TOM PETTY
feels a whole lot better

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TOM PETTY

PIXIES
LITTLE ELVIS: On May 31, ABC-TV will have its cameras at N.Y.'s 69th Battalion Army for the presentation of the First International Rock Awards. The what? Well, you don't have to count this in 1969, refer to it by the nickname award: The Elvis. The extravaganza, produced by Anthony Eaton, will give awards in the categories of Artist of the Year (touring), Song of the Year, Best New Star, Terence Trent D'Arby, Def Leppard, Guns N' Roses, INXS, George Michael and U2, Newcomer of the Year, Media Production of the Year, Album of the Year, Tour of the Year, Songwriter of the Year, and here's what makes this different from the other awards for individual performances on Guitar, Keyboards, Drums, Bass and Lead Male and Female Vocals. And, oh yes, a Living Legend Award. This year goes to Keith Richards. A panel of rock & roll insiders does the nominating and voting. Alice Cooper and Ric Ocasek are among the hosts, and the already announced live performances include Richards, Robert Plant, I Love a Colour, Tin Machine (that's David Bowie's band) and Bobcat Goldthwait.

ART & ARTISTS: Anderson, Bruforder, Wakeman, Howe. That's the new moniker of the old Chris Squire-less Yes, which is reuniting (them, too?) for their first tour in 15 years, beginning in Memphis July 29. Album coming from Arist: June 13. And the Who will be at Radio City Monday (the 24th) to finally announce their latest Farewell tour. Why, Mr. Big is the name of the new hard rock semi-supergroup made up of Billy Sheehan, Paul Gilbert, Eric Martin and Pat Torpey. The group's Atlantic debut, produced by Kevin Elson, is due June 27... Admit it, you've always wanted the Beatles psychedelic Band of the Century. The Who? Yes, that's the one in '68 it could be yours. The car's being auctioned at Christie's East in New York (the Apple, not to be confused with the record label of the same name), Christie's figures it'll fetch some $800,000–1,000,000. Don't have the bucks? Sorry not, other rock & roll cherish is going on the block at the same time, including Elvis Presley's gun permit and lounging robe (separate items, those)... And Peter Max wants everybody to know that he designed the cover of the new Aretha Franklin album and single.

LET NO MAN WRITE MY EPIPHANY: MTV has refused to play the video for Graham Parker's "Soul Corrupt" until the word "nigger" is removed from the song... Parker and RCA say no, the word is important. "I find the whole thing annoying," says Parker, "since my videos hardly get played anyway." Here's the verse: "They want you to trust in the power they're wielding/You might as well jump from the top of a building/Can't sit in their chests about drugs and disorder/But behind their backs there's a policy of slaughter/You think that you pulled the trigger but you're only a target/They'll never let any nigger in/Why do you think it's called the White House."

STUDENTS IN ORBIT: College radio goes intergalactic when the National Association of College Broadcasters' "Spacecast" program, a one-day test broadcast on May 1, 1989. Called U-Net (University Network), the broadcast will feature four hours of student-produced programs sent to 50 college television and radio stations, with an estimated potential audience of around a million. Said NACB associate director: "I hope that colleges will be able to retain the creative freedom for which college stations are known, and at the same time reach a national audience." We'd be curious to see if some of the more radical college radio stations get a chance to feed the system a diet of Sonic Youth and other popular alternative acts. Size, they say, will homogenize.
UK

LE BON LE BON: Duran Duran received the seriously flattering opportunity to be the first band to open the new London Docklands area, which they'll do on April 20. Simon Le Bon and crew have just returned from their American tour in time to start their British tour.

Simon discussed with me three crucial moments in his life.

"First, when my mother finally got through to me in a kibbutz in Israel to tell me that I'd been accepted by Birmingham University. I knew then I wasn't going to be a lumberjack or tree surgeon.

"Second, when I made that call to the Rum Runner club and said, 'I hear you're looking for a singer.'

"Third, when I was looking through a photographer's portfolio and saw Yasmin's face. I knew I could wake up to it on a pillow next to mine every day for the rest of my life."

Ever since Duran Duran gave up their teenybop image and tried to go sophisticated, they have been having a go at growing up. He does not want to give up arrogance, joking or jibes, but he has made a conscious effort to make his lyrics more realistic.

"I want to be less like T.S. Eliot and write more from the heart. But I never want to grow old. It's part of the hazards of being a pop star; it makes you necessarily vain. I know I got fat. I got very worried about it when I saw Michael Jackson and Madonna on tour, how live they were, and I thought to myself that Duran Duran are in that league, and I want to stay in that league. I hate to think of myself as a joker, but I knew I had to do a few workouts. Fortunately, I don't eat when I'm performing, and the American tour has slimmed me down."

And does impending fatherhood make him feel aged?

"Not at all—children bring out the child in me. I've learned that from playing with Nick's kid Tatjana.

"Duran has a lot of knock knock jokes. I've had a lot of knockdowns personally. Finally I'm learning to relax, be less tense and bristle and more determined. I want to take this band further, and found a dynasty."

WHAT'S NEW PUSSYCAT: Jetting into town from Vegas this week was '60s crooner Tom Jones, who's starting a massive European tour. He's covering Phyllis Nelson's "Move Closer" for his latest single, attempting to follow-up the chart success of "Kiss." By his own admission, he and Prince have a lot in common.

"We both have sexy, raunchy stage acts, although I sing much better. And we both have the same taste in shows," said Mr. Jones, sporting two-inch Cuban boots.

"My one regret in life is that I wasn't two inches taller. Still, I do feel sorry for men who are only five-foot-five. How do they cope with that?"

"Oh yes, and my other regret is that I signed a record deal which seemed to have me singing endless country & western songs for five albums. Not at all what my stage act is about, and not really what the women like. Yes, they still threw their knickers to mop up my brow, and their hotel keys. I'm not telling you what I do with them."

WELCHING: Cliff Richard will host this summer's biggest musical event, two nights at the 74,000-seat Wembley Stadium on June 16 & 17. Behind him, as always, will be the shadows, who include the legendary (in Brit at least) Buddy Holly sound- and look-alike Hank Marvin and rhythm guitar sidekick Bruce Welch.

Welch was formerly engaged to Olivia Newton-John, and he explains how he launched her superstar career in the States in his new autobiography Rock and Roll, I Gave You The Best Years of My Life. Welch is a candid and self-critical fellow. He tried to commit suicide after Olivia left him. When he recovered their friendship recovered, lasting long enough for him to produce Let Me Be There, which launched her career Stateside in 1972.

"Everyone thinks of what Olivia is and what she looks like and her incredible success, the multi-millionairiness. Olivia was 17 when I met her, and didn't look like she looks now, and I was 24 and a man of the world relatively, a professional of seven years or more. I suppose in many ways I was a Svengali type figure, certainly in trying to help her get on and trying to make her a star, as we did finally."

The Shadows have just finished recording their last album, Steppin' in the Shadows, which, like all their albums, will go platinum. The Shadows and Cliff are a unique British institution: the group has had 33 hits and Cliff a phenomenal 70.

Chrissy Iley

HOW 'BOUT A LOW-MILEAGE 320? Almo/Irving prez Lance Freed circles some "best buys" in the Recycler automotive section for writer/producer Rick Neigher, while business affairs VP Jonathan Haff fires off blue book figures from memory. Neigher can afford some new wheels—he's just signed an exclusive publishing deal with the bank on La Brea.

DOUBLE YOUR PLEASURE DOUBLE YOUR FUN: Oops, wrong chewing gum! But the feeling's there, as I'm sure it was at the Roxy when Bubblicious presented the winner of a national talent search for "the best high school rock band in America," Orlando's own U4EA (like euphoria, get it?). The showcase was presented by ABC Radio Networks, American Top 40 with Shado Stevens, Bubblicious and RPM. We're told these Florida natives had everyone rockin' (out) n' blowin' (bubbles) when they played "Rock Against Rock," an anti-crack song. Mommocks are, from left, U4EA's David Merril & Chance Morrison, ABC Radio Networks' VP Dan Perry & Phyllis Ross, and RPM's Robert Olshever.

FOXY LADY: Brit bombshell Samantha Fox gets down with Dance Party U. S. A. producer Mike Nise (far left) following her appearance on the show's third-anniversary segment.

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LA
I PROMISED EXCITING HOLLYWOOD Gossip from the L.A. Spin party, held at the Hard Rock Cafe (not to be confused with the New York Spin party at The World, where the fete was highlighted by sets from The Pursuit of Happiness, Mojo Nixon & Skid Roper—check out N.Y. Buzz). In L.A., the crowd was treated to a rare performance by New Jerseyan vocalist Tony Bennett, accompanied by young piano ace Harry Connick Jr. and the Red Hot Chili Peppers (who did not accompany Bennett, although that would have been fun). When she caught sight of her childhood hero, A&M special projects director Karen Glauber completely lost it. No sooner had Tony taken a seat then (who is usually very shy and quiet) was right up front autograph-hounding. Michael Damian was there too (although I didn't see him asking for an autograph)—he was rocking when the Chili Peppers took the stage. More who could you ask for in one evening, I ask you? How about an introduction to Tony Valentino of the Standells (I hear a reunion tour is in the works), and Martika (who dating Harold studio, that steamy hunk from her "More Than You Know" video—the couple was spotted at stripper heaven, Borello, recently). Also on the VIP list: Delicious Vinyl king Matt Dike, with the latest addition to his kingdom, Pam Turbo (their weekly hotspot Enter the Dragon is packin' em in Thursday nights), Family Ties star Justine Bateman, with former teen idol Leif Garrett (remember his hit with a Beach Boys cover years ago?), the Del Rubio Triplets, Ice T, Blondie bass cum Capitol A&R Nigel Harrison (who has made his first signing with L.A.'s lively funk rock outfit Shiree), Adrian Belew, Lions & Ghosts' Rick Parker, with the band's newest bassist, Mark Gould (and what a thrill it was for Rick when Martika told him she loved their debut, Velvet Kiss, Like of the Line. Wait 'til she hears their EM! follow-up, Wild Garden, produced by Toni Berg and Thom Panuzio). And if it's a happening party you can be sure to find Was (Not Was) or David Was lurking behind a potted plant. Buzz shant miss a chance to mention lovely urchin Corey Haim, caught jammin' an air guitar to the Chili Peppers. And he was really nice, I don't care what Tom says.

HARRY JR. & OL' BROWN EYES (Photo: Lisa Johnson)

THE BUZZ

NY

THAT WAS THE WEEK THAT WAS: I'm still not sure exactly how some of us managed to survive it, but it was some kind of seven-day time period. R.E.M., Elvis Costello, and Violent Femmes shows in the first four days, plus the Go-Beetroons show, which I had every intention of seeing, but my tickets, which were waiting at the box office, mysteriously disappeared. And the ever so kind people at the New Ritz absolutely refused to look for them more than once. A copy of How To Win Friends and Influence People is on it's way, ladies and gentlemen. I hear this is not the first time. But all was not lost: We went around the corner to a video arcade on Broadway and spent countless quarters playing one of the coolest video games in history, Altered Beast.

We also hit another of the infamous Spin parties, this one at The World. It had it's good points and it's bad points. On the plus side, there was the Royal Crescent Mob and Mojo and Skid. I caught part of Mica Paris' set, which unfortunately no one paid too much attention to, all of Midge Ure's acoustic set, which really lost something in the translation, and part of The Pursuit of Happiness as well. On the negative side, it was too dark (this was The World, after all), the drink lines were too long, and the ratio of advertising people to music people was horrifically unbalanced in favor of the former. I've never seen so many suits north of Wall Street. Didn't see any "stars," either, but then I kind of forgot to look. Anyway, a pleasant time was had by all.

SUNDAY NIGHT: Indigo Girls came back to the Bottom Line, to headline this time. The last time they appeared in this space was as the opening act for Hothouse Flowers, and they were given the worst sort of treatment. They were ignored. You couldn't hear them over the babbling masses. Don't ask me why, because this time you could have heard the proverbial pin drop, the audience was so quiet. And emotional. And appreciative. Indigo Girls did most of the songs from their self-titled Epic debut, plus several tracks from their independent record, Strange Fire. All in all a brilliant set, and I'm happy to see so many people who agree that Emily Saliers and Amy Ray are going to be the next big thing in acoustic music.

BOY, IS MY FACE RED! If you're gonna goof, I guess you should goof funny. A couple of weeks ago, in a somewhat gratuitous review of the Replacements show, I repeated what someone told ME (and I was gullible enough to believe), that the mysterious woman Paul Westerberg dropped up on stage to play guitar was his wife. Oops. It wasn't. I probably made some Mats fan's year, but for the record, my apologies to the real Mrs. W. I hear she doesn't play guitar either.

ON THE HOME(BOY)FRONT: Those outrageous, "contagious, psychotic and courageous" Das Psycho Rangers are back in town, after a month or so spent bothering people in LA and London. If you didn't catch them before, they'll be opening for Meatloaf (!) at Long Island University/C.W. Post April 24 (tonight), and have several dates coming up in May, which will probably make their way into this column as well. I get a quarter for every time I mention these guys. Mr. Shock of the New should raise his rates.

Karen Woods

FLOWERS ON HER SHIRT: Linda was wearing flowers on her shirt when she accompanied hubby Paul McCartney to the Capitol Tower in L.A., where he played his new album, Flowers in the Dirt, for eager execs. Lookin' forward to this June's release, which features collaborations with Elvis Costello! Pictured with the McCartneys are Capitol VPs Bill Burks, John Fagot, Tom Whaley, president David Berman, Ron McCarrell and Lou Mann. (Photo: Henry Diltz

CASH BOX MAGAZINE 5 APRIL 29, 1989
runnin’ down a dream

BY BUD SCOPPA

TOM PETTY & JEFF LYNNЕ got to know each other in the traditional manner, sitting around with acoustic guitars. Little did either know that these casual strumming sessions would lead directly to a pair of oftbeat projects—the Traveling Wilburys and Petty’s first-ever solo album, Full Moon Fever, both produced by Lynne. The Wilburys and Petty albums have a couple of things in common: Each is a big-hearted celebration of the commonplace, and each is a perfectly realized manifestation of its makers’ intent. In another time, all this work outside the scope of the band might have caused jealousy among the Heartbreakers— guitarist Mike Campbell, drummer Stan Lynch, keys player Benmont Tench and bassist Howie Epstein—but they’ve been as busy as their bandmate on a variety of projects. Campbell, in fact, co-produced and engineered Full Moon Fever. Now, looking in to the momentum of the Wilburys smash and their separate endeavors, the five veterans have reunited to prepare for a summer tour, and it’s likely that they’ll finally be recognized as America’s premiere rock & roll band.

Petty discussed the Wilburys in an earlier issue (Art & Commerce, March 25). In the following interview, he talks, in a genteel drawl, about his solo album, his songwriting process, his relationships with collaborators old and new, and the quality of his life these days.

You’ve been a busy guy in the last year. What was the genesis of all this work you’ve been doing?

It all started with me and Jeff. Bugs [Alan Wiel], Petty’s old friend and equipment manager] got me this 12-string acoustic guitar, and me and Jeff would just sit in the living room and play and sing and it’d sound really good. And sometimes George [Harrison] sat in with us, and we just got into this thing of all playing acoustics.

The solo album was really a predecessor of the Wilburys. The Wilburys was a different thing, but it was kind of the same vibe and style, and was taken from that spirit. Most of the solo album [nine of the 12 tracks] was done beforehand. And then the Wilburys rolled into my life, and by the time that was over, I wanted to add some to the solo album. I just came back to it with a fresh outlook. We also made it sound better, worked on it a little bit.

I’m glad you added to it. Otherwise, the album would have seemed too slight.

It just wasn’t ready yet. I was thinking of it as something not so serious. I just thought, this is something that happened and let’s just put it out. And then when I played it to the record company, they came back sayin’, “Look, this is good stuff, you could expand it and make it really good. We’ll put it out if you want us to, but we’d really like it to be longer and have some more songs.” By that point I was doing the Wilburys and I said, “Fine, great, because I know I’ll have some songs by the time this is over.” And I did.

To me, this album is your Beatles for Sale. It’s hooky, acoustic-guitar-driven rock & roll.

That’s sort of what it is. I always listen to the Beatles. I’m a big fan. I listen to them still today.

Your cover of [the Byrds’] “I’ll Feel a Whole Lot Better” is quite faithful to the original except for the stretched-out ending. But just hearing those classic 12-string riffs played so enthusiastically—it should be laid-back.

I couldn’t think of any other way to do it. I just thought, no, you don’t play around with this. This has gotta be done that way. We saw the Byrds—I went to see them in Ventura with Jeff, and we heard that song. I’ve played half my life. It was a little nerve-wracking to do a record, because you want it to sound real good. You gotta hit it or it just doesn’t work.

You got those Gene Clark vocal twists down perfectly.

It was easy, because I’ve sung it so much. The Heartbreakers never do it, but I’d do it when I was just a teenager.

And plus I thought, if this was gonna be a solo album, I wanted to touch on lots of little things that I’d done, styles that I like. And I thought, shit, I gotta represent them somewhere in here, and what better way? Let’s just do the fun of it.

That song is the most literal representation, obviously, but all through the album there are subtle references to your sources of inspiration. Like the Beatle-esque “ooohhs” in “Yer So Bad.”

That’s basically what I was tryin’ to do, was just take simple songs, like sorta ’60s-ish songs, and put ‘em in some kinda contemporary context where it’s not nostalgic. I wanted this to just kind of be a little personal fun album. Not too fun—I wanted to have some meat on the bone, too—but I didn’t sweat it. The songs came really easily, most of ‘em.

Did you have things prepared beforehand when you recorded?

I usually had the song written, I think on everything. I would write the song, usually with Jeff there, and we’d play ‘em on our acoustics, and then we’d go over to Campbell’s garage and say, “OK, guys, we got one, go see this.” Then we’d just start workin’ it out with the band. Campbell did almost all the engineering. Campbell’s a real hotshot engineer.

Is he the guy who plays that teardrop guitar solo in “Face in the Crowd”?

Yeah, that’s a 10-string that he bought in Antigua or somewhere. It was layin’ on the floor. You could fire arrows out of the neck of this thing, it was so bowed, but we said, “C’mon, try a bottle on that thing.” And he was out there bitchin’ about, “My God, it sounds like a truckload of Cubans driving by,” because the slide’d bounce on the thing—but what a sound it was.

Those claves are good, too. Jeff Lynne put ‘em that harmony and tuned ‘em to the key of the track, so they’d make this little note every time you hit ‘em, and that lent to the eeriness of it all.

While you were doing this album, were you thinking commercial?

No, I didn’t think about it. I’m scared of thinkin’ that way—and I’m usually I don’t ever do anything good tryin’ to do that. I just think that’s the tail waggin’ the dog, really.

Lynne gets co-writer credit on the majority of the songs on Full Moon Fever. What was the nature of the collaboration?

It went all different ways. Sometimes he might want to do a song, and usually I don’t even do anything good tryin’ to do that. I just think that’s the tail waggin’ the dog, really.

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into his lifeline when he goes in there, and he just loves it, you know? And that rubs off, starts rubbin' off on everybody, and it's great to have a new guy in the room. You really do try to do a little better when there's somebody new around. It brought the best out in us, really.

From a critical point of view you just haven't been getting your due—not since you got big, really. The press completely ignored Let Me Up (I've Had Enough), which was one of the best albums of 1987, and one of your best ever. How do you assess that record in retrospect?

That album? I love that album. It's a good rock & roll album. It didn't get the attention that I'd hoped it would. It sold OK, but I was thinking this was some of the best stuff we've ever done. Don't get me wrong, I'm not mystified there's gonna be a hit single, but it's really hard for us to get it. I don't know. Maybe they think we're dangerous [laughs].

Well, you come out of that era where the band makes a record, it gets played on album radio, you go out on tour and people buy mega-units. And since that has eroded, your sales have suffered, to a certain extent. Although I'm sure you still get a decent paycheck at the end of the day. We do pretty good. I think that last one sold a million if you count Europe and everything. But it's true what you're saying. We're lucky in that we still sell enough to get by. I think the Heartbreakers have a pretty loyal core of fans—extremely loyal, really—that always come out. It's reachin' everybody else that's the hard part.

How do the Heartbreakers feel about all this outside stuff you've been doing?

They're real enthusiastic, and they were real around that much, Mike was. But I don't know how they feel about it. I don't think they were elated when I announced to the band. I'm not sure they were the first to go in. I think they had the perfect crazy idea about the idea. They weren't negative about the idea. I can see their side, 'cause then when it wound up I was gonna be in the Wilburys and that was gonna take time... But I really needed to get out and just do some stuff, just to clear my head, anyway. We're all still friends. We actually did some sessions a few weeks ago, some Heartbreakers sessions. We did three days just to kind of feel out the studio, and see what we might wanna do, and we're working on a few songs. But their album, the next one we do, I really want that to be something pretty good. It's time to just bear down on that. So I'm not really in any hurry to finish that; I'm just gonna get it into it and work real hard on it. Because they're so good—they are, they're really good. I couldn't conceive of going on the road with anybody else—it'd just be redundant. I'd just be trying to get somebody else to sound like them. So I'm just determined to make a really great record that you have to pay attention to.

Who's gonna produce?

I wouldn't want a producer. The Heartbreakers are really different than what I've been doing in the studio. When I go to play with them, it's a different kinda music because people play a lot more. There's people playin' stuff all over the place. And you just have to learn how when one guy stops another guy gets in, and it's just a natural chemical reaction that they have. So they're really not an easy band to record in some senses. I think a producer's only get confused comin' in. And they're pretty headstrong too.

But they're so good. Sometimes with them I'll just make songs up, start playin' a song, and by the chorus they not only can play the song, Howie can sing the harmony. And it just blows my mind. How balzy, ya know? He has a mike right in the middle of the room with the drums goin' and everything. I mean, I only knew what the title was two lines before, and he's got it, and he's singin' the harmony to it! It's great.

What about the idea of having Lynne produce the next Heartbreakers album?

Could work, if they would be open to the input. The Heartbreakers aren't the most open-minded people as a group. They're pretty damn stubborn, really, so I don't know. I think that could be great, myself. I'll probably get in trouble here, but I think that could be great. It's very hard, it'd be a lot harder to produce the Heartbreakers than to produce me. That's tough, that's really tough. So I don't know if they would respect Jeff comin' in and gettin' behind it. I mean, I'm just talking theoretically. I think it'd be wonderful for them, really. Because I think he is just comin' in his prime musically—he really is, with all he's done. He's really just hittin' his stride of what he can do.

I get the impression that you're really enjoying yourself right now.

I love what I'm doin', Man, I'm the happiest guy in music [laughs]. Gosh, I mean, I get to play with all these guys that I've just admired my whole life, and they've become my friends, and they're people that really enriched my life for comin' into it, in many ways. And I've got a great group, and they still let us make records. So I don't have much to complain about. I don't really, I'm not gonna pretend that I'm... You know, I get pissed off and have my bad days like anybody else, but overall I'm happier than I've been in years.

I'm fairly confident now, I think. We've been through an awful lot. We've been through so much that it's just been hard to... Our life now, like me and Jane, we're just—we're on the run, fast, you know, we've got so much goin' on, but we kinda dig it in a way. The kids are used to truckin' around the world. And we've done it long enough to where we know how to do it and survive, and not get too burnt from it. So I'm really enjoyin' life, really... ☺
PIXIES: Talking to the Animals

BY KAREN WOODS

He grins at that, because it is an accusation he has heard before. Despite the wholesome looks of the band, their songs have often dealt with subjects that border on the forbidden—incent, for example, or the gratuitous breaking of bones. On Doolittle, however, along with the usual bone-breaking, we have “Monkey Gone to Heaven,” which sounds pleasantly political (“I guess it’s my attempt at social commentary,” Francis admits) and “La La Love You,” sung by drummer David Lovering, which is your basic mushy love song. (That one has sort of a disclaimer, though: There’s a funky little drum intro with Francis exhorting us to “Shake your butt.”)

So now instead of incest songs the Pixies are doing animal songs, political songs, and love songs. “Yeah, I guess so,” he says with a wicked laugh. “It’s time to move on to something else.”

The Pixies are currently touring Europe, then will head back stateside for a U.S. tour that goes through the summer.

SABBATH: Black is Back

BY JANISS GARZA

IOMMI: In all, start to finish, three months. We just went in and played, instead of all the big production stuff. We just got the sounds and caught the tracks in one or two takes.

POWELL: Yeah. It’s very important—a lot of record companies, once the contract [with Warner Bros.] was up, had a chance to sign us, but the only company that really wanted us to make a proper Black Sabbath record was I.R.S., and Miles Copeland. He just said, “Look, you just gotta make me a record that I can say is a Black Sabbath record. I don’t want a three-minute single. We don’t want you to sell out in any way, just want you to make a great record.” He was very supportive of us.

CB: What sort of stuff were the other labels trying to tell you to do to a single?

POWELL: They wanted a rap version of “Paranoid,” I think!

IOMMI: We don’t understand why, but a record company signs Black Sabbath, or whoever, and then they try to change it—want ‘em to sound like Foreigner, or whoever it might be. That’s what was happening. In Miles Copeland, we found — finally — somebody who wanted us, without change, to do a Black Sabbath album exactly as we see it. Let’s face it, it’s only the group itself that knows how it should be. No young upstart can come along and say, “Well, this is how Black Sabbath is,” because you know you started the thing and you should play as you knew how to do it.

CASH BOX MAGAZINE 8 APRIL 29, 1989
BEATS & HYPE

HIP-HOP HITS THE ROAD: The first major summer hip-hop package for 1989 has just been put together. The “Nitro” tour is due to hit the road in June, and will feature L.L. Cool J, Slick Rick, and D.A. S.Y. kings De La Soul as the core package, with other acts added on in various cities. Look for it to hit an airplane hangar near you soon.

Speaking of L.L., he is about to drop his long-awaited new LP the third week of May. Titled Walk with a Point, it will be a double LP. Rumour has it L.L. brought in 12 straight raps to RUSH Russell Simmons, who sent young James back to the pen and paper to produce a more well-rounded LP—a wise move in this writer’s eyes.

The De La Soul boys are finding everything is Dan Stuckie at retail—this week saw the sales numbers busting out all over the country—300,000 and rising, bayee (rrrragh)!

ROLL TAPE: The big boys are clockin’ big hours and spending mighty dol- lars in the studio—Eric B. and Rakim are recording their second UNI/MCA LP, while Jazzzy Jeff & Fresh Prince and EPMID are also preparing follow-ups to their wildly successful 1988 LPs—late summer releases are tentative for all three acts. The Beastie Boys, who seem to omnipresent at every LA hotspot rox, will come correct when they release their debut Capitol wax on May 15. The track was produced by the Dust Brothers (of Tone Loc and other Delicious Vinyl product fame—yo Dike, wasup with the Grizzly Addams look?) Keep an eye out for new wax from M.C. Search and Three the Hard Way, who have been stupid busy in the studio with heavyweights Hank Shocklee, Daddy-O, and Prince Paul, among others.

MONEYMAKIN’: Chris Schwartz, the man responsible for guiding Scholly-D’s career, and Joe “the Butcher” Nico, man of a thousand beats (Scholly, T.A.S.), have started Cool Ruffhouse Records. The label will based out of Philly and will concentrate on the considerable untapped talent pool in that area. The first two releases have just dropped, with more wax due soon. “Keep Movin’”, by razorhead rappers Blackmargs, combines speedrappin’ with a trademark Butcher metal beat, while “Keep Movin’” drops whoops (not Lynn Collins) over a rare groove bed (cool Dr. John samples!), though the rap is not as strong as the A-side’s. Up next is Mac Money, the Microphone Mistress, who has capped the Microphone Grand Championship with a top five position. She is recording for Columbia (with Todd Rundgren of Todd Rundgren’s Utopia) and is said to be looking for a deal. The tour schedule is being kept secret.

A FINAL NOTE: Cutmaster Swift from England has taken Cash Money’s Technics world mixing title at the recent championships held in London. The competition was open to all UK DJs and the winner was given the opportunity to tour Britain's top clubs.

I keep mentioning the All Righter compilation, don’t I? Well, I should, because it’s a fantastic release. The track “Keep It Right” by Boston’s R.O. is a great example of the kind of thing that is needed to keep the DJ scene alive.

New Beats

Special Ed: Youngest in Charge (Profile 1298)

Profile’s latest rap signing checks in with a varied set that highlights Ed’s strong rhymes in a number of different settings. Strong cuts include “I Got It Made,” a rare groove-based track with head rhyming; “The Club Scene”—a hip-hop stormer that should be eaten up by the club; “I’m the Magnificent,” which uses a bouncy ska guitar to drive the track; and “Monster Jam”—a go-go jam that kicks from start to finish.

KC Flight: “Planet E” (RCA 8897)

D.J. Fast Eddie: “Let’s Go” (D.J. International 69 RMX)

Kool Rock Steady: “Let’s Get Hyped” (D.J. International 69 RMX)

Jazzy V.

Dismasters: “Skrum and Then Some” (Urban Rock)

Dismasters have been simmering beneath the surface of the New York hip-hop scene for years, and they obviously haven’t been wasting their time. This house-infected jam is the group’s best yet, with highly evolved rhythmic patterns in the lyric delivery and a killer beat that crosses boldly into dance music territory. The words themselves are pretty base, but hey, that’s real life in the big city.

Hostyle: “She’s So Fine/Keep on Movin’” (Ligosa)

Hostyle’s A-side bites the best from “Break For Love,” with a rap that pays homage to the fine ladies, but it’s the flip grabs ya harder. “Moving” is a moody wildstyle hip-hop groove that flaunts atonal guitar riffs and a booming, deep kick drum sound. The vocals play it hard and aggressive.

M.C. Twist & the Def Squad: Comin’ Thru Like Warriors (Luke Skywalker)

This new crew from Miami bust their own style with no apologies. Hard Attitudes and super funky Zapp-style tracks are propelled by a booming Miami Bass kick drum. “The House Jumps” and “U Gettin’ Ill 2 Much” are smooth mid-tempo funk grooves, and “I Like It Loud” rocks the bass on the slow dance tip. “So Ruff” talks survival on the urban streets over a Roger Troutman sample.

Duff Marlowe
SHOCK OF THE NEW

WHAT'S WITH THESE CDs, ANYWAY? When the record companies start sending out review copies of new releases on CD instead of vinyl, you know that the old lacquer pizza is in trouble. We still get most of the new releases on vinyl, but the ratio is ever changing. CDs are no longer a special treat that comes to us like a distant cousin of payola; some of them are CD singles or bad albums that get as overlooked as their vinyl counterparts.

The labels and the retail outlets continue to justify the phasing out of vinyl by claiming that the traditional album format only accounts for about 10% of sales industry-wide. I say they're lying. I know very few people who choose the higher-priced CDs over the vinyl when they are given the choice. (In the college radio/indic label universe, CDs barely exist.) Of course, availability is everywhere a chicken-and-egg question, and if a store doesn't store vinyl, nobody can buy it. But this idea that people have naturally gravitated to the superior CD is a lot of hokum. To certain ears (and hey, I've got the requisite $1000 stereo system) CDs sound unnaturally bright, just a shade too pristine and antiseptic. Keep in mind that about 99% of sales are digital and that cleverly mimic its. It's a computer simulation of the warm, original human tones. Even though you're hearing everything with superb clarity, what you're hearing is inherently artificial. You can't beat the record work on a 12” record, except for the unidirectional CD artwork rule is the new Ryuichi Sakamoto symphonic set on Virgin; the clever, rolling box was put together by a Japanese avant-garde designer.

I'm quibbling, partly because like a lot of people, I have a small fortune invested in my vinyl collection. And the phasing out of vinyl is a loss for the ecology. (This weekend my turntable broke—a $2 belt, no big deal—and I was forced to live with my small CD collection, endlessly repeating the new Chief Commander Ebenzer Obey Jujah album on Rykodisc. Then I spilled about a dozen of the little bastards behind my stereo cabinet, where they lodged in a crevice too small for an album.) But I'm not the only one who believes the CD experience is overrated. Lou Reed says that with a good stereo, the vinyl version of his new album will eat the CD. We can't expect the record labels to abandon such a promising and lucrative video as the CD, but for them to manipulate the market, deprive us of a choice and then tell us it's not us that it's deplorable.

PLASTIC IS POISON: Another problem with CDs is that they're packed in slim CD boxes, cut from the large cardboard boxes to the long, disposable plastic cases. Inside is another “jewel box,” which is only the part of the packaging that you're supposed to keep. Hey folks, did you know that plastic is forever, that it can't be recycled, that the production of plastics and styrofoam contributes to the breakdown of ozone layer and the rising incidence of skin cancer worldwide? This is not some esoteric hippie concern. Even some people in the record industry are coming to terms with it. Rykodisc and Virgin Records have joined in an effort by the Pollack Media Group to fight the build-up of the toxic waste that are destroying our planet, and part of that effort is a reduction in the amount of crad that our CDs are packed in. Pollack and its affiliated radio stations are also sponsoring a petition drive and a high-visibility PR campaign called “Rescue the Future” to promote toxic awareness and cleanup.

The cheaper and smaller boxwork is up to use. We have to say no to plastic, to the styrofoam containers at McDonald's, to the air conditioners that are pummeling death from the upper atmosphere. We have to reject convenience when it threatens to kill us.

But enough of my yakking—let's be boogie!

\[\text{\textbf{ALTERNATIVES}}\]

\[\text{\boxed{\text{\textbf{THE WALKABOUTS:} Catract (Sub Pop SP21)}}}\]

Lately there's been a small bloomsnke Gardens was a strange document, and Catract picks up where the debut album left off. This Seattle quartet has staked out a punky little corner of the Anglo/Celtic folk terrain and made it their own, with only a short nod in the direction of Finn Conovers, whom, like Peter, Paul & Mary, on side one of Catract they shed some of the other edges of the first album to concentrate on the more contemporary, more prosaic, more pop.

The finely controlled studio sound may come as a surprise to fans of their new record label (which has a pretty nosey rep), but the tunes and rhythm section are dominated by Carla Torgerson's vocals and the working-class conviction of Chris Eckman's singing and songwriting. (Lorca casts a long shadow over this record—the frontier myth, the immigrant experience, the joining together of the dispossessed.) And there's still more than enough of that goofy crunch on side two to ensure that the kids will dig it. The Walkabouts are a great band, a delicate balance of male/female, hard/soft, nostalgic/modern elements, played with consummate skill and intelligence.

\[\text{\boxed{\text{\textbf{MOJO NIXON & SKID ROPER:} Root Hog or Die (Enigma 7 73335)}}}\]

\[\text{\boxed{\text{\textbf{SKID ROPER AND THE WHIRLIN' SPURS:} Trails Plowed Under (Triple X Records 5 143)}}}\]

Further proof that this roots/acoustic thing is no flash in the pan, Mojo Nixon is now a bona fide celebrity, a fixture wherever wiggled-out American renegades are needed and wanted. For all of his swamp boogie psycho-sympathy, Mojo's appeal is more lyrical than musical, a combination of savage good humor and liberated humanism. He is the closest thing to a conscience that this wigged-out, uptight, trend-sucking society has, a prophet of unbridled, animal freedom. Sometimes he takes his mandate a little too far, skewering targets that aren't really worth it (“Debbie Gibson is Pregnant With My Two Headed Love Child”), but most of the time his rage is an extension of what any reasonably ticked-off American oughta feel. Who else has the courage to record a song like “Legalize It.” A common-sense defense of hallucinogens? We need Mojo Nixon—to do our dirty work, to set us free.

Mojo, on the other hand, needs Skid Roper. Skid is the secret weapon of the duo, the washboard-totin' partner who started his musical career in 1987's Bo-Day Shus album. On Root Hog or Die he sings lead on one of the songs, and he's sorta the second lead on all the others. Skid and his sadder palz have uncorched one of the finest unlistenable albums of the year, ever heard by anyone, free-ranging all over the roots terrain and celebrating the American musical legacy in honey-drippin' harmonies. Recommended.

\[\text{\textbf{SOME BANDS WE REALLY LIKE BUT HAVEN'T REVIEWED YET, ALTHOUGH WE'RE WORKING ON IT (SO DON'T CALL US): The Wygals (Rough Trade); Yo La Tengo (Coyote); FIREHOSE (SST); Max Abee (Sky Records); Ed Hayes (Apache); and Naked Raygun (Caroline). And you A&R guys can't forget the Posies at the Coconut Trasher, April 30. Now where the hell's my money?}}\]

Joe Williams
THE HEAVY METALS

THE DOOM DANCE AND THE BRUTAL ADONIS: Seeing both Candlemass and Exodus at the Country Club on the same night was a special treat. This tour was the first foray into the States for the Swedish-bonded Candlemass, and boy, were the guys at their label, Metal Blade, excited. Drummer Fredrik Werngren had stamped on stage in his glory monk's robe, the floor turned into an especially gory slam pit—aided andabetted by none other than MB publicist Jon Sutherland and CEO Brian Slagel. These two are dangerous mofos—they must have learned their moves on a football field. No one was left standing in their wake. Brian capped it all off by doing a doom dive off the stage. Now when was the last time you saw a record company honcho do that? These guys have spirit!
The fact that there was a slam pit at all during Candlemass' impressive set was a big surprise. This is, without doubt, one of the heaviest bands around, but this ain't speed metal, boys and girls. No siree Bob. This is the slowest, gloomiest, skin-crawling music this side of early Black Sabbath. We're talking intense! If the audience had merely stood there with their jaws hanging, the floor wouldn't have been a bit surprised. This band is massive—so massive in fact, that Messiah—a man of great vocals and great girth—has been known to crash through a few stage floors while doing his infamous "Doom Dance."

This was also my first time seeing Exodus in the flesh, and I was blown away by both its fiery-but-textured brand of metalcore and its gorgeous, sunbleached lead singer, Dan Cates. It was kind of like seeing a speed-up, twisted version of "Beauty and the Beast"—only in Exodus' case, Beauty is a beast, snarling, psychotic and deadly appealing. By the time you read this, I will already have called Yvonne Garrett over at Caroline and begged mercilessly for an advance of the group's soon-to-be-released LP, The Job's on You.

Right after Exodus' set, I ran into one of its longtime fans—Nuclear Assault's Dan Lilker. He told me that the Nuke tapes are currently hitting their latest LP. This one's gonna be released by Combat, not IRS. Apparently, there's some sort of deal-off deal between the two labels, since the group hadn't completed their Combat obligations when they hooked up with Miles Copeland. Meanwhile, back in Osborneville, N.J., Nuke drummer Glenn Travis is doing well with his indie label, Arena Records. Up until now, the label has been releasing demos for up-and-coming metal acts, but it's about to sign a distribution deal with a major. This means Arena will be going in for full album production in the future. Way to go, Glenn!

Also at the Country Club (it's always great when one evening results in nearly a whole column's worth of news), I ran into one of my favorite men-on-the-scene, Frank Harrison. Frank's just started up his own label, called Frank'sville. His first release, Step Back and Listen, by SoCal's Visual Discrimination, is reviewed on this page. He's also working with about a half dozen other bands and if V.D. is any indication, the man has pretty darn good taste.

On the older indie front, Noise has just signed longtime L.A. warhorses, London. Yep, the guys who turned last year's Dimehale II: The Metal Years into a comedy of errors are gonna grace us with some vinyl. What more could you want? How about those cool German thrashers, Destruction, hitting the road with Cru-Mage? How about Kreator being licensed to Epic? How about a debut record from San Francisco's Mordred? Things are just hipping at Noise these days...oops, this is the metal, not the rap column.

Excuse me for "babbling on and on," but I've been rather excitable these days, even though I found that Faster Pussycat has gone into the studio to record its second LP. The producer is John Jansen, who's worked with everyone from Lou Reed to Warrant and Dirty Looks.

Remember my items over the past few issues about Whitesnake? Well, I have even more incredible rumors coming my way. The latest is that the band does have another guitarist in addition to Steve Vai. Steve Stevens! Could this be true? And whatever happened to Stevens' solo project? And what's going on with Adrian Vandenburg? No one's talking, but everyone's whispering.

METAL PICKS
Weekly Ear-Ringer
OBITUARY: Slowly We Rot (RC Records 9489)
I don't know where the grave diggers at RC Records uncashed this lettering group of stomping cadavers, but this cassette haunted my deck long after the tape ran out. If the mush-mouthed Marlon Bricano was a raging metal dude, he would probably sing like John Tardy. This is deadly stuff! Check out Obituary at your own risk—it's purgatory personified.

Other Metal Releases
BLUE MURDER: Blue Murder (Geffen GHS 24212)
Bombastic, bold, brazen... and also pretty tatty. This commercial hard rock record, the baby of guitarist (and now also vocalist) John Sykes may sound like a usual fare of the type, but with the help of bassist Tony Franklin and drummer Carmine Appice, Blue Murder lives up to its bigness.

VISUAL DISCRIMINATION: Step Back and Listen (Nemesis 001)
This hardcore quintet is pissed off, and god knows they have their reasons: rails and rails of this stuff to pick on. The two speakers put out pressure. However, they don't go into great detail about their foes—they merely hit them over the head (hard!) with speedy rhythms and angry riffs and go onto the next issue. This 18-song LP has a nary a dull moment. Each song has its own personality—an indication that V.D. has lots of potential.

DESTRUCTION: Live Without Sense (Noise FWT 41842)
This vicious live album from Germany's premier thrash band was recorded during its '88 tour with Motorhead. It features feral melodies, warped riffs and the unrelenting energy that can only be found on a stage. This LP knocks the wind out of——us metalheads, that means it's breathtaking.

Janiss Garza

CASH BOX MAGAZINE 11 APRIL 29, 1989
OUT OF THE PAST: The number of jazz reissues coming out is frightening. You know, contemporary musicians are constantly perplexed by the fact that a new album in the format and 40 vintage reissues come out the same day. The non-collector buyer is faced with a choice of the new album by Bob and Son or a classic album by Armstrong. Ellington, Basie or Whomever. It's tough every way you look at it. Should you a company invest in a new album when it may be something off from the vault that's already been paid for? Here's a run-through of some recent reissues (with others to come in coming weeks!)

CBS Columbia has claimed it has already sold over two million units in its Columbia Jazz Masterpieces program. That sounds like a lot to me, but one thing you can count on is the number of titles. In any case, the newest pieces in this is The Quintessental Bebop Holiday, Vol. 3, the continuing release of everything Lady Day waved by anyone (these cover '27 and '28 and are in every way outstanding!)

Miles Davis's Saturday Night at the Blackhawk Volume 2, an 18 is a reissue of the late '61 album by a transitional Davis Quintet (Hank Mobley's on tenor), Bessie Smith's The Complete Reissue by the same band (which includes all of that never-equalled jazz vocal group's very best album, 1959's The Hottest New Group in Jazz (which includes Cloudburst, 'Minnin', 'Twisted', Centerpiece,' 'Gimmie That Wine,' classic after classic), and two tracks each from High Flight... and Sing Ellington (does this exclude the reissue of the other albums?)

Jon Hendricks (with notes, J.J. Johnson's The Trombone Master, culled from several Columbia albums, circa '50s (again, will that negate the possible reissue of the complete albums?), Duke Ellington's superbly gentle '57 Indigos (decade in which some unique takes are included, for an unexplained reason, one substituted alternate); Benny Goodman's The Small Groups: 1941-1945, post Wilson/ Hampton/ Christian Sextet 7and Quintet sides, some with Peggy Lee vocals; and a double-disc compilation, The Jazz Masters, POLYGRAM: When French film director of the celebrated New Wave of French cinema in the '50s, they looked to such vintage American directors as Hawks, Hitchcock and Ford for inspiration. Many of them also saw the possibilities of utilizing American jazz for the soundtracks, something that had never been attempted before. They're trying to capture in the films. Barclay was the French label where most of these soundtracks came to roost. Barclay is owned by PolyGram and, voila!, four CDs based on these soundtracks are now out. Most notable is Miles Davis's gloriously taut work for Louis Malle's upcoming Pour L'Echafaud (Elevator to the Gallows), complete with 20 minutes of previously-unreleased music.

Everybody knows the story: Miles looked at footage from the suspense film and tailored brilliant music to it, most impressively, with part-American, part-French band. It's startling music and has been released poorly, including as it does the takes as they were recorded and the final takes as they appeared in the movie (with some added echo). We can hear Miles's mind working, something to hear. The as is soundtrack has been out before, as half of Columbia's Jazz in the Park and as part of a previous PolyGram CD, Nouvelle Vague on CD, but never these lovely arrangements. Also on that earlier PolyGram CD (it's funny, isn't it, how there are already several versions of the same thing on CD) were Art Blakey soundtracks to Les Liaisons Dangereuses and Des Femmes Disparues (this is confusing, but stick with it). The former never made its way on its own CD, with unreleased extra tracks more than doubling the music. The latter (which wasn't complete on the earlier CD) is now complete and is coupled with music for a Marcel Carne film called Les Tucheurs that featured, among others, Coleman Hawkins, Lionel Hampton, Stan Getz, Dizzy Gillespie. And last, but by no means least, is a stunning album by Barney Wilen, a French saxophonist with a beautiful, warm sound, that couples a soundtrack he wrote and recorded with a group of American musicians and an album he made with his own group, a reissue of an American. The soundtrack is Un Temoins dans La Villete and includes Kenny Dorham, Duke Jordan, Paul Rutherford and Kenny Clarke, and the album is called Jazz in France and includes Milt Jackson (on piano), Percy Heath, Kenny Clarke and percussionist Gary Mbo. They are both on one CD and it is absolutely magnificent!
LONE SONGSTRESS: Obviously no longer trying to prolong the death of Lone Justice, Maria McKee has recently completed her first solo album, which will be released by Geffen on June 6. The self-titled album was produced by Mitchell Froom, as opposed to Jimmy Iovine, who produced the two Justice albums. Although he has set aside production duties this time around, Iovine, along with Tony Ferguson, is still acting as McKee's manager.

Lone Justice, the once great hope of the L.A. music scene, suffered severely after the band's original members left McKee one by one following the release of their acclaimed 1984 self-titled debut. 1986's Shelter revealed McKee fronting an all-new band and showcasing feeble attempts at writing arena rock anthems.

The new album finds McKee backed by a wide array of musicians, including Richard Thompson, Tony Levin, Jim Keltner, Jerry Marotta and the Waterboys' Steve Wickham, among others.

In addition to a number of the singer's own compositions, the LP will feature a song co-written by McKe and Robbie Robertson titled "Nobody's Child" and a gender-bender cover of Richard Thompson's "Has He Got A Friend For Me." The compact disc will feature a bonus track titled "Drinkin' in my Sunday Dress."

ON THE ROAD AGAIN: In May, the legendary Everly Brothers will undertake a massive concert tour of England, Europe and America. The overseas leg of the tour will last until June, and in July they will arrive back in the U.S., playing coast to coast. Some Hearts, the duo's most recent project, was released late last year by WEA. The duo's second album, "American Son," will be released on June 21 at New York's Radio City Music Hall with a special performance of Tommy...The Rolling Stones' shimmer North American tour is said to kick off Labor Day weekend, yet no location has been specified.

SO YOU WANNA SEE A ROCK & ROLL STAR: We highly recommend the following Los Angeles appearances: Joe Ely at the Palace on April 27; Bo Diddley at the Coconut Teazer on May 2; and Sam Phillips at the Club Lingerie on May 6.

TURN, TURN, TURN: On May 1, MCA's new Universal Records label will release the Dirt Band's Will the Circle Be Unbroken: Volume Two, a sequel to the band's 1972 landmark LP. Among those performing on the record are Johnny Cash, Ricky Skaggs, Rosanne Cash, John Hiatt, Emmylou Harris, Levon Helm, Roger McGuinn, Chris Hillman, Chet Atkins, New Grass Revival, Vassar Clements, John Prine and John Denver. The twenty-track LP was recorded in Nashville during December and January.

The first single will be the Bob Dylan-penned "You Ain't Going Nowhere," performed by the Dirt Band with McGuinn and Hillman. McGuinn and Hillman first recorded the tune with the Byrds on the timeless Sweethearts of the Rodeo LP in 1968.

Tom De Savia

ROOTS PICKS

DOUG SAHM: Juice Box Music (Antone's Records & Tapes, 2028 Guadalupe, Austin, TX 78705)

The sultan of Texas soul has punched up a choice selection of hardwood floor favorites for what may be his finest effort to date.

CASH BOX MICRO CHART

ROOTS MUSIC

1  MISTRESS GIRL (Vign 91058)  ROY ORBISON  2 10
2  VOLUME ONE (Wiltern/Warner Bros. 25796)  TRAVELING WILBURYS  1 14
3  THE TRINITY SESSION (RCA 9588-1-L)  COWBOY JUNKIES  3 14
4  MELISSA ETHEIDGE (Island 92060)  MELISSA ETHEIDGE  5 14
5  TRACY CHAPMAN (Elektra 60774)  TRACY CHAPMAN  4 14
6  NICK OF TIME (Capitol 91263)  BONNIE RAITT  3 10
7  LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)  LYLE LOVETT  9 10
8  COPPERHEAD ROAD (UNIT-7)  STEVE EARLE RE-ENTRY
9  YELLOW MOON (A&M 82649)  THE NEVILLE BROTHERS  20 3
10  FISHERMAN'S BLUES (Chrysalis 41889)  THE WATERBOYS  6 14
11  DYLAN AND THE DEAD (Columbia GC-468 BOB DYLAN AND THE GRATEFUL DEAD 6 3
12  SHORT SHARP SHOCKED (Mercy 834 924 1)  MICHELLE SHOCKED  11 14
13  SEVEN YEAR ITCH (Island 91018)  ETTA JAMES  13 14
14  WILLIE DIXON BOX (Chess/MCA)  WILLIE DIXON  14 14
15  ONE MORE FOR THE ROAD (Alligator 4773)  CHARLIE MANZI  23 5
16  AMERICAN DREAM (Atlantic 7 81188)  CROSBY, STILLS, NASH & YOUNG  8 14
17  HIDDEN CHARMS (Bug Capitol 90995)  WILDE LYNN  15 14
18  THE CHUCK BERRY BOX (MCA/Chess 81716)  CHUCK BERRY  16 8
19  SOUL SEARCHING (Black Top 1042)  RONNIE EARL AND THE BROADCASTERS  17 14
20  DON'T BE AFRAID OF THE DARK (Highnote Polygram 80292)  ROBERT CRAY  18 14
21  IN DREAMS (VIRGIN 00904)  ROY ORBISON  12 14
22  YOU GOT ME (Rounder 3100)  DUKE ROBILLARD  22 14
23  WINTER OF '81 (Voyager/MCA2421)  JOHNNY WINTER  25 14
24  TOPS (Bird) Pop 24 12
25  ONE FAIR SUMMER EVENING (MCA 4255)  NANCY GRANT  31 7
26  TO BE THE LONELY ANTHOLOGY, 1955-1965 (Rhino 71493)  ROY ORBISON  19 14
27  LUCINDA WILLIAMS (Rough Trade 1547)  LUCINDA WILLIAMS  30 10
28  ZIGGAGGG THROUGH GHOSTLAND (Epic 44345)  THE RADIATORS DEBUT 8
29  CHICKEN, GRAVY AND BUTTERCUPS (Alligator 47702)  LIL ED AND THE BLUES IMPERIALS 38 3
30  CADDILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder/Howlin Wolf 38 3
31  ACCUSTIC MUSIC TO SUIT MOST OCCASIONS (Pheon 720)  THE DEIGHTON FAMILY 37 5
32  BIG CIRCUMSTANCE (Cold Castle 71320)  BRUCE COCKBURN  32 3
33  SECOND TIME AROUND (Chess/MCA 9987)  ETTA JAMES  27 6
34  HARPIE' SOUL (Alligator 4768)  LIZZY LEE  33 8
35  KING OF THE BLUES 1989 (MCA 42183)  B.B. KING  34 14
36  THE BESIEGED SMITH COLLECTION (Cold Castle 71321)  BESIEGED SMITH DEBUT 3
37  CHANGE OF SCENERY (Sugar Hill 3785)  SLEDGE SCENE DEBUT 5
38  LUCKY STRIKES (Alligator 4770)  LUCKY PETE  35 6
39  AFTER HOURS (Bird Pig 3088)  PINETOP PERKINS  35 10
40  BLUEBIRD (Robin 25776)  EMMILIO HARRIS  21 12

Ain't no bad number on this box, cool ones. On Johnny Adams' "I Won't Cry," Doug's unbeatable voice aches like a flaming shot of Rebel Yell poured into an open wound, only to be soothed by Texas treasure Rocky Morales' sweet tenor sax. Sahm's own "Money Over Love," with "Green River"-flavored guitar and a vocal assist from Austin blues baroness Angela Strehli, ought to be roarin' out the hipper airwaves for long. And Doug's got his Meaux-jo workin' over time on seductive border ballads like "Crazy Baby" and "You're Mine Tonite."

After a patented Sahm guitar intro, the skintight band slips and slides through "Hey Little Girl (I Got Eyes For You)." Doug is untouchable when he's singin' a shuffle like this with horns barkin' at his heels. You won't want to miss Sahm's refined rendition of Guitar Slim's "It Hurts to Love Someone," the old Otis Redding thang "She Put the Hurt on Me" or Don & Juan's immortal 1962 pickup line "What's Your Name?" (where Doug screams "Rocky!") and Morales floats a melt-in-your-mouth sax break over the whole mess. And watch that ending...Shoo bee do bah bah baaa! Grab the CD for these bonus tracks—including a killer take on the Little Willie John/Sunny & the Sunglows conversation piece "Talk to Me" and a Richter-rattler called "The Chicken & the Bop" that'll have you flippin' like a flag on a pole.

Jim Maloney
## WESTERN REGION

### POP

- **High Movers**
  1. Cry (PolyGram) Waterfront
  2. Veronica (Warner Bros.) Elvis Costello
  3. Giving Up On Love (RCA) Rick Astley
  4. The Different Story (Elektra) Peter Schilling
  5. Through the Storm (Arista) Aretha Franklin & Elton John

- **Most Added**
  1. Baby Don’t Lose My Number (Arista) Milli Vanilli
  2. Pop Singer (Mercury/PolyGram) John Mellencamp
  3. This Time I Know It’s Real (Atlantic) Donna Summer
  4. Giving Up On Love (RCA) Rick Astley
  5. The Voices of Babylon (Columbia) The Outfield

### R&B

- **High Movers**
  1. Don’t Take My Mind on a Trip (Virgin) Boy George
  2. Crucial (MCA) New Edition
  3. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & Cult Jam
  4. For You To Love (Epic) Luther Vandross
  5. Lead Me Into Your Love (Elektra) Anita Baker

- **Most Added**
  1. Show and Tell (Capitol) Peabo Bryson
  2. For You To Love (Epic) Luther Vandross
  3. Lead Me Into Your Love (Elektra) Anita Baker
  4. I Can’t Stop (This Feeling) (MCA) Eugene Wilde
  5. A Woman’s Touch (Mega Jam) Christopher McDaniels

## COUNTRY

- **High Movers**
  1. She Don’t Love Nobody (MCA/Curb) Desert Rose Band
  2. I Got You (Reprise) Dwight Yoakam
  3. Call on Me (Capitol) Tanya Tucker
  4. You’ve Still Got a Way With My Heart (Airborne) Mickey Gilley
  5. Wine Me Up (Mercury) Larry Boone

- **Most Added**
  1. Up and Gone (Warner Bros.) The McCarters
  2. Hole in My Pocket (Columbia) Ricky Van Shelton
  3. But You Will (SOA) Razzy Bailey
  4. Johnny Luckey and Suzi 66 (Atlantic America) Jeff Stevens & the Bullets
  5. Fellow Travelers (16th Avenue) John Conlee

## SOUTH CENTRAL REGION

### POP

- **High Movers**
  1. Cry (PolyGram) Waterfront
  2. Downtown (A&M) One 2 Many
  3. Giving Up On Love (RCA) Rick Astley
  4. Through the Storm (Arista) Aretha Franklin & Elton John
  5. Circle (Geffen) Edie Brickell & New Bohemians

- **Most Added**
  1. Baby Don’t Lose My Number (Arista) Milli Vanilli
  2. Pop Singer (Mercury/PolyGram) John Mellencamp
  3. This Time I Know It’s Real (Atlantic) Donna Summer
  4. Giving Up On Love (RCA) Rick Astley
  5. Little Jackie Wants To Be a Star (Columbia) Lisa Lisa & The Cult Jam

### R&B

- **High Movers**
  1. For You To Love (Epic) Luther Vandross
  2. Lead Me Into Your Love (Elektra) Anita Baker
  3. Sticks and Stones (RCA) Grady Harrell
  4. Mr D.J. (Motown) Joyce Irby
  5. Children’s Story (Columbia) Slick Rick

- **Most Added**
  1. Show and Tell (Capitol) Peabo Bryson
  2. For You To Love (Epic) Luther Vandross
  3. I Can’t Stop (This Feeling) (MCA) Eugene Wilde
  4. Congratulations (A&M) Vesta
  5. Don’t Forget My Number Baby (Arista) Milli Vanilli

### COUNTRY

- **High Movers**
  1. Love Out Loud (RCA) Earl Thomas Conley

## MIDWESTERN REGION

### POP

- **High Movers**
  1. Cry (PolyGram) Waterfront
  2. Downtown (A&M) One 2 Many
  3. Through the Storm (Arista) Aretha Franklin & Elton John
  4. Buffalo Stance (Virgin) Neneh Cherry
  5. Every Little Step (MCA) Bobby Brown

- **Most Added**
  1. Pop Singer (Mercury/PolyGram) John Mellencamp
  2. Baby Don’t Lose My Number (Arista) Milli Vanilli
  3. This Time I Know It’s Real (Atlantic) Donna Summer
  4. Every Little Step (MCA) Bobby Brown
  5. Let Me In (EMI) Eddy Raven

### R&B

- **High Movers**
  1. My First Love (Warner Bros.) Atlantic Starr
  2. Mr. D.J. (Motown) Joyce Irby
  3. Don’t Tease Me (MCA) Robert Brookins
  4. Made To Be Together (Virgin) Deja
  5. Searching for a Good Time (Epic) Marcus Lewis

- **Most Added**
  1. Lead Me Into Your Love (Elektra) Anita Baker
  2. For You To Love (Epic) Luther Vandross
  3. I Want Your Love (RCA) La Rue
  4. Objective (Island) Miles Jaye
  5. Animal (Mercury) Bar-Kays
Radio Report

October 15, 1990

NORTHEAST

High Movers*
1. They Rage on (Capitol) Dan Seals
2. She Don't Love Nobody (MCA/Curb) Desert Rose Band
3. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
5. Wine Me Up (Mercury) Larry Boone

Most Added
1. But You Will (SOA) Razzy Bailey
2. Hole in My Pocket (Columbia) Ricky Van Shelton
3. Fellow Travelers (16th Avenue) John Conlee
4. Up and Gone (Warner Bros.) The McCarters
5. Come From the Heart (Mercury) Kathy Mattea

SOUTHEASTERN REGION

High Movers*
1. Rock On (Cypress/A&M) Michael Damian
2. Electric Youth (Atlantic) Debbie Gibson
3. Patience (Geffen) Guns N' Roses
4. The Voices of Babylon (Columbia) The Outfield
5. Forever Your Girl (Virgin) Paula Abdul

Most Added
1. Pop Singer (Mercury/PolyGram) John Mellencamp
2. Don't Forget My Number Baby (Arista) Milli Vanilli
3. This Time I Know It's For Real (Atlantic) Donna Summer
4. I Won't Be Back (MCA) Tom Petty
5. Now You're in Heaven (Atlantic) Julian Lennon

COUNTRY

High Movers*
1. I Don't Want to Spoil the Party (Columbia) Rosanne Cash
2. Wine Me Up (Mercury) Larry Boone
4. Call on Me (Capitol) Tanya Tucker
5. If I Ever Go Crazy (Epic) The Shooters

Most Added
1. Hole in My Pocket (Columbia) Ricky Van Shelton
2. Come From the Heart (Mercury) Kathy Mattea
3. Up and Gone (Warner Bros.) The McCarters
4. But You Will (SOA) Razzy Bailey
5. In a Letter to You (Universal) Eddy Raven

R&B

High Movers*
1.注册 (Capitol) Peabo Bryson
2. Call on Me (Capitol) Tanya Tucker
4. Love Out Loud (RCA) Earl Thomas Conley
5. They Rage on (Capitol) Dan Seals

Most Added
1. Hole in My Pocket (Columbia) Ricky Van Shelton
2. But You Will (SOA) Razzy Bailey
3. Up and Gone (Warner Bros.) The McCarters
4. Come From the Heart (Mercury) Kathy Mattea
5. Johnny Lucky and Suzi 66 (Atlantic America) Jeff Stevens & the Bullets

GUARANTEED NATIONAL HITS

POP***

Pop Singer
John Mellencamp
(Mercury/PolyGram)

R&B***

Show and Tell
Peabo Bryson
(Capitol)

COUNTRY***

Sowin' Love
Paul Overstreet
(RCA)
**Singles Going Steady**

**A MAJOR LEAGUE SOUNDTRACK**: A soundtrack album ought to do a couple of things: It should remind you of critical scenes in a film, and be an entertainingly eclectic collection on its own. The Major League soundtrack from the cello box office film does both. Outstanding cuts include a frayed-edged "Wild Thing" performed by X (not available anywhere else); "Cryin' Shame," crooned by Lyle Lovett and His Large Band; "Hideaway," by the Beat Farmers; and "Burn On," written and performed by Randy Newman. Credit Paramount's VP of music Steve Bedell, composer Newton Howard and Curb Records for making this a quality record.

**WOODSTOCK REGENERATION**: This being the 20th anniversary of the Summer of Love, Warner Home Video is announcing the release of the film Woodstock on digitally processed hi-fi video and laser disc. The film is the centerpiece of a 17-title Warner collection of rock-pop music films called "Sound Investments." To promote Woodstock, there will be an extensive series of spots and specials on MTV and VH-1. In the works is a two-hour broadcast of previously unseen out-takes from the Warner vaults.

**A ROSE BY ANY OTHER NAME**: Early-'70s progressive types and new recruits will rejoice. Singer Jon Anderson has collected old pals drummer Bill Bruford, keyboardist Rick Wakeman and guitarist Steve Howe to form Anderson, Bruford, Wakeman, Howe. An Arista LP and tour is imminent. Chris Squire will go his own way with a new incarnation of Yes. Tony Levin will be on bass for A.B.W.H.'s upcoming U.S. tour, which opens July 29th at Memphis, Tennessee's Mud Island. The tour will hit L.A. September 6, at the Greek.

**ABDUL UPDATE**: For those who can't get enough of phenom Paula Abdul, she's joining the growing ranks of singing stars with her own hotline. You can hear Virgin's hottest girl by calling 1-900-999-1800. She may sound like a teenage pixie, but this is a grown-up lady with grown-up talent. And there's nothing like a good dose of phone-adoration before slipping between the sheets at night.

Julius Robinson

**Rockin' The Roadhouse**: Producer David Kershbaum (of Tracy Chapman fame) is seen in the studio with Pop singer Kershbaum and co-producer Bob Marlette during the recording of two songs for the soundtrack of the upcoming MGM/UA film Roadhouse. The LP will be released on Arista May 16, and will contain the two songs, both performed by Swayze (who also stars in the film). The songs, "Raising Heaven (In Hell Tonight)," and "Cliff's Edge," were co-produced by Kershbaum and Marlette. Pictured (l-r): Kershbaum, Patrick Swayze and Bob Marlette.

**TOP OF THE POPS**

**Singles**

**Lynch**: "Magic Spell" (Capitol B-44355)

Eighteen-year-old Lynch serves up a funky confection that has "crossover smash" written all over it. It features the production stamp of Roger Troutman, who sells the hooky chorus harmonies with a buzzy, processed sound. There's a lot of "ear-candy" here to keep you listening. Lynch also collaborated with his father Zapp on the album Pinch of Lynch. A big future is in the works for young Lynch.

**BANGLES**: "Be With You" (Columbia 38-68744)

A driving tempo does a lot to relieve the tedium of this song. Not the strongest offering from Everything, but should play well on CHR.

**Donna Summer**: "This Time I Know It's for Real" (Atlantic 7-88899)

Summer returns to the formula that made her famous. This is a good, Old-fashioned disco track that thumps away the blues. Some nice modulations.

**Rain People**: "Little Bit of Time" (Epic 34-68673)

A light-hearted ditty that lopes along innocently enough, until you're humming the tune while skipping merrily to work. Not exactly, but almost. Pop hit.

**Vanessa Williams**: "Darlin' I!" (Wing 87136-9)

A fine choice for a ballad single—this is a stylish and tuneful cut from Right Stuff. Williams sings with depth and feeling, and it rings true.

**Simply Red**: "If You Don't Know Me by Now" (Elektra 7-69297)

This turtle-paced ballad leaves a lot of room for Mick Hucknall to show something special. He doesn't.

**Johnny Clegg & Savuka**: "Scatterlings of Africa" (Capitol B-44324)

Clegg offers up another fine slice of life framed in a South-African/folk-pop feel. U.S. pop radio ought to embrace his unconventional sound. It's fresh—and it works.

**Alannah Myles**: "Love Is" (Atlantic PR 2673-2)

Myles has a voice that starts out somewhere near her shoes and doesn't end at the belt. She should find an audience on AOR on pop.

**Albums**

**Rockmelons**: Tales of the City (Atlantic 81949-1)

The Australian Rockmelons (cantalopes) are more influenced by Sly Stone and Stevie Wonder than rock & roll. But titles like "New Groove," "Get Back on the Groove," and "Boogie Tron," don't relay the whole story. This is intelligent, fun party music executed with consummate professionalism. Their sound is nothing new, but it's infectiously entertaining. Lead singer John Kenny is a marvel, his vocals split the difference between soul and pop with unerring precision. This album became one of the most successful debut releases in Australia, with three hit singles, "What's It Gonna Be," "Thief," and "Jump." In March, the band received an ARIA in the Best Debut Album category. With any push at all, it could go big in the U.S.A. Give a listen.

J.R.
| #1 LIKE A PRAYER (Sire/Warner Bros. 2447-27539) | Madonna 1 7 |
| I’LL BE THERE FOR YOU (Mercury/PolyGram 872 564-7) | Bon Jovi 3 8 |
| FUNKY COLD MEDINA (Delicious Vinyl 104) | Tona Loc 5 9 |
| SHE DRIVES ME CRAZY (RS 53483) | Fine Young Cannibals 2 14 |
| HEAVEN HELP ME (MegaPolyGram 871 538-7) | Deon Estus/George Michael 7 10 |
| THE LOOK (EMI 50193) | Roxette 4 11 |
| SECOND CHANCE (A&M 1273) | Special 10 13 |
| GIRL YOU KNOW IT’S TRUE (Arista 5-53396) | Milli Vanilli 6 15 |
| FOREVER YOUR GIRL (Virgin 7-99230) | Paula Abdul 12 8 |
| REAL LOVE (MCA 53484) | Jody Watley 16 7 |
| ROCKET (Mercury/PolyGram 872 614-7) | Def Leppard 13 9 |
| ROOM TO MOVE (PolyGram 871 4187) | Animation 15 10 |
| SUPERWOMAN (Warner Bros. 7-2773) | Karyn White 8 13 |
| CULT OF PERSONALITY (EPIC 34-80611) | Living Colour 20 9 |
| THINKING OF YOU (Cutting Mercury 872802-7) | Sa-fin 17 12 |
| AFTER ALL (Geffen 7-27758) | Cher & Peter Cetera 19 8 |
| SINCERELY YOURS (Alto/Atlantic 7-90246) | Sweet Sensation 22 12 |
| ETERNAL FLAME (Columbia 38-68533) | The Bangles 9 13 |
| ELECTRIC YOUTH (Afarpete 7-88919) | Debbie Gibson 24 5 |
| YOUR MAMA DON’T DANCE (Capitol-B-44293) | Poison 11 12 |
| ROCK ON (Cypress 1420/A&M) | Michael Damian 30 6 |
| STAND (Warner Bros. 27688) | R.E.M. 14 8 |
| IKO IKO (Capitol 44343) | Belle Stars 26 8 |
| SOLDIER OF LOVE (Capitol 44369) | Donny Osmond 38 6 |
| EVERLASTING LOVE (Elektra 7-89308) | Howard Jones 28 7 |
| PATIENCE (Geffen 7-22936) | Guns N’ Roses 34 4 |
| MY HEART CAN’T TELL YOU NO (Warner Bros. 7-27729) | Stewart 18 20 |
| I’LL BE LOVING YOU FOREVER (Columbia 38-58671) New Kids on the Block 32 5 |
| WIND BENEATH MY WINGS (Atlantic 7-88972) | Bette Midler 37 8 |
| SEVENTEEN (Atlantic 8714187) | Winger 33 10 |
| BIRTHDAY SUIT (Columbia 38-68599) | Johnny Kemp 31 11 |
| EVERY LITTLE STEP (MCA 53618) | Bobby Brown 41 5 |
| LIVING YEARS (Atlantic 7-88964) | Mike & The Mechanics 21 16 |
| SHOULDER TO CRY ON (Warner Bros./Sire 7-27645) | Tommy Page 38 11 |
| WHERE ARE YOU NOW? (WTC 31-66825) | Jimmy Barnes 39 8 |
| YOU GOT IT (Virgin 900245) | Roy Orbison 23 15 |
| THE VOICES OF BABYLON (Columbia 38-68601) | The Outfield 42 6 |
| THROUGH THE STORM (Arista AS1-9023) Aretha Franklin & Elton John 47 3 |
| ORINACCO FLOW (SAIL AWAY) (Atlantic 7-27633) | Enya 25 14 |
| CIRCLE (Geffen 7-27540) | Edito Bickley & New Bohemians 58 4 |
| WALK THE DINOSAUR (Chrysalis ZG 4331) | Was(Not Was) 27 13 |
| I ONLY WANNA BE WITH YOU (Jive/RCA 1192) Samantha Fox 46 6 |
| BUFFALO STANCE (Virgin 7-99331) | Neene Cherry 49 4 |
| I’M WANNA BE THE ONE (LMR 74003) | Stevie B 44 9 |
| CRY (Polydor/PolyGram 871 110-7) | Waterfront 52 4 |
| CLOSE MY EYES (MCA 8899-7-7) Lita Ford & Ozzy Osbourne 50 9 |
| DOWNTOWN (A&M 1272) | One 2 Many 51 55 |
| LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68974) | Lisa Lisa & Cult Jam 56 3 |
| DREAMIN’ (RCA 8871) | Vanessa Williams 29 14 |
| GIVING UP ON LOVE (RCA 8872) | Rick Ashley 35 14 |
| LOST IN YOUR EYES (Atlantic 7-27570) | Debbie Gibson 14 35 |
RHYTHM & BLUES

R.E.S.P.E.C.T.: As anyone who has followed my column since its inception knows, my attitude towards today's contemporary R&B is not what you would call benevolent. The hits are out in force, thieving instead of creating, and it's getting mighty hard to tell who's who. While hip-hop takes the old and makes it new, most contemporary R&B artists are taking the easy way out by taking the old and making it old.

New Jack Swing seems to be the sound du jour, and every other package I receive seems to be a variation on the Teddy Riley or L.A. & Babyface style. When these guys burst onto the scene a year ago, they were fresh and exciting—Teddy's production and everybody's summer's little happier last year—though the slew of soundalikes that hit the airwaves in their wake will surely put the pressure on them to do something new this time around. The pressure shouldn't be on them, however, because they invented the shit. It's the suckers that are imitating that should be served.

Sadly, the latest to hit the bandwagon is Diana Ross. Her new single, "I'm So Over You," is a direct cop of the New Jack Swing sound. The song is interchangeable with Vanessa Williams' "The Right Stuff"—in fact they're so close that many of the office staff thought it was a remix of the beauty queen's finest. It was rumoured that Teddy was set to produce the project, but Diana wanted to do it herself. (Why hire somebody if you can push the same buttons yourself?) This is a shame, because Diana's strengths are so vast that she could really shine, and probably would have done better than her kids would like listening to, and a younger musician might be able to breathe life and interject new ideas into the song. Instead, her version sounds like a desperate attempt to get hip again. This woman is one of our treasures, and she should be able to give more. Let's hope she stretches out on her new LP if she really wants to be radical she should try a song with just a sparse acoustic backing—if George Michael can pull it off and have a hit, think what she could do and comes out on top on her own talents and visage, not somebody else's.

OLD GOLD: Montelone Records, long a force in the gospel music field, has branched out in a big way. Melvin Couch's label has just christened Golden Sound Studios, a brand new in-house production facility, with a star-studded gala attended by the likes of Da'T.R.U.M., The Soul Stirrers, and the Mighty Clouds of Joy. In addition, the label is expanding musically. Their first foray is into the blues field, and their first release is by legendary bluesman Nappy Brown Deep Sea Diver is full of the charm and spirit that makes blues great. "Bye-Bye Baby" is so full of life that you can practically see the glint in Nappy's eye as he delivers it. Other crucial cuts include "Don't Hurt Me No More" a great slow-dance number so thick you can see the smoke in the balcony, and the wonderful Chicago-style title cut. Call the label at 440-981-7946. Reaching out to the West Coast is TMG Records, a full service record, management and production company. Run by producer/songwriter Thomas Mc Ghee, the company is representing soul, gospel, and rap artists, including Hell-Razor (formally Robert E.), who put out a smokin' track on Epic two years ago and is currently on contract under Next Plateau, and new R&B artists the Ryttz. Contact them at 818-762-3066.

■ R&B PICKS

**DEJA: Made To Be Together** (Virgin 91060)

The second LP from this duo sees Starleena Young being replaced by Mysti Day, and the results should put all doubts as to their future viability firmly to rest. The title track has already shown its chart wings, and the uptempo ballad "Patience and Time" the excellent pop-soul number "You Don't Appreciate My Love" could easily follow.

**JOYCE "FENDERELLA" IRBY: Maximum Thrust** (Motown 6267)

Former Klymaxx frontwoman steps out again with a set that ranges from Prince-like ballads to tough street rhythms. "Mr. D.J.", with a charging bass and beats by Doug "Dee" Ferebee, is driving fast, and rightfully so, and "I'm Available" and "Maximum Thrust" are worthy follow-ups. Motown's best release under MCA, no question.

Neil Harris

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**R&B LPs**

<table>
<thead>
<tr>
<th>R&amp;B LPs</th>
<th>Total Weeks</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>Guy (MCA 42176)</td>
<td>1</td>
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<tr>
<td>Let's Get It Started (Capitol 90024)</td>
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<td>Foolish After Dark (Delicious 3000)</td>
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<td>Don't Be Cruel (P) (MCA 42185)</td>
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<td>Karyn White (Warner Bros 25637)</td>
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<td>Just Coolin' (Atlantic 81953)</td>
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<td>2nd Wave (Columbia 44284)</td>
<td>7</td>
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<td>Straight Outta Compton (Ruthless 57102)</td>
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<td>3 Feet High And Rising (Tommy Boy 1619)</td>
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<td>2 Hype (Epic 51426)</td>
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<td>Life Is Too Short (Zomba/A &amp; I 1149)</td>
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<td>Forever Your Girl (Vergo 90493)</td>
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<td>Message From The Boys (Motown 6260)</td>
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<td>Heartbreak (P) (MCA 42207)</td>
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<td>Girl You Know It's True (Arista 8592)</td>
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<td>Easy Duz It (Protest 57100)</td>
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<td>Giving You The Best That I Got (Epic 46287)</td>
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<td>More Than Friends (Interscope 1126)</td>
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<td>The Desolate One (Fresh/Sleeping Bag 82010)</td>
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<td>Just Ice (Motown 6201)</td>
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<td>Today (Select 21638)</td>
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<td>Larger Than Life (MCA 6276)</td>
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<td>Heaven (Capitol 90599)</td>
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<td>The Right Stuff (Wing/Pop Gram 835 694-1)</td>
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<td>Any Love (Epic 44368)</td>
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<td>It Takes Two (Rob &amp; DJ Easy Rock) (Atlantic 1267)</td>
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<td>Heart's Horizon (Profile 25758)</td>
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<td>K-9 Posse (Arista 8569)</td>
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<td>The Best Is Yet To Come (Arista 8033)</td>
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<td>Love Or Physical (Capitol 49646)</td>
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<td>Me and Joe (Epic 46512)</td>
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<td>Silhouette (Arista 8457)</td>
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<td>Gerald Alston (Motown 6265)</td>
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<td>Don't Let Love Slip Away (Capitol 498787G)</td>
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<td>Livin' Large (Virgin 90102)</td>
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<td>Heaven on Earth (Ocean 91028)</td>
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<td>What Time Is It? (Guys 3309)</td>
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<td>Comin' Through Like The Righteous (Luxe Skywaller WR 109)</td>
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<td>Take Me Back to My Place (Orphus 75609)</td>
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<td>Original Stylin' (Arista 8857)</td>
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<td>Raw (Def Jam) FC 45015)</td>
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<td>Love Seasons (Orphus 75602)</td>
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<td>Respect (Luke Skywalker 103)</td>
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<td>High Hat (Virgin 90102)</td>
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<td>The Boy Genius (1 Featuring A New Beginning) (Atlantic 81901)</td>
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<td>The Foundation (Atlantic 81901)</td>
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<td>Kool G. Rap &amp; J.D. Polo</td>
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<td>Take 5 (Remix 25670)</td>
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<td>Sweet Obsession (Epic 44419)</td>
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<td>Machismo (Atlantic 880 002)</td>
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<td>Where's The Party At? (Skegging Bag 42016)</td>
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<td>Animal (Mercury/Pop Gram 422 836 77)</td>
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<td>To Whom It May Concern (Columbia FC 45005)</td>
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<td>I Make It Forever (P) (Elektra 60763)</td>
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<td>Midnight Star (Capitol 72564)</td>
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<td>Miam Bass Wars (P) (Profile 8902)</td>
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<td>The Who (Wing/Pop Gram 422 835 549-1)</td>
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<td>Affair (Urban Legend 30)</td>
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<td>From Out Of The Blue (Columbia FC 45092)</td>
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<td>Spell (M&amp;A 835 713-1)</td>
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<td>Youngest In Charge (Profile 1269)</td>
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<td>The Lover In Me (MCA 42429)</td>
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<td>Sing Me A Song (Aegis FC 45050)</td>
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<td>Move Somethin' (Luke Skywalker 101)</td>
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<td>ACT A FOOL (Capitol 95054)</td>
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CASH BOX MAGAZINE 20 APRIL 1989
CASH BOX CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement

#1 Single: Karyn White

#1 Debut: Peabo Bryson #67

To Watch: Anita Baker #60

1. LOVE SAW IT (Warner Bros. 7-2773) Karyn White 2 10
2. REAL LOVE (MCA 53484) Jody Watley 5 8
3. EVERY LITTLE STEP (MCA 73933) Bobby Brown 1 10
4. SLEEP TALK (Def Jam/Columbia 38-68555) Alyson Williams 6 11
5. CRUCIAL (MCA 53500) New Edition 9 9
6. START OF A ROMANCE (Atlantic 8033) Sky 11 9
7. DON'T TAKE MY MIND ON A TRIP (Virgin 7-87272) Boy George 12 10
8. AFFAIR (Tabu ZS4-68568) Cherelle 3 13
9. I LIKE (MCA 53496) Guy 13 8
10. ROLLIN' WITH KID N' PLAY (Def Jam 80201) Kid N' Play 14 9
11. I'LL BE THERE FOR YOU (Capitol 79396) Ashford & Simpson 4 13
12. 4 U (A&M 12203) Vesta 7 13
13. REAL LOVE (Motown 44261) El DeBarge 8 12
14. FUNKY COLD MEDINA (Deleus, Vinyl 104) Tone Loc 16 5
15. I GOT MY EYES ON YOU (Motown 1554) Today 10 14
16. LOVE SICK (Oingerprint/EM 75652) Z'looke 19 10
17. TRIBUTE (RIGHT ON) (Columbia 36-68575) The Pasadenas 20 8
18. NEVER SAY GOODBYE TO LOVE (PolyGram 871817) Rene Moore 19 8
19. IF I'M NOT YOU'RE LOVER (Warner Bros. 7-27556) Al B. Sure 22 8
20. BUCK WILD (Virgin 8-69232) E.U. 24 7
21. STICKS AND STONES (RCA 8757) Grady Harrell 25 9
22. BABY ME (Warner Bros. 47-27541) Chaka Khan 27 9
23. BIRTHDAY SUIT (Columbia 8744556) Johnny Kemp 23 10
24. HEAVEN HELP ME (Mica/PolyGram 871533-7) Don Estus 26 7
25. MORE THAN FRIENDS (Jive 1174) Jonathan Butler 15 13
26. LIKE A PRAYER (Island/Warner Bros. 2/47-27399) Madonna 30 7
27. I ALWAYS WANT TO BE FOREVER (Epic 24-15042) James JT Taylor & Regina Belle 17 13
28. MISS YOU LIKE CRAZY (EMI 50186) Natalie Cole 32 5
29. LUCKY CHARM (Motown 1950) The Boys 21 15
30. MY FIRST LOVE (Warner Bros. 47-27525) Atlantic Starr 34 5
31. CLOSER THAN FRIENDS (Columbia 36-68537) Surface 28 14
32. IF SHE KNEW (Atlantic 2566) Anne G. 35 6
33. IT'S ONLY LOVE (Eskira 7-69317) Simply Red 33 6
34. YOU AND I GOT A THANG (Capitol 44-2833) Freddie Jackson 29 15
35. TURN THIS MUTHA OUT (Capitol 44-2840) MC Hammer 39 7
36. ARE YOU MY BABY (Columbia 8744557) Wendy & Lisa 31 10
37. MR. D.J. (Motown 1961) Joyce Irby 40 5
38. UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic/7-88941) Roberta Flack 42 6
39. CHILDREN'S STORY (Columbia 36-68539) Silkie Rick 44 4
40. DON'T TEASE ME (MCA 53515) Robert Brooks 43 5
41. MADE TO BE TOGETHER (Virgin 7-99203) Deja 46 5
42. THE GOOD, THE BAD & THE UGLY (Epic 28-6851) Charlie Singleton 45 6
43. I'LL BE LOVING YOU (Columbia 38-68567) New Kids On The Block 48 4
44. LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68567) Lisa Lisa & Cult Jam 54 3
45. STRUCK BY YOU (PolyGram 871102-7) Bar-Kays 36 14
46. FOR YOU TO LOVE (Epic 34-68742) Luther Vandross 64 2
47. EVERY LITTLE TIME (Arista AF-9800) Kiara 50 4
48. MY ONE TEMPTATION (Island 695964) Mica Paris 51 4
49. I WANT IT (Orpheus B-76699) Alenee Simmons 49 7
50. JOY AND PAIN (Profile Pro 7247) Rob Base & DJ E-Z Rock 52 5

51. LOST WITHOUT YOU (EMI 50195) The Winans 56 5
52. FOR THE LOVE OF YOU (Wing/PolyGram 871934-7) Tony Toni Tone! 57 4
53. TEMPORARY LOVER (Capitol 44329) The Controllers 53 4
54. ME, MYSELF AND I (Tommy Boy 6926) De La Soul 59 5
55. HAVE YOU HAD YOUR LOVE (EMI 50186) The O'Jays 62 3
56. YOU LAID YOUR LOVE ON ME (Motown 1597) Gerald Alston 37 10
57. OBJECTIVE (Island 7-99228) Miles Jaye 61 3
58. JOY AND PAIN (Oxzone 7-99244) Donna Allen 38 15
59. THROUGH THE STORM (Arista AS1-90391) Aretha Franklin & Elton John 65 3

60. LEAD ME INTO LOVE (Island 7-69296) Anita Baker 68 2
61. FOREVER YOUR GIRL (Virgin 7-87322) Paula Abdul 67 3
62. STAY (PolyGram 871 548 7) Jackie Jackson 47 11
63. JUST BECAUSE (Island 6-70227) Anita Baker 63 19
64. LEAN ON ME (Warner Bros. 47-27533) Thelma Houston & The Winans 66 4
65. GIRL YOU KNOW IT'S TRUE (Arista 5-3396) Milli Vanilli 55 15
66. LET ME PUSH IT TO YA (Island 99249) Atenet 47 7

67. SHOW AND TELL (Capitol B-44347) Peabo Bryson DEBUT
68. SHE'S SO COLD (Epic 49-66290) Alston Stewart 70 3
69. SEARCHING FOR A GOOD TIME (Epic ZB4 68699) Marcus Lewis 71 4
70. ON A MISSION (Mercury 872 922) Leeds 75 3
71. A LITTLE ROMANCE (Motown MOT 1965) The Boys DEBUT
72. ANIMAL (Mercury 872 954) Bar-kays 76 3
73. LOVERS INTUITION (Epic 34-68589) Amy Keys 73 3
74. I WILL ALWAYS BE THERE (Luke Skywalker 124) Annette 78 3
75. I CAN'T STOP (THIS FEELING) (Magnatone Sound/MCA 53626) Eugene Wilde DEBUT
76. 24/7 (M & Broadway 7471) Dino 60 10
77. I WANT YOUR LOVE (JCA 68931) La Rue 80 3
78. SHE DRIVES ME CRAZY (FBL 83469) Fine Young Cannibals 83 2
79. DAYS LIKE THIS (MCA 53499) Sheena Easton 69 8
80. CUDDUY TOY (FEEL FOR ME) (Epic 34-69545) Roachford DEBUT
81. SISTER ROSA (A&M 1410) The Neville Brothers 86 2
82. EASY-ER SAID THAN DONE (Ruthless-Phony 57108) Easy-E 90 2
83. A WOMAN'S TOUCH (Mega Jam B-44347) Christopher McDaniels DEBUT
84. MORE THAN PHYSICAL (EMI 44-641) Christopher Max 72 12
85. ONE MAN (Chordie 7241) Chandelle DEBUT
86. ROMEO AND JULIET (Def Jam/Columbia 38-68569) Magic Blue 74 8
87. BEING IN LOVE AIN'T EASY (Epic 34-60921) Sweet Obsession 77 20
88. WE'VE SAVED THE BEST FOR LAST (Arista AS1-9785) Kenny G Featuring Smokey Robinson 79 13
89. DARLIN' (Wing/PolyGram 871926) Vanessa Williams DEBUT
90. JUST COOLIN' (Atlantic 7-8895) Levert 58 14
91. LIFE IS TOO SHORT (Jive/RCA 1164) Too Short 82 6
92. ALL OR NOTHING (Reprise/Warner Bros. 27550) Al Jarreau 84 7
93. IMAGINE (Capitol 44288) Tracey Spencer 85 12
94. THAT'S THE WAY LOVE IS (Atlantic 7-88963) Ten City 87 13
95. BLACK STEEL IN THE HEART OF CHAOS (Def Jam/Columbia 38-68545) Public Enemy DEBUT
96. ARE YOU LONELY TONIGHT (Columbia 38-68546) Constina 89 6
97. GANGSTA GANGSTA (Priority Records 50185) N.W.A. 91 5
98. MOVE ON YOU (Rawwson 3333) Lateasha 92 11
99. LIFE (MCA 23930) Loose Ends 93 11
100. SOMETHING'S GOT A HOLD ON ME (Columbia 38-68545) Radiant 94 13
Roger Murrah, Pat Huber and Maggie Cavender

NSAI NOTES: Roger Murrah, president of the Nashville Songwriter Association Internation- al, recently announced the creation of a new position for longtime supporter Maggie Cavender. As of May 1, Cavender will become the NSAI Director Emeritus. Pat Huber will become the new Executive Director.

“I think it’s time for someone else to take over the everyday workings,” said Cavender. “However, I will carry on in any capacity...always committed to the songwriter. The songwriter is my reason for living.” Huber, who has a varied musical background, said, “I am extremely excited about having an opportunity to work with some good friends of mine who are songwriters. I feel like I am coming home. I look forward to continuing the efforts to shape the future for the professional, as well as the non-professional, songwriter.”

AROUND AND ABOUT: I’ve seen quite a few great acts recently on my jaunts around Music City. The ‘Most Eclectic Band’ award would have to go to John Jackson and the Cucamongas, who played recently at Bogoey’s Jackson and his revolving crew of musicians blasted out a campy set of fun tunes, guaranteed for a good time.

With a lineup of eight musicians (most notable, David Eagan on keyboards, Mike ‘the Tat’ on drums and Randy Leagon on sax), the group spun through funky tunes such as “Second Line,” “Big Chief,” “Caravan,” “Mess Around” and even a souped-up version of “Jambalaya.”

Jim Pierce, Sylvia and Jack Gale

Gale has also formed another record label, Ridgewood, to help developing artists get a strong foothold in the music business. “As far as Ridgewood is concerned, our doors are always open to new artists and songwriters. Developing new acts will be our primary concern. The formation of Ridgewood is actually all part of a new centralized marketing strategy we’ve developed since finalizing the distribution for Playback,” said Gale. As if those two projects aren’t enough to keep Gale busy, he has yet another record label, Gallery II, that is thriving. Add to that a film project in the works about the life of Bobby Helms, and you have a man with a definite mission. But with the help of co-producer Jim Pierce, the two are working to be the team to beat in the recording industry.

Guy Clark

On a more subdued evening, I enjoyed the sounds of esteemed songwriter/artist Guy Clark, now signed to Sugar Hill Records, who performed two sets at the Station Inn last week. With quiet assuredness and a touch of humor, Clark entertained the packed house with favorites such as “Homegrown Tomatoes,” “L.A. Freeway” and “Desperadoes Waiting for a Train.” He also drew favorable response with more recent songs like “Come From the Heart” (Kathy Mattea’s new single written by Clark’s wife, Susanna, and Richard Leigh, “Dr. Good Dr.” and the title cut from his new LP, “Old Friends.” Truly a master tunesmith, Clark is a songwriter’s icon.

ONE LAST NOTE of praise goes to country music newcomer Hank Sasaki, a Japanese native whose first performance in the States brought the house down. According to Jim Case of Ace-Hi Records, Sasaki opened for Mel McDaniel in Immokalee, Florida, and received a standing ovation from the crowd for his talented delivery. Congratulations Hank!

Cecilia Walker
CHARLEY was "You the Shooters liness COUNTRY Jones Co-written KAREN OUT COUNTRY bustling his hold. Jones OF a court Other few THE other he's hot on "Now the newest Houston project. and smart Houston A of the THE Da of the Shooters, a few with Walt Aldridge, mixes country with a distinctive R&B flavor. Many of the tunes (eight of which are Aldridge collaborations) relay the feelings of a broken heart and the memories that linger on. Several cuts have already hit the singles charts ("Borderline," "Exception to the Rule," "If I Ever Go Crazy"), all of which display the decidedly contemporary edge that the song depicts a child's feelings after her mother deserted her, and is the most moving tune on the project. Pride also teams up with son Dion on one tune, "Heaven Help Us All."

SINGLE RELEASES

- LARRY GATLIN & THE GATLIN BROTHERS: "I Might Be What You're Look ing For" (Universal 66005/MCA)
  Larry, Steve and Rudy chime together harmoniously on this bluegrass-tinged tune. Singing to a woman on the rebound, the brothers emit a true soulful rendition of the song, which Larry wrote. The threesome show true interpretive skills; with Jimmy Bowen's sure-handed production, this one shows definite chart potential.

- RONNIE MILSAP: "Houston Solution" (RCA 8868-7)
  With an Overstreet/Schiltz-penned tune to set the stage, Milsap continues in his true country tradition with a ballad about taking refuge in the bustling metropolis of Houston from a heart broken in Nashville.

- GEORGE JONES: "Ya Ba Da Ba Do (So Are You)" (Epic 34 68743/CBS)
  Jones holds court over this smart combination of seriousness and silliness involving the pain of a finished romance. Finding humor in a sad situation, Jones portrays the role of a man down in the dumps with style. Billy Sherrill's production wraps the project up neatly.

- KAREN STALEY: "Now and Then" (MCA 53632)
  Co-written by MCA's newest star, Karen Staley, and Gary Harrison, this tune hits a few familiar chords about the memories of an old flame.

The chorus melody is the high point of the ballad, and Staley's seasoned vocal provides the perfect punch.

- KIX BROOKS: "She Does the Walk On By" (Capitol 44352)
  Brooks gives this flirty little ditty about a faithful gal with a fabulous gait the spirit necessary. Should be highest charted tune yet for this outstanding Capitol artist.

RECENTLY CAPTURING the Top New Female Vocalist award at the Academy of Country Music's award show, Suzy Bogguss now has her first taste of recording success. Her debut album Somewhere Between for Capitol has garnered her rave critical reviews, not only from music journalists, but by greats such as Chet Atkins. The famed guitarist had this to say on the liner notes of Bogguss' album: "I like Suzy Bogguss...she is always in the tone center, her voice sparkles like crystal water...she's simply one of the best."
"Chet was on the Nashville Note show when I was first on," said Bogguss. "We got to chatting and hit it off. He was trying to calm me down because I was so nervous! He invited me up to his office sometime so when I came back to Nashville and cut my first single "I Don't Want to Set the World on Fire," I took it to Chet. He was real tickled and thought that it was a very unusual first single. From there we just got real close and he asked me to come do some shows with him and that was great. I had a wonderful time working with him; in fact, I'm getting ready to do some more shows with him. He's a great guy."
"The petite, brown-haired performer began her music career during college, performing at local clubs. She even missed her college graduation (she majored in art) to make a gig that evening 200 miles away. Bogguss spent the next few years, traveling the country in a camper truck and performing for a variety of audiences."
"That's when I started to get really serious about performing. I was out working about six nights a week. I haven't ever really had to have another job since then. I've always been able to find enough singing work that I could make ends meet. I spent a lot of time building up little pockets of bookings in certain areas. I got to where I'd want to see certain areas so I'd start booking in those places. I could have stayed right around home and made a perfectly good living, but the travel and the adventure was so appealing."
"Her adventurous spirit has been the trait to spearhead her musical success. After landing a singing spot at Silver Dollar City (later to become Dollywood), Bogguss recorded a tape that was to serve the double purpose of being a souvenir for park-goers as well as a demo tape. Jim Fogle songs (president of Capitol's Nashville offices) heard the tape and shortly thereafter offered Bogguss a recording contract."
"After recording the first draft of the album with producer Wendy Waldman, Bogguss didn't feel that the material was truly representative of her style. She headed back into the studio with Waldman and re-recorded the project."
"The first time we went in, I think I was so awe of Wendy that we ended up not getting exactly what was me. We cut a lot of wonderful songs but they didn't reflect who I am. I wasn't aware of it until I tried to take the music out on the road. I just felt like I wasn't communicating with the audience and that I wasn't getting the same thing back from them that I was used to getting."
"I'm so glad that Capitol held me back on this album until it was really me, because if I had come out another way and then tried to steer in a different direction it would've been twice as hard than having to wait a little extra time. I'm so glad I could get in the right gear before I started out."
"Bogguss' patience has paid off in a big way. Her attraction to the country music genre has been strong since her early days of performing, and continues to flow through in her recording career."
"Country's not the kind of music where you have to hear the song four or five times before you really get the drift of what it's talking about. It has a message that goes straight to you. You can sing a song for the first time on stage and people are touched by it the first time they hear it. They don't have to grow into it. That's what's so rewarding to me."

Cecilia Walker
“LOVE HAS NO RIGHT”

by

BILLY JOE ROYAL

the follow-up to the #1 Country Single

“Tell It Like It Is”

from the new album

TELL IT LIKE IT IS

BILLY JOE ROYAL
TELL IT LIKE IT IS

Produced by Nelson Larkin

On Atlantic America Records, Cassettes and Compact Discs
Division of Atlantic Recording Corporation

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COUNTRY MUSIC

RCA recording artist Ronnie Milsap visited with Lorianne Crook on a recent Celebrities Offstage program for the Nashville Network. For the first time ever, Milsap and his wife Joyce allowed television cameras into their Nashville home for a rare, intimate look at the talented man, his music, and family. The entertainer also gave Crook a lesson in ham radio, one of Milsap's favorite hobbies. The one-hour show was produced by Jim Owens & Associates.

Acknowledging the "Hat" trophy he received at the 24th annual Academy of Country Music Awards is Hank Williams, Jr., whose "Young Country" was named Top Video. He is flanked by Preacher Ewing (left), one of the video's directors, and Brent Bowman, the producer. Williams, Jr. also won the Entertainer of the Year award for the third consecutive time. (Photo by Ron Wolson)

Proudly displaying the "Hat" trophies they received at the 24th annual Academy of Country Music Awards are (from left): David Manning, gen. mgr. of WSIX, Nashville, TN, which was named Radio Station of the Year; Dandilion of WRKZ, Hershey, PA and Jon Conlon of WGKX, Memphis, TN who tied for Disc Jockey of the Year; and Fred Reiser, whose Crazy Horse Steak House & Saloon in Santa Ana, CA was named Country Nightclub of the Year. (Photo by Ron Wolson)

Alabama displays the plaque they received when they were named Artist of the Decade at the 24th annual Academy of Country Music Awards. The award went to the group because they were deemed by the Academy's Board of Directors to have been the most outstanding and successful act during the 1980s, and to have best exemplified, through appearances and recordings, the image of country music during this decade. (Photo by Ron Wolson)

NASHVILLE NOTEABLES

EDDY RAVEN RISES AGAIN

WITH A NEW RECORD LABEL affiliation, top-rated producer Barry Beckett backing him and the freedom to build an individualistic recording career, Eddy Raven's future is looking up. He terms his debut album for Universal Records, Temporary Sanity, "the best album I've ever done - for me," and does not mince words about his feelings on this project.

When I went in to cut it. Jimmy Bowen (President of Universal) said 'Cover us at radio with a couple of good radio records. Make sure we get played and then I want you do to everything that you've ever wanted to do on a album that you haven't done yet. Ex- periment, experiment, experiment! Stretch as far as you want to.' I said, 'You know you're not going to have any trouble getting that done!'"

So Raven headed into the studio with several songs written with tunesmith Troy Seals combining several styles of music. As a result, listeners will hear a mixture of island sounds, Cajun, country and even a touch of reggae music on the album. Raven's different sound comes from years of living in the South and being influenced by a variety of musicians.

"My father was a guitar player and I grew up listening to Roy Acuff, Hank Williams and Bob Wills. Don Everly turned me on to Bob Marley. I've always loved what Jimmy Buffet did as well as the Beatles. All of these influences have been a sponge, soaking up these influences and combining it with other things."

With Cajun music becoming more popular now, Raven will be part of a nationwide tour soon, singing with other south Louisiana artists such as Doug Kershaw, Jimmy C. Newman, Rockin' Sydney and Queen Ida. Still, he does not let his Cajun heritage limit his other musical interests.

"I think the recognition of Cajun music is great but unfortunately it's never been done quite right, and there's never been as many of us out there as there are now. I've done it subtly. I've always had a couple of Cajun songs on my albums and it's always been the closing segment of my live shows."

Raven first came to Nashville in 1970 on the advice of Jimmy C. Newman, who introduced him as a songwriter at Acuff-Rose, where Raven first worked. Shortly thereafter, Raven was signed by his long-time friend, the late Don Gant, to ABC Records. "I was the first act that Don signed to ABC. He was the first go to the music business and I'm a recording artist. It was something that I overlooked because I didn't want to record, I wanted to write!"

Years later, the duo worked together again for the last time on the Right Hand Man album. Raven's mother passed away during that time, a loss that was hard for Raven to overcome. "It was a rough period that put me in a real tailsnap. I had to climb out of that and not feel sorry for myself and yet try to continue to remember how important they were and not be bitter about it. You never get over those people. I hope there's always that twinge of pain in my heart, because if you don't have the pain, you can't enjoy the good times."

Building a stronger character in the face of tragedy, Raven continues to write and perform in his own eclectic style. His roots as a "country boy" have fueled his imagination and diverse outlook on country music. "I think constant change is necessary. I will continue to change as long as I can continue to get away with it," said the artist. "But he feels there has been some resistance to change in country music. "I have a big problem with some of the traditional country music supporters being so close-minded about the new music. Some of the institutions in this business that are just adamant about what they don't want to hear. I think if we have a problem, we have a problem with administration. I'll probably catch a lot of flak over that. But the bottom line is that people who stay in Nashville and run the country music business need to get out of town and spend some time on the road to see what the real country music fans are listening to."

Cecilia Walker

(Photos: Traci Carr)
CASH BOX COUNTRY INDIE SINGLES

1  YOU SURE GOT THIS OL’ RED NECK FEELIN’ BLUE (Evergreen)
   Joe Stapley 1 6
2  KEEP THE FAITH (Tra-Star)
   Heartland 2 9
3  DAYDREAM (Roundwaves)
   Cerrito 6 5
4  LOVE WILL NEVER BE THE SAME (Step One)
   Reno Brothers 3 6
5  SMALL TOWN DREAMS (Maring)
   Don Malena 7 5
6  BUT YOU WILL (SOA)
   Razy Bailey DEBUT
7  SHE’S A DEVIL IN THE DARK (A 1 1)
   Rich Cheney 4 10
8  THE CHANCE YOU TAKE (Well Dog)
   Ross Lewis 14 3
9  SHE DREAMS (Evergreen)
   Alan Rhody 15 3
10 LUCKY ME (First Colony)
    Charlie Albertson 21 2
11 HANK AND LeftY (Bear)
    Justin Wright 5 6
12 FOREVER WASN’T MEANT FOR US (Happy Man)
    Holly Ronick 22 4
13 I NEVER HAD A CHANCE WITH YOU (Tra-Star)
    Patsy Cole 29 2
14 ONE HEARTACHE AT A TIME (GBS)
    Vernon Sandusky 8 6
15 HELL TO HOLD (LCN)
    Roger Ron 31 2
16 WHAT IT BOLDS DOWN TO (True)
    Frank Burgess 34 3
17 HOW MANY HEARTACHES (CA)
    Nancy Carr 9 9
18 I’VE HAD ENOUGH OF YOU (Door Knob)
    Debbie Rich 35 2
19 JUST BECAUSE YOUR LEAVIN’ (Sing Me)
    Lorrie Ann 32 3
20 SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One)
    Jerry Lansdowne DEBUT
21 I WONDER WHERE YOU ARE TONIGHT (Evergreen)
    Bailey Brothers DEBUT
22 IT WON’T BE LONG (Upper)
    Bryan Sklar 45 2
23 I STILL NEED YOU (Wimnard)
    Steffin Sisters 37 3
24 WHO HAVE YOU GOT TO loose (Tuck Tape)
    Erin Welch DEBUT
25 WORKING MAN (GBS)
    Debbie Dukes 40 3
26 GRANDFATHER’S STORY (Breaker)
    Johnny Holm 10 5
27 TELL ME (Kotissage)
    Kenny Carr 11 4
28 DANGEROUS GROUND (Bootrap)
    Lance Strobe 12 3
29 SHE’S TOO GOOD TO BE CHEATED THIS WAY (Discovery)
    Hunter Cain 13 7
30 THOSE PRETTY EYES (Nashville American)
    Charlie Rogers 16 3
31 SCHOOLROOM BLUES (Laron)
    Jeff Stuart 33 3
32 THE DOOR IS ALWAYS OPEN (Music City USA)
    Lori King 26 3
33 ONE NIGHT A WEEK (New Act)
    Robin Rigg 30 3
34 LAY ME DOWN CAROLINA (Paloma)
    Mark Tribble 17 7
35 OLD FASHION LOVING TIME (Royal Master)
    Loren Alan Lindsey 38 3
36 TELL TALE SIGNS (Royal Master)
    Craig Southen 18 8
37 OPEN FOR SUGGESTIONS (True Knob)
    Perry Lauderdale 19 10
38 IF THE JUKEBOX TOOK TREARAPDORS (Evergreen)
    Michael Dene 28 6
39 STILL LOVING YOU (CA)
    Pat Murphy 42 3
40 THIS OLD FEELING (Killer)
    Andy & the Brown Sisters DEBUT
41 WAYFARING STRANGER (Roundwaves)
    Lonnie Perkins 44 2
42 WHERE YOU GONNA HANG YOUR HAT (Playback)
    Sylvia and her Silver Dollar Band 23 4
43 BOY, YOU RE DRIVING ME CRAZY (MEGAdocs)
    Nancy Lawson-Hanna 24 5
44 SWEET SONGS (K-AIR)
    Jack Hutchinson 25 7
45 LOVE KEEPS KNOCKING (Stop Hunger)
    G.T. Express 27 4
46 YOU WEAR THAT RING WITH STYLE (First Love)
    Ronnie Gill 28 6
47 MAKING MY DREAM COME TRUE (Ace Hi)
    Hans Salas 36 3
48 I’LL STEP ASIDE (Taste of Texas)
    Glenda Sue Foster 39 5
49 GOODBYE FOREVER AGAIN (Trac)
    J.P. Stanley 49 3
50 DON’T OUR LOVE LOOK NATURAL (Chanck)
    Doug Jones 43 6

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COUNTRY INDIES

INDIE SPOTLIGHT

SUMMER CASSIDY: “My Mama was a Rodeo Queen” (Track 202)
Cassidy, under the guidance of producer Buzz Cason, lays down the law about her rodeo heritage on this track. With single-minded determination, she sings of the maternal rambling ways she inherited in a Texas swing-styled tune guaranteed to set your feet to tapping and your hands to clappin’.

INDIE FEATURE PICKS

DALE MORRIS: “Livin’ for Tomorrow Is Killin’ Me Today” (Sundial 130)
Morris discovers the daily grind of bringing home the bacon can take its toll on marriage and family commitments. With a true feel for country, his exceptional vocal potential should make this one a winner across the board.

DOUG KERSHAW: Hot Diggidy Doug (BGM)
Kershaw’s charismatic appeal among Cajun-lovers has long been proven, and his attraction to larger audiences nationwide should begin with this album. Produced by Bill Green, Bob Vernon, Ellis Paylet and Kershaw, it captures the true flavor of Cajun music with the raw admired, the spunkiness, and the humor that encompasses that genre. Kershaw went Top 40 with his most recent single release, “Boogie Queen,” and charted earlier on his duet with Hank Williams, Jr., “Cajun Baby.” Kershaw also features the Cajun classics (“I Toot Toot” with Fats Domino and “Jambalaya”) to familiarize first time listeners with the south Louisiana sound. Other hot cuts: “Cajun Stripper” and “I Wanna Hold You.”

RISING STARS

CHARLIE ALBERTSON

ALTHOUGH THE MIXTURE of music and politics might seem an unlikely combination to most, Charlie Albertson is a winner in both areas. His newest single, “Lucky Me” on the First Colony record label, is currently at #76 on the top 100 and #10 on the indie chart. But Albertson not only has chart success, he also took office as a State Representative in North Carolina’s Citizens Legislature earlier this year.

“Music and politics have a lot of things in common. You’re dealing with a lot of people and you’re before the public (in both fields). Somebody has said that being in politics is a lot like being in show business. I don’t know if that’s true, but it might be! I think there are some similarities between the two in some ways,” said Albertson. Jimmy Capps, Albertson’s producer, received much praise by the artist as being a key player on his musical team. “Jimmy and I are friends and we used to play together before he moved to Nash-ville. Now he plays with Bill Walker and other big musical productions. He’s been very helpful to me. This is the third release we’ve had on this label, but it’s the first record that’s gotten us any attention at this point.”

Music has always played a big role in Albertson’s life. He grew up in a large family (five brothers and three sisters), and all were musically active. “We were all very musically oriented. We had a piano in the house and my brother played the guitar. We all sang in the church choir. I had a real background of singing in my family.”

Since that time, Albertson has lived the ultimate country singer’s dream of singing on the Grand Ole Opry. “I’ve been on the Opry several times. Grant Turner has played my new record the last two Saturday nights on the warm-up show. I have a lot of good friends at the Opry and maybe if I get lucky, I’ll have a chance to perform my new song if things keep looking up.”

Albertson has also toured worldwide through the help of the Armed Forces entertainment offices. “I’ve been on four overseas tours and visited 26 countries in the process. We went to Iran and Germany on our last tour.”

Through his political office, Albertson has found a way to initiate helpful legislation for the music industry. Recently he introduced a bill on the House side of the North Carolina legislature that would increase the penalties for those caught peddling counterfeit recordings.

“We hope to make that crime a felony because right now North Carolina is second only to California in the sale of counterfeit cassettes and video tapes. Virginia and California have both passed a similar version of this law and Alabama has passed it in the state senate. Hopefully this will give some relief to the writers for the royalties they are not receiving.”

Albertson plans to tour more in June, when his legislative session lets out, and hopes to continue making headway in both of his professions. “Music has meant a lot to me. There’s always something about music that has kept me there and I want to continue to do it as long as I can because it is an important part of my life.”

Cecilia Walker
COIN MACHINE

AROUND THE ROUTE

STARTING OFF ON A very positive note, we spoke with Audio Visual Amusements proxy Pete Entringer in St. Louis this past week, who enthusiastically advised that, “I’m putting out 59 Seeburg CD jukeboxes in 59 Pizza Huts that are located in and around the St. Louis area!” Need we say the music department at AVA is cookin’ on all burners! He went on to note that a lot of operators in his territory are focusing their attention on music and those who had’t previously bought CD machines are “climbing aboard the Seeburg CD bandwagon”!

What about games? “Our business is holding up in that area, but we’re experiencing the ‘same ole’ syndrome, meaning there’s a need for some innovation and some new themes.” We’ve certainly heard this before.

Dateline Charlotte, NC, home of Brady Distributing, where business is good, according to marketing VP Jim Frye, and everything’s moving along smoothly at the newly acquired Brady operation in Florida (Miami and Orlando). With respect to activities in Charlotte, Jim told us that business is good overall; however, their biggest problem comes from the “excessive cost of equipment” which, in some cases, is actually “eliminating customers” who formerly purchased new equipment but can no longer afford it. Customers who used to buy five of a game are now buying maybe two or three. This situation has resulted in increased sales of used equipment at Brady, along with kit sales, which are also on the rise. Jim said he’s really looking forward to the dollar coin. “With the dollar coin, you have the option of three plays for a dollar, two plays for a dollar and, possibly, one play for a dollar. It can do much to defray the high cost of equipment, and really turn things around.” Hopefully, with enough pressure from all levels of the industry, the dollar coin will become a reality very soon, he added.

A GREAT IDEA! A.H. Entertainers’ programming expert Brad Hamma is all in favor of A&M Records’ recent move to reduce the price of their vinyl discs to under a dollar for ops, and is hopeful the other labels will follow suit. His suggestion, in order to justify the price slash, is for the record companies to eliminate the fancy, illustrated jackets many singles are contained in and provide a “a no frills’ sleeve for operators,” which would “cut the labels’ expenses and also save money for ops.” Something to think about.

STATE ASSOCIATION NEWS: The upcoming May 19-21 NSYCMCA state show, which marks the first combined Northeast Regional Amusement Machine convention and trade show, has already booked over 40 booths for the equipment exhibit and will be offering more than $15,000 worth of equipment that’s been donated for the convention raffle. The packed agenda will include seminars, business meetings, social and recreational activities, and a special tribute (during the Saturday night banquet) honoring veteran op John Bilotta as NSYCMCA’s “Operator of the Year!” Congrats, Johnny! Convention site is the Imperial Resort Hotel (formerly Stevensville Country Club) in Swan Lake, NY.... MOMA, the Minnesota state ops association, celebrated its 20th year of incorporation during its recently held convention and trade show. We’ll have photo coverage in next week’s edition.

To my friend and colleague Valerie Cogniech, editor of Play Meter magazine, I would like to express my sympathy. Valerie’s daughter Kim died at the age of 20, after suffering severe injuries in an auto accident. There is little I can say to ease your pain, Valerie, but I want you to know that I share in your sorrow and will remember you and Kim in my prayers. May she rest in peace.

Camille Compasio

15 YEARS AGO IN CASH BOX

THIS PAST MARCH, Wurlitzer Company decided to discontinue the jukebox manufacturing segment of its business and announced that the Tonawanda, NY plant would be shut down within 60 days. Among the last models in production at this time are the 3800 Amercan and the 7500B Cabaret furniture-style machine. The decision, however, in no way affects their European operation, where Deutsche Wurlitzer co-operated phonographs and other equipment will continue to be produced for sale throughout the world.... Mirco Games, Inc., of Phoenix, will shortly be breaking ground for its new 60,000 sq. ft. plant addition. Firm produces Champion Soccer; Champion Ping Pong and is preparing to release a new line of video games, the first of which is called Challenge.... Bally begins shipping on its new Twin Win, two-player flipper.... Construction has just begun on two more building additions at the D. Gottlieb & Co. factory complex in Northlake, Illinois, with completion targeted for late fall. The company will then be occupying five acres of their 14 acres of property.... Rock-Ola’s executive vicee Ed Doris revealed that for the past decade, the factory has been realizing an average annual growth rate of 15 to 20 percent, and predicts that by 1980, a possible one quarter of a million new locations for phonographs will be opening up across the country.... A group of Ohio operators met in Columbus recently to organize a state association that will be called the Ohio Music & Amusement Assn.... Midway announced the release of its new Gang Busters gun game.... Sega Enterprises, Inc. is now officially and corporately an American amusement machine manufacturer, meaning Sega Enterprises Ltd. in Tokyo is now a subsidiary of the American corporation. Plans call for the establishment of equipment depots on the West and East coasts and the eventual set-up of a complete manufacturing facility here in the U.S.... Chicago Dynamic Industries is getting ready to release a new puck bowler called Pro Bowl.... Gus Tartel, with more than 21 years in the music business, opened up his Singers One Stop For Outs outlet in Chicago.... MOA’s 1974 membership drive is underway, the goal being a 25 percent increase by the time this year’s Exposition gets underway in November.... Ken Anderson, who formerly served as branch manager for the Wurlitzer Company in Los Angeles and Denver, has been appointed manager of domestic sales at the Chicago Retail Machine division of Chicago Dynamic Industries.... David Gottlieb, founder of D. Gottlieb & Company, died last week following a long period of illness. His legacy as an inventor, a marketing genius and a philanthropist will live on. He was 73 years old at the time of his death on April 16, 1974.

INDUSTRY CALENDAR 1989

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.

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COIN MACHINE

PLAYFAIR LAUNCHES NEW MARKETING CAMPAIGN WITH FIRST PROMO VIDEO

CHICAGO—"With a lean, eager sales force and a large-scale product, we've been scouting for a touch of marketing magic," stated Brian Cowd, president of Playfair Shuffleboard Company, Inc., in announcing the premier of the firm's first promotional/instructional video as part of a new marketing campaign targeted toward the tavern sports and coin-operated entertainment industry.

"We've been looking for an easy, practical product presentation method," he continued. "The features and quality speak for themselves; but displaying an imposing 22'-long model is a definite challenge. Our new video gives Playfair Shuffleboard an immediate just short of being there in person. And it captures the fast action, spirit and intensity of the game like it's never been shown before."

The 8:30 production, entitled "Set 'Em Up...Slide," showcases the entertainment, competitive and profit-making potential of tabletop shuffleboard and Playfair products. It is designed as a tool for dealers, distributors, tavern and club owners, groups, organizations and players.

"This is an exciting time in the world of shuffleboard," Cowd said. "All across the United States and Canada, a resurgence in the sport's popularity is underway. Sales are booming; and this year we're taking Playfair Shuffleboard to a brand new audience—Japan. The opportunities for growth are unlimited."

Playfair Shuffleboard, based in Fort Wayne, Indiana, builds private club-quality tables for consumers and coin-operated markets.

The 22'-long Playfair Grand model is highlighted throughout the video. Its features include three-inch solid hardwood maple playing surface, polyurethane finish, silk-screened graphics, fine wood cabinetry, microprocessor scoring, recessed lamps, secure steel double-entry cash box doors and more, all geared for maintenance-free operation.

"Custom color and design options are our trademarks," observed Cowd. "With Playfair Shuffleboard moving into venues ranging from upscale clubs to military facilities, the flexibility of tailoring our shuffleboards to individual decor and space requirements multiplies their attractiveness to buyers. We also offer Play Barrier Control, a specialty feature that protects the integrity of play in unsupervised coin-op locations."

Along with the promotion of the sport, Playfair's new video underscores a secondary objective: Basic Shuffleboard Instruction. In simple, hands-on demonstrations, the video outlines the rules for two- and four-player shuffleboard. It defines basic techniques, terminology and game etiquette. In addition, there is a detailed section on scoring.

"It's the perfect primer for first-time players or the instant refresher for seasoned pros," he explained. "And it's a great way for tavern and club owners to introduce the sport to their patrons. Just set up a VCR, put it on the big-screen TV and let it roll! By building a corps of loyal players, the possibilities for leagues and tournaments become particularly inviting."

The Playfair Shuffleboard promotional/instructional video is available in the VHS format. Appointments for personal presentations or information about securing copies may be obtained by contacting Brian Cowd at Playfair Shuffleboard Company, Inc., 7021 Blufton Road, Fort Wayne, IN 46819. The toll free number (outside of Indiana) is 1-800-541-3743.

CHICAGO—The states of Texas, South Carolina, Ohio and New York have been selected as sites for four AMOA-sponsored 1989 Regional Seminars, designed for route and technical personnel in the coin-operated amusement, music and vending industry.

Each Saturday/Sunday seminar will offer sessions on "Customer Service for Route Sales Personnel" and "Technical Training for the Intermediate Technician." Attendees will have the option of registering for either one of the sessions at each location.

Dates and locations of the seminars are as follows: July 29-30—Dallas-Fort Worth Airport Marriott, Irving, Texas; August 12-13—Columbia Marriott, Columbia, South Carolina; August 26-27—Radisson Hotel North, Columbus, Ohio; and October 28-29—Westchester Marriott, Tarrytown, New York.

According to Randy Chilton, chairman of AMOA's Education Committee, 325 industry technicians and route sales personnel attended the first series of three AMOA regional seminars, which were held in 1988.

"This year we've expanded to four, which will help us reach a wider audience," said Chilton. The seminar sessions on "Technical Training for Intermediate Technicians" will feature industry consultant Harold Fromm, who will address monitors, power supplies, tools of the trade, how to make conversions and digital power supplies.

The session on "Customer Service for Route Sales Personnel" is targeted to owners, managers and "progressive" route sales personnel and, as its title suggests, will stress the importance of customer service. Among those scheduled to address this session are Frank Seninsky (Alpha-Omega Amusements, Edison, NJ); Jim Stansfield (Jim Stansfield Vending, La-Crosse, WI); and Charles Ross (Innovative Management Consultants, Harlingen, TX).

Compilation and housing information will soon be mailed to AMOA members and non-members nationwide.

AMAA & FBI DELIVER ANTI-DRINKING MESSAGE

CHICAGO—The American Amusement Machine Association and the Federal Bureau of Investigation announced that the FBI has begun running an anti-drinking and driving public service announcement during tours of FBI headquarters.

The 30-second PSA, entitled "Life's Not a Game," is a joint effort between AMAA and Mothers Against Drunk Driving. The scenario takes place in a video arcade and centers around Sega Enterprises' driving game, Out Run. The spot distinguishes between games and real life and the serious choices one faces (i.e., the decision to drink and drive); the narrator draws an effective correlation between the decision and the resulting consequences.

The announcement was distributed nationally to member stations of the National Association of Broadcasters in early 1988, and has received considerable air time. As part of the FBI tour route, an estimated 500,000 additional people will see the spot annually. The FBI began running the PSA on April 1.

AMOA president Frank Ballouz hopes the exposure will result in heightened interest in the spot by broadcasters. "This is timely, and universal message," according to Ballouz. "It speaks to teenagers in a language they understand and relate to, but the visibility of the message is important. It is our hope that this exposure will motivate those visiting the FBI to request that their local TV stations run the announcement."

As stressed by AMAA executive vice president Robert C. Fay, the coin-operated amusement machine industry's primary goal in programs such as this one is to help educate America's youths to the dangers of alcohol and drug abuse.

"To teenagers, we are a very visible industry," said Fay. "What we do and say can have a positive or negative impact, depending upon how we present ourselves. We want America's youths to know that life isn't a game, and that sometimes the price you have to pay for your actions in real life is just too high."

AMOA and MADD will be producing a poster this spring that will carry the same "Life's Not a Game" message.

Video games with an anti-drug warning were previewed by AMAA and the FBI earlier this year. The warning, which consists of the FBI seal, Director William Sessions' name, and the message "Winners Don't Use Drugs," has begun appearing on all new video and pinball games manufactured by AMAA members since March.

PLAYFAIR'S GRAND MASTER

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COIN

MACHINE

BRADY NAMED VALLEY'S 'DIST-
TRIB OF THE YEAR!' Brady Dis-
tributing Co., of Charlotte, North
Carolina, has been singled out to
receive the Cougar's Pride
Award for 1988 from Valley Rec-
reation Products for "sales
leadership" among the family of
Valley distributors. This award
was introduced several years
back and represents the highest
achievement award Valley
makes, signifying not only "ex-
cellent sales" but "exceptional
public relations with cus-
tomers" and a "caring attitude
with after sales service." In pre-
senting the award to "C.B." (as
Brady senior is affectionately
known) and his son, Jon Brady,
making VP Alan Schafer stated,"Each year at this time I
take great pleasure in present-
ing Valley's highest award to the
single distributor that stands
out above the remainder of our
very fine distributor network." In
accepting the award, C.B. said, "We are pleased and very
honored to receive the Cougar's
Pride Award for our efforts in
1988, as it represents a total
commitment by all of our staff to
Valley, with whom we have en-
joyed a fine relationship since
we first began the distribution of
their products." Pictured (from
left) are Jon Brady, Alan Schafer
and C.B. Brady.

JUKE

BOX

100th

ANNIVER

SARY

DATA EAST'S HIPPODROME

NEW PRODUCTS

DATA EAST'S 'HIPPODROME'

DATA EAST USA, INC., of San
Jose, California has released its
newest game, called HIPPODROME,
a horizontal kit offering fast action
and creative game-playing strat-
yeg portrayed in the ancient time
of gladiators and chariots.
The setting is the hippodrome,
where players are challenged to
fight the planet's mightiest war-
riors in a duel to the death that
calls for both power and skill. The
new model employs improved ar-
cade technology that delivers more
complicated, imaginative graphics
and play strategies.
"We've brought together creative
game design and an innovative
theme in HIPPODROME, which
should push the game to the top of
the charts," commented Ray Mus-
ci, executive vice president of Data
East's coin-op division. "HIPP-
ODROME brings the primal excite-
ment of coliseum fighting and an-
cient battle to the arcade."
Hippodrome takes players into
the time of stone coliseums where
mighty gladiators gathered to
fight each other to death. During
the game, players may select from
a number of different, deadly wea-
pons such as a battle axe, ball &
chain or the deadly javelin sword,
as they engage in hand-to-hand
combat for the title of World
Champion. The game's continuous buy-
in option allows players to fight to
the end without interrupting the
sequence of play.
Hippodrome is currently avail-
able as a horizontal kit only. Fur-
ther information may be obtained
through factory distributors or by
contacting Data East Enterprises,
Inc. (USA) at 2149 Paragon Drive,
P.O. Box 610550, San Jose, CA
95161-0550.

SEGA'S 'GAIN
GROUND'

SEGA ENTERPRISES, INC.
(USA) recently introduced Gain
Ground, their exciting new System
24 video game, which portrays dra-
matic war action on battlefields of
the past and present. It is based on
a story of a battle simulation sys-
tem controlled by a supercomputer
that was developed for the purpose
of training the fighting instinct of
men. Suddenly, however, the su-
percomputer goes haywire and
takes many of the citizens hostage.
As the scenario unfolds, three of
the most courageous warriors are
called upon to go forth and fight to
rescue the captives in the Gain
Ground System. Once retrieved,
these captives become warriors and
must battle toward the de-
struction of the system. The excite-
ment intensifies as the players
build their array of up to 20 dif-
ferent types of warrior. Since each
warrior has different weapons and
physical capabilities, the strategy
lies in retrieving and utilizing
those warriors most suitable for
destroying certain enemies in spe-
cific stages of the games. Thus, the
excitement comes not just from
winning but from how you play the
game!
Further information may be ob-
tained through Sega distributors
or by contacting Sega Enterprises,
Inc. (USA) at 2149 Paragon Drive,
P.O. Box 610550, San Jose, CA
95161-0550.
HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pin Boss and Merit Triv Whiz (sex) counter (batt) games.

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

FOR SALE - Blue Chip Stock Market Wall Street tickettapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

FOR SALE IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

REAL ESTATE GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

RECORDS JUKEBOX OPERATORS - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714) 537-5939.

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

FOR SALE Old Bingo Pinball. Great Collectors Item $300.00 up. Call (503) 782-3097 for more info. Also old jukes.

SERVICES DON'T PITCH IN THE DARK! FRADALE'S 1989 COUNTRY MUSIC DIRECTORY. Contact and stylistic info on hundreds of Artists, Producers, A&R, Managers. 148 pages! $25.00 plus $2.50 s/h. Includes updates. Box 764, Hermitage, TN 37076. The only directory you'll ever need.

MUSICIAN/ARTIST OPPORTUNITIES MUSICIANS! BANDS! Looking for the right group or players? Call PMR 1-800-328-8660.

STARDUST RECORDS the only under one roof recording, booking, mailing, promotion and career direction label with a half century of experience at it's head! But fresh as today's headlines. For free brochure send SASE to Drawer 40, Estill Springs, TN 37330.

RECORD PROMOTION Country and Gospel Record Promotion. For more information contact: LaDonna Kay, 24285 Sunnymead Blvd., Suite 234, Moreno Valley, CA 92388. Tel: (714) 653-1556.

Country and Gospel Record Promotion. For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

MISCELLANEOUS U.S. GOVERNMENT GRANTS AVAILABLE for music-related projects to individuals and organizations - $2,000-50,000. For details call (213) 878-5530, 24 hours, 7 days.
WE WON'T BACK DOWN

When we launched the remade/remodeled CASH BOX in mid-January, industry insiders said it wouldn't last. But they underestimated our commitment. We strongly believe the industry desires an alternative to the dull and the silly in music trade journalism. We believe you want a trade that places a priority on music, from Lou Reed to Fine Young Cannibals to De La Soul. A hip, young, informative trade that emphasizes the new, the daring, the innovative. The words of encouragement from around the music biz have been inspirational. But now that we have your attention, we need your support. Get in on the ground floor of a whole new thing. GET INVOLVED. Here's where you can start:

THE AMERICAN LATIN MARKETPLACE

It's a whole nueva cosa—young Latino artists making every kind of music, from alternative to rap. In the issue, we'll give you the lowdown on this emerging market. Our new American Latin column/micro-chart—the first of its kind in tradedom—also makes its debut.

ISSUE DATE: MAY 13 • AD DEADLINE: MAY 2

JUKEBOX MUSIC

This year marks the 100th anniversary of the jukebox, with its evocations of truck stops and malt shoppes, slow dancin' and shitkickin', beach blankets and B-sides. The formal celebration won't take place till later this year, but jukeboxes go with summertime, so we're jumping the gun.

ISSUE DATE: MAY 20 • AD DEADLINE: MAY 9

THE HIP-HOP REVOLUTION

In a few weeks, our journalistic MCs will turn the spotlight on what may be the most significant musical movement of the '80s. Hip-hop has a complex past, a controversial present and an unlimited future. You'll find all that and more in this very special issue.

ISSUE DATE: MAY 27 • AD DEADLINE: MAY 16

NASHVILLE FAN FAIR '89

Here's your guide to what has become country music's biggest annual event—a five-day festival and marathon autograph signing. Have 'em put their John Hancocks right here on these pages. A keeper.

ISSUE DATE: JUNE 10 • AD DEADLINE: MAY 19

JUNE: BLACK MUSIC MONTH

America's primary musical legacy is also the predominant form in the contemporary marketplace. Black music is too broad a subject for one issue, so we'll be focusing on various aspects throughout the month, with a big special issue hitting the streets on June 17.

ISSUE DATE: JUNE 24 • AD DEADLINE: JUNE 13

During the month of July, CASH BOX will present a pair of specials—The NEW MUSIC SEMINAR PREVIEW, and our mammoth 47th ANNIVERSARY ISSUE / '89-'90 MUSIC BIZ DIRECTORY. Look for details in upcoming issues.

RESERVE A SPACE NOW. CONTACT:

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