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THE MUSIC TRADE MAGAZINE

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Cover photo by Aaron Rappoport
The following guest commentary is by Jason Berman, president of the RIAA, which is spearheading a move to get radio broadcasters to identify their songs.

WASHINGTON, D.C. — I remember listening to the radio as a child and enjoying my favorite singers. The resonant voice of the disc jockey would reach out to me and let me know which of my musical personas to adopt; I always knew who was coming up or what had just been played. Unfortunately, today's listeners do not always have that benefit.

Sklar said that back announcing, or "back announcing," was once a regular practice among radio stations. In recent years, however, back announcing has taken a back seat to the long music sweep formats. This lack of song and artist identification does a great disservice to the entire music industry and, more importantly, to the listener, on whom we all depend for success.

At stations that still back announce, it usually occurs after a series of live or six songs. By that time, the music has been swept aside by the more familiar artists who were played in that music block. Songs by new artists, as well as new songs by established artists, make up the vast majority of programming on Top 40 stations. It follows then that the audience consistently tuning into a Top 40 station does so because it wants to hear what's new in popular music. It also follows that the listeners need to know who the new artists are if they are going to request the songs on the nightly request countdown shows. Indeed, recent market research shows this is the case.

The Recording Industry of America commissioned a poll to determine just how important back announcing was to radio listeners. The results were significant. Without belaboring these figures (since more than 90% of the stations surveyed have been frustrated with the lack of song and artist identification on the radio), that is an overwhelming number of radio listeners.

But, let's get away from the survey. A number of the most respected and well-known consultants in the broadcasting industry also have said that back announcing is important. Radio stations pay big money for advice from people like Jeff Pollack of Pollack Media Group, Rick Sklar of Sklar Communications, and many other experienced and qualified industry professionals.

These consultants agree that listeners tune in to radio stations for more than just the sound of the music. They also want to know who the artist is, the name of the song, and other information about the performers.

It is our intention to continue, in partnership with music retailers, to encourage stations to tell you when they want you to "say it when you play it." Your listeners enjoy being the first to tell others what we're hearing in the coming weeks, and demand to be informed of the other artists who are talking about, especially when it comes to music.

I am not advocating song and artist identification as comprehensive as on music video channels, although a large portion of respondents to the survey said they would like to see that happen. Music video song and artist identification methods fit the format of the medium. However, listeners are saying that back announcing is necessary for them to make a connection between the song and the artist.

Collectively, radio stations spend millions of dollars every year in an attempt to make a personal connection between the listener and the disc jockeys, the advertisers and the station itself. When a station fails to identify the artists, it fails to complete the process, it's as like walking into a party and never being introduced to the other guests. It is an important connection to make, one that could make or break the difference between establishing a friendship with the listener and merely making an acquaintance. Identifying the song and the artist has every advantage for you in retaining and expanding your audience.

The radio and recording industries are going through a period of expansive growth, so why make an issue of back announcing? The answer is simple. When you take for granted the education of the listener, you risk losing those stations who pay the highest per-listener information listeners are demanding. My contention is not that people will stop listening to radio because disc jockeys don't back announce. Rather, those stations that identify the songs and the artists as part of their on-air programming will be closer to establishing and strengthening an important relationship with their listeners.

**RIAA TO RADIO: GIVE US SOME BACK TALK**

**BY JASON BERMAN**

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**MOVERS & SHAKERS**

**A&M Records** has announced a pair of simultaneous executive changes. Jeff Gold has been named VP of marketing and creative services, and Al Cafaro to VP/GM. Cafaro joined A&M 12 years ago as a local zone-of-promo rep before progressing to national album promotion director. In '87 he moved to L.A. as VP of promotion. Gold began as assistant to president Gil Friesen in '81. He was most recently VP of creative services. Robert Altshuler has been named VP of corporate information at **CBS Records Inc.** Altshuler has been VP of press and public affairs since the company's reorganization in '88, and previously held the same position at CBS Records Group since '73. He joined CBS in '65 as director of press at Columbia. Altshuler has also an active member of the board of director of national dance promotion since its inception. Randy Schwoerer has been promoted to executive VP of Good Music Agency in Minneapolis. Schwoerer oversees 14 booking agents who exclusively represent over 100 bands (rock, country, dance and show) throughout the U.S. and Canada from their Minnetonka office. He joined Good Music in '82 as an agent, later established the artist development division, grooming young bands for success, including Jive/RCA act Slave Raider. Good Music has also broken the Jets, the Rainmakers, Mazarati and Henry Lee Summer. Thomas Costabile has been named VP of production and facilities at **CBS Records International.** He has been with CBS since '86 as recently as director of special projects. Also promoted at CBS International was Naren Patel, to director of manufacturing and engineering. Barbara Seltzer has been promoted to director of national singles promotion at Atco Records in New York. Atco VP Craig Lambert said, "Barbara has become a most valuable member of our team." She began at the label since '86. Iris Dillion, formerly of Peer's, has been named named director of crossover promotion at Virgin Records. Cary Vance, previously East Coast regional dance promotion manager, is promoted to director of national dance promotion. Steven Rosen of Peer Music in Los Angeles has been named West Coast director of creative services. Rosen was previously Peer's director of creative services. Peer Music is part of the Peer Southern Organization. Christopher Austopchuk has been appointed design director of creative services, East Coast, for CBS Records. He has been senior art director for CBS since '87. Prior to joining CBS in '80, Austopchuk worked for Rolling Stone magazine, Parade magazine and the Washington Post. He independently established and developed the Compact Disc Classics Catalogue, a mail order offering of classical and jazz CD's. Ballad holds A.B., J.D., and M.B.A. degrees from Harvard. SCEMA Distribution has established a new marketing department, appointing Joe Mansfield VP of marketing, and Joe Moss VP of sales. Both are based in Los Angeles. **R.S. Records** has made three appointments in its promotions and marketing staff: Joe Estrada rejoins the label as Los Angeles regional promotion director, based in San Francisco; Dee Cortez Murray is Midwest regional marketing director out of Chicago; and Wendy Gold is managing editor.

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**CASH BOX MAGAZINE**

3 **APRIL 13, 1989**
THE BIZ: With surprising suddenness, Enigma has cleaned house in its promotion department. On March 31, the label announced the "resignations" of national promo VP Rick Winward and album promotion director Pam Newman. Four days later, Sam Kaiser was appointed senior VP promotion. Kaiser held a similar position at Uni; he’s also done stints at Atlantic and MTV.... Don Ienner, noprom, was last week named president of Columbia Records, giving him the day-to-day operation of what Columbia likes to call “the industry’s largest and most prestigious record label.” Ienner, at 36, becomes the youngest president Columbia’s ever had. He comes to the label from Arista, where he was executive vice president/general manager (he joined Arista in ’83 as vice president of promotion). Said Ienner: “In my career, I have been privileged to come under the professional tutelage of two of the most brilliant, innovative men ever to work in this business; and to a large measure, the experience I’ve gained and the lessons I’ve learned from Clive Davis and Jimmy Ienner have prepared me to take on this new and significant position. I leave Arista with a small amount of pride and sadness, and I enter Columbia with the promise of great days ahead.” Said Tommy Mottola, who made the appointment, "There is no one in this business more capable of energizing and leading Columbia. Records, in both creative and administrative capacities, than Don.... Motown and the newly formed Taj label managed by Dern.... CEMA Distribution has formed a marketing department, headed by marketing VP Joe Mansfield and sales VP Joe McFadden. The department will handle marketing analysis and catalog planning. L.A.-based LIVE Entertainment has announced a three-for-two split on shares of its Common stock.... I.R.S. is no longer servicing vinyl product to radio, going exclusively with cassette and CD.... The sublet commentary on the much-rumored merger/takeover involving Sony and MCA Inc. was made the other day by KEDG morning jock Raechel Donahue, who went deep into the archives for the Vapors’ infamous new wave classic, “Turning Japanese.”

CLARIFICATIONS: Concerning our contention in last week’s Tickertape that EMI Music Worldwide chairman B.S. Menon had been “moved over” to make room for newly named CEO Jim Fiffin: According to a Capitol-EMI spokesperson, “Menon will concentrate on the company’s long-term global plans, which have had a greater emphasis.” EMI cranked increased-day-to-day duties, assuming the hands-on direction of EMI’s operations in 37 countries. Obviously, EMI has a pair of heavy hitters at the top.... In the same issue, we speculated about whether new MCA A&R VP Denny Diante would be reporting to incumbent Kathy Nelson. Diante reports directly to MCA president Al Teller.... Finally, that Tom Petty & the Heartbreakers video compilation we told you about two weeks ago is titled A Bunch of Virgins and Some Other Stuff. It’ll be released on May 31 by MPI Home Video, not MCA, as we erroneously reported. The long-form is said to contain the just-completed clip for “I Won’t Back Down,” the initial single from T&P’s imminent Full Moon Fever. The piece, shot in England, features guest appearances by fellow Wilburys George Harrison and Jeff Lynne.

DISPATCHES: The L.A. radio wars are heating up, with KQLZ firing off some aggressive promo blurbs that specifically mention top dogs KPWR and KIIS-FM. The latter station’s Rick Deering got political-arty, with, “Konz TV buys ballyhooing the big-bucks giveaway, while the face of Power 106’s Jay Thomas — atop a boxom female torso, no less— has been painted on the side of an apartment building on Vine St. The camera mounted on a wall painting of sceneester Angelene, is just across the street from a Dees billboard, complete with beatific halo. We can only guess at the subliminal messages contained therein.... METAL-ICA: In the never-ending battle between youth and age, last month’s list of platinum gold and platinum album certifications can be called a draw. Debbie Gibson, she of the Electric Youth, made a pretty big splash: Her album not only debuted at gold, platinum and multi-platinum (two mil), but her “Lost in Your Eyes” capped a gold single as well. Go, Deb! Guns N’ Roses didn’t get the single, but their GN’R Lies scored her the same album hat trick. Go Guns! Go Roses! But the older rockers didn’t pretty good too, than you very much. The Traveling Wilburys notion the 2-million mark while in their expanding belts, Wilbury Roy Orbison’s Mystery Girl debuted at gold and platinum, and Wilbury Bob Dylan inched his Biograph to gold, not bad for a boxed set. Go middle age! Also coming up the Wilburys ladder in March were Fleetwood Mac’s Rumours (gulp: 13 mil!), Tracy Chapman’s Tracy Chapman and Anita Baker’s Giving You the Best That I Got (3 mil each). Platinum albums were also struck for G.H. & A’s Forever Your Girl, Dio’s Holy Diver, New Kids on the Block’s Hangin’ Tough and Dokken’s Tooth and Nail. Gold babies are in the mail to Kylie Minogue’s Kylie, Rush’s A Show of Hands, the original cast album of Les Miserables, Mike and the Mechanics’ Living Years, Levert’s Just Coolin’, Bette Midler’s Beaches soundtrack, Vanessa Williams’ The Right Stuff, Madonna’s Like a Virgin and Kiss’s Music From the Motion Picture rip the charts.... POOPED: Pepsi last week dropped plans to run more TV ads featuring Madonna and her “Like a Prayer,” bowing to pressure from religious activist groups. Madonna had no comment. Salman Rushdie’s is still in hiding. George Michael still drinks Diet Coke. You can still buy Nehi in some parts of the country.

BACK IN THE U.S.S.R.: MCA Records will market, distribute and promote Soviet-based recordings through Art and Electro Records. A joint venture between Mobile Fidelity Sound Labs and a bunch of Soviet agencies. MCA will finance, and MFSL will build, digital recording studios there, and the Soviets’ send albums and artists (classical, mainly) here. Soz MCA prez Al Teller, “This new venture demonstrates MCA Records’ continued commitment to classical music.”

MEAN STREETS: The highly coveted slot of promoter for New York’s annual outdoor Pier concert series went to Radio City Music Hall Productions, which got the gig for the next three years. They promise a renovated space and some other stuff (like cireuses) along with the usual “rock, pop, R&B, show bands and symphony orchestras” (symphony orchestras?). Ron Delsner, who had the gig since it was the Schaefer Music Festival in Central Park, didn’t get it back; neither did John Scher, who also coveted it.... Want to be part of a John Cage composition? Good. Make a tape loop (“Record just anything,” says Cage, “lots of music, some speech, not much in the way of continuous noises”) and send it to the Cunningham Dance Foundation, 495 West St., New York, NY 10014 by May 19. Your loop will join loops by such celebrated loopers as Bobby McFerrin, Peter Gabriel, Graham Nash, Sun Ra, the Residents and Skitch Henderson and will be part of Cage’s “Rozz Mix,” a piece by Cage and Cage, May 25 “Celebrate Cage” concert and dinner at New York’s Pierre Hotel, a benefit for the Cunningham Foundation. Get loopin’
THE UNBEARABLE RIGHTNESS OF BEING BONNIE RAITT

BY BUD SCOPPA

BONNIE RAITT PULLS A RUBBER SHARK FACE out of her purse, but thinks better of putting it over her nose. The demi-mask is a memento from the party Capitol had thrown for Bonnie's labelmates Great White the night before. "These guys at Capitol are doing a really good job for me, and I'm leavin' on tour, so it was a chance to hang and say hi," she says brightly. Raitt grabs two handfuls of her bellowing red locks. "But there was so much hair in that room—that heavy-metal-babe look, y'know?"

Sitting on an office couch in the Capitol Tower, the ebullient 39-year-old singer/guitarist radiates savvy. Like the song says, she's been there, she's done that. Raitt demonstrates her grasp of the situation by succinctly summing up the salient angles of the feature stories that are being written about her: "Prince, new record, cleaning up—it's an old story already and I'm only like two weeks into this album release!" she laughs. "Even I'm gettin' tired of it."

She's joking, of course. The attention, the restored self-respect, the renewed career momentum—all that can make a gal feel truly fine, especially when she's coming off hard times. Quite a comeback. Ooops—wrong word. "The word 'comeback' makes me cringe," Raitt says. "It's a restart, as far as I'm concerned. I'll tell you one thing—there's not that many acts that are around 20 years later without a hit record. This business needs to take people and make trends so they can make money. They need to put people on magazine covers, or talk about 'women in rock.' That means, if wide shoulders, Cajun food and women in rock were in last year, then this year it's narrow shoulders, food from Ohio and aborigine women in rock. I don't wanna be part of a trend. I'm in for the long run, I'm tryin' to do quality music."

The pilot light on Raitt's "restart" was lit a few months ago, when she was signed by Capitol, after enduring five "labeless" years. With the approval of Capitol's A&R department, Bonnie made the record she's long wanted to make, and her new label already has Nick of Time on album-rock radio and prominently displayed at retail. She's beginning a concert tour as the opening act for Capitol's similarly classy Richard Thompson, and she'll be fronting "a really fine band, the wrong word to use."

The way Bonnie sees it, life hasn't been this good since the early '70s, when she began her recording career just over the hill in Burbank, where she belonged. "It's like the old Warner Bros. days," she says of the vibe at Capitol '89. "It's small, they all really like each other, they hang out here till four in the morning. It feels young and hungry and special. And they appreciate people of a certain age—Richard Thompson, Pat McLaughlin, Dave Edmunds. There's some real quirky, nerves-exposed music comin' outta here. It's got depth, not just flash."

After 12 years on WB, Raitt was unceremoniously dropped in 1985—shortly after Lenny Waronker took over the presidency of the label. She simply couldn't believe it. Not her beloved Warners, which prides itself on being the industry's most artist-nurturing company.

"It was rough," Raitt recalls. "I had a record all finished, I'd gone in and recut three songs the way they wanted, which I never do. But it was an acoustic record. The new wave, the whole group of producers [Waronker and Russ Titelman] 'cause they were too busy. I started to get locked down on, because those guys thought I should be making...I dunno, Gordon Lightfoot records, maybe? I wanted to make records with some songs on 'em. I would've loved to make a record that sounded like Exile on Main Street at any point in my career."

Being dropped, Raitt explains, was "a corporate decision. My lawyer had renegotiated my deal in '79 after 'Runaway' [Raitt's biggest single], and I guess they thought I had too big a deal. It basically pulled the rug out from under my personal-appearence price, and I had to go through my savings to stay afloat for three years. So, since '83, I haven't been able to make a living with the band."

Oddly, WB did re-sign Raitt, in '86, but it was a one-off proposition. "Three years later, when no other company would buy the record, because they'd put a 200-grand override on the cost of the album, they said, 'We'd better put it out anyway.' And I said, 'Hey, you guys, I've been out here touring with no record, singing these songs for three years, and now you wanna put this record out?!' Excuse me, but not only did you treat me badly then, but this is no longer a current album to me, and I'd like to update the songs. So they said, 'Well, we're sorry, and we'll let you do half the record over again,' and they gave me a budget. That's why I called the record Nine Lives. They kinda dumped it out without a CD and didn't promote it. But at that point I was kind of a lame-duck artist."

Realizing she's been reeling off a litany of negatives, Raitt stops herself. "I don't spend all this time bitchin' about 'em," she says, "cause they're good people, they're good colleagues. They were, they weren't, good people, good time to move. I was frustrated... But you never heard that one before."

Right. And here's another one: Touring without a deal, and in the midst of a breakap, Raitt let her drinking, and her weight, get out of control. She's always been a party girl, but this was different. On tour that year she had to be rushed to the hospital—she had the resilience to bounce back from overindulgence. At that point, like so many of her contemporaries, she straightened herself out.

"This recovery rap gets a little old," Bonnie says. "Big deal—people hit 35 and if they're drinkin' too much they gotta cool it. That's it."

But best of all, she's lost the 20 extra pounds she was carrying when she started work on a project with the wry Prince. "I wasn't gonna make a video with Prince and make like Sophie Tucker," she jokes. "'Let's do a sex duet, Prince. Sit on one of my knees.' So I did that Fit for Life diet, bought a bicycle and rode around Lake Hollywood. But the way it was working out with Prince, we were gonna do a real new album, and I wanted to be in shape."

She lost weight with the only thing Raitt trimmed down was the acoustic concerts with a bass player because I couldn't carry the band around—we did concerts and clubs in an acoustic format so I could make a living. And it ended up being a really good idea, because it got me back in touch with how funky and emotional things can be when it's intimate. And that's what made me fall back in love with just playing a guitar and singing. So I said, 'Okay, people seem to really respond to this, and this is what I do that's different. So why don't I just make an album around me and my guitar playing?' And then, with Tracy Chapman and Suzanne Vega having such sparse production—that's when I decided I wanted to make a more roots-oriented record."

"Once I was free and clear of Paisley Park, we started shopping," she continues. "Basically, this was the first time I'd been available for a new deal since 1971, so my managers [Danny Goldberg and Ron Stone], and my lawyer, Nat Weiss, approached different companies, and I went and talked to all of them. Some of them were not interested in the record I wanted to do, so I was interested in being with them. There were some people who would only want to talk to me if I was working with Prince, and some people think that the music I do is not ever gonna sell. It's like pickin' a college, y'know? They gotta like me more than I gotta like them. They gotta get me, what I'm about. And I'm not pullin' any punches, I'm

Continued on page 7

TODAY'S HITS

1. Michigan 80, Seton Hall 79 (OT), NCAA Final, April 3 (CBS)2. Lou Ann Barton: Read My Lips (Antone's Records)
3. XTC: "King for a Day" (Geffen, projected 2nd single)
4. Fine Young Cannibals: "Good Thing" (I.R.S./MCA, projected 2nd single)
5. Bonnie Raitt: "Nick of Time" (Capitol, projected 2nd single)
6. Tom Petty: "I'll Feel a Whole Lot Better" (MCA LP cut)
7. Dennis McDougal: "L.A. DeeJay Wars: Morning Becomes Electric" (L.A. Times Calendar, April 2)
8. Joseph Dougherty, writer, Tom Moore, director: thirtysomething, April 4 (ABC-TV)
9. Treat Her Right: "Maria" (RCA LP cut)
10. Lions & Ghosts: "Aron in Toyaland" (EMI LP cut)
THE BUZZ

LA THESE DAMNED AWARDS SHOWS! It's one after another—the AMAs, Grammys, Oscars, etc! On with the giving—here are the nominees for Cash Box's first-ever Best Party of the Week Awards in the "comfort," "celebrity spotting" and 'listening' categories.

BEST PARTY OF THE WEEK, COMFORT CATEGORY: A&M's party for Breathe at El Mocambo. One of the best organized and most relaxing parties I've been to in a long time, for three reasons: The food was incredible (I recommend the fricassee); it wasn't overly crowded, leaving plenty of room to sit down; and the open bar had plenty of exotic drinks. Cause of celebration? The soon-to-be platinum status of Breathe's debut album, All That Jazz.

HOW CAN I FALL? By having one more of those "exotic" umbrella drinks, that's how. Soaking in the festivities at their party are Breathe's Marcus Lilington, left, Spike and David Glasper, with former Cash Box editorial assistant Marina Chavez and our coy-lookin' associate editor, Lisa Johnson.

BEST PARTY OF THE WEEK, CELEBRITY-SPOTTING CATEGORY: The Oscar-viewing bash at the Mondrian Hotel. Most of the celebs were TV stars—like TINA Louise and Natalie Schaffer—but a star's a STAR! Rock-wise, spotted were BILLY Idol, SHEENA Easton and DAVID Coverdale (none of whom stayed over ten minutes), plus CHRIS Squire and members of YES; Rod Stewart guitarist STEVIE Salas (recording his solo debut for Island), KRISTY's brother JIMMY McNichol (whose band's video was an MTV Basement Tape runner-up), and Family Ties' TINA Yothers (whose band, you know, recently "sold out" the Palace). Unfortunately, Fifteen Minutes live set was totally lost amid the hubbub and excitement. This was partly because the Mondrian had to "keep it down" for West Hollywood neighbors, and the stage was 30 feet above the guests.

Under consideration for BEST PARTY OF THE WEEK, LISTENING CATEGORY: Paul McCartney's new album, Flowers In the Dirt, was personally delivered by the former Beatle to the Capitol Tower in Hollywood last week. McCartney played the LP to staffers at an in-house listening party. The album features a number of collaborations between McCartney and ELVIS Costello, and reportedly sounds "more involved," with a harder edge than recent efforts.

Speaking of listening parties, wonder who TIM Finn's "special guests" will be at his Monday bash at the China Club!?? Rumored guests are brother Neil Finn of Crowded House and guitarist RICHARD Thompson. And there's no rumor to the truth that Finn's romantic interest has been actress Greta Scacchi since the couple met on the set of The Coca-Cola Kid a few years ago.

Lisa Johnson

NY EVEN THOUGH I HAVE a serious backlog of East Coast bands who have every right to be gracing this space, this month is like, mega-huge for shows, and I think I'd be just as remiss not writing about them. So for the next couple of weeks, the NY portion of this column is going to be devoted to out-of-town touring bands, rather than locals. After we get all of that out of the way, we'll look at the Wuggals, Band of Susans and Live Skull.

Kicking off the March/April concert rush was—as it should have been—the Replacements at the Beacon Theater. Coming off the immediate success of Don't Tell a Soul, I was curious to see how they would handle the jump to theater-size venues; I've never seen them anywhere larger than the Bayou in Washington, D.C. I ended up with a bloody nose at that gig. Anyway, we caught them the first night, and at one point, bassist TONY Stinson looked at vocalist PAUL WESTERBERG and said "We're floppin', aren't we?" Westerberg squinted at the audience which, being respectful of the Beacon, was still sitting, and spat, "Yeah, we're floppin,'" he said, and went hellbent for election into another song.

They were not floppin'; it was just a little strange for die-hard, age-old Mats fans to adjust to seeing this band in a place that actually had seats. The price of success: the ultimate bar band has to play venues with seats. That's the dichotomy of the Replacements. They have been college radio heroes for years, the best poets of our generation, the band that we most wanted to see make it as a collective spitting-in-the-eye-of-the-mainstream, I guess. Sort of like if these scruffy, obnoxious, Jack Daniels-swigging anti-popsters can make it, then there really is a God. Now that they have made it (i.e. have a record in the Top 50 on the album chart and in the Top Five on the alternative chart), it seems like everyone, including the Mats themselves, are sitting around (literally in this case) thinking, "What now?" Curious.

There was also, fortunately or unfortunately, no booze at the bar. The Beacon conveniently lost its liquor license just before the Replacements came to town. Curious.

Regardless, once the inconvenience of organized seating was overcome, it was simply a Mats show. Nothing more, nothing less. They played the full two hours, a set that consisted of the obligatory "new stuff," with Westerberg making the best of every opportunity to slag his own record (I hate to break the news, but it's good), and lots of old stuff. Which delighted the elder members of the audience and confused the hell out of the kids behind us, who were under the impression that Tom was the first Replacements record. The biggest crowd pleasers seemed to be "Cruella de Ville," from A&M's Stay Awake album; "Alex Chilton" from Pleased to Meet Me; and the encore, the Replacements' theme song, "Bastards of Young." Westerberg also dragged his wife up on stage, and made her play guitar while he sang and called out chords. She's not bad.

Opener Johnny Thunders joined the Mats onstage at one point as well, displaying the same disjointed flashes of brilliance he had during his own set. Thunders is sort of a rock & roll parody—or a parody of himself, maybe. You want him to be great, are willing to make all sorts of excuses, but can't deny that somewhere along the line he has lost something. I was wishing he'd lose the silly purple suit.

And speaking of suits, if anyone knows where Tommy Stinson buys his clothes, drop me a line. I need one of those red suits. I really do.

Karen Woods

CHUCK'S STAKE: Jazz legend Chuck Mangione has formed his own label, Feels So Good Records. The new label will be distributed by Intersound International. Pictured, from left, are Intersound's CEO DON Johnson, Mangione, Cash Box publisher George Albert and Intersound's Michael Buchanan.

CASH BOX MAGAZINE 6 APRIL 15, 1989
UK NATALIE WOULD: Natalie Cole flew into town to promote her new single "Miss You Like Crazy" and tell us all that she is about to get married to producer Andre Fisher, who, appropriately, produced "Gonna Make You Mine," a track from her forthcoming album. They did not meet, however, in the studio.

"I've known him for 14 years, since he was in the band Rufus. We saw each other on and off, but he suddenly confessed that he had been in love with me for all of the 14 years. He could never dare tell me because I was either married or dating someone else. I've had a whole string of losers and bad guys, ones that I've tried so hard to please and weren't worth pleasing. And Andre had been watching this from afar. He wanted to look after me.

"I fell in love with him after I came out of the hospital from an operation on my feet. He was so sweet, waiting on me hand and foot, really caring. But I'm the kind of person that if things are going well, I get worried.

"Natalie has had her fair share of misfortune and heartache. By her own admission, "My valleying self-esteem causes me to be dreadfully moody. I used to suppress my moods and do anything to please men, and I'd end up not pleasing myself."

"So I was simply straight up with Andre and said, "I'm not looking for romance, I'm looking for marriage." I thought it would scare him off, but he proposed a few days later. I had to ask my son Robbie's advice before accepting, but we agreed it would be OK."

"Both Andre and Natalie's careers are heading upwards. Her previous album, Everlasting, was a megasuccess in the UK, and it looks like the follow-up will do even better. Fisher may become her full-time producer, but he also has several prestigious projects of his own that he is working on, finally achieving recognition after a failed marriage sent him in exile to Paris."

"He worked me very hard in the studio," says Natalie. "It was not easy going. It never is when you're trying to please yourself and someone you're involved with. But we discovered that we have the same ears and we do actually work well together. I might have finally found a producer with whom I have true empathy."

"Gonna Make You Mine" stands out from the album as an urgent and emotional plea.

NOVELLO-ZATION: George Michael took the honors at this year's Ivor Novello Songwriting Awards; he was named Britain's Songwriter of the Year. And although Coca-Cola might have paid him $1 million to sponsor their product, he clearly has different tastes when it comes to drinking.

Jolly and giggly and hickey through his speech, he still had his bottle of red wine in his hand when he told the audience, "I wish I had got this award earlier this afternoon because I was sober then."

He was accompanied by his parents, Jack and Leslie, his sisters Melanie and Yoda, his cousin Andros and former Wham! partner Andrew Ridgely. An unprecedented family bond; other celebrities turned up with their manager or record company.

Liza Minnelli there—she is in town working on her new album with the Pet Shop Boys—to see songwriter Leslie Bricusse win an award for his work in the theatre with Minnelli.

Paul McCartney was given an award for Outstanding Services to British Music. He gave one of the day's more original acceptance speeches, a specially-composed rap routine, and carried on the family spirit by saying, "I couldn't have done a thing—all this achievement lark—without the wife and kids."

Cliff Richard, whose mother was nowhere in sight, was presented with a special honor to mark his 50 years in the business.

CHRIS ILEY

BONNIE RAITT Continued from page 5

"Anybody that knows my history knows I can sell 150,000, 200,000 copies without a hit record," not gonna change what I look like or what I sound like. So this is what you get, and I was a pretty good version of myself, because I had worked on myself. I'm cleaned up, healthier, singin' good and playin' good. But no, I didn't play them any songs, 'cause I'm not like a new act.

"[Capitol A&R men] Tim Devine and Tom Whalley came to see me play and said, "We're really interested." They thought that we should make an inexpensive [deal], which was a key here. I mean, I wasn't gonna get a million-dollar deal, for crixxakes. Anybody that knows my history knows I can sell 150,000, 200,000 copies without a hit record. So if you take that amount of records and scale down what you pay for the next one, you're gonna make a profit at my bottom line. So they really couldn't lose.

"I didn't really care about making a commercial record. My management, the record company, we all felt that if I made something true, and just picked songs that I really liked from my heart, that it would work. I didn't worry about how this one fit with that one, or that on the Herbie Hancock one ("I Ain't Gonna Let You Break My Heart Again") everyone's gonna think I'm tryin' to be too like Linda Ronstadt. I'm sick of havin' second-guess what I do. It took away all my spirit. When I first started out, I just played songs I liked—period. That's how I went into this record, like I did the first two albums. If I sat here and told you that whole album without the band, you'd like every song anyway. That's how we do it. That's how I picked the songs in the early days, and that's why those records went over well." Raitt has signed a publishing deal with Babalo Music, a company started by Huey Lewis and manager Bob Brown; she joins Lewis, Bruce Hornsby, Alex Call and Bonnie Hayes. It was Hayes who provided Raitt with two of the strongest songs on Nick of Time, the reggae-inflected "Have a Heart" and the soulful "Love Letter." The latter song, along with a cover of John Hiatt's "Thing Called Love" (the first single) and Bonnie's own title tune have been identified as the album's emphasis tracks.

According to the singer, Capitol's strategy is to establish an AOR base with the growling "Thing Called Love," then spread her pop with the adult "Nick of Time" and the soulful "Love Letter." If the strategy works, she'll be expanding her base well beyond those 200,000 loyal fans. If it doesn't, she'll still be able to get a better personal appearance price by virtue of having product in the marketplace. For Bonnie, it's the beginning of a new era of synergistic well-being. "Every once in a while, something just clicks...or doesn't. Sometimes things had to happen the way they did in order for me to get to this place. That's how I met Don Was, producer of the album, how this deal at Capitol happened, [engineer] Ed Cherney was available—and he's a big part of this record. The three of us, with the support of Tim Devine and the Capitol people—it was just like breathin'. I mean, if there was ever a good reason for gettin' your shit together, it's to have everything go as easy as it's goin' now."

"I'm not mindin' nothin'; I don't mind not having another record deal, I don't mind anything," Knitt asserts. "Cause now I know I got back to what I do best. I know I'm gonna be OK, y'know? When you take away that fear, that need for validation—What if I never meet anybody? What if I never have a hit record?...Where's that at? I got tons of friends, I got cool guys I'm goin' out with, I know there's a whole world of people out there that I can get to know, there's a million clubs I can play with or without my band. I've proved to myself that that's OK. I mean I'm in a good place. I'm happy. I love my job. I don't wanna do it...I'm just keepin' this for a living. And I don't care whether I sell 4 million copies. What's wrong with sellin' 300,000? That's the difference with this record label—tonnage is not what this is about." She pauses, then pounds home the punchline with the timing of a stand-up comic. "I found that out in my personal life. You can almost find the cymbal crash. Has she just provided the final quote for the piece? "No, pulse don't," Bonnie pleads. "Gimme a little dignity, even if I don't have the presence to give myself."

Here you go, Bonnie—have a shred of dignity. You've earned it.

FINAL FOUR NOTES: The week's best theater was provided by CBS-TV, which telecast the three final games of the NCAA basketball tournament. My alma mater, Seton Hall, got nudged in overtime by Michigan in the title game, but the Pirates of South Orange made New Jersey proud nonetheless. The wittiest lines were provided by CBS commentator Jim Nantz. Reflecting on the Hall, which had an Australian and a Puerto Rican in its starting lineup, Nantz ad-libbed: "They may not have been Born in the U.S.A., but they were definitely Born to Run." The first leg of the Peterborough and Sons Midwest tour has been termed "Positionless Chones" has to be a former punk fan... Suggestion to the network sports departments: Declare an immediate moratorium on "One Shining Moment." It's being used to add melodrama to the videotaped synopses of virtually every championship series.

WISE (NOT WISE?): The music media coverage of Wings' seven-part look at the music biz are missing the point. The show had a palpable rock & roll ambiance during its first season, particularly in the Mel Profit and Roger Lucoco episodes. As Anne Rice unintentionally proved in her vampire novels, rock & roll is more powerful as metaphor than as literal subject matter.
Lucinda Williams: Don't Call Me Trendy

By Karen Woods

CALL LUCINDA WILLIAMS whatever you want—singer, songwriter, solo artist, folk artist—she accepts all of those labels. And since the release of her self-titled Rough Trade album, she also accepts the title of producer, although a little sheepishly.

But whatever you do, don't suggest that the success of her album indicates some sort of trend or is influenced by the plethora of up-and-coming female solo artists of the folk variety. She doesn't buy it.

"People are always asking me that. I don't think the audience thing has changed. I don't think there is all of a sudden an audience for women musicians. It's always been there. This is all just a coincidence."

"With me, they're just all of a sudden interested because I have a record out that's doing well. As far as critics, I've always done well with critics, too, and I've always had an audience. It's just bigger now."

Williams favorite title at the moment is songwriter. Patti Loveless and Highway 101 are interested in covering songs from Lucinda Williams, and Linda Thompson is planning to cover "Abandoned" on her upcoming album. There is also talk of using a Williams track in a film.

All of which delights Williams. "It's the ultimate compliment when someone wants to do my songs. I don't feel threatened by it, it's like a challenge, in a way, to see how many different ways my songs can be done."

Lucinda Williams, the album, was a bit of a sleeper, catching people by surprise. It's a very folky record, minimally arranged, with Williams on acoustic guitar, Gurf Morlix on electric guitar, Dr. John Ciambotti on bass and Donald Lindley on drums. The songs are simple and direct, and Williams has the kind of warm, mature, melodic voice that handles this kind of material beautifully. And the reaction has been phenomenal.

"I think it's mostly the press," she says. "There has been a ton of press, really good press. It's been everywhere, and there hasn't been one bad review."

I was just sort of going along, playing in bars, working day jobs.

"I never really pursued it before about five years ago, when I moved to L.A.," she adds. "I never had a manager before that, was never really good at booking, getting gigs. I know people who are great at that, but I never was."

She did three demos over the years, the last one in 1983. Problems came when she went into the studio, consistently teamed with producers who took the "I'll do everything, you just sing" approach. "I was really sort of intimidated by the whole thing," she says. "I was like a kid the first day of school wondering what to wear. When I made my second Folkways album, I wasn't even going to put drums on it. That's how much of a folk I was. But the engineer went in one day and added drums to everything, and when we went in the next day, I said 'What is this?'"

The main lesson she learned was that "You can never say, Yeah, I guess that's okay. You can never say that in the studio. So by the time I got into doing this album I was so afraid of that happening I was overly paranoid. I was so worried that it wasn't going to sound like I wanted it to that I was having these anxiety attacks. I was in the studio 24 hours a day, because I was afraid to leave it alone for even a minute."

"Before, it was always like somebody else was the president and I was the vice president. This time, I was the president. But I had to get used to having that kind of control, and not being afraid of that. It's easier to say, Yeah, I guess that's okay; you can go ahead."

Not anymore.

Lucinda: 2 Good 2 B 4 Got 10

By Karen Woods

Two Nice Girls, an up-and-coming folk-rock act out of Austin, Texas, has two things going for it right off the bat. The first is a fresh approach to acoustic guitar-based music. The second is an interesting name, mostly because Two Nice Girls is made up of three nice girls: Gretchen Phillips, Laurie Freeloove, and Kathy Korniloff.

"Laurie and I were in a band together called Two Nice Girls, and we had registered the name and had just come up with the logo when we played with Korn (Korniloff) for the first time, and we decided we really wanted to ask her to play with us," Phillips says. "But it seemed just a shame, after coming up with the name and the logo, to change it. Besides, it's kind of funny."

Two Nice Girls have just released a self-titled album on Rough Trade, and it is a rather exceptional collection of songs. They are all based on acoustic guitar, which all three bandmembers play. All three sing as well. But the music is neither neo-folk, nor folk music in the traditional sense. The arrangements are eclectic, ranging from the completely minimal "Sweet Jane/With Affection" (the Velvet Underground meets Joan Armatrading) to the sort of electro-funky "Money." It's an album that takes a couple of listens through to get hooked, but it definitely gets to you.

"Attracts you and repels you at the same time," says Phillips. "I think good music is frequently like that, like Stravinsky, you know? It's not easy to listen to at first, but once you get into it..."

"That version of 'Sweet Jane' was not originally intended to be on the album," Korniloff adds, "but it turned out to be the preferred version, by mutual agreement, because it was live, done on a radio show. It was done on a little eight-track, and it turned out to be the version that had the most emotional content, and we just couldn't reproduce that."

The album also encompasses a few ballads, of which "The Sweet Postcard" is a shining example, and a country-twangy-funny track called "I Spent My Last $10 (on Birth Control and Beer).

As far as style goes, Korniloff feels the band defies easy pigeonholing: "Gretchen from her thrash background, Laurie from her Michael Hodges sort of stuff, and me from my Joni Mitchell, open tuning acoustic/electric/jazz-influenced music—we really had no idea what would happen when we got it together." She laughs. "From song to song it varies—I mean, the difference between 'Sweet Postcard' and 'Money' is pretty vast. I guess you could call it acousto-electric folk rock jazz," she adds. "We don't want to be limited. But we do want lots of radio airplay."

Two Nice Girls, the original duo of Phillips and Freeloove, started playing together after Phillips' previous band, the punkish Meat Joy, broke up. "Then we met Korn at a party," Phillips explains. "She followed us from room to room, obviously wanting to play guitar with us."

"Uh huh," Korniloff breaks in, "that's exactly what happened. They begged and pleaded with me to play with them, they cornered me in the driveway and forced me to give them my phone number, all based of course on my fabulous good looks." The truth most likely falls somewhere between the two stories. "Actually, I had jammed with Gretchen before that, at this campfire sort of thing."

The next three years saw them playing around Austin and waiting for the right record deal, which came in the shape of Rough Trade. "Our manager did his job well," Phillips said. "He shopped the tape for us at the New Music Seminar in, what, 1987, and Geoff Travis liked it. They were delighted with the way things have turned out: 'They gave us complete freedom,'" Phillips says. "What else can you ask for?"

"What comes next, besides 'lots of radio airplay'? According to Phillips, 'We can't wait to get in that old Dodge van, get out on the road, and meet people."

Cash Box Magazine 8 April 1989
LOU ANN BARTON sings like no one else. Period. Although the name Lou Ann Barton may not be a household word, the Texas-born-and-bred songstress has wowed audiences for years with her sultry and commanding vocal talents. Her ability to take a standard blues or country tune and make it all her own is undeniable. And remarkable.

As a teen, Barton established herself in the Lone Star State, opening for such legends as Muddy Waters, Lightnin' Hopkins, John Lee Hooker and Jimmy Reed. In 1975, a guitarist named Jimmie Vaughan recruited the young singer to join his band, the Fabulous Thunderbirds. In 1977 Barton joined forces with Jimmie's brother, Stevie Ray Vaughan, to form the Triple Threat Revue, which later evolved into Double Trouble. “We called it ‘Double Trouble’ because we had two singers, which is always trouble,” Barton explained.

Some years ago, legendary producer Jerry Wexler spotted Barton performing at New York’s Bottom Line and expressed a strong desire to work with the singer. Lengthy recording at Alabama's famed Muscle Shoals Sound Studios resulted in Old Enough, Barton’s debut album released on the Elektra/Asylum label in 1982. Co-produced by Wexler and ex-Eagle Glenn Frey, Old Enough garnered tremendous praise, including a four-star review in Rolling Stone magazine. Unfortunately, the hardships that engulfed the record industry in the early '80s resulted in Barton's departure from the label's roster.

A full four years later, Barton's second album, Forbidden Tones, was issued on the Houston-based Spindletop label. And although Barton refers to the album as “a learning experience,” Rolling Stone once again gave her work four-star recognition.

In late April, Barton's third full-length LP, Read My Lips, will be issued on the Austin-based Antone's Records label. It is a staggering showcase for her trademark blues/rock/country & western vocal style and gutsy, tor-ney energy. Barton describes Read My Lips as “a documentary of me and what I've done at Antone’s for thirteen years. It's what any Austin Los Ann Barton for such would have heard for thirteen years.

“It’s been a lot of hard work, but I’m real excited for the future. I always knew what I was going to do—I knew it when I was a kid. I knew nothing was going to hold me back or keep me down. I knew it in my heart.”

The mainstream success stories of many contemporary blues artists such as the T-Birds and Stevie Ray Vaughn doesn’t surprise Barton one bit. “I never doubted it. We all just worked and worked until we made it popular. At the time, we were surprised enough to meet other white kids who were doing what we were doing. You listen to this music and you can’t deny what you're ears are hearing.”

Currently, Barton is working on material for her next LP and preparing to undertake a hectic concert tour. Things have come along in the way in the past few years; today Barton says she is much more confident, knowledgeable and aware of her goals than ever before.

“I’m not out for stardom,” she said. “I’m here to sing and make people happy. And to make me happy—I wouldn’t be happy if I didn’t sing. I’m happy as long as I get to keep singing and as long as I have control. Control I will have or I will not do it.

“What I’m saying is that I know what I’m doing and if I do it my way it’s going to be one hundred percent. Why try some other way? I’m not gonna put out no pop album. If I like it, I’ll sing it—that’s my way. I’ve been doing ‘Shake a Hand’ (a track from Read My Lips) since I was eight years old—this is my 19th year on stage, and I’m not gonna stop now!”

The 35-year-old Barton ponders this a moment and laughs. “Oh God, 19 years of this..."

Tom De Savia

ROOTS PICKS


CLAY CLAY: The Only Way Is Up (Blues R&B 3800) Clay is a classic soul singer in the vein of Marvin Gaye, Al Green, Smokey Robinson, et al., but he cannot be categorized that easily while R&B, soul, blues, and gospel forge his sound. Clay's identity is unique. One moment he seems a bit too familiar, the next you can't get enough. Good stuff.

VARIOUS ARTISTS: Blues-A-Rama (“Live” at Tipitina’s, New Orleans) Volumes 1 & 2 (Black Top BT-1044/BT-1045 single volumes)

Two surprisingly fine LPs that smoke and blaze with hot electric blues almost from beginning to end. Anson Funderburgh & the Rockets with Sam Myers, Grady Gaines, Nappy Brown, Earl King, and the ubiquitous Ronnie Earl provide the best moments. Not for the brain dead.

LUCKY PETERSON: Lucky Strikes (Alligator 4770)

Power, passion and funk-ability give 24-year-old Peterson strong potential, but the depth and experience that make a bluesman out of a blues boy has yet to mature. A nice debut nonetheless. Keep an eye on this guy.

Ken Micallef

CASH BOX MAGAZINE 9 APRIL 15, 1989
TELL THE TRUTH: I don’t know who this Mr. Sony is, but he must have quite a way to buy both CBS and MCA. If he’s looking for a model of smallness, management, he could do worse than to look to Pravda Records of Chicago. Pravda is a record label, a regional distributor of indie product, a sound company and a swingin’ retail store, all rolled into one corporate funhouse across the street from Wrigley Field. The primary export of Pravda Records is the Service, a Windy City quartet that’s been knocking at the door of obvious megastardom for three albums now. Fortunately for those of us who dig their bone-rattling live performances in grubby little Midwestern venues, the band’s status has remained decidedly “cult.” They are, however, the undisputed kings of indie in much the same way that Jerry Lewis is the King of France. Other Pravda product includes the Slugs, high-energy tunemiscals from hell, and Green, a pop combo par excellence with a single called “REM” (get it?). They also publish their own fanzine/publicity org called Truth and it’s as lively as a topperless full of coked-out A&R guys. I’ve got nothing to gain by mentioning all this; it’s just a Sterling example of American enterprise at work, and I think you’ll know.

CONSUMER NOTES: Although unreviewed here, you should be aware of the new Firehose album, Fromohio, their best, most accessible effort to date. On ST, of course... Our tally of fave performers for the first quarter of ’89 includes the Skels (Mystery Fed), the Sneetches (Alias), the Clean (Homestore) and the Posies (PopLlama). Check with us later... Speaking of the Posies, their manager tells us that several majors have come calling since we first trumpeted the band in these pages a month and a half ago. Get with it, dudes. The label that signs these guys first will be getting one of the finest pure-pop bands of our time. If you don’t believe me, call your local record store manager. Don’t lose in L.A. on Sunday, April 30. (It’ll be repeating this announcement weekly till then. That’s how much I want the Posies coming out of my radio.)

ALTERNATIVES

CATWATER: Pin and Web (IRS 42281)
The wobbly, wussy neo-pyschedelia of the aptly named Catwater is propelled by the powerfully compressed vocal cords of Betty Martin. Behind Martin’s eerie, chanted wail is a crystal line wall of skittish, heavily doctored guitars and snappy rhythms that sounds like nothing else on this earth. Like Throwing Muses in a surly mood or the Jefferson Airplane with burning flowers, Catwater is both driven and ethereal, cleverly exploding conventional song arrangements and piecing them back together again. This is a very lovely, otherworldly record, impeccably produced by Dennis Herring.

THE ZULUS: Down on the Floor (Slash 25828-1)
The latest from a revitalized Slash is a darkly textured art-punk combo from Boston. They’re known for their ear-splitting volume— I’ve got a personal anecdote that applies here— so naturally they teamed with noted noise theoretician Bob Mould of Husker Du when it came time to produce the album. Surprisingly, Mould has given them a clean sound (if not a calm one), mixing the metaloid vocals ahead of the long threads of distorted guitar and big slabs of percussion. There’s nothing pop or hooky going on here, but rather a bluesy hard-rock repetition with dirgey-to-mid tempos and some interesting, muscular subtones. The lyrics are above par, if mostly downbeat. A promising debut in the metal-punk hybrid sweepstakes.

EPIC RUMORS: The Feral Child (Bok Du Records BD1801)
Anglophiles should take note of Epic Rumors, a San Jose group that synthesizes a lot of what’s best about the big, anthemic sound of U2 and a thousand lesser British bands. They’re tremendously accomplished players, with a shimmery guitar sound appended to chunky rhythms and soaring, dramatic vocals that are somewhat reminiscent of Peter Murphy from Bauhaus. The material can get grandiose, and the lyrics tend toward vague declarations, but there are plenty of highlights here: the infectious new-wave of “My Eyes,” the twin-solo-romances of “The Procession,” the Gung of Four muscularity of “At the Edge of Heaven” and the terrific “Only Love,” a high-tech hookset in the manner of Modern English’s “Tilt With You.” The record’s been added on a couple hundred college stations, so there’s still an audience for this kind of sound when it’s done well. (Call 408-356-9402)

MARTIN STEPHENSON AND THE DATES: Glastone Humour & Blue (Capitol C1-9751)
The American debut of this devilishly clever troubadour from the U.K. assembles two of his British releases in a double album set. Stephens composed folk songs, and the acoustic sensibility of Woody Guthrie and Bob Dylan with the jazzified tastefulness of Artex Camera and the Style Council; the result is pleasingly direct without being sparse, a backwoods Yankee style as much as a British/Celtic folk sound. (There’s even a bit of ragtime here, to go along with the reels and ballads.) His strength, however, is his lyrics, which are precise, sympathetic and wistful half the time, and fraught with pain the rest.

Joe Williams

THE MAN WHO WOULD BE KING—Question: Which of these guys has the Elvis fixation? Answer: Both. That’s degenerate roots-rocker Mojo Nixon, right, on the set of his new video, joined by Jimmy Angel, relentless teen idol, consummate gentleman and a cult phenomenon in Japan. Mojo was busy laying down the images for his new single, “619 239-KING,” yet another twisted tribute to Elvis, from his Enigma Root Hog or Die LP. (Call that number—we dare you.) Angel was busy drumming up some press for his new band, Jimmy Angel and the Blue Shadows, who have taken the L.A. club scene by storm. (Angel has been working lately with the Jordannaires, Mr. Presley’s honest-to-goodness backing band. Mojo, it seems, is hoping that some of the jujub rubs off.)
THE HEAVY METALS

PERKS MEAN WORK: Sure, it's great getting into virtually every show in town for free, but those comp tickets also mean you've gotta be on the ball, scrutinizing the show, seeing what big and soon-to-be-big names are in attendance, searching for scoops, etc., etc., etc. Actually, the hottest ticket in town is being the "plus one"—since you're only an appendage, so to speak, you can go off and get smashed without worrying about meeting some sort of obligation. God knows, whenever I get on the list for a show, I get hit up left and right for that coveted second ticket.

Take Paul Stanley's gig at the Palace, for example. I ran into Michael Haimer of Saly Dog and when he found out I was going, he practically sat up and begged for the "plus one" slot. "I'll do anything," he insisted, "anything, if only you'll let me go with you." Well, this sounded quite tempting, but I merely said, "Michael, you don't have to do anything—if I get a plus one, you can have the ticket." It turned out he didn't need my help after all—but about a week later, the Sabbath landed a slot on the bill, along with Masi, which now features ex-Riot frontman Rhett Forrester.

Stanley's show was the place to be—most of the in-town metal crowd was in attendance, including: Chris Gates and Brian Baker of Junkyard, Bruce Kulick, Paul Shortino and Sean McNabb of Quiet Riot (who were also seen onstage at the Roxxy recently with up-and-comers Jailhouse); Rip's main dude, Lonn Friend; members of I Napoleon; Gefen's Vicki Hamilton, Jeff Fenster and Tom Zutaut; Rita D'Albert of EML (her cousin, Gary Corbett, plays in Paul Stanley's band); various Metal Blade honchos; Richard Bishop and Larraine Walters of Rockmaster's newly-formed L.A. offices; marketing wiz Jim Cardillo...the place was crawling with HIGs. So what was the high point of the evening? Was it Stanley doing "Detroit Rock City"? (The best stuff he did that night was the early Sabbath). Was it G актуат Dog's impressive set? Was it the free drinks at the after-show party? For me, the most enchanting moment was seeing Michael Hannon's face as he excitedly told me, "I just got my picture taken with Gene Simmons! He stuck his tongue out and everything!" He sounded more like a little kid instead of a potentially major rock star.

Our other major perk at the Cash Box offices is getting into those exclusive record-release parties, like Capitol Record's pre-April Fool's Day bash at the Great White at the Church. Now, a history lesson is in order—the China Club, many, many years ago, was the venerated and villainous Cathay de Grande, L.A.'s most infamous punk club. The Cathay resembled a war zone more than it did an actual club. Several industry-types got an immediate dose of culture shock when they walked through the Club's doors and found a cushy, comfortable bar and oh my god!, a plushly carpeted downstair area. The most shatened among us seemed to be Stella, Rip's senior editor and longtime local music maven. She ran downstairs, yelling out the name of old punks, but received not even a nudge from the crowd. "Hey Stella, did you get rid of the hot smell?" she asked in wonderment. Well, the answer was obvious—Ghosts by the pack, of course! A couple of Dan Aykroyd looksalikes raced through the throng in search of ghouls. What they had to do with Great White, no one bothered to explain. All I know is that, other than a couple of guys in spook costumes, there were no ghosts to be found in the Cathay's hallowed halls.

Anyhow, now comes the requisite namedropping part. I ran into Jeff Young of Broken Silence, rubbing noses with Lorraine Lewis of Femme Fatale. In tow was the new Broken Silence singer, and I found out her name. She's hot looking dude and Jeff assures me that she sings better than he looks. Downstairs, the rest of Femme Fatale was posing pretty with members of Great White for MTV. Jon Sutherland, Metal Blade's publicist and metal historian in general, was completely losing it because three-fifths of Yes was in attendance. I—and most of the other media types—are more interested in chasing down the ladies who carried the boxes of towels. The only pause I took was when I shook hands with Steve Vai (we were introduced by that wild and crazy writer-woman, Laurel Fishman) and congratulated him on his new fashions of a baby boy. I wonder if he has Steve's cheekbones—I already hear he has his Dad's big hands, made for holding a guitar.

Oh, by the way, except for a showing for the video for the title track, they didn't play any of Great White's new album. True! Jack Russell stood on the bar and claimed it was an "early April Fool's joke" on us. Well, the joke's on him—I had the advance cassette for two weeks now and I haven't had the time to listen to it yet! So after running on and on about this party, you won't see a record review until next week!}

- METAL PICKS
- Weekly Ear-Ringer
- ANNihilator: Alice In Hell (Roadracer 9488)
- ANNIHILATOR: Alice In Hell (Roadracer 9488)
  Annihilator oozes speed-demon riffs and venomous vocals. Combine this with a catchy and melodic guitar and some weird, spooky solos and you have one consuming and dangerous LP. Alice in hell indeed!

- Other Metal Releases
- CRIMSON GLORY: Transcendence (Roadracer 9508)
  This band may be from Florida, but there are no sunbaked brains at work here. Transcendence has a European feel with overtones of new age metal in its background. Crimson Glory delves into ancient philosophies and comes up with some gripping lyrics, which they surround with walls of guitars and battle-ready drums.

- ANGKOR WAT: When Obscenity Becomes the Norm, Awake! (Death 72408)
  This LP features vocals that sound like someone retching and weird rhythms that make no sense at all unless you move—and by move, I mean, bouncing off the walls, throwing things, and ultimately trash your home. Several of these tracks may signify the destruction of music as we know it. Angkor Wat is a slacker's dream and a parent's nightmare...Quite loveable, really.

Janiss Garza

CASH BOX MAGAZINE 11 APRIL 15, 1989
LIFE IS A FESTIVAL, BELIEVE IT OR NOT: Jazz life that is, especially as we motor into spring and summer. The big daddy of jazz festivals is still the JVC Jazz Festival/New York, by virtue of the fact that it is descended from the original Newport Jazz Festival, the big grandaddy of jazz festivals, and is the flagship festival of George Wein, the lord high master of jazz festival producers. It is still the festival other festivals keep their eyes on.

Last week, this year's line-up was announced. Same time (June 23-July 1), same places (Carnegie Hall, Town Hall, Avery Fisher Hall, Weill Recital Hall, etc.), same general staff (Miles, Ella, Dizzy, Mel, etc.). The newest wrinkle is a five-voice series at Alice Tully Hall produced by the Knitting Factory, which last year did a successful counterfestival of its own (which they are also doing this year). Experimental jazz once again sneaks aboard. Welcome back. Here's the whole chime-changa:

June 23: John Bunch, Weill Recital Hall, 7:00.
June 27: Oliver Jones with Jimmy Owens, WRH, 5:00. An Evening of Jazz & 'The American Song' with Rosemary Clooney, Dave Brubeck, Phil Woods, Ruby Braff, host Bobby Short, others, CH, 8:00 (a benefit for the Duke Ellington Memorial Fund). Bepop Revisited with Dizzy Gillespie, Gerry Mulligan, Art Blakey & the Jazz Messengers, others, AFH, 8:00 (a benefit for the Studio Museum in Harlem). News for Lulu (John Zorn, Bill Frisell, George Lewis/Miniature (Tim Berne, Hank Roberts, Joey Baron), ATH, 8:00.
June 28: Roland Hanna Trio, Weill, 8:00. Ray Charles/Temptations, AFH, 7 & 11:00. Sarah Vaughan/Milt Jackson, CH, 8:00. Geri Allen, Charlie Haden, Paul Motian/Curlew, ATH, 8:00.
June 29: Dave Frishberg, WRH, 5:00. Mel Torme/Nancy Wilson and Terry Gibbs/Buddy De Franco, CH, 8:00. Clef Records Presents Grover Washington Jr./George Duke & Stanley Clarke/Iranford Marsalis/Joey De Francesco, AFH, 7:00. Cassandra Wilson/Microscopic Septet, ATH, 8:00.

June 30: Don Pullen, WRH, 5:00. Blue Note Records Presents Diane Reeves/Stanley Jordan/Ellia Elias/Tony Williams, CH, 8:00. Spyro Gyra/Gregg Allman Band, AFH, 7 & 11:00. Steve Coleman & Five Elements/Scanners (Elliot Sharp, Percy Jones, David Lin- tohn), ATH, 8:00.

July 1: James Williams, WRH, 5:00. Latin Jazz Jam '80 with the Fania All Star Sextet (Johnny Pacheco, Ray Barretto, Papo Lucca, Bobby Valentim, Roberto Roena, Nicky Marrero/Herbie Mann & Jassal Braz with Dave Valentim/Michel Camilo with Paquito D'Rivera, CH, 7 & 11:00. Chick Corea Akoustic Band/Larry Carlton, AFH, 8:00. Clark Terry & Friends with Oscar Peterson, Louie Bellson, Kenny Burrell, many others, TH, 8:00. Cecil Taylor/Jazz Passengers, ATH, 8:00. And a cruise to be announced.

Tickets on sale at respective box offices and through Ticketmaster on May 14th. Mail order form can be had from PO Box 1102, Ansonia Sta., New York, NY 10023 (212-787-2620).

But that's not the whole tale. On July 1 & 2 two related festivals will take place in Upstate New York: Newport Jazz at Saratoga and Newport Jazz at Ginger Lakes (in Rochester), with a whole slew of artists playing in one place or other on one day or other. And JVC is in this deep enough to sponsor a JVC Jazz Festival tour, headlined by Miles Davis. Joining the decidedly un picky trumpeter will be Cassandra Wilson (Chicago Theatre, June 5), Spyro Gyra, Larry Carlton and Yellowjackets (Houston Summit, June 9), Carlton, Yellowjackets, Diane Reeves and Steve Smith's Vital Information (Concord Pavilion, August 26), and Stanley Jordan and Yellowjackets (Hollywood Bowl, August 27th), and an Atlanta show yet to be scheduled.

AN OBSERVATION: Liner notes, along with annotating the music, were always used to sell jazz records—what jazz fan didn't pore over the notes before making his purchase? Jazz albums, fortunately, still have notes; but with CD longboxes, you can't read them until you've already bought the album.

Lee Jeske

JAZZ PICKS

CHET BAKER: Sings and Plays From the Film Let's Get Lost (Novus 3054)
Soundtrack from the highly touted documentary on the late trumpeter/vocalist. Singer's emphasis on these studio sides. Baker's voice is as wizened and cracked as his face, yet still romantic, touching and ingenious.

TOMMY SMITH: Step by Step (Blue Note 91930)
Another sturdy Coltrane-like tenorman, from Scotland via Berklee (and Gary Burton's band). Burton produces; cast includes John Scofield, Jack DeJohnette and Eddie Gomez.

GEORGE ADAMS: Nightingale (Blue Note 91984)

JEANNIE & JIMMY CHEATHAM AND THE SWEET BABY BLUES BAND: Back to the Neighborhood (Concord Jazz CJ-37)
This snazzy, old-fashioned jump-blues nonet packs the swinging wallop of a big band. Good racy fun. Papa John Creach fiddles along on three numbers.

SUSANNAH MCCORKLE: No More Blues (Concord Jazz CJ-37)
Understated standards singer's label debut is a war date backed by a trim, swinging band (including Ken Peplowski and Dave Frishberg).

GEORGE SHEARING/HANK JONES: The Spirit of 176 (Concord Jazz CJ-371)
Elegant good taste is the common denominator on this meeting of piano vets.

CASH BOX MAGAZINE 12 APRIL 15, 1969
SUCKERS! GIMME A SHOVEL: As the green flows, so does the hype.

In the last month, the media has been brimming with features debating the merits of hip-hop, and even the venerable old Los Angeles Times has got into the act. Two weeks ago, they ran a story on black radio, the major slant being that the ladys of white airplay was killing the format. But if you dig deeper, it was easy to see that the problems lay elsewhere. The program director for KJLH, L.A.'s black radio leader (at least in the ratings game), put the blame firmly on the shoulders of hip-hop. His quote was to the effect that there will never be another Otis Redding or Aretha Franklin because the kids were too busy rapping — and that rapping did not take any real talent. Statements such as these show there is still a long way to go, folks.

It wasn't until this past Sunday, however, that the Times officially recognized hip-hop. In a classic case of the pot dissin' the kettle, Times main man Robert Hilburn criticized his colleagues, observing that, "For nearly a decade now, much of the media and the pop establishment has been hoping that rap would simply fade away." Strange words from a paper that has just run their first history of and introduction to hip-hop this week. People who are kind have speculated that the reason they have this long to get on the bandwagon is that L.A. rap has just become nationally acceptable, but I doubt that argument would hold water with Uncle Jamm's Army, the World Class Wreckin' Cru, or even Ice T, whose first record came out five years ago. Dr. Dre (not the MTV host and original Concept member) and Yella of N.W.A., two early pioneers in the L.A. hip-hop scene, must also be amused at the coverage, especially since this week's feature article on the group largely ignored them, and in the process passed over a golden opportunity to get the opinions of two men who could reflect on the L.A. rap scene's past and tie it into the present and future.

Though there are quite a few factual errors in the coverage (I think the point that hip-hop started in 1979 would be widely disputed in New York), the breaking down of the walls at the Times has proven that the power and influence of the music is becoming insurmountable. They have just recruited their ownuff Marlowe to do specialized hip-hop reviews and thinkpieces on their old critics couldn't tell the difference between Luke Redding or Aretha Franklin and Latifah), which is an encouraging sign and should allow them to get straight from now on. Oh well, better late than never. Bring on the radio suckers.

DOPE ON PLASTIC: There has been a glut of hip-hop releases lately; a combination of the major's expansion into the area and new independents cropping up every day. Mediocre releases are the rule, true inspiration the exception. The following lean toward the latter though they will have a hard time knocking the De La record off my turntable. Coming strong is the new release from the Wee Papa Girl Rappers, who check in with "Wee Rule (Jive), a reggae-rap cross-over that's going to rule the airwaves. Five different mixes are provided, ranging from D.J. Mark's sparse B-Boy style to

Hamish McDonald's dancehall Ragamuffin mix and bassy-heavy Roughneck mix; the Cookie Crew set up their soon-to-be-released LP with "Get to Keep On," which lays the Edwin Starr classic over Kraftwerk's "Numbers" beats. The horns kick, and the ladies do a good job propelling the mix; "Ring My Phone," by Shanell and Dwane (Vision, 305-893-9191) has spring jam written all over it! The Latin-percussion rhythm track will move your crowd instantly. Don't miss DJ N.M.C. & A.D.J., come hard, fast, and in a hurry with "Messiah/Insane" (Nu-Groove 212-389-1855), two tough raps over assassination beats that no fan of hardcore hip-hop should overlook. Definitely a pair to watch.

JAZZY V.

■ HIP-HOP PICKS

■ ROB BASE & D.J. E-Z ROCK: "Joy And Pain" (Profile)

This supercharged rap team tears up the Frankie Beverly & Maze groove with authority, chalking up the third in a string of chart-breaking hits from their debut album. The song has been getting tons of album cut airplay on El Lay's rap power station KDLY, as good a sign as any that the song is headed for nationwide exposure. Gail "Sky" King helps the duo rock the remix to the max.

■ TOO BAD: "Too Bad" (Sleeping Bag)

J.D. Fadd step back! Former (and founding) members Juanita, Fatima and Bar bara get their well deserved turn at the

mike, throwing down a funky super-groove that's light years ahead of "Superomatic." Courtney Branch and Tracy Kendrick produce the track with an eye for the dancefloor. A killer debut for a group that is on its way up.

■ STEZO: "To the Max" (Fresh)

Get ready for this fresh kid to rock your boat. The ex-EPMD dance busts out some heavyweight rhyming with strong content and delivery, and a hard midtempo backing track. Stezo writes and produces his own stuff, and quite nicely. Kick off the summer madness in style with this hot dance groove.

■ DOMINO: "Cuties Get Connected" (Profile)

This two-tone girl-rap duo jumps on the J.D. Fadd/Annette tip with a bass-bumping electro-groove and bimbo-ish lyrics. Domino's ready to jam the teen dancefloors and rock the cars-that-go-boom.

■ M. WALK PRODUCTIONS featuring THE UNION: "M. Walk Production featuring the Union (Capitol)

Producer M. Walk establishes himself as a West Coast force to be reckoned with on this debut collection for Capitol. Featuring seven separate front acts, the record shows a lot of potential, particularly with rapper Funky Fresh's two contributions to the smooth-moving dance grooves "Positive Power" and "Comin' Up Short." Even doer perhaps are power-rymer Tabb's selections — "I Rock Hard" and "I'm Just Amazing."

Duff Marlowe
**WESTERN REGION**

**POP**

- **High Movers**
  1. Patience (Geffen) Guns 'N' Roses
  2. Cry (PolyGram) Waterfront
  3. Every Little Step (MCA) Bobby Brown
  4. Buffalo Stance (Virgin) Neneh Cherry
  5. Soldier of Love (Capitol) Donny Osmond

- **Most Added**
  1. Through the Storm (Arista) Aretha Franklin & Elton John
  2. Little Jackie Wants To Be a Star (Def Jam/Columbia)
    - Lisa Lisa & The Cult Jam
  3. Patience (Geffen) Guns 'N' Roses
  4. Cry (PolyGram) Waterfront
  5. Closer Than Friends (Columbia) Surface

**R&B**

- **High Movers**
  1. Funky Cold Medina (Delicious Vinyl) Tone Loc
  2. Miss You Like Crazy (EMI) Natalie Cole
  3. Let Me Push It to Ya (Island) Atension
  4. If She Knew (Atlantic) Anne G.
  5. 4U (A&M) Vesta

- **Most Added**
  1. Little Jackie Wants To Be a Star (Columbia)
    - Lisa Lisa & The Cult Jam
  2. Have You Had Your Love (EMI) The O'Jays
  3. Through the Storm (Arista) Aretha Franklin & Elton John
  4. Every Little Time (Arista) Kiara
  5. For the Love of You (Wing/PolyGram) Toni!Toni!Tone!

**COUNTRY**

- **High Movers**
  1. Where Did I Go Wrong (MCA) Steve Wariner
  2. She Don't Love Nobody (MCA/Curb) The Desert Rose Band
  3. Is It Still Over? (Warner Bros.) Randy Travis
  4. They Rage On (Capitol) Dan Seals
  5. Wine Me Up (Mercury/PolyGram) Larry Boone

- **Most Added**
  1. Sowin' Love (RCA) Paul Overstreet
  2. Beyond Those Years (MCA) The Oak Ridge Boys
  3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
  4. Call on Me (Capitol) Tanya Tucker
  5. Sea of Heartbreak (Curb) Ronnie McDowell

**SOUTH CENTRAL REGION**

**POP**

- **High Movers**
  1. Cry (PolyGram) Waterfront
  2. Working on It (Geffen) Chris Rea
  3. Everlasting Love (Elektra) Howard Jones
  4. I'll Be Loving You (Forever) (Columbia) New Kids On The Block
  5. Soldier of Love (Capitol) Donny Osmond

- **Most Added**
  1. Through the Storm (Arista) Aretha Franklin & Elton John
  2. Cry (PolyGram) Waterfront
  3. Patience (Geffen) Guns 'N' Roses
  4. Every Little Step (MCA) Bobby Brown
  5. Going Home (Mercury/PolyGram) Cinderella

**R&B**

- **High Movers**
  1. Heaven Help Me (PolyGram) Deon Estus
  2. Miss You Like Crazy (EMI) Natalie Cole
  3. If She Knew (Atlantic) Anne G.
  4. 4U (A&M) Vesta
  5. Love Saw It (Warner Bros.) Karyn White

- **Most Added**
  1. Have You Had Your Love (EMI) The O'Jays
  2. My First Love (Warner Bros.) Atlantic Starr
  3. Searching for a Good Time (Epic) Marcus Lewis
  4. Objective (Island) Miles Jaye
  5. Every Little Time (Arista) Kiara

**COUNTRY**

- **High Movers**
  1. Is It Still Over? (Warner Bros.) Randy Travis

- **Most Added**
  1. Through the Storm (Arista) Aretha Franklin & Elton John
  2. Little Jackie Wants To Be a Star (Def Jam/Columbia)
    - Lisa Lisa & The Cult Jam
  3. Patience (Geffen) Guns 'N' Roses
  4. Cry (PolyGram) Waterfront
  5. Closer Than Friends (Columbia) Surface

**MIDWESTERN REGION**

**POP**

- **High Movers**
  1. Everlasting Love (Elektra) Howard Jones
  2. Patience (Geffen) Guns 'N' Roses
  3. Soldier of Love (Capitol) Donny Osmond
  4. Every Little Step (MCA) Bobby Brown
  5. Rock On (Cypress/A&M) Michael Damian

- **Most Added**
  1. Patience (Geffen) Guns 'N' Roses
  2. Every Little Step (MCA) Bobby Brown
  3. Rock On (Cypress/A&M) Michael Damian
  4. Let Me In (Columbia) Eddie Money
  5. Veronica (Warner Bros.) Elvis Costello

**R&B**

- **High Movers**
  1. Every Little Step (MCA) Bobby Brown
  2. Love Saw It (Warner Bros.) Karyn White
  3. 4U (A&M) Vesta
  4. Miss You Like Crazy (EMI) Natalie Cole
  5. Searching for a Good Time (Epic) Marcus Lewis

- **Most Added**
  1. My First Love (Warner Bros.) Atlantic Starr
  2. She's So Cold (Epic) Alston Stewart
  3. Mr. D.J. (Motown) Joyce Irby
  4. Every Little Time (Arista) Kiara
  5. For the Love of You (PolyGram) Toni!Toni!Tone!
### NORTHEASTERN REGION

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<th>High Movers*</th>
<th>1. I'll Be There for You (Mercury/PolyGram) Bon Jovi</th>
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<td>2. Like a Prayer (Sire/Warner Bros.) Madonna</td>
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<td>3. Real Love (MCA) Jody Watley</td>
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<td>4. Cult of Personality (Epic) Living Colour</td>
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<td>5. Electric Youth (Atlantic) Debbie Gibson</td>
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<td>3. I Got You (Reprise/Warner Bros.) Dwight Yoakum</td>
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<th>1. I'll Need You (Windward) The Steffin Sisters</th>
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<td>2. Come From the Heart (Mercury/PolyGram) Kathy Mattea</td>
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<td>5. Old Flame, New Fire (Mercury/PolyGram) The Burch Sisters</td>
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### SOUTHEASTERN REGION

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<td>2. Never Say Goodbye to Love (PolyGram) Rene Moore</td>
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<td>3. Buck Wild (Virgin) E.U.</td>
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<td>4. Stay (PolyGram) Jackie Jackson</td>
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<td>3. Lovin' Only Me (Epic) Ricky Skaggs</td>
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<td>4. Sowin' Love (RCA) Paul Overstreet</td>
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<td>5. If I Never See Midnight Again (Columbia) Sweethearts of the Rodeo</td>
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### GUARANTEED NATIONAL HITS

#### POP***

| Through the Storm | Aretha Franklin & Elton John (Arista) |

#### R&B***

| Little Jackie Wants To Be a Star | Lisa Lisa & The Cult Jam (Def Jam/Columbia) |

#### COUNTRY

| Wine Me Up | Larry Boone (Mercury/PolyGram) |
**Singles Going Steady**

**Rock Walk of Fame—Carved in Stone:** If you’re one of the hordes who drive the length of Sunset Strip every day (as I do from my West L.A. home to Cash in the Box), you pass a lot of sights that you might never, ever stop to look at. If you can’t see it at a red light, you don’t see it at all. How many of you have actually gone into that infamous tattoo shop? Or stopped at the newly rebuilt art-deco St. James Hotel? Or paused to gaze admiringly at Angelyne’s portraits? This is no King’s Road or Via Doloroso or Champs Elysees, that’s for certain. If you’ve been to London, to Paris, to Jerusalem—you know that these are cities where history breathes in every brick. Each street is a miracle. That scratch on the stone wall may have been the Holy One in the throes of temptation. Here in L.A., we have drive-thru funeral parlors. Fast-food memories. But we have something that nobody else has. Something actually worth parking the car about. We have the Rock Walk of Fame, 7425 Sunset Blvd., Hollywood, in front of Guitar Center.

Little Richard at Rock Walk

I’m not being facetious here. This is history in the making. It’s our responsibility to etch a few wooly mammoths on the cave wall, so to speak. What about the Hollywood Walk of Fame, you might ask, or the Chinese Theater? That’s only Hollywood, my friend. I’m talking Rock & Roll. The Big Picture. At the Rock Walk we have the handprints and signatures of Chuck Berry, Leo Fender, Jerry Lee Lewis, Little Richard, Stevie Wonder, to name a few. Giants. Primitives. Men who roamed wild through virgin territory. Recently, music legends Buddy Holly, Jimi Hendrix, Marvin Gaye and Roy Orbison were posthumously inducted, frozen in time by commemorative bronze bas relief plaques. On April 27, at 10:45 a.m., Willie Dixon and Bo Diddley will both be inducted. Here’s our chance to witness a piece of history, to see the men who shaped our musical heritage honored in their lifetime. If you missed Halley’s comet, see this.

Unlike other similar honors, Rock Walk selects its inductees on the basis of their stature. Past winners choose future winners. There is no fee. Nobody’s palm is greased. Guitar Center gets a little foot traffic in the fair trade I’d say. The question remains, will any of it still be here in 100 years? 200? 2000 years? Take a look. You’ll know the answer.

**Julius Robinson**

**Top of the Pops**

**Singles**

❑ **XTC:** “Mayor of Simpleton” (Geffen 7-277552-A)

We’re happy to see this “alternative” tune being serviced pop, because that’s exactly what this self-deprecating rock-pop gem is. Despite the song’s pleading to the contrary, Andy Partridge is a writer of feeling and intelligence. The greatest irony of all is that Partridge does know how to write a “big hit song.” Slow riser, but rise it will.

❑ **ELVIS COSTELLO:** “Veronica” (Warner Bros. 7-22981)

Ditto the above sentiments here. Co-written with Paul McCartney, this is Elvis’ best shot from Spike to see pop chart action. Hooky, brilliant.

❑ **DARYL HALL & JOHN OATES:** “Love Train” (Sire 7-22967)

H. & O. do a fine remake of this classic Gamble & Huff tune recorded in ‘72 by the O’Jays. This tune will rise as a hit again. Pop possibilities abound.

❑ **RICK ASHTLEY:** “Giving Up on Love” (RCA 8872-7-RAA)

This is a fun song with a kick, written by Astley himself. The public has not had enough of this young phenom. From Hold Me in Your Arms.

❑ **SAM PHILLIPS:** “Holding on to the Earth” (Virgin 7-99219)

A ‘60s feel and message combine to make an appealing record with crossover potential.

❑ **JUDSON SPENCE:** “Hot & Sweaty” (Atlantic 7-89010)

A relentless, dry-sounding groove serves as a base for Judson’s inspired singing and harmonizations. Should rise quickly where funk is king.

❑ **GUADALCANAL DIARY:** “Always Saturday” (Elektra 7-68316)

An edgy tune with a cynically melancholy message. G.D. is produced by Don Dixon, and he gives the choppy feel an arresting rawness.

❑ **TANITA TIKARAM:** “Twist in My Sobriety” (Reprise 7-22995)

A lovely and smart ballad that features the engaging voice of Tikaram. Should appeal to those in tune with Sting, Paul Simon and Tracy Chapman.

❑ **ARETHA & ELTON:** “Through the Storm” (Arista AS1-9809)

Despite some fine singing by these living legends, this song isn’t very interesting. Nice production licks by Narada Michael Walden.

❑ **PETER CASE:** “Put Down the Gun” (Geffen PRO-CD 3474)

A acoustic-guitar laced song about the disarmament of the soul. This is Case’s most appealing single to date. Crossover appeal pop-country-rock.

❑ **ROBYN HITCHCOCK ‘N THE EGYPTIANS:** “Madonna of the Wasps” (A&M CD 17773)

This has a Byrds-sounding Rickenbacker 12-string backing up an ironically light-sounding tune about beauty in death.

❑ **BREATHE:** “All This I Should Have Known” (A&M CD 17746)

Glasper and Lillington offer up another pop ballad masterpiece. These guys out-George Michael George Michael—this cut will raise goose-bumps.

**J.R.**
were indications of things to come, their new single, "Keep on Movin'" (10 U.K.), is a sure sign that it has arrived. A pounding rhythm track (evocative of Eric B.'s "Paid in Full," though not as direct a cop as Milli Vanilli's lock-stock-and-barrel theft of its beats) starts things off, with Caron Wheeler's throaty and seductive voice weaving in and out, beckoning you to become enraptured. Unlike the first two singles, which were minimalist, "Keep on Movin'" moves into a thick production tour de force, with a bassline that could seduce even the most rigid listener, warm piano chords that subtly move the song from section to section to sitting, and a rhythm that is different from the usual: when it all breaks down, allowing Ms. Wheeler to stretch out over the beats, and when she leaves, a fiddle (!) solo kicks in to bring it all home. This is perfect pop, flexible and spacious where most contemporary R&B is compressed and frayed. Straight R&B single of the year so far, without question. Stuff your demographics, this one will kill everybody. Virgin is releasing this one stateside, and have added a Terry Riley remix, which should further ensure that it will be the quintessential spring jam this year.

Soul II Soul is much more than a pop group however. It is a multifaceted, cutting edge band that started out in the late 70s as a mobile reggae and soul sound system, hosting nightclub and throwing warehouse parties. They continue to do these live events, as well as get records, operate an electronics shop, a production company, and a clothes and record store. They take such pride in their music that they are titling their first LP ClasSics, which probably won't be far from the truth (I still program their first single when I spin). They also are a great example of what can be done within the framework of this industry, covering all the bases, and employing other talented people that give them the shot that they might not otherwise get in this world of closed doors. They are emblematic of the thinking of many of today's rising stars, such as De La Soul and Guy, who think beyond the confines of their own recording career and explore the possibilities that the industry has to offer. They take business into their own hands, keeping quality in front, and the quality end that their product is what they want it to be. We all benefit from this, and if others take on this attitude the black music industry in the '90s will be a wonderful thing to be a part of.

R&B PICKS

AL B. SURE! (featuring SLICK RICK): "If I'm Not Your Lover" (Warner Brothers)

A collaboration of New York's finest, Al brings in Teddy Riley to produce and Rick to add color to this infectious track, which would just be average without any one of the three. Rick's narrative gives the song its charm, Teddy its guts, and Al its personality. One major gripe: Why did you knock out the lock to the radio and take Rick's rap out of the R&B remix? This more shows that someone has no guts, and is especially weak given the debt of all parties involved to hip-hop. Go with what you know, and don't worry so much if some closed-minded knuckleheads are not going to like it.

NEHCH CHERRY: "Buffalo Stance" (Virgin 96573)

This record has been available as an import for quite some time now, and already is regarded as a standard in some circles. For those of you that still aren't with it, here's what all the fuss is about—personality, energy, breakneck beats, and hooks galore—all mixed to perfection. This is a record that could be massive if it is heard. Do your part.

ODY WATLEY: Larger Than Life (MCA 6276)

Nothing groundbreaking from Ms. Watley, but that doesn't stop my enjoying parts of it. "Lifestyle" is a wonderful song, and will no doubt saturating our airwaves all summer, and "What's Gonna Do For Me" is a great jam that has some of the tightest funk guitar I've heard in a while. The rest of the LP is just average, though, and I cannot honestly remember any of the songs even playing it repeatedly. One more thing—a number of people have dissed Watley for appearing with minimal clothing on the cover.Whats the problem? She is an extremely attractive woman obviously aware of her sexuality, and not afraid to show it off. I'd do it too, but people would scream in horror.

Neil Harris
<table>
<thead>
<tr>
<th>#1 Debut: Lisa Lisa &amp; Cult Jam #68</th>
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<tr>
<th>#1 Single: Asford &amp; Simpson</th>
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<tr>
<th>Track</th>
<th>Artist</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>I'll Be There for You</td>
<td>Asford &amp; Simpson 1 11</td>
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<tr>
<td>2</td>
<td>Girl I Got My Eyes on You</td>
<td>Today 2 12</td>
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<td>3</td>
<td>Every Little Step</td>
<td>Bobby Brown 7 6</td>
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<td>4</td>
<td>More Than Friends</td>
<td>Jonathan Butler 4 11</td>
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<td>5</td>
<td>Affair</td>
<td>Cherrelle 9 11</td>
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<td>6</td>
<td>Love Saw It</td>
<td>Karyn White 12 8</td>
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<td>7</td>
<td>U (A&amp;M 12293)</td>
<td>Yesta 10 11</td>
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<td>8</td>
<td>Real Love</td>
<td>El DeBarge 11 10</td>
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<td>9</td>
<td>All I Want Is Forever</td>
<td>James JT Taylor &amp; Regina Belle 1 11</td>
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<td>10</td>
<td>Lucky Charm</td>
<td>The Boys 3 13</td>
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<td>11</td>
<td>Sleep Talk</td>
<td>Alyson Williams 4 14</td>
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<td>12</td>
<td>Real Love</td>
<td>Jody Watley 17 6</td>
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<td>13</td>
<td>Crucial</td>
<td>MCA 53513 New Edition 16 7</td>
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<td>14</td>
<td>Close Than Friends</td>
<td>Surface 6 12</td>
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<td>15</td>
<td>Joy &amp; Pain</td>
<td>Donna Allen 8 13</td>
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<td>16</td>
<td>Don't Take My Mind on a Trip</td>
<td>Boy George 19 8</td>
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<td>17</td>
<td>I Like</td>
<td>Guy 24 6</td>
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<td>18</td>
<td>Start of a Romance</td>
<td>Sky 23 7</td>
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<td>19</td>
<td>Rollin' with Kid n Play</td>
<td>Kid N Play 21 7</td>
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<td>20</td>
<td>You and I Got a Thang</td>
<td>Freddie Jackson 13 13</td>
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<td>21</td>
<td>Strike You</td>
<td>Bar-Kays 18 12</td>
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<td>22</td>
<td>Funky Cold Medina</td>
<td>Tone Loc 40 4</td>
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<td>23</td>
<td>Love Sick</td>
<td>Z'loke 26 8</td>
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<td>24</td>
<td>Never Say Goodbye to Love</td>
<td>Rene Moore 31 8</td>
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<td>25</td>
<td>Just Coolin'</td>
<td>Levert 20 12</td>
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<td>26</td>
<td>Birthday Suit</td>
<td>Johnny Kemp 27 8</td>
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<td>27</td>
<td>If I'm Not Your Lover</td>
<td>Al B. Sure 29 6</td>
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<td>28</td>
<td>Tribute (Right On)</td>
<td>The Passadinos 30 6</td>
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<td>29</td>
<td>Girl You Know It's True</td>
<td>Milli Vanilli 15 13</td>
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<td>30</td>
<td>Baby Be</td>
<td>Chaka Khan 33 7</td>
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<td>31</td>
<td>Are You Baby</td>
<td>Wendy &amp; Lisa 34 8</td>
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<td>32</td>
<td>Buck Wild</td>
<td>E.U. 47 5</td>
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<td>33</td>
<td>Being in Love Ain't Easy</td>
<td>Sweet Obsession 22 18</td>
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<td>34</td>
<td>247 (Th &amp; Broadway 7471)</td>
<td>Dino 38 8</td>
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<td>35</td>
<td>Heaven Help Me</td>
<td>Sheena Easton 37 6</td>
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<td>36</td>
<td>You Laid Your Love on Me</td>
<td>Gerald Alston 39 8</td>
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<td>37</td>
<td>More Than Physical</td>
<td>Christopher Max 25 10</td>
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<td>38</td>
<td>Romeo and Juliet</td>
<td>Blue Magic 41 6</td>
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<td>39</td>
<td>Sticks and Stones (RCA 14087)</td>
<td>Grady Harrell 44 7</td>
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<tr>
<td>40</td>
<td>Stay (PolyGram/Polylang 871 544-7)</td>
<td>Jackie Jackson 48 5</td>
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<td>41</td>
<td>Like a Prayer (Warner Bros. 24/7/27539)</td>
<td>Madonna 49 5</td>
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<tr>
<td>42</td>
<td>It's Only Love (Dola 37-8183)</td>
<td>Simply Red 51 4</td>
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<tr>
<td>43</td>
<td>Miss You Like Crazy (EMI 5168)</td>
<td>Natalie Cole 54 3</td>
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<td>44</td>
<td>Turn This Mutha Out (Capitol 44200)</td>
<td>MC Hammer 56 5</td>
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<td>45</td>
<td>We've Saved the Best for Last</td>
<td>(Atlantic 7-89941)</td>
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<td></td>
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<td>Roberta Flack 62 4</td>
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</tbody>
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**Top 50**

1. Life Is Too Short | Robert Brooks 84 3
2. I'll Be Loving You | New Kids On the Block 76 2
3. The Good, the Bad & the Ugly | Charlie Singleton 64 4
4. That's the Way Love Is | Ten City 32 11
5. Every Little Time | Artista 44290
6. Children's Story | Rick Slick 87 2
7. Made to Be Together | (Virgin 7-99226) Deja 3 3
8. Float On | Tommy Boy 924
9. Made with a prayer | (Atlantic 7-82097) Steletsonic (Featuring Force M.D.'s) 65 5
10. My One Temptation | Mica Paris 83 2
11. Are You Lonely Tonight | Consta 65 4
12. Temporary Lover | The Controllers 77 2
13. Lost Without You | (EMI 50185) The Winans 79 3
14. Little Jackie Wants to Be a Star | (Columbia 38-68676) Lisa Lisa & The Cult Jam DEBUT
15. For the Love of You | Tony Toni Tone! 85 2
17. Gangsta Gangsta | N.W.A. 3 7
18. Me, Myself and I | (Tommy Boy 7-926)
19. Have You Had Your Love | The O'Jays 77 2
20. Move on | (Rawsome 3333) Lateasha 36 9
21. Through the Storm | Aretha Franklin & Elton John 91 8
22. Life | (MCA 23930) Loose Ends 42 9
23. She's So Cold | Alston Stewart 91 2
24. Just Because | (Elektra 7-6937) Anita Baker 46 17
25. Searching for a Good Time | Marcus Lewis 90 2
26. Something's Got to Hold Me | (Columbia 38-68545)
27. Heartbreaker | (Parisin Int'l 89-501/fishco) Future 94 2
28. Forever Your Girl | (Virgin 7-99220) Paula Abdul 98 8
29. Lover's Intuition | Amy Keys 98 18
30. On a Mission | (Mercury 872-822) Leota 88 9
31. Lean on Me | (Wami 3-77753) Thelma Houston & The Winans 95 2
32. True Obsessions | (Virgin 90029) Lila 57 9
33. Objective | Miles Jaye 98 8
34. Skin I'm In | Cameo 52 18
35. I Will Always Be There | Annette Debut
36. Straight Up | (Virgin 7-99256) Paula Abdul 43 13
37. Animal | (Mercury 872-854) Bar-keyas
39. I Want Your Love | (RCA 8881) La Rue 98 8
40. Another Weekend | (RCA 8853) Five Star 63 11
41. Dreamin' | (PolyGram 7-078) Vanessa Williams 67 21
42. Me Myself and I | Columbia 38-68508
43. Make My Baby Happy | (Capitol 44299) Paul Laurence 72 4
44. So Good | (Virgin 7-97565) Al Jarreau 74 33
45. Self Destruction | (Virgin 7-97966) The Stop the Violence Movement 78 8
46. Wild Thing | (Delicious Vinyl 102) Tone Loc 80 18
RETAIL REPORT

3RD STREET JAZZ
Jerry Gordon
1. Michel Camilo (Portrait/CBS)
2. Steps Ahead (Capitol)
3. Cassandra Wilson (JMT/PG)
4. Chick Corea (GRP)
5. McCoy Tyner (Blue Note)
6. David Murray (Portrait/CBS)
7. Kevin Eubanks (GRP)
8. Terri Lyne Carrington (Verve Forecast/PG)
9. Pancho Sanchez (Concorde)
10. Marcus Roberts (RCA Novus)

SABINS RECORDS
Washington, D.C.
Tay Kim
1. Alex Bugnon (Capitol)
2. Al Jarreau (Warner Brothers)
3. Buddy Montgomery (Landmark)
4. Bobby Lyle (Atlantic)
5. Kym Pencil (Optimism)
6. Houston Pearson (Muse)
7. Terri Lyne Carrington (Verve Forecast/PG)
8. Marcus Roberts (RCA Novus)
9. Keiko Matsui (MCA)
10. Hiroshima (Epic)

TOWER RECORDS
New York, N.Y.
(Downtown)
Robert Teft
1. Gipsy Kings (Elektra Musician)
2. Brazil Classics I: Beleza Tropical (Sire/Fly)
3. Mystery of the Bulgarian Voices Vol. II (Nonesuch/Elektra)
4. Van Morrison & The Chieftans (Warner Brothers)
5. Rai Rebels (Virgin/Earthworks)
6. Ofra Haza (Sire)
7. Kassav (Columbia)
8. The World Music Album (Intuition)
9. Najma (Shanachie)
10. Placido Jimenez (Rounder)

NATIONAL RECORD MART
Pittsburgh, Pa.
Doug Wilt
1. Madonna (Sire)
2. Tone Loc (Dee-Licious Vinyl)
3. Debbie Gibson (Atlantic)
4. New Kids on the Block (Columbia)
5. Guns N' Roses: Lies (Geffen)
6. Fine Young Cannibals (I.R.S.)
7. Bobby Brown (MCA)
8. Beaches Soundtrack (Atlantic)
9. Roy Orbison (Virgin)
10. Traveling Wilburys (Wilbur/WSB)

RICHMAN BROTHERS
Pittsburgh, M.A.
Tim Comerford
1. Madonna (Sire)
2. Tone Loc (Dee-Licious Vinyl)
3. Fine Young Cannibals (I.R.S.)
4. Karyn White (Warner Brothers)
5. Bobby Brown (MCA)
6. Paula Abdul (Virgin)
7. Roy Orbison (Virgin)
8. Traveling Wilburys (Wilbur/WSB)
9. Living Colour (Epic)
10. Debbie Gibson (Atlantic)

PRAVAD RECORDS
Chicago, Ill.
Adam Jacobs
1. Throwing Muses (Sire)
2. Service (Pravada)
3. Christmas (I.R.S.)
4. RHEHOE (SST)
5. Robyn Hitchcock (A&M)
6. Green On Red (Restless)
7. Mojo Nixon & Skid Roper (Enigma)
8. Leaving Trains (SST)
9. Bad Brains (SST)
10. XTC (Geffen)

SUNBURST RECORDS
Huntsville, Ala.
Jay Ratts
1. XTC (Geffen)
2. Lou Reed (Sire)
3. Connells (TVT)
4. Indigo Girls (Epic)
5. Dickies (Enigma)
6. Pylon (DB)
7. Hugo Largo (Opal/Warner Bros.)
8. R.E.M. (Warner Brothers)
9. Tanita Tikaram (Reprise)
10. drivin' n' cryin' (Island)

ABBEY ROAD ONE-STOP
Santa Ana, Calif.
John Kundrat
1. Madonna (Sire)
2. Tone Loc (Dee-Licious Vinyl)
3. Fine Young Cannibals (I.R.S.)
4. N.W.A. (Priority/Ruthless)
5. Jody Watley (MCA)
6. Paula Abdul (Virgin)
7. Debbie Gibson (Atlantic)
8. A.W.S.P. (Caktivl)
9. Milli Vanilli (Arista)
10. Guns N' Roses: Lies (Geffen)

SHOPTALK

SINGLES: THE CONFIGURATION CONFLICT
IS THE RECORD INDUSTRY planning a premature burial for vinyl product? Has the demand for new high tech configurations become so great that conventional records are history, or is this just another case of business manipulation?

At retail, the controversy surrounding the three-inch compact disc has reached the boiling point. Inconsistent packaging and pricing, low consumer demand and the problem of shoplifting have caused retailers to question the three-inch CD's validity in the marketplace. And not surprisingly, many retailers feel that the “CD3” is more of a burden than a blessing.

One solution, according to some retailers, would be the manufacturing of commercial five-inch discs, with consistent packaging and more music. This month, Elektra will test the waters with two of its alternative acts, the Cure and the Pixies. On what may well be the industry's first five-inch CD maxi-singles, the label has taken a 12-inch vinyl approach—including several versions of the same track and extended remixes. It's likely that club DJs will view the Elektra approach with unabashed enthusiasm. But can they scratch with CDs as they do with vinyl? Apparently, they can.

Coogan recently spoke to Mike Paz of Record Archive in Rochester, New York, who illuminated the CD single dilemma from the retailer’s point of view.

Cash Box: Do you perceive the seven-inch vinyl single as a relic from the past?

Paz: At our store the seven-inch single still does surprisingly well. We have a lot of people who are suddenly interested in jukeboxes. We really haven’t seen the death of the 45 yet.

CB: How about the cassette single?

Paz: The problem we have with the cassette single at our store is finding a place to display it properly so that we can sell it. We feel that we could join in on the national trend of the cassette single if we could find an adequate place to display them. We're working on that right now.

CB: What about the 12-inch single?

Paz: The 12-inch section at our store has grown by at least 200% since last year—we now have the headquarters for most of the DJs in this town. The 12-inch singles, especially the independents and imports, are doing quite well.

The majors could move more 12-inch singles if they would not use stock covers. We have to put up individual signs for each particular piece so the customer can distinguish between releases. They ought to concentrate on the artwork, with each release having its own cover and the name of the artist prominently displayed on it.

CB: What is your opinion of the three-inch CD format?

Paz: I think the three-inch CD is a victim of the record companies' refusal to get together on a common form of packaging. It is absolutely ludicrous what they have out there. The Columbia stuff comes in one package, the Warner Bros. stuff in another, and the BMG stuff in a third. I think the three-inch format will be dead at the end of this year—the record companies are going to be spending a lot of money figuring out the packaging problem and the obvious display problem.

Plus, I haven’t seen real consumer interest in them like I thought I would. They are cute little items, but most of the consumers are a little bit concerned when they have to snap on an adapter. Even though the hardware is starting to catch up, we really don’t see a market for the three-inch format.

CB: Is there any solution?

I would love to see the “12-inch” five-inch CD for a variety of reasons. Number one, most of the DJs right now are not jumping into the CD format, simply because the extra extended mixes are not available on them. I'm a DJ, and I made the jump to CD last year. I have to literally broadcast stations and record stores for new ones that I have even have to buy five-inch promotional CD singles that have the extended mixes on them. The record companies should start releasing these to the general public, making them more available to the DJs out there. Not every DJ has a CD player yet, but I think about getting one if they could start receiving these 12-inch remixes on CD. All the CDs need are the same mixes that are on the vinyl 12-inch singles—they don’t need any special cuts.

CB: How much do feel the five-inch maxi-single CD should retail for?

Paz: That’s the question—how much is it going to cost? If they put them out for much more than $2 above the current retail price of the vinyl, I think they would be shooting themselves in the foot.

CB: How would you like to see them packaged?

Paz: If they're going to package it in anything, I'd like to see it in that little, slimmer jewel box, like the one A&M puts all their promo stuff in. Displaying them would be a problem, but whatever they decide to do, I would like to see a universal package.

Kevin Coogan
<table>
<thead>
<tr>
<th>#1 Single: Shenandoah</th>
<th>#1 Debut: Paul Overstreet #67</th>
<th>To Watch: Rosanne Cash #36</th>
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<tbody>
<tr>
<td><strong>1 THE CHURCH ON CUMBERLAND ROAD</strong> (Columbia 38-68556)</td>
<td><strong>Total Weeks</strong></td>
<td><strong>Last Week</strong></td>
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<tr>
<td>Shenandoah</td>
<td>5 11</td>
<td>63 2</td>
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<td><strong>2 THERE'S A TEAR IN MY BEER</strong> (Warner Bros. Curb 7-27964)</td>
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<tr>
<td>Hank Williams Jr. (Duet With Hank Williams Sr.)</td>
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<td><strong>3 TELL IT LIKE IT IS</strong> (Atlantic America 7-49242)</td>
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<td>Billy Joe Royal</td>
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<td><strong>4 I'M NO STRANGER TO THE RAIN</strong> (RCA 82577)</td>
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<td>Keith Whitley</td>
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<td><strong>5 DOWN THAT ROAD TONIGHT</strong> (Warner Bros. 7-27679)</td>
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<td>The Nitty Gritty Dirt Band</td>
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<td><strong>6 DON'T TROUSSE AWAY</strong> (MCA 53477)</td>
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<td>Patti Loveless</td>
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<td><strong>7 HEY BOBBY</strong> (RCA 58156)</td>
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<td>K.T. Oslin</td>
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<td><strong>8 BABY'S GOTTEN GOOD AT GOODBYE</strong> (MCA 53486)</td>
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<td>George Strait</td>
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<td><strong>9 WHO YOU GONNA BLAME IT ON THIS TIME</strong> (Columbia 38-08528)</td>
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<td>Vern Gosdin</td>
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<td><strong>10 HEARTBREAK HILL</strong> (Reprise 7-27935)</td>
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<td>Emmylou Harris</td>
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<td><strong>11 YOUNG LOVE</strong> (Curb/RCA 98020-7)</td>
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<td>The Judds</td>
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<td><strong>12 SETTING ME UP</strong> (Warner Bros. 7-27961)</td>
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<td>Highway 101</td>
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<td><strong>13 SHE DESERVES YOU</strong> (RCA 68796-7)</td>
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<td>Baillie &amp; The Boys</td>
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<td><strong>14 FROM THE WORD GO</strong> (Warner Bros. 7-27668)</td>
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<td>Michael Martin Murphey</td>
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<td><strong>15 OLD COYOTE TOWN</strong> (Capitol 41447)</td>
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<td>Don Williams</td>
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<td><strong>16 IF I HAD YOU</strong> (RCA 8817-7)</td>
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<td>Alabama</td>
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<td><strong>17 FAIR SHAKE</strong> (RCA 7895-7)</td>
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<td>Foster &amp; Lloyd</td>
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<td><strong>18 BIG DREAMS IN A SMALL TOWN</strong> (RCA 68-16-7)</td>
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<td>Restless Heart</td>
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<td><strong>19 THE HEART</strong> (Universal UCVL 53487)</td>
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<td>Lacy J. Dalton</td>
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<td><strong>20 AFTER ALL THIS TIME</strong> (Columbia 38-68585)</td>
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<td>Rodney Crowell</td>
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<td><strong>21 NEW FOOL AT AN OLD GAME</strong> (MCA 53473)</td>
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<td>Reba McEntire</td>
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<td><strong>22 IS IT STILL OVERT</strong> (Warner Bros. 7-27551)</td>
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<td>Randy Travis</td>
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<td><strong>23 MY TRAIN OF THOUGHT</strong> (Capitol 42476)</td>
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<td>Barbara Mandrell</td>
<td>21 10</td>
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<td><strong>24 MOON PRETTY MOON</strong> (Mercury 872 604-7)</td>
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<td>The Statler Brothers</td>
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<td><strong>25 LOVE WILL</strong> (Warner Bros. 7-27785)</td>
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<td>The Forester Sisters</td>
<td>27 9</td>
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<td><strong>26 I GOT YOU</strong> (Rhinest 7-27967)</td>
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<td>Dwight Yoakam</td>
<td>29 8</td>
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<td><strong>27 YOU GOT IT</strong> (Virgin 7-99246)</td>
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<td>Roy Orbison</td>
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<td><strong>28 COME AS YOU WERE</strong> (Cayly 44279)</td>
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<td>T. G. Sheppard</td>
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<td><strong>29 WHERE DID I GO WRONG</strong> (MCA 53604)</td>
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<td>Steve Wariner</td>
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<td><strong>30 BIG LOVE</strong> (MCA/Curb 53478)</td>
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<td>The Bellamy Brothers</td>
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<td><strong>31 FROM A JACO TO A KING</strong> (Columbia 38-08529)</td>
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<td>Ricky Van Shelton</td>
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<td><strong>32 MANY MANSIONS</strong> (Curb/REO-1054)</td>
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<td>Moe Bandy</td>
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<td><strong>33 I'LL BE LOVING YOU</strong> (MCA 53475)</td>
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<td>Lee Greenwood</td>
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<td><strong>34 THE GOSPEL ACCORDING TO LUKA</strong> (MCA 53481)</td>
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<td>Skip Ewing</td>
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<td><strong>35 SHE DON'T LOVE NOBODY</strong> (MCA/Curb 53518)</td>
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<td>Desert Rose Band</td>
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<td><strong>36 I DON'T WANT TO SPOIL THE PARTY</strong> (Columbia 38 68599)</td>
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<td>Rosanne Cash</td>
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<td><strong>37 HONEY I DARE YOU</strong> (Warner Bros. 7-27691)</td>
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<td>Southern Pacific</td>
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<td><strong>38 BETTER MAN</strong> (RCA 8781-7)</td>
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<td>Clint Black</td>
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<td><strong>39 KEEP THE FAITH</strong> (Tia Star TS-1233)</td>
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<td>Heartland</td>
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<td><strong>40 DON'T YOU EVER GET TIRED OF HURTING ME</strong> (RCA 8746-7)</td>
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<td>Ronnie Milsap</td>
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<td><strong>41 IF I EVER GO CRAZY</strong> (Epic 34-66587)</td>
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<td>The Shooters</td>
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<td><strong>42 BALLAD OF A TEENAGE QUEEN</strong> (Mercury 872 420-7)</td>
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<td>Johnny Cash (with Rosanne Cash &amp; The Everly Brothers)</td>
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<td><strong>43 HOW MANY HEARTBREAKS</strong> (JCL 120)</td>
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<td>Marcy Carr</td>
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<td><strong>44 I'M A ONE WOMAN MAN</strong> (Epic 34-08509)</td>
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<td>George Jones</td>
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<td><strong>45 I DON'T MISS YOU LIKE I USED TO</strong> (Airboat ABS-10015)</td>
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<td>Stella Parson</td>
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<td><strong>46 LOVE OUT LOUD</strong> (RCA 8242-7)</td>
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<td>Earl Thomas Conley</td>
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<td><strong>47 SHE'S A DEVIL IN THE DARK</strong> (A.M.I. 13544A)</td>
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<td>Rich Cherry</td>
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<td><strong>48 DANGEROUS GROUND</strong> (Bootstrap O-0416)</td>
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<td>Lance Strode</td>
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<td><strong>49 THEY RAGE ON</strong> (Capitol B-44343)</td>
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<td>Don Selph</td>
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<td><strong>50 WINE ME UP</strong> (Mercury 872 728-7)</td>
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<td>Larry Boone</td>
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<td><strong>51 WHITE HOUSES</strong> (16th Avenue B 7-0425)</td>
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<td>Charley Pride</td>
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<td><strong>52 BACK IN FIRE</strong> (Warner Bros. 7-27932)</td>
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<td>Gene Watson</td>
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COUNTRY MUSIC

NASHVILLE NEWS

MAKIN' THE ROUNDS: The usually funky Douglas' Corner Cafe became host to the chic sector of Nashville for an evening as several area artists plied their musical trades for a worthy cause. Hunter Moore, Marcus Hummon, George Hamilton IV, Pam Tillis, Vince Gill and Foster & Lloyd all performed to a packed house in support of St. Luke's, a United Way Agency-associated community house which is funded by the Episcopal Diocese of Tennessee. The unusually mixed crowd of socialites and songwriters joined forces to raise over $1500 in one evening.

Radney Foster had this to say about his involvement in the night's charitable affair: "St. Luke's is one of those places that's a beacon of light in a place that needs light. When you see what's needed, you can't help but get involved with it. They provide daycare for families at the poverty level, especially single mothers who are trying to get back into the work force. They also provide medical clinics and give away hundreds of toys to needy children at Christmas."

The night's entertainment certainly matched the worthy cause. Highlights included Pam Tillis singing "Goin' to Work" (a tune Judy Rodman recorded), as well as a spoof titled "What Would Elvis Do?" Former MTM artist Hamilton was the best surprise of the evening, turning up his performance with his Steve Earle/Rob Dylan-esque style on tunes like "Happy Birthday to Yourself" and "Ghost Town."

Gill, whose guitar playing talents match any thoroughbred studio musician's around, wowed the crowd with several of his hits, including "Let's Do Something," "Cinderella" and his tribute to wife Janis Gill (part of the Sweethearts duo), "Everybody's Sweetheart." Vince and Janis will celebrate nine years of marriage on April 12, quite an accomplishment for two very busy recording artists. Congrats!

Another performer celebrating marriage that evening turned out to be Bill Lloyd, who was married April 28 at the Ryman Auditorium, which formerly housed the Grand Ole Opry. Perhaps that explained his radiant performance alongside Radney Foster that evening. The duo, who have just released their second LP, Foster and Llouder, gave the audience a sneak preview of several new cuts, including my favorite "Fat Lady Sings."

THE CIRCLE'S NOT UNBROKEN: Universal Records and ASCAP held an album preview party at the Country Music Foundation for the Nitty Gritty Dirt Band's second volume of the esteemed Will The Circle Be Unbroken. Several of the recording guest stars showed up in support of the project including Johnny and June Cash, the former looking quite well after his recent heart surgery. Michael Martin Murphey, Emmylou Harris, Earl Scruggs and members of the New Grass Revival also joined in the celebration. Dirt Band member Jeff Hannah said that the first LP was indeed a "hard act to follow," but that after 17 years the group was ready to "take another shot at it."

Bill Ivey, CMF director, noted that the first Circle album had a lot to do with connecting a generation of young and old country listeners back in 1972 and commented the Dirt Band for this notion of "linking generations." Ivey received several items for the museum from band members including a washboard that was used on both Circle recordings, as well as several pair of boots and an accordion.

Cecilia Walker

Foster & Lloyd

Nitty Gritty Dirt Band

[Text continues with a list of records and artists mentioned in the context of the article.]

COUNTRY HOT CUTS

1. CHARLIE DANIELS BAND -- "Uneasy Rider" (RCA)
2. RICKY VAN SHETLAND -- "Hole in My Pocket" (RCA)
3. WAYLON JENNINGS -- "You Put the Soul in the Song" (RCA)
4. RESTLESS HEART -- "Jenny Come Back" (MCA)
5. NITTY GRIFFIT DIRT BAND -- "Johnny O" (Warner Bros.)
6. BUCK OWENS (duet with DWIGHT YOAKAM) -- "Under Your Spell Again" (Columbia)
7. K. T. OSBIN -- "This Woman" (Capitol)
8. DWIGHT YOAKAM -- "I Got You" (RCA)

CASH BOX MAGAZINE 24 APRIL 15, 1989
JAMES HOUSE • James House (MCA 42279)
This debut album is quite a coup for this very talented and versatile new artist. He has co-written seven out of the 10 songs, and plays acoustic guitar as well. This LP is comprised of an array of styles, from the more contemporary rock-influenced "Don't Quit Me Now"—the story of a man dealing with the uncertainty of a relationship—to the more traditional cut "Call It in the Air." House wows us with the poetic ballad "Under the Harvest Moon," and turns around to entertain in a style reminiscent of the late Roy Orbison on "Oh What a Thrill."

SINGLE RELEASES
OUT OF THE BOX
RICKY SKAGGS • "Lovin' Only Me" (Epic 34 68693)
A chorus of fine pickers back Skaggs as he sings of securing the love of a special lady. Vowing to wash away a wall of loneliness that separates them both, Skaggs sticks to his country guns with true-blue hillbilly style. Co-producing with Steve Buckingham, this Epic artist seems to have found a workable formula for hit material, making this one of the most enjoyable Skaggs releases in some time.

EDDY RAVEN • "In a Letter to You" (Universal UVL-66003)
Infectiously bouncy with a mixture of 50s, Cajun and R&B influences, Raven roars into the Universal stable with a fine debut release. This Dennis Linde-penned tune, produced by Barry Beckett, finds Raven ready for the charts and should prove his musical talents even more worthy.

LORRIE MORGAN • "Dear Me" (RCA 8866-7-R)
Morgan makes this tune her own with an achingly lonesome delivery sure to hit home with the listeners. Here, she pens a sorrowful letter to herself after wrongfully leaving the man she loves. Crystalline production allows for full enhancement of her sorely missed vocal talent.

CONWAY TWITTY • "She's Got a Single Thing in Mind" (MCA 53633)
Although Twitty's tenor stands tall on this release, the predictable melody and shallow lyrics leave little room for his sizable talents. Druppy guitar and pop-like interludes combine awkwardly, while Twitty tells a tale of a woman's yearning for just one man.

SWEETHEARTS OF THE RODEO • "If I Never See Midnight Again" (Columbia 38 86864)
Don Schlitz and Craig Bickhardt collaborate beautifully on this tune about settling down and leaving the party life behind. Those who've ever been in love and found themselves becoming couch potatoes should take this one to heart. The sisters do it justice.

THE LONESOME STRANGERS:
"Lonesome" is a key word in this group's vocabulary, not only in their name, but also on their first LP (Lonesome Pine), their first single, "Goodbye Lonesome, Hello Baby Doll," and maybe even their attitude.
You see the Lonesome Strangers are a rare hybrid of musical genres: rockabilly, hillbilly and country all combining to form a "new traditionalist" sound that has become their trademark.
The band is comprised of four singer/musicians, namely Jeff Rytes, Randy Weeks, Lorne Rail and Mike McLean. Rytes and Weeks are the nucleus of the band who came together in the early '50s as transplants from the Midwest to the Los Angeles area. Both paid a visit to the Nashville Cash Box offices recently to discuss the band's career.
The group's self-titled debut LP for HighTone Records (the label who first signed Robert Cray's career) has already yielded them a charted hit, "Goodbye Lonesome...", and they have been touring the country relentlessly since its release. Rytes writes a majority of the band's songs and manages to mesh fiesty, contemporary lyrics with a vintage sound that is immediately identifiable.
"I started to listen to pop radio in the '60s," began Rytes, "and my next step after listening to current music was to get into who inspired those guys. I took it as kind of an extension of what music was about and where these forms came from."
Bandmate Weeks' musical background took a different route. "I listened to more blues music growing up, but there were always different elements of country that I liked, although I never really got involved in country music. It's been during the last five or six years, when we started really focusing on country music, that I started to be more interested in it," he said.
Rymes hopes the Strangers' music will attract different audiences to country radio. "I'd love to get younger listeners for the country radio format. A lot of times the music played on country radio is not that adventurous, it seems more of a formula style. Musicians need to hear more music than what's provided on a top 40 country or rock station. You're now just hearing a small perspective of what's available."
The band has exposed many different audiences to their sound by opening for a variety of acts, from Rodney Crowell to Al Stewart. "Initially we were just trying to create music that was comfortable to us and allowed us to express ourselves and feel good about it. However it is labeled as fine with us, I guess, although we don't want to be misrepresented," said Rytes.
"What's good about country music too, is that there are so many angles of approaching it. The more country radio can take advantage of the different approaches the better. There's a zillion different ways it could be done and I think they're trying to do it — that seems to be the buzz," added Weeks.
The "buzz" has definitely made its way around the country where the Lonesome Strangers are concerned. And the foursome are making sure of that by performing at every opportunity that arises. While in Music City they appeared on Crook & Chase as well as Nashville Now, hoping to reach even more people with their music. Let's hope that with the success of Dwight Yoakam, the Wagoners and other Western-based artists, these guys won't be lonely much longer.

Cecilia Walker
CBS Records/Nashville and ASCAP recently celebrated the upcoming release of CBS/Epic recording artist Russell Smith. The debut Epic album, This Little Town, is set for release in early May. The first single, "I Wonder What She's Doing Tonight," is already out. Smith (3rd from left) is pictured at the reception with (from left) Bill Carter, Smith's manager; Roy Wunsch, Sr. VP, CBS/Nashville; Merlin Littlefield, ASCAP; Joe Casey, VP Promotion, CBS/Nashville; and Shelby Kennedy, ASCAP.

INTERNATIONAL RECORDING ARTIST

ARNE BENONI

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For 11 glorious days, you and a companion can enjoy the "World's Most Beautiful Voyage" aboard the M.S. Vesterålen, on a 2500-mile cruise along the majestic Norwegian coastline. The M.S. Vesterålen is operated by Norway's largest coastline company, OYDS, based in Narvik, Norway. This fabulous all-expense-paid vacation includes round trip air fare for two between the U.S. and Norway. (Note: you may select your vacation date anytime between October 1, 1989 and April 30, 1990.)

WATCH FOR ARNE'S NEW RECORD RELEASE "SOUTHERN LADY" ON ROUND ROBIN RECORDS

PLEASE ENTER MY NAME IN YOUR DRAWING ON JUNE 16, 1989 FOR ARNE BENONI'S FABULOUS ALL-EXPENSE-PAIRED NORWEGIAN SEA CRUISE.

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IN 20 WORDS OR LESS, WHY WOULD YOU LIKE TO VISIT NORWAY?

NASHVILLE

NOTE-ABLES

STELLA PARTON: THIS LADY'S NOT RIDING ON ANYONE'S COATTAILS

Airborne Records artist Stella Parton may be riding on a famous last name, but I've never been able to understand the phrase "racing on someone's coat tails." Stella Parton has always been her own woman. She's made that very clear. Parton, who wanted to be an actress, was forced to become a singer when her family couldn't afford a trip to New York City. The family went to Nashville instead, and Parton learned to sing. She was a hit in Nashville at the age of 15, and she's been a hit ever since.

Parton's first single, "I Wonder What She's Doing Tonight," was a hit in 1989. The song was recorded at Airborne Records, and it's on Parton's new album, "The Little Town." Parton says she's been very fortunate to work with such talented people as the Kendalls and Christy Lane. Parton's next single, "The Little Town," is set for release in early May. Parton's record is entitled "The Little Town," and it's available now.

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Cecilia Walker
CASH BOX INDIE SINGLES

1. KEEP THE FAITH (Tia-Star)  Heartland  1  7
2. SHE'S A DEVIL IN THE DARK (A.M.I.)  Rich Chaney  3  8
3. YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergroe)  Joe Stapley  5  4
4. LOVE WILL NEVER BE THE SAME (Step One)  Reno Brothers  7  4
5. HOW MANY HEARTACHE (OL)  Marcy Carr  2  6
6. HANK AND LEFTY (Beat)  Justin Wright  8  4
7. DAYDREAM (Soundwave)  Cerrito  12  3
8. SMALL TOWN DREAMS (Maxima)  Don Malena  9  3
9. ONE HEARTACHE AT A TIME (GBB)  Vernon Sandusky  11  4
10. DANGEROUS GROUND (Bootsnag)  Lance Strode  4  7
11. GRANDFATHER'S STORY (Broken)  Johnny Holm  28  3
12. SHE'S TOO GOOD TO BE CHEATED THIS WAY (Discovery)  Hunter Cain  6  5
13. TELL ME (Katttage)  Kenny Carr  26
14. LAY ME DOWN CAROLINA (Palama)  Mark Tribble  16  5
15. TELL TALE SIGNS (Royal Master)  Craig Southern  17  6
16. OPEN FOR SUGGESTIONS (Door Knot)  Perry LaPointe  15  8
17. IF THE JUKEBOX TOOK TEARDROPS (Evergreen)  Michael Dee  14  4
18. WHERE YOU GONNA HANG YOUR HAT (Playback)  Sylvie and her Silver Dollar Band  21
19. BOY, YOU'RE DRIVING ME CRAZY (ME/Gidles)  Nancy Lawton-Hannah  20  3
20. SWEET SWEET DARLING (K-APR)  Jack Hutchinson  23  5
21. LOVE KEEPS HER KNOCKING (Stop Hunger)  G.T. Express  24  2
22. YOU HEAR THAT RING WITH STYLE (First Love)  Ronnie Gillette  25  4
23. MAKING MY DREAM COME TRUE (Ace-H)  Hank Sasaki  27  6
24. THE CHANCE YOU TAKE (Wolff Dog)  Ross Lewis  DEBUT

25. I'LL STEP ASIDE (taste of Texas)  Glenda Sue Fester  31  3
26. SCARS (Damasious is the Cross)  Johnny Paycheck  30  4
27. DON'T OUR LOVE LOOK NATURAL (Chinook)  Doug Jones  29  4
28. HOOKED ON YOU (Sing Me)  Odessa  18  5
29. SHE DREAMS (Evergone)  Alan Rhody  DEBUT
30. WHAT ARE WE DOIN' TO COUNTRY (Gallery 7)  Bill & Roy  32  3
31. THOSE PRETTY EYES (Nashville Americans)  Charlie Rogers  DEBUT
32. FOREVER WASN'T MEANT FOR US (Happy Men)  Holly Rarick  40  2
33. CAROLINA BLUE (CO)  Johnny & Tammy  33  5
34. THE DOOR IS ALWAYS OPEN (Music City, USA)  Lord Ring  DEBUT
35. ONE NIGHT A WEEK (New Act)  Robin Right  DEBUT
36. JUST BECAUSE YOU'RE LEAVIN' (Sing Me)  Lorle Ann  DEBUT
37. COUNTRY GIRLS AIN'T AFRAID TO LOVE (Tape)  P.J. Stanley  DEBUT
38. SCHOOLROOM BLUES (Jewett)  Jeff Stewart  DEBUT
39. BOOGIE QUEEN (RGM)  Doug Kershaw  10  7
40. I STILL NEED YOU (Winward)  Steffin Sisters  DEBUT
41. OLD FASHION LOVIN' TIME (Royal Master)  Loren Alan Lindsey  DEBUT
42. MOMMA DIDN'T RAISE NO FOOL (Sundial)  Dawn Dorminy  13  6
43. WORKING MAN (GBS)  Debbie Dukes  DEBUT
44. WHAT IT BOILS DOWN TO (True)  Frank Burgess  DEBUT
45. STILL LOVING YOU (OL)  Pat Murphys  DEBUT
46. MIDNIGHT HOUR (Maxtma)  Northern Gold  19  6
47. MY OLD GIRL'S THE BEST GIRL (Timestar)  John Patrick  22  6
48. ANOTHER BRIDGE TO BURN (GBS)  Melba Montgomery  34  6
49. YOU ARE MY SPECIAL ANGEL (Meteor)  Blaine Gauss  35  4
50. HILLIBILLY HEART (W.O.W)  Bruce Gosse  36  7

COUNTRY INDIES

INDIE SPOTLIGHT

• ANDI & THE BROWN SISTERS • "Labor of Love" (Door Knob DK/89-323)

This song has provided a welcome and uplifting relief from the "romance gone bad" themes. With flowing harmonies, Andi & the Brown Sisters acclaim those who have sacrificed their lives for the children they love. Hats off to Gene Kennedy for fine production and added flair in the key change near the end.

INDIE FEATURE PICKS

• ROBIN RIGHT • "One Night a Week" (New Act NA-104)

A good marriage between Right's gutsy vocals and Texas swing-style instrumentation and production, this tune should receive more airplay than just "One Night a Week."

• EDDIE RIVERS • "You Won the Battle" (Charta CH 218)

Backed by instrumentation which includes fiddle and banjo, these lyrics show a different angle to romance, comparing a fight to save a failing relationship to a war zone.

• ARNE BENONI • "Southern Lady" (Round Robin RR 1879)

With crystal-clear production and a voice to match, this Norwegian artist brings us a light, enjoyable tune. The artful guitar riffs interspersed throughout should add to this listener's treat.

RISING STARS

• ERNIE WELCH

Ernie Welch comes to country music by way of bluegrass, which he's been performing for the last 10 years with the Smokehouse Band. Now on Duck Tape records (owned by former Allman Brothers producer Johnny Sandlin), Welch has begun the long trek towards a successful recording career.

His first release, a revamped version of "Ramblin' Man," peaked at #60 on the top 100 (#3 on the Indie chart) in early February '89, setting the stage for a strong followup. His new single, "Who Have You Got to Lose," is yet another upbeat tune.

"I never played an instrument before I was 21 and didn't start singing until I was 26. I went to school in Jackson, Miss. studying to be a med tech. My parents at that time really wanted me to stay in school and I was more interested in watching Hee Haw and playing the banjo. I don't know how that happened because I grew up listening to Led Zeppelin!"

Welch has recently been making the rounds at the radio stations, meeting the radio programmers face to face and personally promoting his record. He's also guided by promoter Mike Borcharta. He finds that personal contact at the radio level an important part of getting his music heard. Some think he's just another new voice on the charts, but Welch has been waiting for this break for many years.

"I believe in these songs with all my heart. It wasn't a situation where I just woke up one day and decided to put a record out. I agonized for two years over whether or not to quit my day job! But I was lucky enough to meet some good people who liked what I did and supported me."

Welch says he sees country radio expanding, "I think it's getting bigger and there's going to be room for everybody. I don't think there will be just a country style, there'll be bluegrass, country rock and all of it being played. Chet Atkins once said that only nine radio stations determine what everybody in the country listens to. I hope that's not true because then the independent artists don't have much hope."

So far, however, Welch says he's received a lot of positive reaction on his work and that's what keeps him going. "Johnny (Sunulin) seems to think that the product is there and if the product wasn't there I wouldn't beat 500 doors down just to be gratified. It's all been a positive experience though, so I don't mind going to people and asking them to play the record."

Indeed, with product as solid as his, Welch should be farther down the road of recording success before long, spreading his bluegrass-edged country style to listeners nationwide.

Cecilia Walker

CASH BOX MAGAZINE 27 APRIL 15, 1989
AROUND THE ROUTE

American Vending Sales completed their big move from Wood Dale, IL to Elk Grove Village, IL on March 20. We understand the new facilities are positively outstanding; or, as one visitor put it, "If you thought their previous location was impressive, wait you'll see the new building and layout!" They even have a large classroom set up on the second floor specifically for their ongoing service school program. First session in the new digs will be held on April 20 and it will be a Rowe service school focusing on the current jukebox line, including the CD 100, the CD combo and the regular R-93. AVS will be hosting grand opening festivities on May 19.

Don't worry, be patient! Taito America's Operation Thunderbolt, in delivery for the past three or four weeks, has been making its mark in terms of "classic collections," plenty of re-orders, and excellent feedback. This, naturally, translates into a much sought-after hit piece. However, as sales veep Rick Rocheiti assures us, Taito America is exerting every effort to fill orders and get the equipment out as quickly as possible; but when demand exceeds supply, you've gotta be patient! On the subject of the newly debuted U.S. Classic golf game, which is being marketed in kit, dedicated upright and cocktail form, look for delivery in mid-April. If you didn't happen to see this piece at ACME '89, we'll fill you in on a few details such as the club selection, wind factor, elevated green, elevated tees, and best of all, the track ball control, among other features which makes for a totally new game. Or, as Rick pointed out, "If you liked Big Event, you'll go love U.S. Classic!" So trade in your clubs for a roll of quarters!... During our three-way conversation with Rick and Taito America prez Joe Dillon, we also learned of some promotions among TA personnel. Jim Chapman has been up to sales manager, Natalie Kulig has been up to marketing manager; and we were happy to hear that Nancy Goodwin (formerly of Williams) is back on the coin-op scene as a member of the Taito America executive team!

Sad news: Last day to learn of the death, on March 5, of Warren J. Baley, who was a consultant for Valley Recreation Products and was very much involved in the V.N.E.A. pool league. Kelley, who had been ill for several months, served as an executive of the Brunswick Bowling Center Division for many years. Valley prez Chuck Milhench said of Kelley, "His contribution to the industry and the sport of pool over the years, his dedication to the interests of players, especially in the V.N.E.A. league, continued right up to the end. We at Valley will miss him and his vitality and knowledge of the sport. We join his many friends among the players and the members of other industry organizations in expressing our sympathy to Warren's wife and family."

On T-V! The new Bally Atlantis and Williams Earthshaker pins, together with their respective designers Peter Perry and Pat Lawlor, along with Earthshaker's programmer Mark Penacho, were featured on a segment of the CBS-TV afternoon news (March 30). The spot was shot live from the Williams plant in Chicago.

The grapevine has it that a news item is about to break at Arachnid, Inc! Keep tuned.

A black tie affair: A highlight of the upcoming 4th annual AMOA Government Affairs Conference (April 16-19) in Washington will be the Monday evening "black tie salute" commemorating the 100th anniversary of the jukebox as well as its founder, Thomas Edison. The event is being held in Washington's newly remodeled Union Station, with members of the U.S. Senate and other Washington, D.C. luminaries among the audience and The Tokens providing the entertainment.

In addition, AAMA has extended invitations to its members, and jukebox historian Charlie Hummel has invited people from the museum community to participate. The conference in itself is well worth the trip, but this special event really adds the frosting to the cake!

On its way: As Cash Box went to press, shipments of the new Grand Products Heavy Unit kit (licensed from Taito) were in progress. The theme is a space fantasy; the new piece was featured at ACME '89. Watch for it!

Welcome back! Veteran operator George Wooldridge came out of semi-retirement to join Blackhawk Music in Sterling, IL as a consultant and PR manager. An active member of the coin-op industry for more than three decades, George owned Blackhawk Music from about 1950 until 1981, when he sold it to John & Jacquie Neville, who are happy to have him back in the fold!

Camille Compasio

INDUSTRY CALENDAR 1989

April 21-22: Washington Amusement & Music Operators Assn.; annual state convention & trade show; Red Lion Hotel-Jantzen Beach; Portland, OR.
May 4-6: Ohio Coin Machine Assn.; annual state convention & trade show; Rhodes Center-Ohio State Exposition Center; Columbus, OH.
May 12-14: No. Dakota Coin Machine Operators Assn.; annual state convention; Grand Forks, ND.
May 18-21: Wisconsin Amusement & Music Operators; annual state convention & trade show; Abbey Resort; Lake Geneva, WI.
May 18-21: Music & Amusement Assn., Inc. (AMOA-NY); annual state convention & trade show; Stevensville Country Club; Swan Lake, NY.
May 19-20: California Coin Machine Assn.; annual state convention; La Valencia Hotel; La Jolla, CA.
June 9-10: Amusement & Music Operators of Virginia; annual state convention & trade show; Fort Magruder Inn; Williamsburg, VA.
June 9-11: Illinois Coin Machine Operators Assn.; annual state convention & trade show; Clock Tower Resort; Rockford, IL.
June 9-11: Amusement & Music Owners of Idaho; Tri-State meeting (Washington, Idaho, Montana); Coeur D'Alene Resort; Coeur D'Alene, ID.
July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.
August 10-12: Wyoming Candy, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Sojourner Inn Teton Village; Jackson Hole, WY.
September 11-13: AMOA Expo '89; international trade show; Las Vegas Hilton; Las Vegas, NV.
September 21-23: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.
October 12-15: NAMA Convention; national convention/exhibit; McCormick Place; Chicago, IL.
ROWE RECEIVES SENATE PRODUCTIVITY AWARD

CHICAGO — Rowe International, Inc., received the U.S. Senate Productivity Award for 1988 during a February 13 ceremony held in Rowe's Whippany, New Jersey facilities. In presenting the award, U.S. Senator Bill Bradley (Dem.-NJ) cited the initiative taken by Rowe and its union, the United Auto Workers (UAW), to establish a system that improved worker productivity and heightened the level of quality and response to customer needs. "Today, I honor teamwork, something I am familiar with from a former career, and something I know is essential in my present one," said Bradley, a former college and professional basketball star.

Bradley presented Senate medals to Barry Cohen, vice president of manufacturing for Rowe, and Joseph Cetti, president of United Auto Workers Local 950. Also participating in the ceremony were Bruce K. Cowles, president and chief executive officer of Rowe; Thomas Natchuras, director of Region 9 UAW; and Thomas Fricano, assistant director of Region 9 UAW.

The Senate Productivity Award was established in 1982 and is given by each Senator to an organization in his or her state which produces a product or performs a service of high quality in a particularly efficient manner. The Rowe program was chosen for the honor from nominations submitted by a panel of leaders from industry, management and labor.

"We began our renewed commitment to quality, excellence and leadership through cooperative union-management efforts in late 1986, when company management and UAW representatives jointly began reevaluating the Whippany plant's operation," stated Jerry Hejtmanek, senior vice president of sales and marketing. "The result was a strong commitment on both sides to achieving world-class manufacturing status. This award, as well as the increased satisfaction of our customers, shows we have successfully attained our goal."

Inherent in this goal was a decision to change Rowe's production approach from the traditional Materials Requirements Planning mode to a Just-In-Time (JIT) Manufacturing System. The JIT system is far more efficient and economical, providing manufacturing schedules sensitive to customer demands for efficient short-cycle deliveries. Essential to the success of the JIT system is the creation of a team environment where workers learn and are able to perform more than one job and are challenged to improve the manufacturing process by identifying and resolving problems related to their jobs.

In order to help union and management implement the new system, an Employee Involvement (EI) process was established. EI brings union and management together to create a work climate in which everyone can achieve job satisfaction.

Bradley pointed out that productivity means "improving the quality of life for everyone in the machine shop...giving the assembly workers a chance to be the best they can be through employee participation programs...creating a working environment where everyone takes pride in the product shipped to the consumer."

NEW PRODUCTS

VALLEY'S 'LEOPARD'

An all-new coin-operated pool table that allows the operator to "pick your profit" was introduced by Valley Recreation Products, Inc., at the recent ACME convention in Reno. The new table, called "The Leopard," can be preset for "Rack" play, "Time" play, or "Rack/Time" play, to be fully adaptable to location requirements. It features the latest in electronics and operator-selectable DIP switch settings.

"This is the table that 'thinks...profits,'" commented Alan Schafer, vice president of marketing for Valley. "It will help the operator get the most income possible out of his or her locations, whether they are existing or new places. We worked with Valley quality, and incorporated the best we could find in electronic sophistication. The result, we think, is a table that will move the thinking of the entire coin industry up a notch."

The electronic system functions on eight alkaline-type batteries, with an anticipated service life of four to six months, due to Valley's energy-conserving "sleep" mode setting. All of the table's functional components are housed in a unitized service drawer for easy repair or replacement. The drawer also includes Valley's patented separator/trap system and ball box. "The Leopard" has been designed for easy conversion to AC power to facilitate an optional dollar bill acceptor and stacker.

The new model also contains such popular "tavern-tested" features as strong unitized construction, attractive high-pressure laminate, patented regulation-size cue ball, double-reinforced fiberglass legs, genuine imported Italian slate, end-to-end-slate support system, and many others. It is available in both 90" and 101" lengths.

Further information may be obtained through Valley distributors or by contacting Valley Recreation Products, Inc., 333 Morton St., P.O. Box 666, Bay City, MI 48707.

Senator Bill Bradley honors Rowe International and its UAW union members with an award for productivity excellence. (left to right) Jerry H. Hejtmanek, senior vice president of sales and marketing, Rowe; John Nigo, vice president of JIT, Rowe; Bruce K. Cowles, president and CEO, Rowe; Senator Bradley; Tom Natchuras, director, UAW Region 9; and Tom Fricano, assistant director, UAW Region 9.

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CLASSIFIED ADS

CLASSIFIED AD RATE: 35 CENTS PER WORD

Count every word according to our firm rate. No exceptions. The classified ad will be held for the following issue pending receipt of your check or cash. NOTICE: $20 classified Advertiser (Outside USA add $50 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue with a maximum of 1 full year, 52 consecutive weeks. You are allowed to change your classified each week if you so desire. All words over 40 will be billed at a rate of $0.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 944 Sunset Blvd., Los Angeles, CA 90028 by Thursday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

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