 billion.

CDs continued to come on strong and LPs continued to sag in ’88. CD growth, in units shipped, was up 47% over ’87 while LPs dipped another 32% compared to the previous year. Cassette shipments increased by 10%. CDs out-sold LPs by two-to-one, while cassettes out-sold CDs and LPs combined by the same margin. 450.1 million cassettes were shipped ($338.5 billion worth), 149.7 million CDs ($208.9 billion) and 72.4 million LPs ($532.3 million).

Single sales, thanks to the increasing acceptance of the cassette single and the introduction of the CD single, began to show improved growth, although vinyl single sales slipped another 20% to 65.6 million (by comparison, 294 million vinyl singles were sold in 1974).
THE BUZZ

LA WHEN IT COMES TO KNOWING what's going on around town and in the world, Cash Box is always on the cusp of the hip and happening. Take this bit of late-breaking information: Legendary superstar singing sensation Tiffany will be performing at Knot’s Ber- tay Farm on March 24 & 25. Marching Torch—formerly quot;King of the Crusaders"—Toni Tennille (remember the Captain &...?) will be appearing at the Fairmont Hotel (“atop Nob Hill”) in San Francisco April 4-9. And motion picture and television star Stephanie Powers will make a personal appearance at 4 p.m., Saturday, March 18 at Dominic Saddlerly to promote her latest instructional video, Introduction to Horseback Riding and Horse Care.

SHOULD WE BE FLATTERED OR TICKED!? MTV is premiering “the first true global magazine show for young of the ‘90s” on March 12, and it’s called (get this) Buzz. Hmmmm. Supposedly, imitation is the highest form of flattery. And they do say great minds think alike. So, just like these Buzz columns, Buzz the TV show is gonna be a global pop culture blender. Cool. 7:30 p.m. (ET).

LOCAL SIGNINGS: Over at Epic Records, Snake (a.k.a. Roger Klein) has signed two Los Angeles bands since grabbing up Atlanta’s Ist娥r Girlz March 24 & 25. Growing Tents—formerly quot;King of the Crusaders"—is out fit from Orange Country, Social Distortion. The latter received quite a bit of airplay last year with the cut “Prison Bound,” and riots often ensued outside their sold-out gigs. The band’s deal with Restless was only a one-off, and everyone was bidding. Something good must be goin’ down at Epic, ‘cause Snake got ‘em. Not exactly your Warrant-type of band, these guys are rough & raw rock & roll.

I HEARD IT THROUGH THE GRAPEVINE: Actually, I heard it on the phone line, when English producer/mixer Ian Levine of Nightmare Records called (at 3:30 a.m. his time) to let us know that he’s assembled 47 original Motown acts for an epic compilation album (or albums) of all-new material. Ian already has a 16-song prototype, which he calls The Motortown Sounds of Detroit, and he’ll arrive in that fair city on March 14 to continue recording. Naturally, he’ll be looking for just the right U.S. deal. Just in case you’re interested, the number of Nightmare’s L.A. office is (213) 469-1733. 

DO YOU THINK A BUZZD GO BY without mentioning The Pursuit of Happiness!? Not on your life! TPHQ are in Florida from March 19 through the 29, and while there will be making an appearance on the Mickey Mouse Club! But they won’t be playing either of the first two singles, “I’m an Adult Now” or “Hard to Laugh.” It’s getting drunk with your parents and “giving” it a beating (and we all know what it is aren’t very “Mickey”-ish). They will, however, be performing “She’s So Young,” the expected third American single. “She’s So Young” is already a smash hit in the band’s native Canada, where it’s #9 with a bullet. Go, team, go. And this might be where I came in, but we understand Tiffany has lately become a big fan of TPHQ. It’s rumored she might even cover one of their songs. Which brings me to Knott’s Berry Farm...

Lisa Johnson

OHMIGOD, LIKE NO WAY—MADONNA HAS TOTALLY COPIED MISS PAMELA!”: Can it be true? Comparison’s with Madonna’s new “Like a Prayer” (Elektra) are easily as John Travolta and Jennifer Beals resemble those of little Miss Pamela Des Barres (left), author of I’m With the Band: Confessions of a Groupie, ‘cause they both have dark hair. But that’s not why comedienne Julie Brown (right) is in this photo. Julie had a party at the oh-so fashionably trendy Cafe Mambo to launch her new MTV series Just Say Julie, every Wednesday night at 7:30. The show promises to be oodles of fun, and Miss Pamela’s book’s gonna be a film soon! Could life be more fulfilling?!

NY I HAD A BAND PROFILE written for this space, but it was a bit too long, so it’s going to be a feature next week. So all you rabid Too Much Joyce fans will just have to wait until next week. There’s some smartly written bios (right) in the paper by the way; hey, it worked for Johnny Depp) are heading out on tour this month with perennial Athenians Love Tractor. Interesting bill.

New York is the name of the album, and it’s also the city that loves Lou Reed. His six-night Broadway run at the St. James Theatre, March 19-21 and 23-25, has been sold-out for weeks. The New York band consists of Mike Rathe on guitar, Rob Wasserman on bass, Brian Eno on keyboards (plus one or twotelefone Mr. Reed, The tour started last week at Princeton, with the Del Lords filling the opening slot. For the rest of the tour, which goes through April and as far west as Denver, the Feelines will be opening. Another interesting bill.

OH, NO, NOT ANOTHER AWARDS SHOW! Actually, not one but two. The Boston Music Awards nominees were announced last week, but since I couldn’t see any good reason to drive all the way up there for the press conference, we’ll go over major nominees next week. Promise. Scruffy the Cat had better be on that list somewhere.

A little closer to home, we have the Fourth Annual SKC New York Music Awards coming up April 8 at the beautiful Beacon Theater. Lisa Lisa is this year’s host (easy), but the highlight—in my unbiased opinion—will be the induction of Hilly Kristal into the New York Music Awards Hall of Fame. For non-New Yorkers, Hilly is the owner and founder of CBGBs, a club that really needs no introduction. A special tribute by CBGB “alumni” is planned, as well as a Commodores performance. I’ll be there; you should be, too. General seating runs $50-$55, available at the Beacon box office, and through Ticketron. Show starts at 8 p.m.

To be a bit objective, other scheduled guests are Debbie Gibson, White Lion, Rob Base & D.J. E-Z Rock, Sa-Fire and Brenda K. Starr. There are too many categories to list, but artists with the most nominations include Taylor Dayne with 10, Rob Base & D.J. E-Z Rock with eight, and Debbie Gibson, Ruben Blades and Living Colour with seven.

SPEAKING OF CLUBS, there is sad news on the live music front in Manhattan. The Ritz will be moving in the near future from its present (perfect) E. 11th Street location to the old Studio 54 space in midtown, reason being either space or structural problems, depending on whom you talk to. The location reportedly is going to be made into a dance club. Right around the corner is the Palladium, which is heading more in a live music direction with acts like the Bangle and Hothouse Flowers appearing there in the very near future. It’s just all too confusing. Regardless, the Ritz in its present form is going to be sadly missed.

ATTENTION, ANGELINOS: Das Psycho Rangers, a band we broke the story of a couple weeks ago, have invaded your fair city. Don’t believe me (or The Village Voice or Melody Maker or Model magazine. Model?)—go see them yourself. Check your local, but the dates we have here are March 12 at Madame Wong’s West (oops, that was yesterday) and March 15 at FM Station.

Karen Woods
**THE BUZZ**

**UK: YOU SAY YOU WANT A DEVOLUTION?** There's a lot of talk of devolution, of Scotland's independence from the British Parliament. But the Scottish record industry is not waiting for any constitutional conferences. It has gone ahead and dissolved itself.

From this week on, the Scottish record business is going its own way in a bid to give the country a stronger identity for its music. The Scottish music industry has spawned the current #1 from *Simple Minds*, not to mention *Deacon Blue, Hipsway*, *Love and Money, the Proclaimers* and international teen group *Wet Wet Wet*.

More than 30 of the country's 84 labels have joined the *Scottish Record Industry Association* and are already discussing plans for a separate Scottish chart. The prototype organization made its first public appearance at MIDEM. Its chairman *Robin Morton* insists, "We attended, because we had to prove we were serious about this, and we came back very confident. Scotland has not really had a voice because everything is centralized in London."

One of the organization's first priorities is to establish its own chart as opposed to the Gallup UK national chart, which it believes is unrepresentative of Scottish music.

"Scotland is represented in the UK chart as an area. But Scotland is not an area, it's a country," says Morton. He is already discussing awarding Scotland's own silver, gold and platinum discs to recognize the achievements of Scottish acts.

**OH BABY, IT'S A WILD WORLD:** The *Salman Rushdie/Ayatollah crisis has had interesting repercussions in the music industry. Former '60s superstar *Cat Stevens*, who retired from the music business and changed his name to *Yusuf Islam* in 1977, issued a statement in support of the Ayatollah and his threat to assassinate the author. Various music industry moguls have been receiving mysterious chain letters "from the good grace of Allah." Indie band *the Mullahs* have received threatening phone calls from an Islamic organization; lead singer *Sean Murphy* was forced to call the police after being plagued with the calls.

"The caller said, 'You are a gay person using the name the Mullahs and that's blasphemy. Don't bring out any product using this name,'" said the harassed Murphy. "I just wonder what will happen next."

**The The's Matt Johnson** this week issued a statement saying that his song "Sweet Bird of Truth," written three years ago, prophesied the U.S. attack on Libya and the loss of the American jet in that disgraceful and misguided adventure.

He said, "In recent weeks, with the ominous unfolding of the Salman Rushdie saga, I have been horrified and amazed to see another of my songs burst into life on the world stage before my eyes. "Armageddon Days are Here Again," from my forthcoming album *Mind Bomb* again refers to the clash between Islam and the West. But this time it's about the way the institutionalized religions and vested interests have combined with global ignorance to pervert the original messages of the prophets and exploit the fundamental spiritual yearning of humanity."

"Fear of God is the same as fear of the devil. Keeping mankind ignorant, oppressed, powerless, fearful and obedient is the ultimate evil." Very ominous words indeed.

*Chrissy Hey*

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**RIO:** The year starts now: Traditionally Brazil hibernates between Christmas and Carnival—1989 has been no exception. With little of note happening during the first two months of the year, it took Carnival to make the locals from their slumbers with a rousing performance by the *Beija-Flor* samba school on the Monday of Rio's Carnival.

To most observers, Beija-Flor was unlucky not to take the Carnival title, which slipped from their grasp after they and *Imperatriz Leopoldinense* tied with maximum points from the judges. *Imperatriz* may have the title, but Beija-Flor's performance promised to revolutionize the parade, with a performance that had more in common with *Les Miserables* than anything that had been seen on the parade grounds of Rio.

Two major Brazilian stars were honored this Carnival by becoming the third and fourth artists for two of the top groups. *Assamba* Mocidade Independente de Padre Miguel chose to portray the life story of *Elis Regina* through their samba, *Elis: A Train of Emotions*; while Cabuca went with *Milton Nascimento*.

None of this year's sambas, however, really hit it big with the Brazilian public; this allowed the country's biggest media star, *Xuxa* the artist who has sold the most records over the past three years—to offer a long awaited album, which quickly became the hit of every Carnival ball throughout Brazil.

**Poll Vaulting:** Brazilians are slightly bemused, if flattered, by the current interest in Brazilian music being shown in the U.S. It might seem to Brazilians that the U.S. has been caught in a 10-year time warp, as few of the stars now being lauded in the U.S. can command much attention at home.

*The same way, the recent annual music poll taken by one of the two big Rio daily newspapers, *Jornal do Brasil* (which also owns the city's most popular FM station, *Radio Cidade*), would probably come as a big shock to American readers. The only recognizable name is probably Milton Nascimento, who fought off *Lulu Santos* and *Cazuza* for the title of Top Male Artist. Top Female Artist went to *Marina*, who was followed by *Rosana* and *Simone*. Top Group, to nobody's surprise, went to the *Titãs*, with *Legião Urbana* second and *Paralamas do Sucesso* third.

The rest of the awards included *Rosa Maria* as Top New Female Artist and *Ed Motta* as Top New Male Artist; the best new band was *Conexão Japeri*. The top three albums of 1988 were considered by the newspaper's readers to be the *Titãs*' *Go Back*, *Cazuza's Ideologia* and *Paralamas do Sucesso's Bora Bora*. Cazuza had the first and third most popular albums of the year, with "Faz Parte do Meu Show" and "Ideologia," *Nenhum de Nos* took the second spot for "Camila."


**ODDS AND ENDS:** *A-ha*, who have now sold over 500,000 albums in Brazil, was the first international act to make an appearance in Brazil this year, with shows in Rio, Sao Paulo and Porto Allegre during the beginning of March. They will be followed at the end of the month by *Rod Stewart*, who will be finishing an extensive South American tour with several Brazilian dates. It will be Stewart's first appearance in Brazil since *Rock 'n Rio* in 1985.

For the second consecutive year, *TV Globo* screened the Grammy Awards. Most delightful was *Manhattan Transfer*'s acceptance speech for their album *Brasil*, while little interest was shown in Roberto Carlos's Grammy—Carlos's recent recordings are considered mediocre compared to his earlier work.

The big winners of the night were really the organizers of the Free Jazz Festival, who have been responsible in recent years for bringing many of the winners to Brazil, including *Bobby McFerrin, the Manhattan Transfer, David Sanborn, Michael Brecker, Sarah Vaughan and the Yellowjackets.*

*Christopher Pickard*
THE WONDER STUFF. It's wonderful stuff! What, you don't believe me? Well, here are eight groovy reasons why you should like the Wonder Stuff.

1. THEY'RE SORT OF AN '80s SLADE—life-size cartoon caricatures in human form. With a member called the Bass Thing, what do you expect? And oddly enough, the first concert lead singer Miles Hunt ever saw was Slade! Perhaps that served to influence the Wonder Stuff's musical style a bit—that to the rim with jangly yet aggressive guitars and powerful yet beautiful harmonies. In fact, they come from the same town as Slade—Wolverhampton, in the British Midlands—as do Judas Priest, the Mighty Lemon Drops, Adrian Mole and Pop Will Eat Itself. So that must mean good music is in their jeans...

2. THEY'RE JUST LIKE THE ROLLING STONES: Because their name also has four syllables. Miles can also be a bit saucy, just like Mick in his younger days. Here, the impudent (arrogant, but not pompous) Wolverhampton boy wonders practicing pop perfection demonstrates his sauciness while explaining his reluctance to discuss the lyric content of The Eight Legged Groove Machine: “It's my business, isn't it? I don't like to talk about lyrics, 'cause anything I wanted to say are in the lyrics, which isn't a great deal. If I go explaining, 'Well this is about this, this is about that,' then the listener is deprived of using their imagination. It's mainly just a bunch of bullshit. It occasionally means things to me, but that's my business.” Not only is love like a merry-go-round (a discernible lyric from one of their tunes), but Miles himself goes round in circles.

3. THEY GREW UP LISTENING TO PUNK ROCK: And guitarist Malcom Treece seems to feel that “that about sums it up, really.”

4. THEY HAVE INDIE ROOTS: Before they signed with Polydor a little over a year ago, the Wonder Stuff formed their own label, the Far Out Recording Company, releasing two independent singles, the first in January '87. In December of that year they signed to Polydor in London, and had their first American release, “A Wish Away,” in January '89.

5. MILES KNOWS ALL ABOUT LOVE, MONEY & HIMSELF: Their songs are full of fun-lovin' angst, arrogance, offbeat romance and greed. “Give, Give, Give Me More, More, More” sums it up, really. Miles, who writes all the lyrics, says his topics are “either money, destroyed love affairs or moaning about the pop world—and moaning about the pop world seems the best one at the moment.” So they've released a new single in the U.K. called “Who Wants to Be the Disco King?” (U.K. import only). Odd, Malc is the only member of the band who has been to a disco (although drummer Martin Gilks is known as the band's "international playboy," occasionally jet-setting to nightclub openings in Paris).

6. THEY KNOW ALL ABOUT PHYSICS: “We're a massive farting band," Miles told Melody Maker, "We love debating the curry and finding out that sweetcorn never dissolves but comes out the way it went in." Ah, maybe that isn't a very good reason...

7. REALLY, THEY'RE QUITE MILD-MANNERED: The British music press has somewhat fabricated an outlaw reputation for the band, describing them, in effect, as "the Sex Pistols of the '80s." Their bad-boy rep preceded them on a recent visit to New York, where Poly-Gram staffers fully expected them to trash president Dick Asher's office. Some were disappointed when the band just sat there, sipping their coffee. In fact, the only thing Miles broke while in New York was the "cover on me Lou Reed cassette."

8. EIGHTH WONDER PROBABLY DON'T EVEN KNOW WHO THESE GUYS ARE: But the Wonder Stuff have an album called The Eight Legged Groove Machine on Polydor. It was produced by Pat Collier (the Darling Buds, the House of Love), and is doing very well on the college/alternative charts—currently #25 with a bullet on the Cash Box alternative micro chart. They plan to start recording their follow-up with Ray Shulman (the Sugarcubes) in April, just before touring stateside. While The Eight Legged Groove Machine presents the wackier, money-hungry side of the band, on their second album, the Wonder Stuff will have to prove whether or not they are truly wonderful stuff.
THE REIVERS: ZEITGEIST WITH A SMILE

BY KAREN WOODS

AFTER CAREFUL CONSIDERATION, the general consensus around these parts is that "nice" is the operative word for the Reivers. The band members are nice, the melodies are nice, the guitars are nice, the vocals are nice, the lyrics are nice.

The Austin, Texas-based roots-pop band—singer/songwriter/lead guitarist John Croslin, singer/rhythm guitarist Kim Longacre, bassist Cindy Toth and drummer Garrett Williams—have just released their second album on Capitol, called End of the Day, and it is easily the best work they have done to date.

Croslin agrees: "I'm happiest with this one. It has a real togetherness to it, and I'm real comfortable with what the songs have to say. We don't try to solve the world's problems, and by having a fairly humble vision I think it's turned out real nice. I have trouble with people who expect whatever art they enjoy listening to or looking at to kind of go above their lives. To me, you start with your everyday life and go up from there. You don't start from some lofty idea and then jump further into the abyss."

Lyrically, End of the Day is a little simpler than earlier Reivers records (Translate Slowly, on DB Records, and 1986's Saturday), focusing more on home and hearth than "lofty ideas."

"It has worked to a certain extent," Croslin says. "Some people weren't ready for us to make that step, but I've noticed that when I've been talking to people lately, I've been talking more about the songs—whereas before I think people were kind of embarrassed to ask 'What in the world does this mean?'" He laughs. "We're not a band that can afford to be above our audience. Our whole thing depends on someone symbolically joining us on stage and saying 'Yeah, I understand that,' becoming a part of the experience too."

The Reivers, who started out as a band called Zeitgeist about seven years ago when Croslin, Longacre and Williams were students at the University of Texas, are one of the most overlooked ensembles in this decade's bumper crop of Southern bands. Part of the problem may be their rather humble attitude; but once people catch on to the sound, they become instant converts. Croslin has a warm, conversational sort of voice, a perfect complement to Longacre's, which is sweeter and more emotional. The lyrics tell stories of day-to-day life and day-to-day strife, simply and straight to the heart, and are set to well-crafted melodies that leave their fingerprints on the mind.

Would he be a novelist if he weren't a songwriter? Croslin laughs and says, "I don't know if I have the attention span." He does have a serious defense of pop songwriting, however: "I think one reason rock music has become what it's become is that it's a product of our lives. We're all in such a hurry and you have three minutes to tell a little story and have it all work out, let alone say a day-long story. The songs now are better, in a lot of ways, because people have a better understanding of what you can do in three and a half minutes."

He adds that he considers himself a songwriter first, a musician second. "I'm a songwriter, definitely. I'm not a natural on guitar, but I think I am a natural songwriter. Even when I was a little kid, I'd write little tunes on the piano. It's very rewarding once you get to where I am, where you're actually trying to make a living doing it—it kind of becomes a measure of your self-worth. If you can't write a good song, you get kind of down about it. Anyone who does anything creative knows how that goes. But I feel a lot stronger about my talent in that area. I enjoy playing guitar, but I'm not as good at it."

End of the Day marks his debut as a producer, as well. "I'm really interested in production—I'd like to produce other bands—but I don't really have that about our music. I enjoyed it, but if there is a weak point in the album, it's the production. When it's us, I'm very critical. And if you're worried about what level the mike's at, it makes it a little difficult to concentrate on what you're singing or playing."

The Reivers are now rehearsing for an East Coast tour and accumulating material for the next record. "We're halfway through the stuff for another album. You have to keep ahead of the game. I do treat it like a 9-to-5 job."

The whole idea of making records for a living still baffles Croslin to some extent. "It's not that we wouldn't welcome selling a whole bunch of records, but we're just trying to get to the point where we can make a living, go out on the road for a couple of months, and make enough to support the family and not have to turn burgers somewhere." He laughs. "That would be nice, it's not that I don't want to work, but it's hard to do both—it's hard to devote my energy to the band and have a family, too. Sometimes it seems like I have about ten things I need to devote time and energy to." He laughs again: "But that's okay."

Five years into the history of the Reivers—a name taken from a Faulkner novel when they discovered there was an already established band called Zeitgeist—Croslin says he thinks it's their collective attitude that has kept bodies and souls together. "When we started we didn't have any real expectations about getting signed to a major or anything like that," he explains. "And since we didn't have any expectations or anything, it's kind of hard to believe that we are still doing records. It's all kind of a very pleasant surprise. I'm always amazed when people say, 'Hey, I really liked your record.' I mean, some guy sitting in his room drawing a picture doesn't ever really think people are going to come from miles around to see it, does he?"

"And I think we've managed to keep the philosophy we started out with. We do what we do, we don't try and do something we can't do, and we won't do anything we don't feel comfortable with. It's kind of like: Do what you love and see what the reaction is.
launched two days earlier at the Old Soldiers’ Home. It is a

The Rock of the convention was the small army of independent labels, who put together a lively hour of exposition that was provocative enough to be shown on PBS as a sociocultural special. The $100,000 presentation, co-financed by the indie distribution network, was essentially a celebration of rap, with happening labels like Tommy Boy, Priority, Sleeping Bag/Fresh, 4th & Broadway, Nastymix and Select not just showing off their upwardly mobile artists, but revealing their motivations in well-edited montages of music and interviews. In its best moments, the indie segment was actually thrilling in a classic rock & roll sense, its vibe delectably familiar to those who were around in 64 or 77. Thanks primarily to hip-hop, the labels have been restored to the state of dignified audacity.

THE GODIIES: The security guards had a hard time keeping the crowd from mobbing the exhibition hall before its official opening Saturday at 1 p.m. Toting shopping bags provided by 3M and The Village Voice, greedy attendees rushed to grab the promotional trinkets that are of this sort of event. The big prizes were the Mobile Fidelity compact discs, Memorex’s multicolored Walkman replacement headphones, and the 100-minute blank cassettes from SKC and Denon. (The latter company played it cool during the exhibition, but had a C-100 and a compilation CD on every chair at the grand Ballroom, despite the supply far exceeding the demand. I plan to use my seven cassettes in the most ethical manner. A sincere thanks to Mr. Denon and his marketing team.) Largely, though, the goodies paled beside those exotic items offered at C&M, Gavin and the New Music Seminar; the major label compilation cassettes were predictable, and most of the stuff was already available. Along with Denon, A&M and BMG Classics made friends by putting their comps on snazzy CDs. Prediction: They’ll all be on CD in ’90.

THE SEMINARS: Those who hustled for a launching at Monday’s back-announcing seminar was disappointed. The session was held at the nearby Omni Plaza Hotel, and the audience was focused squarely on Garry Wall, PD of San Diego Top 40 station KKQL, who had asserted at Gavin that radio had no responsibility to ID records played. It was several hundred against one, as a panel of label promotion execs and an audience of retailers and record people waited for Wall to say something controversial. Whether Wall backed down from his previous position or nimby sidestepped the issue remains in doubt—he’s a smooth talker. But Donnie Jenner and his promo cohorts, who had flown in especially for the panel, had the look of suitors whose dates had left the prom with somebody else. One point raucous and clear: When a radio station tests records by new and developing artists, the whole point is

lost if there’s no ID. But then, that’s patently obvious. Further, 88% of those in attendance felt that enforced front- and back-announcing would increase sales by 15% or more. After the seminar’s abrupt conclusion, Wall was confronted by Juggy Gayles, who’d sworn that he’d get “the slick young radio man. The sight of the tiny, pugnacious Gayles squaring off against the tall, impeccably groomed Wall brought to mind David & Goliah in modern dress, but Juggy seemed satisfied with the detente that his adversary had instigated. “We need to sit down and develop a strategy on every act that you’re interested in,” Wall said diplomatically before slipping away.

The other seminars were somewhat less promising. “Bar Coding: Not Just for Giants,” for example, seemed somewhat less enticing than the French Quarter. I was off for Cafe Du Monde faster than you could say biegeet.

CHIC PEEKS: Of the fashion statements that made up one of NARM’s hidden agendas (lose the Gucci sweatshirts and acid-washed jeans, fellas), two were particularly notable. Madonna, whose Roman Catholic/Pentacostal passion play provided WEA with its video finale, will surely inspire a generation of buxom young women to let their shoulder straps dangle enticingly—the more straps the better. This ought to be kinda summer. On the male side, a too-cool postmodern bald look seems to be gaining in popularity, as the full back and sides with beard (we’ll call it “the Rob Reiner”) is being replaced by a close trim with clip-on shades (“the Robert Quine”—or is that “the Rob Gold?”). Let it shine, Rob!

THE NEW ATTITUDE: The musically intensive tone of the four-day meet was set during Friday night’s opening cocktail party, when the traditional schmooze was blasted into submission by the high-decibel sounds of Wayne Toups & The Zydecajun, the 11-bit bit of N’awlins on PolyGram’s roster. Two or three years ago, according to PolyGram marketing chief Jim Urie, the schmoozer would’ve hightailed it for the back end of the 110-yard Grand Ballroom; this year, a number moved toward the stage. And if the vibraphone set by Epic’s Basia failed to rouse the dimmer crowd on Saturday, the flat response may well have been due to the mystery meat main course and the lack of complimentary spirits. (My companion and I got sufficiently cramped by Basia’s performance when our Nikes and head for Bourbon St., where we found more terrifying bands in a six-block stretch than you could hear in all of L.A. in a

Rock Talent Search, will showcase for the labels March 28 at the Roxy in L.A.... During halftime of the L.A. Lakers’ March 7 drubbing of the Atlanta Hawks at the Omni, the Hawks presented Kareem Abdul-Jabbar, who was visiting Atlanta for the last time as a Laker, with a “jazz library” courtesy Warner Bros. Records. Nice P.R. move, wabbits. While we’re on the subject, whatever happened to Kareem’s MCA-affiliated Cranberry label?

THE BELoved ENTERTAINER: You owe it to yourself to check out “Elvis Costello: The Spike Sessions,” a hugely entertaining 90-minute radio interview with the wittiest and most articulate member of the rock pantheon. On the special, recorded in London’s Pathway Studios and hosted by affable journalist Timothy White, Costello does a generous amount of impromptu singing, accompanying himself on acoustic guitar. His sung/spoken dissection of “Pads, Paws and Claws” into its distinct Costello- and McCartney-written sections is particularly riveting. This latest edition of Timothy White’s Rock Stars, presented by Westwood One, airs in early March all over the country, L.A. It can be heard Sunday, March 12, from 5:30 to 7 p.m., on KROQ-FM (106.7). Have your tape deck loaded with a C-90—you’ll be recording a collectors item.

Bud Scoppe
ROCK & ROOTS

VIVA LINDA! Last week, the cool folks at PBS supplied me with a VHS copy of the latest installment of their Great Performances series: Linda Ronstadt's Cantiones de mi Padre concert. The program was taped at the conclusion of Ronstadt's recent sold-out tour, at the Orpheum Theatre in San Francisco. The tour, which took her from San Antonio to Broadway, was inspired by her recent Elektra/Asylum album of the same name.

The elaborate stage show features the singer accompanied by Danny Valdez, the dance team of Sal Lopez and Urbanie Lucero, the Mariachi Vargas de Tecalitlan, the Ballet Folklorico de la Fonda and a special appearance by Ronstadt's niece Michelle Valdez. Tagged "A Romantic Evening in Old Mexico," the performance, conceived by Ronstadt, showcased traditional song and dance.

All in all, a beautifully staged, beautifully performed concert celebrating the heritage of traditional Mexican music.

In addition to selling more than 500,000 units, the Cantiones de mi Padre album recently topped the Best Mexican-American Performance Grammys.

IF ITS NOT BROKEN
DON'T FIX IT: I recently received a bio promoting Johnny Cash's new Water From the Wells of Home (Mercury/PolyGram) and, well, it's giving me a rush.

Dubbed "A Fresh Look at Johnny Cash," the bio prominently highlights the Man in Black's commercial successes over the past 33 years (41 charted pop singles, 26 charted LPs, etc.) and seemingly attempts to legitimize a career that needs no hype.

I would like to share with you my favorite passage from the bio (and I quote): "He has duetted (sic) with Bob Dylan, dated Saturday Night Live performed a movie about the life of Jesus, starred in over a dozen other films, written a best-selling novel, Man In White, about the conversion of the Apostle Paul, entertained U.S. Presidents and filmed with Mick Jagger at "Fished with Mick Jagger!"

The bio also notes that Cash was the only performer in the history of the television program Solid Gold to receive a standing ovation. Wow! That should get the guy some props!

Maybe I'm nitpicking, but is it really necessary to present such a legendary artist in such a light of shameless hype? I would think it safer to assume that the name Johnny Cash would speak for itself to a certain degree.

ENCORE, ENCORE: Restless Records has announced that it will release all titles in its successful "Performance Series" on cassette. Previously only available on compact disc, the series features live concert performances.

Current cassette releases include the previously CD only titles Don Dixon's Chi-Town Budget Show, the Smithereens Live, the Surf Punks' Party Bomb and T.S.O.L.'s Live. Upcoming releases by the Dream Syndicate, the Dickies, 45 Grave and Pere Ubu will be issued on both CD and cassette simultaneously.

HIGH BIAS: Be aware of new and upcoming releases by Rosanne Cash (Columbia), Tim Finn (Capitol), Big Bam Boo (MCA), Peter Case (Geffen) the Washington Squares (Gold Castle), Tim Star (Rhino) and the Neville Brothers (A&M).

IN THE STUDIO: Currently working on new projects are Victoria Williams (Rough Trade), Rickie Lee Jones (Geffen), Nick Lowe (Warner Bros.), Michelle Shocked (Mercury/PolyGram), Darden Smith (Epix) and Maria McKee (Geffen).

ROOTS PICKS

THE THIEVES: Seduced By Money (Bug/Capitol C1-91155)

Playful yet uneven debut album from Nashville-based alternative garage outfit should score well on AOR and college level. Produced by Marshall Crenshaw.

TIN STAR: Tin Star (Rhino R1 70843)

Skillfully produced by Dan Fredman, this L.A. quartet has turned out a focused, heartfelt collection of all-original, purist country tunes. Watch for instant notoriety in the "new traditionalist" market.

CASH BOX MICRO CHART

ROUTES MUSIC

1 VOLUME ONE (Willyl/ Warner Bros. 25796) TRAVELING WILBURYS 1 8
2 MYSTERY GIRL (Virgin 90158) ROY ORBISON 2 4
3 TRACY CHAPMAN (Columbia 60277) TRACY CHAPMAN 3 8
4 THE TRINITY SESSION (MCA 5666-1-R) COWBOY JUNKIES 5 8
5 MELISSA ETHRIDGE (Island 90703) MELISSA ETHRIDGE 8 8
6 AMERICAN DREAM (Atlantic 76118) CROSSY, STILLS, NASH & YOUNG 8 8
7 FISHERMAN'S BLUES (Chrysalis 41599) THE WATERBOYS 7 8
8 COPPERHEAD ROAD (Uni-7) STEVE EARLE 6 8
9 LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42826) LYLE LOVETT 9 4
10 IN DREAMS (Virgin 90046) ROY ORBISON 10 6
11 SHORT SHARP SHOCKED (Mercury 834 924 1) MELISSA SHOCKED 11 8
12 BLUEBIRD (Capitol 25776) EMMYLOU HARRIS 12 8
13 SEVEN YEAR ITCH (Island 91018) ETTA JAMES 13 8
14 HIDDEN CHARMS (Capitol 90695) WILLIE DIXON 14 8
15 SOUL SEARCHING (BLACK TOP 1042) WILLY DIXON 15 8
16 WILLIE DIXON BOX (Chess/MCA) WILLIE DIXON 16 8
17 FOR THE LONELY: AN ANTHOLOGY, 1956-1965 (Rhino 71493) ROY ORBISON 16 8
18 THE CHUCK BERRY BOX (Chess/98001) CHUCK BERRY 20 2
19 YOU GOT ME (Rounder 3100) DUKE ROBBILLARD 17 8
20 THE SWAMP BOOGIE QUEEN (Alligator 4766) KATIE WEBSTER 19 8
21 TOPS (Island 873) OTIS RUSH 21 8
22 DON'T BE AFRAID OF THE DARK (Biggles/PolyGram 832923) ROBERT CRAY 22 8
23 THE SWEETPEA PEACHES (MCA 6028) ETTA JAMES 23 8
24 AFTER HOURS (Blind Pig 3088) PINETOP PERKINS 24 8
25 WINTER OF 68 (Voyager MCA24241) JOHNNY WINTER 26 8
26 SEE THE LIGHT (Arbut Al 8503) THE JEFF HEALY BAND 24 8
27 SECOND TIME AROUND (Chess/MCA 9267) ETTA JAMES DEBUT 27 8
28 COMIN' BACK TO TEXAS (Malaco 7448) LITTLE MILTON 31 8
29 BRASS AND BLUES (MCA/Ches 9296) MUDDY WATERS 32 2
30 GENUINE HOUSEROCKIN MUSIC VOL.3 (Alligator 103) VARIOUS ARTISTS 28 8
31 FOLKWAYS TRIBUTE TO WOODY GUTHRIE AND LEADBELLY (Columbia OCC4034) VARIOUS ARTISTS 27 6
32 LIVE AT CARNegie HALL (Flying Fish 106) SWEET HONEY IN THE ROCK 29 6
33 KING OF THE BLUES 1989 (MCA 42183) B.B. KING 34 8
34 HARP N' SOUL (Alligator 4746) LAZY LESTER 36 2
35 LUCINDA WILLIAMS (Rough Trade US47) LUCINDA WILLIAMS 37 4
36 THE BLUES VOLUME FOUR (Chess/MCA 9290) VARIOUS ARTISTS DEBUT 39 8
37 ONE FAIR SUMMER EVENING (Chess/MCA-62309) NANCY GRIFFITH DEBUT 40 8
38 ROOM WITH A VIEW TO THE BLUES (Rounder 7022) JOHNNY ADAMS 30 8
39 HIS GREATEST SIDES (Chess/MCA 9107) HOWLIN WOLF 39 8
40 LIVE AND LET LIVE (Rounder 2086) BOBBY KING AND TERRY EVANS 38 8

BUDDY HOLLY: Buddy Holly (MCA 25239)

Classic re-issue of Holly's legendary second album. Features twelve gems, including "Peggy Sue," "Everyday," "Rave On," "Ready Teddy" and "Words of Love." Original liner notes are intact.

ELVIS PRESLEY

WHEN THE JORDANAYS: Stereo '57 (Essential Elvis Volume 2) (MCA 9589-1-R)

Interesting but raged sequel to similar compilation released last year. The vaults are getting dry: This one features outakes from January 1957 sessions. His first "stereo" recordings. For collectors only.

Tom DeSavia
SHOCK OF THE NEW

WE RETURN NOW to this column's favorite theme: the do-it-yourself aesthetic. Once again we've gotten an unheralded indie product that blows all the big names out of the water. The Skels take hand-biad-of-the-week honors with their tuneful and spirited How Do You Like It Here Now? Who the hell cares? One day you'll be able to say you figured them out at Club Lingerie before they became famous. If you're busy right now, here's a hint: They're just some smart kids from New York who cooked up this gem on their own and got it distributed through the Independent Label Alliance. And god bless 'em for it. (See rave below.)

Of course, you don't have to be an angry suburban kid to put together a band. Actor Harry Dean Stanton has done the same thing, playing around town with his surprisingly pleasant voice and a crack band called the Repo Men that sound like, um, Little Feet. (Stanton's recent show at the Club Lingerie with the wonderful Ben Vaughn drew such noted new-wavers as Jack Nicholson and Sam Shepard.) Other actors, from Corey Feldman to Sally Kellerman to Family Ties annoyance Tina Yathers have done the same thing recently. Many home their chops through the services of The Singing Studio, an armchair establishment on Victory Blvd. in Van Nuys that sells nothing but sing-along accessories: pre-recorded backing tapes, (they've got over 10,000 songs to choose from!), microphones, digital pitch adjusters, CD videos sans vocals, and everything else for your karaoke needs. Karaoke is the Japanese tradition of singing along bars, where drunk businessmen pay for the privilege of singing on stage and sing their favorite songs over pre-recorded backing tapes, usually with a video accompaniment and the words scrolling by on a monitor. There are several karaoke establishments in our Pacific Rim metropolis, including Badakan in West LA and Otsuka downtown. They're a gas. And now you can do it at home! (Does this sound like a plug, or what?) But don't take my word for it—just ask such celebrity clients as the fabulous Pia Zadora and Eddie van Halen, who bought an entire karaoke apparatus for main-squeeze Valerie Bertinelli.

As far as I can tell, no actors-turned-singers are included in the latest edition of The New Trouser Press Record Guide, and that's okay with me. This indispensable volume covers almost every relevant new-wave/punk/alternative album from '77 through mid-'88, without an ounce of mainstream fluff. Editor Ian Robbins deserves our thanks for continually updating the guide, especially since the fine magazine that spawned it has been out of business for five years. Any record guide that doesn't include Springsteen yet devotes a whole page to the Young Fresh Fellows is just fine with me. (By the way: the Fellows have a new "b/w" out, an anonymous slab of vinyl that features three of them—where's Chuck?—working their spontaneous magic in the studio. And you know what? You can't have one.)

ALTERNATIVES

THE SKELS: How Do You Like It Here Now? (Mystery Fezz/L.A., REC1297)

The Skels' incredible debut album is an explosion of intelligence, wit and energy that ranks with the premiere effort of the Violent Femmes in introducing us to a unique and fully realized talent. The Fellows, though, are only a tangential reference point—the Skels share elements with the Minutemen, the Replacements and a late, lamented band called the Embarrassment, without sounding too much like any of them. Like the Placemats circa Hootenanny, the Skels are adept at an overdriven mix-n-match wopiness, slogging through styles that are alternately trashy, foxy, trippy and poppy. Uniting it all is the deceptively tight playing and the remarkable vocal cadences and lyrics of the singer known simply as Sport. His subversive, side-of-the-mouth sense of humor is fully on display in the twangy "Jesus is Coming" ("He's looking for some fun/Boaring down from Heaven on his Harley-Davidson."); the shambling ballad, the "Love Song on the Lake," and the should-be hit "Romp, Romp, Romp." ("Step into my parlor, little fly one/I've got some records I'd like to play backwards for you."); but he's just as effective in such serious vittelles of suburban despair and love gone wrong as "Misery Loves Company" and the chilling "Gimme a Smile." Highly recommended. (Write: Mystery Fezz Records, Box 711, East Northport, NY 11731.)

ROBYN HITCHCOCK & THE EGYPTIANS: Queen Elvis (A&M)

Yet another installment in the continuing pop-perversion saga of our friend Mr. Hitchcock, Queen Elvis has Byron hooks aplenty to go with the raw, disguising imagery. The dominant motif here is the many faces of death, or, more precisely, the undead. The song, "Madonna of the Wasps," is downright lovely, even if it happens to be about some unnatural kind of love. Sly fellow that Robyn—no hints for the melody (the legacy of Lou Reed and Syd Barrett), nobody is better at tricking us into accepting a deserted world view.

GUADALCANAL DIARY: Flip-Flop (Elektra)

One of the most promising and beloved of the new "Southern pop" bands, Guadalcanal Diary has evolved into something a little more muscled-along rock-and-boogie than jungle-chime on this third Elektra LP (which is kind of funny, considering how small and bespectacled two of the principles are). They've still got that ringing guitar sound, fine production (from Don Dixon) and cut-above lyrics that aren't afraid to address the human experience in spiritual terms. And in all fairness, the facetiously swaggering rock CDDLs that make up most of the album aren't as bad as those sorts of things can get. In fact, it might even help them sell records.

PILGRIM SOULS: Is This All of Us? (Columbia)

Pilgrim Souls are a hard one to pin down, an interesting amalgam of roots-boogie and alternative elements, delivered with musical surprises and offbeat audio textures aplenty. They bear the same relationship to the Rolling Stones as the Gun Club did, but they add equal doses of twang and second-hand reggae. Rhythmically they're especially clever, with something almost jazzy in the discordant interplay of the instruments. The desired effect is something a little more driven than dreamy, and that effect is achieved by Danny Yelnoff's self-consciously rough vocals. Lyrically he shoots for a quasi-poetic, quasi-political impressionism, but I can't say I've heard anything of the songs are about or if they're worth figuring out. A promising debut done boogie-less.

THELONIOUS MONSTER: Stormy Weather (Relativity)

Those in the know are calling this the Bob Forrest-George Up album, but I'd describe half of this fine record's success to the tasteful and textured production of John Doe. Much of the material is countrified and controlled, though never without a sense of humor or the band's characteristic looseness. And there's still plenty of electricified aggression and the usual genre-heaving. Paves include the melancholy-taurous breakup song, "So What If I Did," a heavy cover of Tracy Chapman's "For My Lover" and the hilarious partytime send-up, "Sunny Hagar Weekend."

Joe Williams
THE HEAVY METALS

DOG DAY AFTERNOON: I don't usually drink on the job (not during the day, at least), but when Tyla and Steve James of Dogs D'Amour walked into the Cash Box offices already equipped with a bottle of Wild Turkey, I just had to have some hair of the dog that bit me—yes, I'd also had dinner with them the night before, courtesy of PolyGram Records and Dave Millman. Boy, can those guys tie one on! (Not Dave, or PolyGram, just the Dogs.) Our Cat & the Fiddle fest was invaded by various HIGs (it stands for Huge Industry Giants, for you non-HIGs), because they were having dinner in an adjoining room. The HIG gathering was hosted by Epic's mistress of publicity Hanna Bolle; she was taking the opportunity to introduce a couple of members of Danger Danger to L.A. I chatted briefly with Steve West and Bruno Ravel, just long enough to find out that their record is due out at the end of May—then who should walk in but David Roach and Brian Baker of Junkyard. The two street-rockin' dudes told me that their April Geffen debut has been pushed back a month, at least in the U.S. It's coming out in Europe right on schedule and the band has plans to tour there first before they hit the States.

Anyway, back to Dogs D'Amour... We had a nice, friendly (and slightly blurry) chat down here at Cash Box, and you'll find the results a couple issues hence in the form of a feature. All I'll say now is that the group's record is a great slice of London street life (but if you've been reading this page regularly, you already know that). Along with their large alcohol consumption, Tyla and Steve have a m-bull, devil-may-care attitude that must drive their record company nuts, but which I find endearing.

And speaking of Dogs, Salty Dog has finally picked a producer! It's (drum roll, please) Peter Collins (Rush, Queen, etc.). The Salties will head for a recording studio in May, somewhere in the deepest, darkest reaches of England, and won't emerge until they've come up with the finest, bluesiest hard rock this side of you-know-who. And I have the faith in these guys to believe they can do it, too.

I finally got the official word on Hard 'N' Heavy, the video magazine I reported on in January. It's described as "ludicrous and crude" (which sounds like Lisa Johnson's innermost desires). The premier issue will include uncensored clips featuring Ozzy Osbourne, Anthrax, Iron Maiden's Bruce Dickinson, an Alice Cooper retrospective, and scenes from Vince Neil's feature film debut in Police Academy VI (I always knew the Motley Crue frontman had class). Look for it at your nearest video or music outlet in April. It retails at $19.95, and there'll be a new issue every other month.

As Mike Muir of Suicidal Tendencies sings, "I never said I don't like religion—just don't like TV." That's why I can get into a band like Guardian—Christian quartet with good music and an open mind. They don't proselytize, they just play—that's their way of celebrating the forces that make everything possible. The guys put in an impressive set at the Roxy recently and were joined onstage by Stryper's Oz Fox, who produced their Enigma LP. Guardian's heavenly hard rock will be available to one and all in May.

And heaven is where I was when Cheap Trick played the Universal Ampitheater, in support of its nearly double-platinum comeback LP Lap of Luxury. I've unabashedly loved this band since I first heard "Surrender." In fact—and I'm starting to blush here—I used to sit between my speakers and dream about the day I'd actually get to meet Robin Zander, my number one idol. Well... it happened after the show. Back in 1979, I never could have imagined the circumstances—I had no idea at the time I was going to become a rock critic. I was just a fan. But eventually, I got into the biz and as my career progressed, I realized that when The Big Moment came, I was going to get to meet Robin, if not as an actual peer, at least as a somewhat respectable underling. I was a bit tense during the show—after all, if the guys had been bad, I would have had to tell the truth. But the Trick put in one of the best shows I've seen them do, so my critic's criteria was satisfied. I couldn't wait to tell Robin how much I've always admired his wonderful vocals and what an inspiration the band's longevity was, to fans and fellow musicians alike—but when I saw him walk out from backstage...I couldn't help it. It was 1979 again and one of my wildest dreams was really, truly happening. I melted. And Robin knew it. He ran his hand down my furry coat (oh my god, he touched me!). "Is this monkey fur? I have a monkey fur jacket just like this," he grinned. Oh geez! "Why didn't you put 'On Top of the World' on your Hollywood album?" I managed to blurt out, but by then it didn't matter. Our meeting lasted all of 30 seconds, but it was a full 24 hours before I landed back on planet earth.

[Image of METAL PICKS]

METAL PICKS

Weekly Ear-Ringer

EXTREME: Extreme (A&M SP 5238)

Let me be the first to make this awful pun: This Boston-based quartet's debut LP is Extreme-ly wonderful. It's fun-filled, good-time hard rock with a rare sense of musical adventure. There's a lot of classical influence here—meaning real classical music, not just classic rock. Of course, a bit of modern day rock a la Van Halen can be heard here and there, but everything on this album blends together to form a unique and entertaining style.

Other Metal Releases

ROXX GANG: Things You've Never Done Before (Virgin 91087)

Sincere but unusual debut in the currently popular street-rock style. The semi-stiff production probably doesn't capture the band at its best.

CRAAFT: Creaf (RCA 9639-1-R)

Considering the fact that I'm not a big fan of top 40 style hard pop (to put it mildly), it's to this band's credit that I managed to sit through the whole LP, flinching only a couple of times. The production is dressed-for-success and the musicianship is consistently excellent.

Janiss Garza

[Image of Cash Box Micro Chart]
HIP HOP NEWS

HERE WE GO AGAIN! This week's new-release agenda features ground-breaking material from several new and not-so-new indie labels, confirming what rap insiders have long understood, that the genre's vitality is dependent upon maintaining close ties to hip hop's birthplace: the streets, a place where the majors often fear to tread. Perhaps most exciting about this latest crop of releases is a lesser dependence on the by-now cliché James Brown grooves and Public Enemy samples. New styles, new grooves and an increasing awareness of rap's social responsibilities point toward a continuing positive evolution within the youth of America's favorite popular music form.

First off let's talk about one of the freshest, most innovative indie on the scene, Wild, Pitch. Due later this month on the label is a killer album titled No More Mr. Nice Guy from hard rhyme Gang Starr, a young rapper with a charismatic new school approach that can only be matched by fellow hip hop visionaries De La Soul and the Jungle Brothers. D.J. Premier and rapper the Guru Keith E produce most of the smooth grooving tracks with Keith comin' correct in a rap style that's looking like the shape of things to come. "Conscience Be Free" is a down-tempo cut that flows like musical honey with the help of a sweetly melancholy B-3 organ riff while the rhyme fronts an avant attitude that's more concerned with educating and relating than with egos and bragging. Picking up the pace with the soul beats of "Cause And Effect" the team rocks the house while dosing those with a negative, self-centered criminal mentality. Talkin' truth and saying something. Gang Starr rhymes...you're bringing down yourself, bringing down the pace, bringing down your friends, bringing down the race. Yeah, mon! "2 Steps Ahead" tells exactly where the team is coming from in a danceable manner, and the album's title track boasts an incredible minor-key piano backing track with lyrics that show not the slightest mercy to MC's who don't live up to the deep responsibility placed upon them as chief communicators to young Afro-American. Deep "Knowledge" and "Gusto" are two productions by D.J. Mark, the 45 King that were reviewed with pleasure in this columns two weeks ago and are already street level smash. "Prettier & the Guru" introduce the duo in a funky fresh style and "Jazz Music" boasts another absolutely stupid def track that underscores a rhyme that finds hip hop acknowledging another great Afro-American creative explosion, jazz.

ULTRAMAGNETIC MC'S

"Gotch U" is so hot it makes ya sweat just listening, with a devastatigly danceable-up-tempo beat. Well folks, enough is enough so just get out there and grab this one for yourself!

Other Wild Pitch releases include a new single from Chill Rob G, again produced by D.J. Mark. The A-side is a flat-flouring soul groove called "The Court Is Now in Session" that derives much of its subject matter and some of its rap style from Chuck D. The flip side, "Let the Words Flow" is seriously dope though, with a tene, ultra-hyped track and killer lyrics and delivery. Adefinite dance selection that teaches as it reaches your feet. Wild Pitch digresses from the rap mode on the excellent house track "Psychedelic Shack" by Trybe. The cut is produced by Chuck Artamatic with additional production by Franki Knuckles. Cool spoken word lyrics have a unifying theme while a smooth understated house beat lays down a wicked groove for the dancefloor. You gotta love it!

All labels, indie and major, are hereby requested to keep the juice flowing and the party going with service to Hip Hop News for all new rap, dance and house product. Please direct all product to Duff Marlowe, 904 N. Mar- tel Ave., L.A., Ca., 90046. Thanks and peace!

CASH BOX MICRO CHART

1. LOC-ED AFTER DARK (D’Audioclip/Veey/Island D31900) Tone Loc 1 2
2. EASY DUZ IT (Priority 51700) Eazy-E 2 8
3. TEENAGE LOVE (Del Jam/Columbia 38-08105) Slick Rick 4 8
4. STRAIGHT OUTTA COMPTON (Priority/Ruthless 51702) N.W.A. 10 2
5. IT TAKES TWO (Priority 12467) Rob Base & D.J. E-Z Rock 5 8
6. TOO SHORT (Jive/RCA 11481-FJL) Too Short 6 6
7. LET'S GET IT STARTED (Capitol 90020) M.C. Hammer 3 8
8. 2 HYPE (Select 21628) Kid N Play 6 8
9. SWASS (Nasty Mix 70123) Sir Mix-A Lot 7 8
10. POWER (Source 245765) Ice-T 9 8

11. IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Del Jam/CBS FC 44303) Public Enemy 11 8
12. ACT A FOOL (Capitol C1-90564) King Tee 12 8
13. WHAT TIME IS IT (Guco Hot Productions 33309) Guco Crew II 13 8
14. KS-POSSE (Arista 4569) Guco Posse 16 4
15. A SALTS WITH A DEADLY PEPA (Next Plateau FL 1011) Salt-N-Pepa 15 8
16. MOVE SOMETHIN' (Luke Skywalker 101) 2 Live Crew 14 8
17. ME & JOE (Egptian Empire OMSR-00777) Rodney-J & Joe Cooley 17 8
18. HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091) D.J. Jeffrey & The Fresh Prince 18 8

19. GRAB IT! (Atlantic 8190) L’Trimm 19 8
20. IT'S TEMPE TIME (Priority 12469) Sweet Tee 20 8
21. WHERE'S THE PARTY AT (Sleeping Bag 42106) Cash Money & Marvelous 25 2
22. SUPERSONIC ALBUM (Ruthless/Atlantic 90959) J.J. Fad 21 8
23. 3 FEET HIGH AND RISING (Tommy Boy 1019) De La Soul DEBUT
24. STRICTLY BUSINESS (Fresh/Sleeping Bag LPFE.00602) E.P.M.D. 22 8
25. RESPECT (Luke Skywalker 103) Anquette 23 8
26. COOLIN' IN CALI (Geftom/Warner Bros. 24209) The Taj 24 8
27. UNITY (Efxeka 93692) Shinaehead 27 8
28. ROCK THE HOUSE (Jive/RCA 1026-1) D.J. Jeffrey & The Fresh Prince 26 8
29. SO DEF SO FRESH SO STUPID (Guco Hot Productions) Guco Crew 28 8
30. THE REAL XANAXINE (Select 21637) The Real Xanxane 30 8
31. COMIN' THROUGH (Source 25741) Rythm Syndicate 31 8
32. LONG LIVE THE KANE (Cold Chillin/Warner Bros. 25731) Big Daddy Kane 29 8
33. FOLLOW THE LEADER (Univ/MCA 3) Eric B. & Rakim 32 8
34. N.W.A. (Moice 1055) N.W.A. & The Posse 33 8
35. COMIN' CORRECT IN '88 (Luke Skywalker 1005) M.C. Shy D 34 8
36. IN FULL GEAR (Tommy Boy 1017) Steansic 35 8
37. TOUGHER THAN LEATHER (Profe 1265) Run D.M.C. 37 8
38. THE WORLD'S GREATEST ENTERTAINER (Reality/Danya/Fantasy 9658) Doug E. Fresh & The Get Fresh Crew 38 8
39. CRITICAL BEAT DOWN (Next Plateau 1013) Ultramagnetic Mc's 36 8
40. HOW YA LIKE ME NOW (Jive/RCA 1079-1) Kool Moe Dee 40 8

HIP HOP PICKS

† ULTRAMAGNETIC MC'S: Give the Drummer Some (Next Plateau)
This column has long been an admirer of this radical rap posse. This latest jam keeps the light-stepping but rocking and riveting feel going as rapper Cod Gee throws down his distinctivly voiced, syncopated rhymes, taking turns at the mike with hard-hitting fellow rhymer Kool Keith. If you wanna dance, here's some hip hop magic that moves your feet with a mean snare beat. Next Plateau, home of Antoinette, Salt-N-Pepa, Sugar Bear and Red Alert, keeps comin' with the super strong jams!

† JUSTICE: The Desolate One (Fresh)
This album will further establish Justice as a major force on the hip hop scene. Produced exclusively by the Blastmaster KRS-One, the record boasts a cool style that mixes Jamaican toasting elements with the firmly New York production values. The album's title track makes a deft use of Earth, Wind & Fire horn riffs while the rapper busts out his hard-driving poetry. "Welfare Recipients" disses those asking what their country can do for them, underlining a recurrent theme in rap of economic self-determination for the Afro-American masses. The current single "Na Touch Da Just" and "Ram Dance Session" are Jamaican-style toasts that'll reel in even the finicky East crowd. Cool runsins from Just-ice!

Duff Marlowe
WOOY SHAW: Last week, in writing about Roy Eldridge, I reminded of the eating of the "jazz life," the life that so many musicians in the past lived and died from—much of it self-inflicted, much of it socially inflicted, much of it hard luck. Woody Shaw has had hard luck. I don't know the hows and the whys, but Woody was—long left to prominence as a blazing hard-bop trumpeter in the late '60s and early '70s, but he has a Columbia record contract and is a constant Down Beat pollwinner in the late '70s—has fallen very hard times. Two weeks ago, Woody Shaw ended up on the subway tracks in Brooklyn. His left arm (the one on the right) had to be amputated.

Here are the facts: The 44-year-old Shaw has been going blind over the past several years, a result of retinitis pigmentosa. He's been playing, and recording with Freddie Hubbard for Blue Note, but had gotten to the point where he had to be led onstage. More recently, he's suffered other health problems which have kept him more or less confined to home. Max Roach, who was playing at the Village Vanguard, sent a limousine to Shaw's home to bring him in. No problem for Woody: the limo'd pick him up, the limo'd drop him off. After he arrived at the club, however, he saw, asking someone to hail him a cab. Many hours later, at 7 a.m., Shaw was hit by the subway at the DeKalb Ave. station of the D Train. The story the newpapers gavo was that he stumbled down some stairs on the tracks. Sounds fishy, but there it is.

Woody Shaw is no two ways about it, a great trumpeter. I've seen him in jam sessions with other great trumpeters, and I've never heard anybody cut him. I think everybody wishes Woody Shaw a speedy recovery from all that ails him.

PASSING ON: Tiny Grimes, the distinctive string-four guitarist who played in Art Tatum's trio and recorded some outstanding novelty jazz records, including "Charleston (Tiny's Tempo)" and "Without Finance" (both released as "Tiny's Temperance Without Finance" and "Two Olds") died March 4 in New York. Grimes always worked, always swung, and always made you feel good. He was 72.

REISSUES, POLYGRAM: Plenty of reissues are coming down the "pipe." Folk songs were just released in compact disk format by Verve from Verve vaults and from some of its French labels. From Verve comes Bill Evans' "Empathy and A Simple Matter of Conviction," '60s trio albums sharing Shelly Manne on drums, on a single CD; Ben Webster's "soulful Sautélle," backed by the Oscar Peterson Trio, with three rare bonus tracks of Big Ben playing stride piano, which he does rather poorly; the "Count Basie At Newport" album, which reunited the Basie band with Lester Young and Jimmy Rushing, complete with four Joe Williams tracks that never made it to the original release; and, in Musicians Only, a typical Verve Dizzy Gillespie, Sonny Stitt and Stan Getz, jam session, with one unison alternate take.

From the French side comes a whole slew of things recorded, that's right, in Paris. Chet in Paris, Volumes 1 and 2 are by Chet Baker in the '50s and '60s. They are prettily prettied, the easy listening of the late Dick Twardzik, a beautiful pianist who died of the jazz life. These two CDs, however, are misleading, since they say "The Complete Barclay Recordings of Chet Baker." This puts, on the card, but are clearly not complete. Four CDs have been issued in Paris, so where are the other two? Donald Byrd in Paris Volumes 1 and 2 feature Byrd at his sharpest, with a solid quartet (Bobbi Jasper, Walter Davis, Doug Watkins and Art Taylor) right with him on some metaphor and hard bop standards. Bill Coleman's "The Great Parisian Session" is a loose, swinging album by the loose, swinging expatriate trumpeter, with Bud Johnson's tasty tenor solo for the ride. And Parisian Blues pulls together two fantastic sessions by Memphis Slim, the great blues pianist, who spent the last 30 years of his life in Paris. The sessions feature Slim with Buddy Guy and Junior Wells, but the real treat is hearing him go piano-to-piano and voice-to-voice with Roosevelt Sykes, the "Honeysniper." Seventy-three minutes of music, and every minute worth hearing.

REISSUES, PORTRAIT: Portrait has come up with its third set of reissues and, hooray, personnel and recording dates are included. The standout is Braggin' in Brass, That Great Year 1938, a collection of Duke Ellington's classic CBS recordings of that Depression year. The double album is "inspired" by a release on the Smithsonian Collection: a release that was able to combine Ellington's Victor and CBS sides. No matter, RCA's getting the Victors out and stuff, this must be the best reissue, made in a vital, minuet, of well known, is marvelous and important. Also out are Ruby Braff's Brassy, pretyy '50s recordings from the traditional cornetist (one session includes Coleman Hawkins, Ahmad Jamal's Pianist) and also more sides from the influential pianist; bistive Dave Pike's of-reissued '61 Pike's Peak (off reissued because Bill Evans is the pianist); and Blues Before Sunrise, '30s recordings by bluesman Leroy Carr.

JAZZ PICKS

CHICK COREA AKOUSTIK BAND: Chick Corea Akoustik Band (GRP 9582)

Corea makes a most welcome return to his piano trio roots, with John Patitucchi and Dave Weckl in tow. Much high-gloss panache all around.

KEVIN EUBanks: The Searcher (GRP 9580)

Talented guitarist searches for Earlughland. And finds it.

THE PRESIDENT: Bring Yo Camera (Elektra Music 9 60799)

This downtown NY. superband, led by keyboardist Wayne Horvitz, is a jazz band, but it isn't a jazz band. Blues/rock/jazz with a sharp edge.

WALLACE RONEY: Intuition (Muse 5346)

Understated hard bop trumpet in a sharp date with a rich cast: bebop babies (Mulgrew Miller, Kenny Garrett, Gary Thomas, Cindy Blackman) and veteran Ron Carter.

HOUSTON PERSON: Basics (Muse MR 5344)

The prettiest tenor saxophonist around in a sumptuous set: cool, calm, soulful and oh-so sexy. Basics indeed.

OREGON: 45th Parallel (Portrait 44645)

Pioneering blend of varied world music and acoustic jazz (dare we say "new age"), at times mysteriously, at times surprisingly edgy. Label debut.

BENNY CARTER: My Kind of Trouble (Pablo 2310-935)

The swing afoot in a refreshing, smooth-sounding ballads date. Four-man rhythm section includes Joe Pass on guitar and Art Hillery on organ.

MULGREW MILLER: The Countdown (Landmark 1519)

Hard bop baby pianist gathers a heavyweight sink-or-swim band of hard bop vets—Joe Henderson, Tony Williams, Ron Carter. He swims, they swim.

Lee Jeske
**WESTERN REGION**

**POP**

1. Forever Your Girl (Virgin) Paula Abdul
2. Cult of Personality (Epic) Living Colour
3. Funky Cold Medina (Delicious Vinyl) Tone-Loc
4. Rocket (Mercury/PolyGram) Def Leppard
5. Heaven Help Me (MCA/Polydor) Deon Estus/George Michael

**R&B**

1. Affair (Tabu) Cherelle
2. Girl I Got My Eyes on You (Motown) Today
3. I'll Be There for You (Capitol) Ashford & Simpson
4. All I Want Is Forever (Epic) James "JT" Taylor & Regina Belle
5. Struck By You (Mercury/PolyGram) Bar-Kays

**COUNTRY**

1. Young Love (RCA/Curb) The Judds
2. Fingerprints (RCA) Hank Williams, Jr.
3. Big Dreams in a Small Town (RCA) Restless Heart
4. The Church on Cumberland Road (Columbia) Shenandoah
5. Tell It Like It Is (Atlantic America) Billy Joe Royal

**SOUTH CENTRAL REGION**

**POP**

1. Birthday Suit (Columbia) Johnny Kemp
2. Close My Eyes (RCA) Lita Ford & Ozzy Osborne
3. Funky Cold Medina (Delicious Vinyl) Tone-Loc
4. I'll Be There for You (Mercury/PolyGram) Bon Jovi
5. Forever Girl (Virgin) Paula Abdul

**R&B**

1. Meet Your Daddy (Epic) Klymaxx
2. The Thing That Lovers Do (Epic) The O'jays
3. The Thing That I Need (Epic) Wah-Wah
4. I'll Be There for You (Mercury/PolyGram) Bon Jovi
5. Forever Girl (Virgin) Paula Abdul

**COUNTRY**

1. I'll Be There for You (Capitol) Ashford & Simpson
2. Green River (Capitol) Metallica
4. You Can't Stop the Feeling (Atlantic) Michael Jackson
5. Forever Girl (Virgin) Paula Abdul

**MIDWESTERN REGION**

**POP**

1. Rocket (Mercury/PolyGram) Def Leppard
2. Birthday Suit (Columbia) Johnny Kemp
3. Heaven Help Me (MCA/Polydor) Deon Estus/George Michael
4. Forever Your Girl (Virgin) Paula Abdul
5. A Man for All Seasons (RCA) Clint Black

**R&B**

1. I'll Be There for You (Capitol) Ashford & Simpson
2. A Change Is Gonna Come (Warner Bros) Sam Cooke
3. Rocket (Mercury/PolyGram) Def Leppard
4. Forever Your Girl (Virgin) Paula Abdul
5. A Million Miles (Warner Bros) Lionel Richie

**COUNTRY**

1. I'll Be There for You (Capitol) Ashford & Simpson
2. What's Going On (Motown) Marvin Gaye
3. Forever Your Girl (Virgin) Paula Abdul
4. A Change Is Gonna Come (Warner Bros) Sam Cooke
5. All I Want Is You (Warner Bros) George Michael

2. Don't Toss Us Away (MCA) Patty Loveless
3. Tell It Like It Is (Atlantic America) Billy Joe Royal
4. Hey Bobby (RCA) K.T. Oslin
5. My Train of Thought (Capitol) Barbara Mandrell

**Most Added**

**WEST**

1. I'll Be There for You (Capitol) Ashford & Simpson
2. Forever Your Girl (Virgin) Paula Abdul
3. Heaven Help Me (MCA/Polydor) Deon Estus/George Michael

**MIDWEST**

1. I'll Be There for You (Capitol) Ashford & Simpson
2. Forever Your Girl (Virgin) Paula Abdul
3. Heaven Help Me (MCA/Polydor) Deon Estus/George Michael

**SOUTH**

1. I'll Be There for You (Capitol) Ashford & Simpson
2. Forever Your Girl (Virgin) Paula Abdul
3. Heaven Help Me (MCA/Polydor) Deon Estus/George Michael
**COUNTRY**

**High Movers**
1. There's a Tear in My Beer (Warner Bros./Curb) Hank Williams, Jr.
2. The Church on Cumberland Road (Columbia) Shenandoah
3. Young Love (RCA/Curb) The Judds
4. After All This Time (Columbia) Rodney Crowell
5. Hey Bobby (RCA) K.T. Oslin

**Most Added**
1. If I Had You (RCA) Alabama
2. I Got You (Reprise/Warner Bros.) Dwight Yoakam
3. If I Ever Go Crazy (Epic) The Shooters
4. She Don't Love Nobody (MCA/Curb) Desert Rose Band
5. Love Will (Warner Bros.) Forester Sisters

**SOUTHEASTERN REGION**

**POP**

**High Movers**
1. The Look (Capitol) Roxette
2. She Drives Me Crazy (I.R.S.) Fine Young Cannibals
3. More Than You Know (Columbia) Martika
4. You're Not Alone (Warner Bros.) Chicago
5. Room to Move (PolyGram) Animation

**Most Added**
1. Like a Prayer (Sire) Madonna
2. (Capitol) Robbie Nevil
3. Everlasting Love (Elektra) Howard Jones
4. Russian Radio (Enigma) Red Flag
5. Run to Paradise (WTG) Choirboys

**R&B**

**High Movers**
1. Every Little Step (MCA) Bobby Brown
2. Heart's On Fire (Virgin) Steve Winwood
3. Cult of Personality (Epic) Living Colour
4. Real Love (MCA) Jody Watley
5. Everlasting Love (Elektra) Howard Jones

**Most Added**
1. Like a Prayer (Sire/Warner Bros.) Madonna
2. (Virgin) Al B. Sure!
3. Like a Prayer (Sire/Warner Bros.) Madonna
4. Stay (PolyGram) Jackie Jackson
5. I Want It (EMI) Alleez Simmons

**GUARANTEED NATIONAL HITS**

**POP***
Like a Prayer
Madonna
(Sire/Warner Bros.)

**R&B***
Heaven Help Me
Deon Estus/George Michael
(PolyGram)

**COUNTRY***
If I Had You
Alabama
(RCA)
SINGLES GOING STEADY

NEW TALENT TO WATCH: I like to keep my ear to the track, and when I got three phone calls in a week from separate sources about producer-writer Rick Neigher, I decided to look into it. 1988, it seems, was a breakthrough year for young Rick, culminating with his remixing of Prince's "Lovesexy" and the 12" "I Wish U Heaven." He ran into Prince while working with Paisley Park artists Good Question at Prince's Minnesota studio. The Purple One kept dropping by during the mix, and after Rick returned to California, he got the call.

"Prince is very shy, but he's got a great sense of humor," says Neigher. "He can really communicate about one subject—music. His tastes are similar to mine, he likes everything from heavy metal to gospel."

Neigher came to L.A. ten years ago, and soon formed a band called Avalon which released an LP on Capitol in '82. He went on to become a song-plugger for Wolk Music Publishing, landing his own songs with artists like the Sheena Easton, Spinners, Fiona, Five Star and Femme Fatale.

"Publishing is one of the few places where all areas of the record business interface—producers, writers, managers," explains Neigher. "But I was dissatisfied with the versions I heard of my songs. So I jumped in."

Neigher went on to work in a producing mode with Tony K., getting a couple of early singles on the radio, including "I Want to Have Sex with You." He also worked on cuts with rock temptresses Vixen. Currently he's working on an EMI rock artist Tim Karr. Watch for the versatile Neigher to continue producing for an eclectic collection of artists.

BOYSTOWN—HOT PICK TO HIT BIG: This is a talented power-guitar quintet from NYC, whose recent Hollywood Palace appearance was a tour-de-force of pop-rock craftsmanship. A major deal is reportedly in the works. Managed by Sure Thing Entertainment's Charles Pavlosky and Michael Barrett (co-owner of the China Club).

Julius Robinson

TOP OF THE POPS

Singles

EDIE BRICKELL & NEW BOHEMIANS: "Circle" (Geffen 7-27580)

The key to this gentle song is Brickell's breathy intensity. Supported by an acoustic-slated track, she manages to sell the unusually dark lyric shadings. Listeners attuned to "What I Am" will like this one too. AC, New Age and more.

BOBBY BROWN: "Every Little Step" (MCA MCA-53618)

Brown teams with red-hot writer-producers L.A. & Back on another crossover gem. They have created a dense environment of funky percussive flak, and Brown cuts through with flying colors. Urban to CHR to dance.

BAD COMPANY: "Shake It Up" (Atlantic 7-88939)

AOR had better listen to this one. B.C. uses their tried-and-true formula of rhythm guitar riffs backing tough vocals, and, bingo, hitsville. True, it's nothing new, but it's certainly a solid effort.

TAKE 6: "Spread Love" (Reprise PRO-S-3468)

This re-edit includes a new intro for easier segue. This is a brilliantley harmonized original song, combining elements of jazz, R&B, gospel and even classical. But most importantly, it's a potential hit. Play it and say it.

EASTERHOUSE: "Come Out Fighting" (Columbia 38-68552)

A fine bit of inspired rock-chiseling, delivered with passionate vocal intensity by Easterhouse. This track was re-mixed by Chris Lord-Alge at the Grey Room in L.A., and it is technically top-drawer. AOR smash.

ODDS & ENDS: "That's What Dreams Are Made Of" (Arista ASI-9761)

A powerful, hook-laden rocker sounds like a bona fide AOR hit. From One Moment in Time: The 1988 Olympics Album.

Albums

JULIAN LENNON: Mr. Jordan (Atlantic 81928-1)

Julian is obviously in a metamorphosis between his heavy heritage and a voice of his own. This uneven Patrick Leonard-produced LP only partially achieves this transition. The record opens with "Now You're in Heaven" and "You're the One" (co-written with John McCurry), both heavy-handed attempts to get "hard" and suffering from Lennon's Bowie-like inflection. Other cuts seem to fall just short, especially the promising "I Want You to Know" which suffers from a cluttered arrangement and a muddled mix. Better is Julian's self-penned "Mother Mary" and the tender "Angellite," which rely on haunting chord-melody interplay and meatier lyrics. Also strong is Julian's "Open Your Eyes," a deceptively simple yet engaging piece of rock-optimism, which is, we hope, a blueprint for his future direction. AOR, CHR.

J.R.
### Cash Box Charts

#### Top 100 Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE LIVING YEARS</td>
<td>Mike &amp; The Mechanics</td>
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<tr>
<td>2</td>
<td>LOST IN YOUR EYES</td>
<td>Debbie Gibson</td>
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<td>3</td>
<td>RONI (MCA MCA 53403)</td>
<td>Bobby Brown</td>
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<td>4</td>
<td>PARADISE CITY</td>
<td>Guns N' Roses</td>
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<td>5</td>
<td>ETERNAL FLAME</td>
<td>The Bangles</td>
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<td>YOU GOT IT (Columbia 38-80892)</td>
<td>New Kids On The Block</td>
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<td>7</td>
<td>MY HEART CAN'T TELL YOU NO</td>
<td>Rod Stewart</td>
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<td>GIRL YOU KNOW IT'S TRUE</td>
<td>Milli Vanillii</td>
<td>10</td>
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<td>WALK THE DINOSAUR (Chrysalis 2543431)</td>
<td>Was (Not Was)</td>
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<td>YOU'RE NOT ALONE (Warner Bros. 273757)</td>
<td>Chicago</td>
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<td>THE LOOK (EMI-59010)</td>
<td>Roxette</td>
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<td>DON'T TELL ME LIES (A&amp;M 1257)</td>
<td>Breathe</td>
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<td>THE LOVER IN ME (MCA 53416)</td>
<td>Sheena Easton</td>
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<td>DREAMIN' (Virgin 67-1078)</td>
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<td>THE LOVE IN YOUR EYES</td>
<td>Eddie Money</td>
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<td>SHE DRIVES ME CRAZY (RCA 34343)</td>
<td>Fine Young Cannibals</td>
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<td>STAND (Warner Bros. 27888)</td>
<td>R.E.M.</td>
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<td>JUST BECAUSE (Elektra 7-09327)</td>
<td>Anita Baker</td>
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<td>STRAIGHT UP (Virgin 90256)</td>
<td>Paula Abdul</td>
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<td>SURRENDER TO THE MUSIC</td>
<td>Ann Wilson &amp; Robin Zander</td>
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<td>MORE THAN YOU KNOW (Columbia 38-808103)</td>
<td>Martika</td>
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<td>YOUR MAMA DON'T DANCE</td>
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<td>WHAT I AM (Columbia 7-27096)</td>
<td>Edie Brickell &amp; New Bohemians</td>
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<td>Bon Jovi</td>
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<td>SHE WANTS TO DANCE WITH ME</td>
<td>Rick Astley</td>
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<td>WILD THING (Delicious Vinyl 102)</td>
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<td>ROOM TO MOVE (PolyGram 871 4187)</td>
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<td>SECOND CHOICE (A&amp;M)</td>
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<td>Luther Vandross</td>
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<td>FEEL SO GOOD (Warner Bros. 7-27565)</td>
<td>Van Halen</td>
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<td>HEAVEN HELP ME (MCA/PolyGram 871 588-7)</td>
<td>Deon Estus/George Michael</td>
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<td>I'LL BE THERE FOR YOU (PolyGram 872 564-7)</td>
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<td>THINKING OF YOU (Columbia 7-27558)</td>
<td>Sa-fire</td>
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<td>40</td>
<td>LIKE A PRAYER (A&amp;M 2417-27539)</td>
<td>Madonna</td>
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<td>BORN TO THE TOUCH (A&amp;M 2417-27539)</td>
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<td>WALKING AWAY (Tommy Boy Rec/UNI 70773)</td>
<td>Information Society</td>
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<td>SINCERELY YOURS (Epic 34 08581)</td>
<td>Sweet Sensation</td>
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<td>24/7 (EMI 7-87741) (island)</td>
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<td>WHEN I'M WITH YOU (Columbia 8-44380)</td>
<td>Sheriff</td>
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<td>A LITTLE LITTLE BIT (EMI-27738)</td>
<td>Erasure</td>
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<td>47</td>
<td>AFTER ALL (Columbia 7-27530)</td>
<td>Cher &amp; Peter Cetera</td>
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<td>48</td>
<td>THE LAST MILL (PolyGram 872 1487)</td>
<td>Cinderella</td>
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<td>WE'VE SAVED THE BEST FOR LAST (Arista ASI 9785)</td>
<td>Kenny G Featuring Smokey Robinson</td>
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<td>50</td>
<td>IT'S ONLY LOVE (Elektra 7-69317)</td>
<td>Simply Red</td>
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</tbody>
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**R&B PICKS**

**Singles**

- **GEORGE BENSON: “Good Habit” (Warner Bros. C-3454)**
  Typical well-produced and slick offering features a radio version (4:29) and a remix (3:41) of the Donnie Lambe production. Benson’s voice has never sounded better, and the positive, upbeat lyrics will find a home on many a turntable and playlist. **

- **ATLANTIC STARR: “My First Love” (Warner Bros. C-3460)**
  This disappointing effort is a producer’s record—David Lewis & Wayne Lewis are responsible—which serves to obscure a talented group. The lyrics are just as trite as the music, and it’s hard to imagine this song going anywhere—but if it does, it will be solely because of Atlantic Starr’s past reputation. **

- **ROBERT BROOKINS: “Don’t Tease Me” (MCA 53615)**
  Denzel Foster/Thomas McElroy production goes heavy on the bass and drums, apparently to counteract Brookins’s ordinary vocal style. A straightforward dance song with a catchy beat, the single could do well with sufficient exposure. **

- **RIGHT COMBINATION: “Enough Is Enough” (Right Combination 12)**
  This is a gem from interesting-looking New York duo, with two-part harmonies and a rhythm & rock tag. The song itself is nothing exceptional, but maybe their forthcoming LP will give more indication of their potential.

**Albums**

- **SIMPLY RED: A New Flame**
  (Elektra 60828-1)
  While the third album by the English soul band is not quite as sharp as their first, it’s a big improvement over LP number two. The hypnotic “It’s Only Love” sets the tone for the LP, while a remake of the Harold Melvin chestnut “If You Don’t Know Me by Now” comes through with style. Lament Donier contributed two songs on an album that puts Mick Hucknall and co. back on track. **

- **GEORGE DUKE: Night After Night**
  (Elektra 00778-1)
  Veteran session man Duke comes up with a pleasant and accessible offering that’s loaded with cameos by notable players. Covers “Love Ballad” and Anita Baker’s “Some Old Love” are dangerously close to elevator music, but his credit Duke does get down on “Miss Wiggle,” the opening track, and “Guilty,” the first single. As always, the musicianship is outstanding, with Duke’s keyboard work center stage. **

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**Michael Hepworth**

**MACHO MEN: Pictured left to right are Run, DMC, and Jam Master Jay of Hip-Hop kings Run-DMC, who will enter the fun-filled world of professional wrestling on April 2nd when they perform the special written “Wrestlenmania Rap” at Wrestlenmania V, to be held at Trump Plaza in Atlantic City. One gripe: The press release refers to rap in quotes, showing a continued lack of respect for the genre in the mainstream media and their feeling that it is afad that will go away real soon. It won’t.**

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**IS IT LOVE?: Recently Capitol Records held a luncheon in their L.A. headquarters to celebrate the release of Ashford and Simpson’s long-awaited new LP Love or Physical. Pictured left to right are: Howard Geiger, West Coast director of black music promotion, Capitol Records; Ashford & Simpson; Lisa Lips, KACE Los Angeles’ music director; and Jim Maddox, vice president and general manager of All Pro Broadcasting (KACE).**
Seminar Offers Advice on Breaking New Acts

Many interesting panels were offered during the Country Radio Seminar, held March 1-4 at Nashville's Opryland Hotel. One of the more interesting panel discussions proved to be "Different Perspectives in Breaking New Artists."

The panel was comprised of independent promoters and producers who have been in various facets of the music business for many years. It included: Tommy West — High Harmony, Inc.; Skip Stevens — Skip Stevens Promotions; Johnny Rutenschroer — Alpine Records; Carolyn Parks — Carolyn Parks Promotions; Jerry Duncan — Jerry Duncan Promotions and Nelson Larkin — Larkin, Inc.

Bob Saporiti, national promotion director of Warner Bros. Records, was at the helm as moderator, keeping tight reigns on the discussion. He opened by stating that "the day of breaking a new act varies from person to person" and posed the question to the panel "When is a new act considered broken?"

The general consensus in answer to this question was that developing a new act is a step-by-step process. There are different levels involved according to one's perspective and that reaching public and industry awareness is an important part of the process.

"Getting charted is a good start," commented Pat, "and getting a buzz going about the new act is reaching the first rung on the ladder. Once this is achieved, it is good to follow through and hope sales do too."

Larkin summed up the responses to the previous question by saying that he considers an act broken "when there is a general awareness and the public starts buying records. When the act is a household name."

One common thread that ran throughout the seminar was the importance of new acts gaining familiarity, especially in the country music field, and how the use of tools (video, touring, airplay, promo-materials, etc.) are helpful in gaining visibility for these artists.

This led to the next question: "What are the most important tools for getting exposure for an act?" Stevens responded by stating, "Not any one element is most important but you need all of the elements working at one time."

Rutenschroer followed with "all of the pieces of the puzzle have to be there but radio promotion is the number one ingredient."

Following was a discussion of radio airplay and how hard it is to get for new artists. With an agreement made that the odds are stacked against a new artist, Saporiti asked "How are they stacked and why?" West responded by saying "many believe in something and stay with it long enough, it will prove right or wrong." Larkin then added "you need consistency in a product. It's hard to put a thumb on what people will like. There is always a place for good product if you can find it. It takes a lot of work for people to believe and accept a new act. Most people are scared of new things."

At one point the floor was opened for response from the audience and there was a general feeling from the audience that "the trades were not doing anything and that the charts should rate new sales and not airplay."

After further discussion of trades and how they figure into the picture of breaking a new act, Saporiti with tongue-in-cheek fired "Why can't we break new acts if the trades are doing so good?"

"Radio is getting saturated with new products," Parks began. "A plateu needs to be reached so new acts can become more established. There is a need to work with radio because they are cutting the audience short." West countered with, "There can never be enough new product. Country is the hardest format to break new artists in, but 36 is more conservative. New artists shouldn't be at the mercy of radio and should try other avenues."

Other avenues, such as sales were explored. "The bottom line," stated Saporiti, "is sales." Based on the fact that there are more country formats than any other kind, but that country sales are only 10 percent of the market. But Rutenschroer countered saying "it is almost impossible to sell records on an independent label."

Many important issues were explored. Although no concrete conclusions were drawn, leaving many with the feeling that there are still avenues to be investigated, seminar attendees were left with a good idea about what is involved in breaking new artists.

Sue Thackrey
CASH BOX CHARTS

COUNTRY SINGLES

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

1 FROM A JACK TO A KING (Columbia 38-08529) 3 9
2 HONEY I DARE YOU (Warner Bros. 7-27691) 2 15
3 NEW FOOL AT AN OLD GAME (MCA 53476) 5 13
4 BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486) 6 9
5 DON'T YOU EVER GET TIRED OF HURTING ME (RCA 8747-6) 1 13
6 DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679) 12 12
7 HEARTBREAK HILL (RCA 87635) 11 13
8 COME AS YOU WERE (Capitol B-44672) 10 15
9 I'M NOT STRANGER TO THE RAIN (RCA 87937-7) 14 9
10 FROM THE WORD GO (Warner Bros. 7-27666) 13 13
11 TIL YOU CRY (RCA 87697-9) 4 15
12 WHO YOU GONNA BLAME ON THIS TIME (Columbia 38-08526) 17 9
13 THERE'S A TEAR IN MY BEER (Warner Bros. /Curb B-27584) 29 9

Hank Williams Jr. (Duet With Hank Williams Sr.) 19 7

14 I'M A ONE WOMAN MAN (Espee 34-08509) 15 15
15 BIG LOVE (MCA/Curb 53478) 18 12
16 BRIDGES AND WALLS (MCA 53460) Oak Ridge Boys 7 16
17 THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550) Shanandoah 22 7
18 OLD COYOTE TOWN (Capitol B-44274) Don Williams 21 9
19 TELL IT LIKE IT IS (Atlantic America 7-99242) Billy Joe Royal 25 6
20 FAIR SHARK (RCA 87897-6) Foster & Lloyd 24 8
21 I WISH I WAS STILL IN YOUR DREAMS (MCA 53456) Conway Twitty 8 17
22 THE HEART (Universal UPL 53487) Lacy J. Dalton 26 8
23 DON'T TOSST US AWAY (MCA 53477) Patty Loveless 29 7
24 I STILL BELIEVE IN YOU (MCA/Curb 53454) Desert Rose Band 16 9
25 SHE DESERVES YOU (RCA 87676-7) Ballei & the Boys 31 7
26 HEY BOBBY (K&B 68053-7) K. O. Slim 32 6
27 SETTING ME UP (Warner Bros. 7-27581) Highway 101 34 16
28 I'LL BE LOVIN' YOU (MCA 53457) Lee Greenwood 30 8
29 YOUNG LOVE (MCA/Curb 8820-7) The Judds 38 4
30 HIGHWAY ROBBERS (Capitol B-44271) Tanya Tucker 16 17
31 YOU GOT IT (Virgin 7-99246) Roy Orbison 35 5
32 MY TRAVEL OF THOUGHT (Capitol B-44267) Barbara Mandrell 37 6
33 GRANDMA'S OLD WOOD STICK (Airborne ABS 10011) The Sanders 36 8
34 BIG DREAMS IN A SMALL TOWN (RCA 8816-7) Restless Heart 44 4
35 MOON PRETTY MOON (Mercury 872 634-7) The Statler Brothers 43 5
36 WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476) Waylon Jennings 23 12
37 LOVE WILL (Warner Bros. 7-27759) The Forester Sisters 46 5
38 AFTER ALL THIS TIME (Columbia 38-68985) Rodney Crowell 47 4
39 ONLY THE STRONG SURVIVE (Album All 225) Darrell Holt 41 7
40 TOO STRONG TO TAME (Epic 34-85647) Charlie Daniels Band 40 8
41 I SANG DIXIE (Warner Bros. /Reprise 7-27715) Dwight Yoakam 20 19
42 TRAINWRECK OF EMOTION (RCA 8637-8) Lorrie Morgan 27 13
43 THIS OLD HOUSE (Atlantic 7-86966) Crosby, Stills, Nash & Young 48 4
44 WALK THAT WAY (Capitol B-44303) Mel McDaniel 45 6
45 OLD PAIR OF SHOES (Capitol B-44332) Sawyer Brown 53 4
46 IF I HAD YOU (RCA 8817-7) Alabama DEBUT

1 52 LOVE IN MOTION (Well Dog WDI 21-5) Ross Lewis 57 7
2 53 LIFE AS WE KNEW IT (Mercury 872 602-7) Kathy Mattea 33 19
3 54 MANY MANSIONS (Curb CR 10244) Joe Bandy 65 3
4 55 WHITE HOUSES (Atlantic Avenue B-70425) Charley Pride 66 3
5 56 I GOT YOU (Reprise 7 27567) Dwight Yoakam 68 2
6 57 TAKE TIME (Warner 7-8010) Dawn Schutt 59 6
7 58 WHEN SHE HOLDS ME (Universal UPL 55310) Larry Gatlin & the Gatlin Brothers 60 4
8 59 KEEP THE FEATH (Tra-Ster 7-1229) Heartland 69 3
9 60 WHERE DID I GO WRONG (MCA M5504) Steve Wariner 70 2
10 61 GET OUT OF MY WAY (Frame Disc PD 88112) Burbank Station 63 5
11 62 THE GOSPEL ACCORDING TO LUKE (MCA 52487) Skip Ewing 74 2
12 63 HOW MANY HEARTACHES (OL CDR 129) Marcy Carr 75 2
13 64 BALLAD OF A TEENAGE QUEEN (Mercury 872 426-7) Johnny Cash (with Rosanne Cash & the Everly Brothers) 71 2
14 65 TELL ME ANOTHER ONE (Evergreen EV 1082) Teresa Layne Moody 67 5
15 66 EXCEPTION TO THE RULE (Capitol B-44331) Mason Dixon 73 3
16 67 SHE'S A DEVIL IN THE DARK (A&M 19544A) Rich Cherry 72 4
17 68 DANGEROUS GROUND (Bootstrap C-0418) Lance Strode 78 3
18 69 I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7) Larry Boone 39 17
19 70 BETTER MAN (RCA 8761-7) Clint Black 84 3
20 71 DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27932) Gene Watson 42 18
21 72 BIG WHEELS IN THE MOONLIGHT (Capitol B-44267) Dan Seals 49 3
22 73 I DON'T MISS YOU LIKE I USED TO (Airborne ABS 10015) Stella Parton 83 2
23 74 IF I EVER GO CRAZY (Epic 34-58658) The Shooters DEBUT
24 75 LIKE FATHER LIKE SON (MCA 53498) Lionel Cartwright DEBUT
25 76 MAKE SOMETIME FOR US (KNU 1-K 106) Judy Morgan 74 9
26 77 STAND BY YOUR MAN (MCA/Curb 5811) Lyle Lovett DEBUT
27 78 LEARN HOW TO SAY GOODBYE (Venture Nr 17769-1) The Prisoner 81 4
28 79 GOODBYE LONESOME, HELLO BABY BOLL (Ringside 508) The Lonesome Strangers 82 3
29 80 MOMMA DIDN'T RAISE NO FOOL (Sundial SR-147) Dawn Donnelly 86 2
30 81 MY ROSE IS BLUE (K-ARP K 1046) Don Laster 80 5
31 82 HILLBILLY HEARTS (W-O.W. W. 1089) Bruce Gosse DEBUT
32 83 SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery dad 4587) Hunter Cahn DEBUT
33 84 ANOTHER HEART TO BREAK (Four Towns FLR 130) Carrie Davis 87 2
34 85 HOOKED ON YOU (Sing Me SM-43) Odessa DEBUT
35 86 TREAT ME LIKE YOUR WOMAN (Gold Rose GR 108) Gaylene Ward 88 3
36 87 RUN (Step Hunger SHR NR 1101) Rodeo Gold 91 2
37 88 HEARTACHES HERE TO STAY (K-Ark K 1021) Rod Hooper 92 2
38 89 A LITTLE OLD FASHIONED LOVE (Massey 56478-91) Mark Moseley and Marie Lester DEBUT
39 90 NEXT TO YOU (Espee 34-638570) Tammy Wynette 90 2
40 91 EVERYTIME I SEE YOU (Lemon LR 1018) Stephan Almond 89 3
41 92 SOUTHERN BELLE (Psybach P 1326) Bobby Helms 94 2
42 93 LAY ME DOWN CAROLINA (Paloma-5) Mark Tribble DEBUT
43 94 NO TIME AT ALL (K-ARP K 1050) Debbie Sanders DEBUT
44 95 I FEEL FINE (Columbia 38-08504) Sweethearts of the Rodeo 50 16
45 96 (HERE COMES) THAT OLD FAMILIAR FEELING (True TUL-95) Lisa Childers 51 10
46 97 STAY NOVEMBER (Warner Bros. 7-17647) Kevin Welch 64 4
47 98 ONE OF THESE DAYS (Carnaby CA 00065) Bill Nunley 77 5
48 99 LEFT OVER LOVING (Music City USA MC0012) Patty Richards DEBUT
50 100 SEEMS LIKE ONLY YESTERDAY (Step Hunger SHR 1101) Patty Glenn 76 6
**ALBUM RELEASES**

- **RONNIE MILSAP • Stranger Things Have Happened (RCA)**
  Ronnie Milsap has won more awards from the Country Music Association than any other single male artist. After listening to his new album it is easy to understand why. With the diverse direction of music he's taken through the years, Milsap has returned to his country roots (with the exception of a few pop-influenced cuts like "Roll the Dice" and "I Feel Like I'm Cheating on You"). Co-producing this latest LP and backed by a host of talented songwriters he has handpicked his material which deals mainly with the heartaches of romance. This theme is to be found in the title cut, the first single release, "Don't You Ever Get Tired (Of Hurting Me)" and "Starting Today".

- **TAMMY WYNETTE • Next To You (Epic)**
  With a voice that has helped to define women's roles in country music since her first hit in 1966, Wynette continues to carry the torch here with tunes such as "When a Girl Becomes a Wife", "If You Let Him Drive You Crazy" and "Liar's Roses". The title cut and first single release "Next To You" stands now at #90 on the Top 100. Norro Wilson produces this effort, which is the 51st LP for Wynette. Perhaps the most telling cut on the album is "We Called It Everything But Quits", a testament that's parallel to Wynette's own life.

**SINGLE RELEASES**

- **TANYA TUCKER • "Call On Me" (Capitol)**
  On the heels of a recent number one Cash Box single, backed by full production and matched with well-suited lyrics, Tucker has once again proven her talents with this new release. As she spins her web in this tale, mixed messages are being sent out as to this girl's true intentions. Is it to be a good friend or does she want more than that? You'll have to listen to make up your own mind.

- **ANN MURRAY • "Who But You" (Capitol)**
  Living in these trying times we all need a faithful companion — and so sings Ann Murray with K.T. Oslin co-writing. With the thought-provoking lyrics and the swaying rhythm, this remix should do well.

- **RONNIE McDOWELL • "Sea of Heartbreak" (Curb)**
  Rejuvenating a 'golden oldy', McDowell has co-produced this vintage piece in a style reminiscent of the times. This is a fun song for you country rockers and is highlighted by a section of chorus near the end which entertains only vocals and drums.

- **EARL THOMAS CONLEY • "Love Out Loud" (RCA)**
  With an expressive set of lyrics, a tale is confessed by a man who feels strongly for his woman but lacks the ability to convey those feelings. Here is a unique blend of a driving rock-influenced beat and Conley's traditional country vocals.

- **CHRIS AUSTIN • "Blues Stay Away From Me" (Warner Bros.)**
  Not bad for a song written 40 years ago! Following in some mighty big footsteps of artists who have previously recorded this song, Chris Austin has successfully added his own personal touch with a gifted vocal performance in this upbeat version with a bluegrass groove.

**PROGRAMMERS PICK**

- **ALABAMA • Song of The South • RCA (8744-7)**
  Programmers picked super band Alabama to lead the debuts this week. Coming in at #56 (bullet), the group makes a strong entrance onto the Top 100. Stations backing Alabama's new tune include: WLKC, KWYZ, KVOX, WHTH, WCTY, KYKZ, KTEM and KRLC.

**RAPPIN' WITH THE WRITERS:**

**WYATT EASTERING:**

Born and raised in Chapel Hill, N.C., Wyatt Easterling described the town he grew up in as "a thriving music community" that was attractive to him at a very young age. He remembers standing with a group of young boys who were all discussing what they were going to be when they grew up. Wyatt says he told the group of 8-year-olds "I'm going to be a singer". He hasn't wavered since.

By the time he was 15, after toying with the trumpet, drums and piano, Wyatt took up the guitar and began writing his own songs as "the easy way out" since it was not as difficult as learning the tunes that were heard on the radio. He built a recording studio in his parent's attic and learned everything about the recording industry that he could.

In 1981, he signed a contract with Moonlight Records and released his first LP Both Sides of the Shore, Again he found himself involved in everything from recording the tunes to packaging and shipping the record.

He moved to Nashville shortly thereafter because of the diversity of music that could be found. "I've seen more openness and more teamwork among labels and publishers since I've been here. When I first came here it took an Act of Congress to get your tape heard."

Now signed to the newly formed Venture/ Harbor Group, owned by Rick Blackburn and Blake Mevis, Wyatt is learning the ropes working for a publisher full time. "When you reach a point that you're working in a publishing company, you realize that it is such a group effort in every facet of this business, between the labels and the publishers. There's competition, but it's not a cut-throat competition. I've been real lucky in that I've dealt with really neat people."

Wyatt is waiting like so many others for that elusive hit song and often reminds himself of the famous saying writers bandy about: 'I wrote that song in 15 minutes and 15 years'. But he plans on staying in this business which he describes as "one of the craziest, most exciting, exhilarating and frustrating industries that you could possibly want to be in."

**Cecilia Walker**
COUNTRY MUSIC

MATTEA SHOOTS VIDEO—Singer Kathy Mattea gestures to the camera during the filming of her latest music video, “Come From the Heart”. The video, directed by Jim May and produced by Joan French and Mary Matthews for Studio Productions, was filmed at Center Stage. Also pictured (from left) are John Mock, Waylon Patton, Christy McFarland and Craig Bickhardt.

LOOK WHAT THEY MADE UP—Jonathan Edwards gets his nose powdered while shooting the video for his recent single “Look What We Made (When We Made Love)”. The song is on his MCA/Curb LP The Natural Thing. Shown (from left) are Edwards and VP of Studio Productions Mary Matthews.

COUNTRY HOT CUTS
1 RICKY VAN SHETON – “Hole in my Pocket” – Loving Proof (Capitol)
2 RESTLESS HEART – “Jenny Come Back” – Big Dreams in a Small Town (RCA)
3 ALABAMA – “High Cotton” – Southern Star (RCA)
4 THE BELLAMY BROTHERS – “Andy Griffith Show” – Rebels Without a Clue (MCA/Mercury)
5 RONNIE MILSAP – “A Woman In Love” – Stranger Things Have Happened (RCA)
6 GENE WATSON – “The Great Divide” – Back In The Fire (Warner Bros.)
7 GEORGE JONES – “Ya Ba Da Ba Do (So Are You)” – One Woman Man (Epic)
8 GEORGE STRAIT – “Ace In The Hole” – Beyond The Blue Neon (MCA)
9 NITTY GritTY DIRT BAND – “Johnny O” – Workin’ Band ( Warner Bros.)
10 ALABAMA – “Southern Star” – Southern Star (RCA)

NASHVILLE NOTE-ABLES

FROM SUPER FACES TO NEW FACES, CRS SHOWS THEM ALL

When this year’s Country Radio Seminar attendees flocked to the Opryland Hotel March 1-4, they were treated to several shows. From country music’s biggest and brightest stars, to the industry’s newcomers who were hoping for that one-in-a-million shot at stardom, all had their chance to strut their stuff for the folks that spin the discs. The four-day event kicked off with a reception which hosted both artists and radio DJs, without whom this industry could not survive.

As singers ‘schmoozed’ with jocks, publicity agents rushed to make sure their artists met all the ‘right’ people and shook all the ‘important’ hands. We counted a multitude of stars, such as Eddy Raven, Dan Seals, Ricky Skaggs, Patty Loveless, Sweethearts of the Rodeo, T.G. Sheppard, Marie Osmond, the Gatlin Brothers, Michael Johnson, Moe Bandy, Vicki Bird, T. Graham Brown, Faron Young, Janie Frickie and Billy Joe Royal. Suffice it to say that everyone, whether indie or major label-affiliated, was there pushing their latest single.

The following night, (March 2), the Academy of Country Music sponsored the Super Faces show, starring the mother/daughter duo, the Judds. With numerous number one hits under their collective belts, the RCA Records act had plenty of material to flesh out an hour and a half of nonstop musical smashes, including “Young Love”, “Turn It Loose”, “Why Not Me” and an intriguing cut from their new LP, “Water of Love”. Daughter Wynonna planted herself front and center, while Mom Naomi pranced round the stage, mostly with her back to the audience. Both knew their performing roles well, about how indebted they were to the country music DJs.

Friday’s luncheon on March 3, sponsored by ASCAP, found Exec. Dir./Southern Region Connie Bradley, presenting plaques to Frank Mull, executive director of CRS, and Charlie Douglas, president of CRS; honoring their respective roles in putting the seminar together. Afterwards, two acts were showcased for the noontime crowd.

Epic’s Linda Davis was the first performer to take the stage, singing several tunes including her latest single “Back in the Swing Again”. Canyon, 16th Avenue’s latest singing sensations, followed with several cuts from their next album, as well as their recent hit “Love is on the Line”.

BMI played host Saturday afternoon with their luncheon/showcase featuring Universal artist Eddie Rabbit, who proved to be quite a showman. Although his attempts at audience participation failed, (perhaps from the lack of sleep on the guests’ part), Rabbit himself was not short on enthusiasm. Best performed tunes that afternoon included “We Must Be Doing Something Right”, “I Wanna Dance With You” and his all-time hit “I Love A Rainy Night”, which came complete with load claps of thunder and stormy lightening effects). It was also during this occasion that BMI honored former Cash Box director, Tom McEntee with an award noting his outstanding efforts in organizing the first Country Radio Seminar 20 years ago.

The highlight of the week’s agenda came on Saturday night, March 4, as the Mutual Broadcasting System and the Marlboro Country Music Tour sponsored the New Faces Show, giving 10 acts a chance to capture the jocks’ attention. This year’s lineup included Baillie & the Boys (RCA), the Burch Sisters (Mercury/PolyGram), Skip Ewing (WMA), the Desert Rose Band (MCA/Curb), Jeff Chance (Curb), Donna Mende (Mercury/PolyGram), Paul Overstreet (newly signed to RCA since MTA’s demise), Shenandoah (Columbia), the Shoofly Boys (Epic) and David Slater (Capitol).

Angela Borchetta

Is now promoting for Mike Borchetta

CASH BOX DIVISION

47 MUSIC SO. E, NASHVILLE, TN 37203
615/321-5080

DESERT ROSE BAND

All of the artists performed two songs each, resulting in a rush between mini-sets to plug in guitars, mikes, etc. However the evening moved quickly and was highlighted by tunes such as “She Don’t Love Nobody” by the Desert Rose Band, “Borderline” by the Shooters, “She Deserves You” by Baillie & the Boys, “LenaBurn” by fidde-playing Jeff Chance, “Open Arms” a journey over by the Burch Sisters, and “Burnin’ A Hole In My Heart”by the evening’s last act, Skip Ewing.

Cecilia Walker
COUNTRY INDIES

INDIE SPOTLIGHT

TONY ANDREWS • “Drifter’s Wind” (Stardust)

Heeding the call of the Drifter’s Wind, Andrews vows to honor his role as a ramblin’ man, even though love of a devoted woman is his to keep. With a traditional country twang and tempered production under the guidance of Col. Buster Doss, Andrews should find himself on the Cash Box charts soon. The song was penned by another Stardust Records artist, R.B. Stone.

INDIE LP REVIEW

THE LONESOME STRANGERS • The Lonesome Strangers (HighYone)

Already with a strong following on the West Coast, the Lonesome Strangers have headed nationwide with their rangy, hard-knocks sound, influenced by the early hillbilly/rockabilly pioneers. In that same spirit, the Strangers attack their music with a concentrated vengeance. Their first single release for HighTone, “Goodbye Lonesome, Hello Baby Doll” (first recorded by Johnny Horton), is at #79 on the Top 100 and at #13 on the Indie chart. Vocalist/guitarist Jeff Rynes penned nine cuts on the LP, standouts including “Just Can’t Cry No More”, “Clementine” and “We Used to Fuss”. A band to watch for the ‘90s.

RISING STARS

DAWN SCHUTT

At the age of 23, Dawn Schutt has accomplished what many aspiring artists work at for a lifetime. With several charted singles to her credit, a new album that’s just been released, From Dust To Dawn, as well as a new label affiliation, Schutt is eager to explore the other possibilities that the country music industry has to offer.

Schutt says she’s been singing since she was six years old and was raised on the sounds of Patsy Cline, Dean Martin and Frank Sinatra, which resulted in the unusual blend of country/Big Band music that has come to be her trademark. The Jacksonville, Fla. native had her first taste of performing in front of an audience when she joined a college band that played fraternity parties and Rotary functions. It was during that period several years ago that she met David Plummer, who worked at the Cypress Recording Studios. With him, she cut several demos for the TV shows “You Can Be A Star” and “Star Search.”

Her appetite whetted for more studio work, Schutt recorded and released her first single, “Sweet Sweet Dreams” (Thinking About You) which peaked at #68 on the Cash Box Top 100 chart. The followup single, “The Love of My Life” charted as well, and found Schutt making the trip to Nashville to pick out songs for the LP project on her new label, Master Records, with Dan Mitchell producing.

Finding herself in the Maypop Music listening room, where countless other artists have sat rummaging through demo tapes, Schutt says she was a little “overwhelmed” at first. But quickly got in the groove of choosing suitable material.

“I think when you listen to a song, it’s got to do something to you. Even if you didn’t write the tune, you have to find a feeling from inside yourself so that you can portray it well. But it’s got to come from the heart,” said Schutt.

Her first single release from the LP, “Take Time” now stands at #57 on the Top 100. Schutt’s next step, she hopes, is to make the move to Nashville — pending on an OK from her father, Vince, “my biggest critic and my biggest fan.” She also hopes to put together a show to take on the road so that she can bring her music to the folks who have supported her thus far — the country music listening audience. For right now, Schutt says she’s lucky to count herself among a select group of people — the rising stars of country music!

Cecilia Walker

CASH BOX MAGAZINE  28  MARCH 18, 1989
AROUND THE ROUTE

Depending upon your vantage point, the February 23-25 ACME '89 convention was a successful show to some, a mediocre show to others; but a well organized show to most. Let me qualify my comments to come by stating that, due to a bout with the flu, I was unable to make the trip to Reno, so I had to rely on whatever feedback I could get by telephone, and trade stories. So, a lot of on the record and off the record responses.

The seminar program, as pertinent as it was, proved to be a distraction because it took too many operators off the convention floor during exhibit hours,” commented one exhibitor (this was echoed by just about everyone we contacted), the consensus being for show managers to reduce the number of sessions and adjust the time periods. Was business written up? We got a lot of “yes” responses to this question, and that is certainly a plus factor. A couple of people said they were not that crazy about Reno as a site for this show. We subsequently learned that next year’s ACME has been slated for Chicago’s Hyatt Regency; the dates are March 3-10, 1990. “This is the year of the kit,” commented one manufacturer who told us he counted about twenty-seven on the floor. We heard quite a bit about the over-abundance of “violent” themes in many of the video games that were shown. However, “there were enough good games on the floor to generate attendance”, as a number of operators observed. Sports themes were definitely a dominant force at this show. There were about 100 more booths this year than in ’88, which is evidence of how ACME has been growing in popularity. Operator attendance was reportedly on a par with last year (at an estimated 1740); total attendance was up by about a hundred (at 4,633...! I don’t have enough of a handle to go into specific details regarding the equipment lineup (although Las Vegas’ Off Road was among the most often mentioned “hit pieces”) but will, hopefully, have some additional follow-up in next week’s column... And speaking of next issue, our own Doc English will have his inimitable recap ready by then, so keep tuned.

As for other happenings in the trade, American Vending Sales will be settled into their modern, new 50,000 sq. ft. (plus) facilities by March 20. The building is located at 750 Morse Ave., Elk Grove Village, IL 60007. They’ll be hosting grand opening festivities in the not too distant future.

Moving right along, it was nice to hear that Grand Products had an exhibit at ACME ’89, showing their new Heavy Unit kit (which is licensed from Taito); and a universal video system, “which is a fully loaded cabinet, ready for kit insertion”, according to veepee Stan Jarocki. And Grand Products is doing positively great with their contract business. It’s common knowledge they do a lot of sub-assembly for Taito; but, in addition, they are currently the licensee for about eight or nine other manufacturing companies. We wish them continued success, particularly to proxy Dave Marofski, Stan “The Rock”, of course, and all of the good people out at their Elk Grove Village plant!

Camille Compasio

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: 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.

ON THE COVER

Williams Electronic Games, Inc., master pinball maker and the trade’s foremost American manufacturer of coin-operated amusement equipment, is represented on this week’s cover. The company has consistently maintained a high profile and an enviable reputation in the pinball arena, and for more than four decades has been the nation’s top producer of that classic art form, the shuffle alley.

In the early ’80s, Williams took on the video market, with an historic piece called Defender, which proceeded to captivate video game players and expand the Williams influence to yet another product category. Unfortunately, videos were subsequently relegated to the back burner, as the market began to fail, necessitating re-evaluation on the part of Williams and other companies as well.

But videos have since resurfaced and regained their status. Williams, like everyone, has repropelled itself back into the video field with an outstanding new game called Nare that was introduced by the company at the November, 1988 AMOA convention in Chicago. Nare offers the combination of an exciting theme and a unique concept, all wrapped up in a “—say no to drugs” message format players can relate to.

So what we have here is a well-founded roster of products from a company that has established a special niche for itself in the world of coin-operated entertainment and is very seriously involved in its ongoing...—commitment to excellence!”

As you check out the array of Williams products on this week’s cover, you will recognize three of their latest releases: the Jokerv, pingame, the Top Dawg shuffle alley, and the Nare video game, flanked along with other memorable games from the past. You will also recognize company officials (from left) Roger Sharpe (director of marketing), Ken Fedesna (vice president and general manager) and Marty Glazman (vice president of marketing and sales).

CHICAGO—In a continuing effort to stimulate pool interest in Germany, NSM/Lowen/Bingen-Rhein and Valley Recreation Products staged the Lowen-Valley Cup, which is considered to be one of the most prestigious pool events ever held in Europe.

NSM/Lowen is the distributor for Valley Lynx electronic pool tables and Royal Darces games in Europe. The Valley Cup grand finale was scheduled for January 28-29 in Frankfurt, to coincide with the IMA trade show; the event drew several hundred spectators over the two-day period, with players competing on 32 Valley eight-foot Lynx tables.

As a prelude to the grand finale, a couple of players from throughout Germany competed in city tournaments which took place during the latter part of 1988. Four hundred and eighty players (supported by over 150 German operators who accompanied the media) participated in the Frankfurt grand finale.

Representing NSM/Lowen at the big event were managing partner Ulrich D. Schulze, vice president of marketing and sales Peter L. Kuhn, product manager Uli Kunnecke and his assistant Gunther Schmidt. Valley Recreation Products was represented by James E. Griffiths, director of international operations, and Bill Nembrag, consultant to Valley and a well-known operator (Salmon River Amusements), who served as tournament judge and consultant.

The high standard of play throughout the two-day grand finale resulted in a closely fought championship with team “Kleinhecker I” sponsored by one of Germany’s largest operators, Duske-Steumlaber, winning the event. The championship team accepted the Lowen/Valley Cup along with a trip to Las Vegas for the Valley National 8-Ball Championships to be held in May. Team members included: Heusching, Fong, Suvani Cholok, Loef Hofer, and Noszak and Adri Sutrisno Salmi.

The Lowen/Valley Cup is to be an annual event in Germany.
While we were out at the Williams facilities in Chicago to do our Eugene Jarvis interview, we also managed to take a quickie tour of the plant and administrative offices on California Ave. The surroundings were familiar to us, since we've been there before on several occasions, only now there's an additional member of the family—Bally—and we were able to observe firsthand the rapport and the togetherness that has prevailed among the troops since Williams purchased Bally some months back. These two brand names function independently but, being housed under one roof, they enjoy the added advantage of give and take, which provides the opportunity for exchanging ideas and addressing mutual goals. Needless to say, there is an abundance of talent contained within these walls and this talent will consistently be utilized to the fullest degree, as indicated by vice president and general manager Ken Fedesna.

As excited, he would not go into specifics, although we did our best to get a scoop. "We see different market niches that we're going to address with the Williams line and the Bally line," he said. There is an existing differential between the designers in the Williams group and the Bally group, with each concentrating on specific projects, but there is also a continuous cross-fertilization between the two. "All of the designers work side by side in the same area; however, they each have their own individuality or personality which is reflected in the respective products they create."

The Williams product line, as we know it, consists of pinball machines, video games and shuffle lanes. Considering all that's been happening lately we asked the obvious question: "Will you be diversifying into other coin-operated products?" Ken's guarded response was, "The answer is yes, but that's all I'm going to say at this time."

Narc represents a new generation of video products from Williams and it marked the factory's dramatic reentry into this market. So where do they go from here? Marty Glazman, vice president of marketing and sales, fielded this question. "We have been putting together teams of designers who are working on future products employing the Narc hardware system and additional hardware systems," he said. "Narc is just the beginning of what Williams considers as a long-term investment. We are looking at expanding the game graphics on our present hardware system and other hardware systems as well. All I can tell you is that this is just the tip of the iceberg, and the start of what will become a long-term family of video games."

As you've probably observed by now, this company takes a great deal of pride in the Williams/Bally design team; some of the members of this elite force are pictured in the accompanying photos. Our thanks to Ken for lining up as many of them as he could muster during our brief visit. At this point, we'd like to add one more personal comment: Anyone who knows Ken Fedesna will agree that he is one of the nicest, warmest, most cooperative individuals in the industry, and a professional in every respect—only he'd really rather not pose for photographs! But we lucked out, so you'll see him in more than one shot. Thanks again, Ken!

We shot this photo in the production area as Marty Glazman and marketing director Roger Sharpe were kind of checking things out.

When it comes to hardware design, here are some of the experts in that department: (l-r) Mark Loffredo, Ray Gay, Glenn Shipp and Al Lasko.

In the conference room at Williams, where (l-r) veeppee and general manager Ken Fedesna and veeppee of marketing and sales Marty Glazman are looking over what's happening in the trade journals (and Cash Box is on that table).

TAITO INTRO'S 'OPERATION THUNDERBOLT'

CHICAGO—Operation Thunderbolt, the latest video game from Taito America Corp., offers a full dose of exciting action, challenge and everything else a player looks for in a new game. Here's the scenario: Trans Global Flight #320 has been hijacked by a heavily armed and dangerous group of rebels, and reports indicate that some passengers were removed from the plane and taken into custody at enemy headquarters. The rebels have threatened to kill the hostages one by one in 24 hours unless their demands are met. It is now up to the player to penetrate enemy territory, locate the hostages and return them to safety using the bombshell Trans Global aircraft.

During the course of the mission, players can conduct a raid on enemy territory and collect additional ammunition, or shoot air-dropped crates to collect reserve supplies. If the raid is successful, contact will be made with an intelligence agent who will provide important information.

Traveling by jeep, players make their way into the enemy's hideout, where they will find the hostages behind locked doors. They must shoot the locks off the doors to free the hostages, while taking precautions to avoid shooting the hostages by mistake.

Once the hostages are rescued, the escape route to the airport must be secured. Upon arriving at the airport, you board a passenger plane inside of which is a small group of hostages, mostly women and children. You must approach with caution since the plane and the passengers are heavily guarded. When you have successfully secured the plane, you head toward the cockpit where the pilot is being held at gunpoint. Again, you must approach cautiously, since shooting and killing the pilot will destroy any possibility of escape and your mission will fail. The action is heated and non-stop throughout play!

Operation Thunderbolt employs a new 26-inch monitor with tempered viewing glass and marquee, and is contained in a cabinet constructed of three-quarter-inch plywood throughout, using lock joints and glue blocks for added strength. It has all-metal coin mechanisms and a high-capacity cash box which can be locked with a padlock, among other features that will appeal to the operator.
NOTICE: "NARC" is a trademark of Williams Electronics Games, Inc.
© 1988 WILLIAMS ELECTRONICS GAMES, INC. Patents pending.
The industry’s game designers, or creators if you will, are a special breed of individual who possess a gift, a unique talent, for taking an idea and translating it into a profitable form of co-operated entertainment. Among the most notable members of this exclusive society is Eugene Jarvis of Williams Electronics Games, Inc. Cash Box visited with Eugene in his office at the Williams’ facilities in Chicago. He talked shop for the most part, elaborating a good deal on Narc, which is the game that signaled Williams’ re-entry into the video field; Jarvis was emphatic in conveying to us that this machine, and the many others preceding it, represents a team effort and should not be credited to the talents of any one individual. This statement reveals much about the make-up of this humble artist and the tradition that exists at Williams.

“When you address the proverbial ‘comeback’ piece, as we did with Narc, you’ve got to create a game that is different, better, a traffic builder, and something that will attract and sustain the player’s interest,” he explained. “You must bear in mind that technology in itself is worthless unless you can turn it into a game with substance, value, and most importantly, with appeal.”

As we talked with Eugene he confided that game designers have a tendency to daydream as they try to come up with a new concept or idea, and it was during one of these periods more than two years ago that Narc was conceived. “I wanted to come up with a game that offered more than just punching a bunch of guys in an alley,” he said. “I wanted to give players a reason for putting their money into a machine. I wanted to give them some kind of a struggle they could identify with and relate to,” he added. He also told us that he had personally known some people who have had problems with drugs and felt that the concept of Narc would provide a way of fighting back.

The Narc theme, which focuses on “Say no to drugs,” puts the player into the role of an undercover cop, a member of an elite force that’s armed to the teeth and must face similarly armed drug pushers; the objective is to eliminate the bad guys and relieve society of this terrible drug plague. This is obviously not a “fad” theme, since the drug problem was in existence two years ago and long before that; indeed it is still with us and, as much as we would like to see it disappear, is not showing signs of departure.

Narc represents a “technological breakthrough.” Eugene compares what went into the creation of this game to a Hollywood movie, describing it as an audio-visual production which utilizes current technology to its fullest capabilities. “Players are more demanding today,” he said, “so we have to respond to give them a story line, outstanding graphics, sound, imagery, and all of the other essentials to keep them interested. Anyone can make a ‘me too’ game, but that isn’t our style at Williams.”

Based on what was accomplished with Narc, Eugene foresees unlimited possibilities for future games. “With this new technology we can exploit the higher resolution; we can digitize real images, have live human actors, real imaging that you can’t see, and real-life simulation in imagery,” he explained. “There is no end to what can be accomplished. It is expensive, but as we see it the cost of a game such as this is justified by what it does in terms of attracting players and increasing generated income for the operator.”

Eugene Jarvis has an impressive track records at Williams, commencing with Defender, his first game for the factory, and including Star Gate, Robotron and Blaster (which preceded Narc). Before we go any farther, we must mention the members of the Williams staff who made up the “total team effort” that brought us Narc. And they are: George Petro, Todd Allen, Larry DeMar, Jack Haeger, John Newsom, Tim Elliott, Lin Young, Mark Loffredo, Glenn Ship, Al Lasko, Brian Schmidt and Mark Locascio. (Eugene will have our head if we forgot anyone!)

“I give you a little background information on Eugene Jarvis, he is 35 years old. He started out in coin biz in 1977 when, fresh out of school, he went to work for Nolan Bushnell at Atari. In 1979 Williams offered him a tremendous opportunity so he joined the company and, as he told us, “Once you get into designing games, you can never be satisfied with a normal job.”

As for hobbies, he collects videos and pinball games, takes pride in some of the old classics in his collection, and admits that his “house is strewn with games in various states of repair.” He also finds time to “play a little piano.” He and his wife, Jeri, have two children: Mike, who’s four, and Alexandria, six years old. He affectionately refers to them as “my market research crew.”

A native Californian, Eugene made quite an adjustment, weatherwise, when he chose to relocate to the Chicago area. His “job” is also his “hobby,” so to speak, since it gives him a lot of personal satisfaction.

As we were wrapping up this interview he observed, “There’s a lot of hype in our industry. My feeling is, let the players decide because they, indeed, are the jury.”

AN OPERATOR’S VIEW OF ACME ’89

BY STEVE EPSTEIN

The trip to Reno for this year’s ACME convention at Ball’s Hotel held great promise and an equal amount of surprise. The industry has been overwhelmed by video games over the past few years, but they took a back seat to pinball this time. All three pin manufacturers, Williams/Bally, Premier Technology, and Data East, presented pinball machines that created more excitement than most of the video games.

There was Jockerz! from Williams and Atlantis from Bally; and I’d say they both hold good potential for long earnings. Jockerz! is another example of the winning Williams formula. It has a very interesting playfield with good game play and balance of shots to both sides of the playfield. The graphics, sounds and flash make for a complete package. Atlantis reflects the return to basic pinball play that Truck Stop started a few months back. The feeling of Atlantis brought me back to the days of Mata Hari, Eight Ball Champ, and Eight Ball Deluxe. The shots are many and very well balanced. The graphics and sounds add up to a very nice package that promises good earnings.

Premier Technology showed Hot Shot, a bright spirited shooters game in the third Gottlieb tradition. Sixteen drop targets, ramps, speech, and ringting bells bring this carnival game to life. Data East presented Time Machine, which debuted at the AMOA show a few months back. But this game refuses to die, so here it was once again. It’s complete with a music theme that spans four decades, it creates excitement not only on its playfield but in a super sound package. The reports on this pin have been the best yet for Data East.

There were some excellent videos at the show, including Atari’s Hard Driving, a sit-down driving game that looks and feels like a sure winner for both street and arcade locations. Tetris is a new kit from Atari and with its non-violent theme of putting different shaped pieces together to form straight lines, it will attract players of all ages and from both sexes.

Data East released three video games: Apache 3, a helicopter shoot-'em-up; Robo Cop in kit form; and Hippodrome, a fighting game that won’t be out for a couple of weeks. If you bought a dedicated Robo Cop, as an operator you did not feel especially happy to see the kit.

Arcadia Systems offered a cabinet that can hold up to ten different games. Their Fast Break Basketball, featuring Magic Johnson,
looks like the best of the lot. Most of the other games for the system are sports related with one named Sidewinder (a flying shoot 'em up) and another, Ninja Mission, which is a martial arts game. A sports bar or sports-oriented location might do well with this system.

Sega has a hot game in Turbo Outrun. Both the sit-down and upright version offer the same great graphics and game play as their very successful Outrun. The big advantage is the smaller dimensions of the cabinet, which makes it easier to fit into any type of location. Nintendo has added a few new games to their PlayChoice 10 system, some that were dedicated games a few months back. There were a lot of operators on the convention floor who are blaming this company for a large reduction in business. It seems a shame that there is sometimes a lack of concern for the operator in the home software industry.

Koami has now decided to offer games in kit form. The best of them was Bottom Of The Ninth, a two player interactive baseball game with great graphics and action. This game will do well in any sports-related location and probably any other locations, for that matter, where players like to compete with each other.

Leland has another hit on their hands with Off Road, a unique three player driving game that will earn money for a long time. Space may be a problem, but the game will have three players competing and dropping quarters in more often than not.

Taito offered Operation Thunderbolt, a two player version of the extremely successful Operation Wolf. The game looks and feels better and, with certain modifications, should hold up for a long time.

Capcom came in with two kits, Strider and Ghouls 'n Ghosts. With good graphics and decent game play, operators stand an even chance of getting three months of good earnings.

SNK showed Ikari 2 (an update of the successful original) and Mechanized Attack, which is a two-player gun game. The graphics are good.

Romstar offered two kits, Blood Wolf and Downtown.

I have saved the best for last. If you buy only one game, video or pin, this year, make it Williams' Nare. The game impressed me with its depth and how much it reminded me of Defender. This game has it all and will be around for a long time. The cost up front is a little steep, but with the legs this game will have, the risk will be minimal.

All in all, this was not the most exciting show I've attended. I felt there was a lack of enthusiasm on the floor. But there was enough good equipment already at locations, and enough from this show, to keep us going.

Editor's Note: Steve Epstein operates the noted Broadway arcade in New York City and is a regular at the industry's trade conventions.)

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