JUKEBOX

THE MUSIC!
THE MYTH!
THE MONEY!

100TH ANNIVERSARY OF THE JUKEBOX
MUSIC FEATURES

6 THE 1989 JAZZ & HERITAGE FESTIVAL
He came, he saw, he had a po’ boy. For one blessed weekend in New Orleans, American music reigned supreme. And Cash Box was there.

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It lifts our spirits, it nurses our wounds, it presses our past onto little plastic platters. Cash Box, the bible of the jukebox industry, celebrates the centennial of Mr. Edison’s brightest idea.

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TOTTALLY HIP TOP 10
1. Todd Rundgren: Anthology (1968-1985) (Rhino two CD compilation)
2. KEDG “The Edge,” died May 13, 1985; R.I.P.
4. Paul McCartney: Flowers in the Dirt (Capitol)
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7. Joan Micklin Silver: Crossing Delancy (Warner Home Video)
8. Candice Bergen: “Subterranean Homesick Blues” (recitation), Murphy Brown, May 8 (CBS-TV)
9. Lou Ann Barton: “You’ll Lose a Good Thing” (Antone’s LP cut)
10. Lou Beach, guerrilla collagist (see this week’s cover)
**TICKERTAPE**

**J.J. JACKSON:** NOT DE-LITED

OVER THE EDGE: By the time you read this, KEDG “The Edge” (101.9 FM), LA’s most adventurous commer-
cial radio station, will be no more. Golden West Broadcasting, which owns the station (formerly known as KMPC-FM), has acquired the service mark K-Lite from Westwood One, and that’s what you’ll find at the 101.9 position as of midnight, Friday, May 12. While the “full-spectrum rock & roll” programming approach of PD/MID/JS J.J. Jackson seemed viable in a huge market like Los Angeles (and had the full attention of the record industry as well), the Arbitron ratings were taking a lumps around the 1.0 mark a year-and-a-half after the approach was insti-
thuted. Ironically, it was just two months ago that Westwood One dumped K-Lite and its relatively suc-
cessful AC format in order to install Scott Shannon’s rocking KQLZ “Pirate Radio” at the 100.3 dial pos-
tion. In a sense, then, by giving the red rights to K-Lite, KQLZ’s ownership has effectively eliminated the station Pirate Radio most closely resembles. Now, the only immediate hope for rock-loving adults is that Shannon will loosen up his playlist and get some of the old buttons in search of some quality music, Jackson will be searching for a new home for his staff and concept. Good luck, J.J.—we’ll definitely miss you.

**ATLANTIC’S CAPTAIN CARTER**

THE BIZ: Despite widespread speculations to the contrary, Virgin promotion VP Phil Quarkararo will not join Jimmy Jenner’s New York team at Columbia. Expect Quark-
aro’s role at Virgin to expand in the near future. And expect Virgin to con-
tinue on its hot streak, with high-
powered releases on the way from Nene Cherry, Ziggy Marley & the Melody Makers and Lenny Kravitz, among others. Virgin’s lone disappoint-
ment this year was the crash-and-burn failure of the film Stavros of New York, which left the label high and dry with a terrific soundtrack LP... A pair of capable execs have just reentered the record industry, Jamie Cohen, who was ousted from his Columbia A&R job last year, has joined A&R at BMG-distributed Private Music, which is expanding its previously all-instrumental approach. And another six-month fixture on the label, veteran publicist Barbara Shelley, has been named director of national publicity over at Virgin’s well-established Chameleon Records... Atlantic Records has “restructured” its West Coast A&R department, which revolves about the conceptual nucleus of Paul “Call me Carter” Carter. The new kids in town are A&R reps John Axelrod (a February arrival) and Vic Silva (a cleverly named member of the Blondie alumni, who fled New Jersey for L.A. in March). They join old-timers Nick Loft, Martha Schultz and Janet Smith. Cathy Watson has joined EMI Records as West Coast publicity director; she comes from Mahoney/Wasserman. Finally, Bob Rayvon and Vickie Nelson have formed The Future of Music Ltd., a new management and merchandising company which will oversee the careers of performers like Charley Pride and Cassandra Wilson.

**MEDIA MANIA: Roy Trakin, feature editor at Hits, is about to become the first West Coast editor for Details magazine, the artytrendy downtown New York publication. Trakin probably means the hard-working word-processor will finally be able to move up from the great big city to socking it away for his kids college education, which will begin around 2008. In a related note, the brand-new, bi-monthly Glenn Magazine, a bi-monthly magazine for the working musician, is now a month-
ly offering, and you can buy it! And the music designed for you... There’s been some intrigue at the L.A. Herald Examiner, where recently hired entertainment editor Katie Danielson failed a re-
quired drug test. (Drug-testing jour-
nalists! What’s this world coming to?) When the “illicit” substance turned out to be a temporary mark-up for Red during a scheduled visit to the dentist, management insisted on another test, which he passed, but stipulated that he’d have to take another one in six months. At that point, Richmond said, in effect, “Take this job and shove it,” and walked out of the office.

YOU’LL GOTTAVOITZ! The best thing about NBC’s Saturday Night Live this season continues to be the show’s choice of musical guests. On May 13, SNL featured France’s Young Non-
nials in what may well have been the innovative trio’s only live appearance of 1989. And this Saturday, May 20, the show will be joined by the Heartbreakers, who have consented to play along with their frontman on a performance of his solo hit single, “Color Me Back Down,” which was recently unspecified tune. And while we’re tuned in to the tune, have you noticed that Heartbreakers are offering the “Crazy” on that new McDonald’s com-
mercial? But the makers of the spot are in no danger of litigation—you can’t copyright a drum machine sound tempo... A recitation of Bob Dylan’s “Subterranean Homesick Blues” figured prominently in a generally hilarious episode of CBS-TV’s Murphy Brown last week... And Capitol precincts have been hit with his court-side Sears on CBS’ telecasts of Lakers playoff games. The guy’s a natural for a Toyota commer-

**THE SMELL OF SUCCESS**

OOOH-OHHH, THAT SMELL! Julio Iglesias has finally given us his perfume: Only by Julio Iglesias. “Women, all women, are my most favorite customers.” And Julio is so much the Spanish crooner/perfumer “For all that women have given me, I wanted to give them something in return.” Count on it: 400,000 have been sold already, and when it floats in stores in the fall... SOME ART & ARTISTS: Speaking of Elektra, the label’s new label has somehow lost two of its most prestigious alterna-
tive bands, the call and Hoodoo Gurus, to MCA and RCA, respectively. Both the Call’s Let the Day Begin and the Hoodoo’s Magna Cum Louder will be released this month... Gues Loves Jezzle! Not any more, folks. Twin Michael Aster has left the band and started a solo career, while twin Jay Aston will continue with the remainder of the band. The de-twinning GLJ is expected to remain on Geffen... Since Motley Crüe and Aerosmith are recording in the same Vancouver studio complex, it’s not surprising to have noticed that Steven Tyler has laid a backing vocal on a Crüe cut. Tyler was part of an all-star choir that also in-
cluded Appetite’s Axl Rose, Larry Mullen, John Fogerty, et al. and former Night Ranger Jack Blades... Stop press: Tiffany will be heard as the voice of Judy Jetson in the upcoming full-length animated film: Jetsons: The Movie! She’ll also contribute three songs to the soundtrack... Larry Mullen, Jr., drummer for U2, will be on the Broadway that his run at the Gershwin Theatre has been extended through June 3... Bruce Hornsby received the award for Disney’s Alumnus of the Year Award last week; he’s a ’79 graduate of his School of Music... Ozzy Osbourne. White Bluff, TX: Ozzy has said he’d do such a smash soundtrack role... Lulu Dube, South Africa’s top reggae star (or so they tell us) will be on our shores, tour-
ing from May 26 (in Minneapolis) to June 11 (in New Orleans). HE’S GREEK TO THEM: Among the 20 or so acts dropped by Columbia a couple weeks back was Parthenon Huxley, who missed the front end of a one-and-one, so to speak, when his ‘88 LP, In My Back Pocket, was dropped without fanfare. Undaunted, Huxley and his hot combo are powering through an “On the Road & Around the Block Tour” of the Midwest, scheduled so that Parthenon won’t have to miss the fourth quarter of any Lakers playoff game.

**THIS IS ONLY A TEST:** On May 26 at 7:42 a.m. (local time), 10,000 commercial radio stations and radio net-
works in virtually every American community will go silent for 30 seconds in order to “draw attention to the role of radio in everyday life.” At that time, participating stations will broadcast a 90-second commercial announcement made by President George Bush, which includes the 30 seconds of complete silence followed by a musical rendition of the campaign theme, “The Day the Radio Stopped,” sung by Richie Havens. The campaign was conceived by the Radio Futures Committee, a joint project of the National Associa-
tion of Broadcasters and the Radio Advertise-
ing Bureau. But wouldn’t it be more effective if all stations in the country broadcast the Emergency Broadcast System test at the same time? That would get ‘em good.

**CLIVE COUNTRY:** Urban cowboy Clive Davis has announced the opening of one-and-one, a new division, located—where else?—in Nashville. The division, which is plans to establish the label in the country marketplace, will be headed up by noted country producer and songwriter Tim DuBois. Hey, maybe Clive will eventually do for country what he did for R&B...

**METAL WITH A CAPITOL “D”:** Capitol Records prez David Berman has announced that the label has entered into a joint venture and distribution agreement with Metal Blade Records. Under the agree-
ment, Capitol’s A&R department will be available to the Metal Blade, who in turn will either release the al-
bums independently on their newly created No Wonder label or on Metal Blade/Capitol. In addition, after a given act has been brought to a “more commercially viable level,” Capitol can then decide to sign the act directly to Capitol Records. The first release on Metal Blade/Capitol Records will be Heir Apparent’s One Small Voice in Japan.

**WHO PUT THE FUNK?** Do you know the name James Jamerson? You’ve certainly heard him: Jamerson, who died in ’89, is the bassist on just about any Motown hit you can name. To raise money for Jamerson’s family, Elef Publishing is offering a book/basket package that features a biography of Jamerson, an analysis of his style and transcri-
tions of his bass lines, and, on tape, such bassist as Paul McCartney, Marcus Miller, Jack Bruce, Will Lee, John Entwistle, and Patiucci paying musical tribute by re-creating Jamerson’s tracks.

(Can be read on page 25)
**LA**  
**PREFACE:** My co-workers are always giving me a hard time because it seems that when I really, really like a performer I tend to gush—you know, write with feverish rock critic words like "staggering" and "smoldering passion." Well, I'm about to do it again. You've been warned. Read on if you must.

**OH, WOW!** Last weekend, Virgin recording artist Sam Phillips performed the final show of her mini-tour at LA's Club Lingerie. It's been almost a year since The Indescribable Wave her label debut was released, yet it seems that the pubith is just starting to become aware of this extraordinary artist through adequate radio play and tremendous critical acclaim.

I remember when, a couple of years back, I received an album by an artist named Leslie Phillips entitled The Turning from A&M Horizon Records. The record sat in my "to be listened to" pile for a couple of weeks before I decided to give it a spin. Looking at the album jacket, I noticed a hip array of participants involved in the making of the album: engineer and producer, T Bone Burnett. One listens to the record and I was hooked—Phillips' emotional and often understated spiritual songwriting coupled with that voice had me entranced instantly. I played the album repeatedly, each time more captivating than the last.

Nothing really happened with the LP (aside from a handful of glowing reviews), and few were ever aware of its existence. Nonetheless, the album, for me, stood as one of the finest releases of the year. It contained the finest elements of pop music's history, with a distinctive edge.

Soon I discovered that Phillips had left the A&M fold, inked a deal with Virgin, and was now going by her nickname: "Sam." When I finally received an advance cassette of The Indescribable Wave some time later, I couldn't have been happier—here was an album that retained the intimacy of Phillips' voice and storytelling, while having more of a mass appeal, thanks in no small part to the return of producer Burnett.

Virtually all singles danced in my head for weeks, but in time it seemed that the LP was not to be heard outside the critics' circle. Recently, though, the label released a single and video for "Holding on to the Earth," an ode to modern-day materialism over a post-psychadelic backdrop. Slowly the song began to gain ac-

"Please take a listen to the new-defunct adventurous Los Angeles start-up REDCJR FM, and Phillips resounds with a potential hit. And although the song is not a top seller, it is opening the door for Phillips by slowly introducing her sound and style to the public.

Which brings us back to the Lingerie show. When Phillips took the stage before a legion of newfound fans, she stood there, almost motionless, seeming somewhat intimidated by the audience. She performed each song with an inner passion and energy that kept the crowd silently entranced, all the while standing with her arms locked at her side, eyes open wide with astonishment, looking like a young girl giggling at a recital at school. And although some may criticize her lack of on-stage antics, there was no denying the fact that she conveyed the power of her songs directly to each individual.

Throughout the set she performed selections from both The Turning and The Indescribable Wave, interspersed with new songs—backed by the small combo of David Miner on bass, Jeff Campbell on guitar, and percussionist Mitchó Sanchez.

"I’d like to subject you to my favorite song when I was three years old," she announced as she took the stage for her encore. What cover tune could she possibly do? I silently thought to myself. Then that bass line kicked in, and I lost all control. It was Nancy Sinatra’s mid-60s gem "These Boots Are Made For Walking." The irony of the performance of the all-time camp/pop tune following a set of Phillips’ introspective artistry was brilliant. And taking the cue of the song’s final line, “Are you ready boots?..." Starting walk,” she broke her trance and proceeded to go-go dance up a storm. The set closed with the beautiful T Bone composition, "River of Love," (from The Turning), and the audience was left in awe.

To say that the show was great is simply not enough. How do you describe the inestimable?

**Tom DeSavia**

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**NY**  
**PROBABLY EVERYONE** has heard the story about how Tollhouse cookies were invented. Something old and familiar and comfort- 

NYE was made new, different, and simply by the addition of a new element.

What an analogy, comparing music to baked goods. Oh, well, if the cookies, what, wear it. What's this? About a band called RU Ready. Its rock and roll band with all the familiar stuff, metal-edged funk, big backbeat, big vocals, visceral tunes. But the difference is that this band has just the right combination of elements, looks, personalities and ability to set it apart. And the unknown, the Tollhouse element in this case, is the most dism﻿

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KAREN WOODS
UK HER GEOMETRIC BOB, her blue-and-white-striped jersey, her size-ten men's brogues, and her wide, flame-colored mouth elongating the word "breakout" was last year's staple Top of The Pops viewing. Corinne Drewery of Swing Out Sister, along with her male counterparts, cultivated the perfect pop image. But as she tells it, the striking haircut was not the result of intensive style consideration.

"It came about when I was 11 and had waist-length hair," she said. "I took my mother to the hairdresser, who chopped it all off and sent it to the Lec. I was recently married because I got married. There was no chance for me then. I thought my life wasn't worth living. Actually, I only cut half of it off, and I had one side short and one side long. I remember going to school the next day and having to wear my coat in the morning to hide it. I was very shy and painfully thin. But now I'm better. Thus the hairstyle was born. My mother laughed at me and said I looked nothing like a nun from an institution."

The hair was then combed and preoccupied by the band's new album, Kaleidoscope World, which is firmly rooted in the 60s. They make videos that look like potted versions of The Thomas Crown Affair, and Corinne favors Fayé Dunaway leopard-skin fedora or straightforward Avenging Clones. The Swing Outs also along with mainstays Andy Connell and Alisdair Findlay, and one of the songs. They say, "This time, our main ambition is to be played on Radio 2." I'm sure this is one homage they will receive; there is certainly a lot of homage to Bob Marley going on.

When I arrived to meet them, Corinne was singing an impromptu "Windmills of my Mind" with Andy on piano. We all agreed it was our favorite song ever. "But we'd never do a cover version; we couldn't do it better." Instead they have injected a smoothly 60s feel into their own jaunty yet voluptuous, arranged pop tunes. With the exception of Number One selling album, Andy is peculiar in his relaxed attitude. "I only get depressed if Corinne won't make me a cup of coffee, or she wants to watch something else on television. She can't come into a cafe, sit and have a coffee, she has to be on a schedule. But a flip sing, no money, I don't care. It's all that philosophy training I did."

"I can remember sitting in my philosophy lecture musing that I could never keep a day job because I was always late and didn't know what to do. Then they taught us about the value of work, and I'm grateful for that."

There are a couple of other things he is grateful for as well. "One is not being able to see right to the piano as well as my sister when I was ten. I couldn't bear the comparison, so I started making my own tunes. And the other is that the 1980s is an era of the hot, heartless, corporate world. I was able to sit with my synthesizer composing better soundtracks for the games."

As written "Breakout.

Another thing he might be grateful for is when he and former Sister Mar- tin Jackson were playing in an amusement arcade when a dizzy female came by, recording the whoops of Space Invaders on her Walkman. It was, of course, the eccentric Corinne.

Corinne was a fashion student at St. Martin's and went on to a successful designing job at Courtaults. She never really took the band seriously. "Then I fell off a horse and fractured my skull. I lay in bed for three months looking like a panda with my bandaged head, and I realized I didn't want to go back to my job designing women's clothing. It was a good job, but I started visualizing how brilliant it would be to keep up the songwriting and be a singer."

The new songs are steeped in '60s nostalgia possibly because Corinne's first musical ambitions took root in that era. "I've used to sing 'The Young Ones' on my own and I used to sing with the band in my dad's jazz band, but I really got the love for fame when I had my first public performance at a school talent contest. My best friend and I got the music teacher's daughter with us because we were singing 'I'm Sorry' by the Beatles. She was one of the judges. We sang 'Morning Has Broken.' My friend just looked at the boys, and the music teacher's daughter sang very operatic. We didn't win—it was a bad choice of a song. But I have fond memories of the occasion." I think it's because I've been 30 in September. It looks back on the 60s, a time of tremendous optimism, probably because they didn't have any better. We weren't aware of the darker sides of life because we were children. My mother talked about mushroom bombs and thought it meant people getting pelted by tomatoes.

The '60s meant going to Rumbelows and staring in the window at the first color telly. And do you remember the edition of Tomorrow's World where they transmitted a purple dot on black and white TV's?

"I know it's all nostalgia looking back, but quite honestly, what is there around now to inspire us?"

As Andy remembered the golden football period for Manchester United. "Was football really so glamorous then, or was it just that they were so much less successful as George Best and Alan Ball?"

And matches in Manchester enjoy- ing an incredibly normal upbringing. Corinne's eccentricities were being developed by her mother, whose main preoccupation in life was her poodles. She has even written a book, a book about standard poodle Chordian, who was actually one of Mrs. Drewery's bridesmaids.

"She wore a lace collar and had her nails painted pearl. My mother used to push us around in the pram together and I had a name disc the same as the dog's. My dog's name was still fit pet in a way, and sometimes we'd go for walks with its name embroidered in their hair. But her main obsession now is hedgehogs. She has a hospital for sick ones. All her record collection and all her dad's old jazz records that he left behind have gradually been replaced with hedgehog paraphernalia and lanais rug. We're still on record."

"It's the best year I've ever had. I'm going to end up; I think I'd better stay in London so that there's not a chance of it."

The sick hedgehogs suffer various disabilities, such as a spot of alopecia or the occasional broken leg, mended with a splint, but the more seriously damaged by road accidents go into an intensive care unit. They are all named after various landmarks in Corinne's life. There's one called Top of The Pops, another called The Who and the third one called Hugz for the single "You On My Mind."

"And now," says Corinne with a smile, "I'm sure the next one is going to be called dx."
I HAD ALREADY BEEN THROUGH food booths one through three—had already consumed some crabmeat artichoke Rita, sweet potato pone, barbecued ribs, boiled crawfish, crawfish bread and escargon de lait (that's a roast pork sandwich slathered in mayo and hot sauce)—and was heading, steaming, towards a softshell crab po-boy, when somebody who was tagging along said, "Isn't there music at this thing, too?"

"Music?" I said, bits of shellfish flying everywhere. "Of course there's music. But first one needs breakfast. And, after all, there's not much good music until about noon, so you almost have to eat." It was 11:10 a.m., New Orleans time. After working all the way down to the crawfish Monica, the delectable pasta-and-crawfish dish that is the last thing you can consume, if you come in the main gate, then you go hear music. If you can still stand.

Henri Sulien, the New Orleans Jazz & Heritage Festival works. Over a pair of weekends in the spring, on the verdant infield of the historic Fairgrounds Racetrack, ten stages are erected for music, about 100 things to eat are boiled and fried (mostly fried) up for sustenance, other stuff (cooking demonstrations, crafts sales, kiddie diversions...) takes place, and between 35- and 65,000 people a day dance and eat themselves silly. It gets bigger every year; you talk a couple of friends into going; and they go back the next year with a couple of friends. It's a music festival chain letter and it's addictive.

Did I mention the shrimp remilion? Superb. The bread pudding! (Not the food booth #2 bread pudding, the food booth #6 bread pudding.) Fantastico. The creole stuffed bread? The oyster po-boys? The stuffed mirliton, creole stuffed crabots, hot sausage po-boys, oyster-artichoke dressing, barbecued shrimp, key lime tarts, turtle sauce piquant, seafood gumbo, red beans and rice, or corn maquechoux? Lip-smacking, and every one. I skipped the French fry po-boy and the various things done with alligators. (The only reason to eat alligator is you've eaten alligator. I've eaten alligator.) Did somebody say music? Music?

After the festival's last day, I got in a cab with a guy from Oklahoma. "I bet you missed the best band at the festival," he said.

I couldn't argue with him. I had missed his choice for the best of the Fest—Luther Kent and Trickbag (I was listening to Fats Domino at the time)—but I'm sure he and I both missed somebody else's choice. It's impossible to hear it all, to hear more than a little tiny piece of it. The locals, it is said, go hear the big names: in this case, Ricky Skaggs, John Hiatt, Jimmy Buffet, George Benson, Ronnie Raitt, Santana. The out-of-towners go hear the residents: they go hear Ernie K-Doe sing "Mother-in-Law," Jessie Hill sing "Ooh-Poo-Ha-Doo," Oliver Morgan sing "Who Shot the La-La," a dozen Cajun and zydeco bands do "Jole Blonde" and "Big Mama." Everybody goes to hear the Neville Brothers and Irma Thomas—annual religious experiences that can even make you forego a po-boy for an hour or two.

In chronological order, I managed to hear, if not all, of Jude Taylor & the Burning Flame Band (serviceable zydeco), Papa Cira and Chuck Guillory (western swing-mets-Cajun-mets-bluegrass, and excellent at that), Ricky Skaggs (great set), John Hiatt (dour set), Teddy Riley's Jazz Masters (sweet traditional jazz from one of the best trumpeters in New Orleans), Hadley Castille's Louisiana Cajun band (plugged in and swinging), the Guardians of the Flame (Mardi Gras Indians, led by jazz saxophonist Donald Harrison's father and featuring Donald Jr. playing his alto in full Indian regalia), Ernie K-Doe (a deteriorating voice matched with an overstuffed ego), Marcie Lacouture and Iñez Catalan (charming Cajun women singing very old Cajun folk songs), Zachary Richard (terrific set of Cajun rock), Louis Nelson (an aging traditional jazz trombonist with a serious traditional band, including the ebullient Danny Barker on banjo and guitar), Nathan & Zydcoo Cho-Cha (red-hot zydeco from a young hot-shot), Dewey Balla (one of the best Cajun fiddlers), Betty Lewis & the Executives (a so-so take on Koko Taylor), John Jackson (enchanting country blues), Aaron Neville and pianist Amassa Miller (a glorious set that wandered from "The Lover's Question" to "Danny Boy" to "Vincent" to "Ave Maria" to "The Theme From The Mickey Mouse Club," the Hackberry Ramblers (great Cajun country from a 55-year-old string band), Geo-Lee (former Meters George Porter on bass and Leo Nocentelli on guitar in a funky, wailing Meters-like quartet), Queen Ida (bubbling zydeco) and, of course, Irma Thomas (with my handkerchief in the air and my backfield in motion).

That was the first weekend.

The second weekend skipped a day because of a little hurricane that blew the Fest down. But on Saturday and Sunday I managed to get in the Wild Magnolias (the best Mardi Gras Indian tribe, thanks to Chief Bo Dollis' soulful singing/chanting), Marva Wright (solid Red Hot Mama blues belting), Mison Ruffner (gritty Texas blues/rock), Buckweed Zydeco (tight but predictable), Michael White (a young killer of a traditional clarinetist, featured on the upcoming Wynton Marsalis album), Willis Prudhomme (relatively weak zydeco), the Dave Bartholomew Band (a disappointing lounge act from the R&B pioneer), Jesse Hill and Oliver Morgan (they sang their million-sellers, but they've both seen better days), Frankie Ford and the Dixie Cups ("Sea Cruise" and "Iko Iko," just like the records, only much, much, much longer), the Mardi Gras Council All-Star Indians (a Mardi Gras Indian Blind Faith), Johnny Allan & the Memories (a fine, twangy veteran swamp pop crooner), Snooks Eaglin (New Orleans blues, the real thing), Earl King (cooking electric blues, but with somewhat less fire than his capable of), Johnny Adams (the R&B crooner in good voice, but backed by a lousy band), Brother Sherman Washington & the Famous Zion Harmonizers, with Aaron Neville sitting in (as good as it sounds), the Nevilles and Fats. Fats pushed the piano across the stage with his tummy, I got a last po-boy and dragged my weary legs to the hotel pool.

If this isn't heaven, there ain't no heaven. You can't lose: Clarence "Frogman" Henry, Harry Connick Jr., Sun Ra, Katie Webster, Big Joe Duskin, Yousou N'Dour, Governor Jimmie Davis, Dr. John, Earl Turbinton, Allen Toussaint, Art Blakey & the Jazz Messengers, Kanda Bongo Man, Bobby "Blue" Bland, Richard Thompson, the Humphrey Brothers, Walter "Wollman" Washington, the Olymp- mia Brass Band, Max Roach, Boozoo Chavis, Art Hodes... While walking from one great band to another great band, you bump into a couple of brass bands and social and pleasure clubs parading through the grounds, with second-liners a-second-lining. It's an education in one of America's—indeed, one of the world's—richest musical cultures. A lesson in the roots of most American popular music. A lesson in having a good time.

The events, record crowds (260,000 in five days) and record hotel capacity (in the high 90 percent). It seems that the thing just can't get any bigger, what with the hotels all full up like that. So successful is the Jazz & Heritage Festival, in fact, that Wein has just been commissioned by a new organization called Crescent City Celebration to develop three New Orleans summer festivals. (For those who want a small taste of the Festival, the same people—George Wein's Festival Productions and producer Quint Davis—put on the Jambalaya Jam, a Memorial Day weekend New Orleans bash at Philadelphia's Penn Landing that this year will feature the Dirty Dozen Brass Band, Dr. John, Wayne Toups & Zydecajun, Buckwheat Zydeco, the Preservation Hall Jazz Band, Johnny Rivers, Doug Kershaw, Snooks Eaglin and others.) Did I mention the Second Mt. Triumph Missionary Baptist Church's fried chicken? Unreal.)
The First 100 Years

ON NOVEMBER 23, 1989, the jukebox will celebrate its 100th anniversary. This musical masterpiece has survived and prospered for 10 decades (and still counting), providing income for operators and musical entertainment for patrons.

Even today, you'll find many areas of the country where the jukebox serves as the main instrument of entertainment, taking the place of the concert hall or the posh supper club. It often provides the only means for patrons to enjoy their favorite recording artists.

The jukebox actually started it all for operators, way back when, in the days before you, I, and Nolan Bushnell were born.

More than four decades ago, when the national association was formed, it was called Music Operators of America—the key word being music! It was renamed the Amusement and Music Operators Association, as we know it today; this revision reflected changing times in the coin-op industry. The music operator became the music, games and vending operator. The jukebox was being overshadowed by the influx of other forms of coin-operated amusement that were producing better earnings for the operator.

And then came the video game. It was something new. The public went for it in a big way; operators, naturally, were reaping the rewards. And why not?

Jukeboxes, meanwhile, were being placed further back on the shelf. The philosophy seemed to be, "Why buy new models? Keep the old ones on the route for as long as you can." This attitude obviously did not produce healthy results.

Thankfully, though, the jukebox manufacturers kept hanging in there, doing their best to provide product that would stimulate some buying interest on the part of the operator. The results, shall we say, were sporadic at best. But the manufacturers were persistent in their efforts. They developed new technologies, new applications that were geared to get the operator back into the fold.

Enter the video jukebox, the compact disc jukebox, the combination compact disc/jukebox, the nostalgia models, among other configurations—and the operators began to take notice.

Add to these accomplishments the back-up efforts of the manufacturers, the support of AMOA and the jukebox centennial celebration promotions, and you'll find that the jukebox is alive and well and intent on prospering over the next 100 years!

Camille Compasio

The Jukebox—My, How It's Changed!

BY CAMILLE COMPASIO

IT MUST BE SAID, the jukebox of the '80s represents the utmost in sound, technology and design. The manufacturers—Rock-Ola, Rowe, Seeburg, NSM and Wurlitzer—are to be commended for outfitting the market with a splendid and diverse assortment of machines from the standard to the dedicated CD and everything else in between, including nostalgia units, CD combos and the video jukebox. Indeed, they have produced something for everyone—a model that will fill the needs of every type of location imaginable.

As I toured Jukebox Row during last year's AMOA convention, marveling at what was on display, and totally enjoying the magnificent sounds coming forth, something unusual caught my eye. It looked like a shiny, beautifully restored car. Assuming it was some sort of raffle prize, I moved up closer in the NSM/Loewen America booth for closer scrutiny. Well, it seems I was half right; except that this little gem could not be activated with a set of car keys. It was a jukebox, after all—an honest-to-goodness jukebox, contained in a modified '57 Thunderbird tail section! It's called the "Songbird," by the way, and it's quite a compelling piece of equipment.

The "Songbird" is a complete 45 rpm magnum stereo jukebox, with such enhancements as flashing taillights and an attract move that features engine revving sounds. Manufactured by Car- son City Manufacturing of Shakopee, Minnesota, it is equipped with the NSM/Lions sound system and is being marketed through the NSM/Loewen America distributor network.

So what do you do for an encore? How about the "C.C. Rider," which is a 160-selection magnum stereo jukebox mounted in the tail section of a real, all-steel '57 Chevrolet convertible. The "C.C. Rider" is fully equipped with functional taillights, flashing brake lights, dual air horns, plus a license plate that serves to accent the machine in locations that have low or subdued lighting. The jukebox controls (located where the convertible top rear window would normally be) are mounted on a solid piece of Honduran mahogany. The entire mounting area, where the full selection digital display, selection keypad, volume, reject and channel balance controls are also located, is upholstered in authentic nylon convertible top fabric. So you can make your selections and comfortably enjoy the music.

Another member of this unique family of music machines is the "Star Cruiser-Skipper's Lounge" and, yes, it gives you the feel of leisurely cruising along as you listen to your favorite recording artists!

And then there's the "Country Classic," geared to the truck stop and country western bars. It is encased in a '48 Chevrolet pickup truck—heavily modified and sized down, of course, but authentically portrayed. The "Country Classic" is a combo unit that programs both compact discs and 45s.

These models represent a new twist in terms of cosmetics. However, they also exemplify the main function of the jukebox, which is to provide musical entertainment at a cost the public can live with, and that's what it's all about.

Has the jukebox changed over the past 100 years? Yes, in terms of technology, sophistication, advancement, appearance—but it still holds true to its origin.
Look of

BY CAMILL

WONDER WHAT THOMAS EDISON would think if he could be here today to see the ultimate manifestation of his creation. The jukebox has come a long way from Edison's original concept, the tinfoil phonograph or "talking machine," which was invented in 1877. Its function then was to record the human voice and play it back within a time span of about a minute and a half, but it served the purpose, which was to "amuse the people," although it really didn't have much commercial value.

Edison, however, was bent on improving it, so he took off a couple of years for more research, during which time he invented the light bulb and the motion picture...
"the '80s"

COMPASIO

camera, while the phonograph remained on the shelf. In 1888, he took it off the shelf and began molding it into something that could be sold to the public. The result was the phonograph, which started out strictly as a showpiece but ultimately developed into a source of income for the operator and the location. Even then, there existed the problem of an equitable split!

What you will see in the accompanying photos are the "now" models, the "look of the '80s," so to speak, and they represent every possible configuration the operator needs to keep the locations satisfied and to keep the jukebox up front where it belongs!
Everybody's Talkin' About the Jukebox
BY WILLIAM W. CARPENTER
EXECUTIVE VICE PRESIDENT
AMUSEMENT & MUSIC OPERATORS ASSOCIATION

Our game plan has—and will continue to take—many facets.

—To create an awareness among American consumers that the jukebox is a viable form of entertainment. That choosing from 200,000 songs on a jukebox is a freedom you don't have with a DJ, radio or television in a jukebox location. The jukeboxes make customers feel good. And when they feel good they're more likely to patronize the establishment longer. All of which leads me to the next point...

—To help the nation's jukebox operators take pride and better market their jukeboxes. Increased use reflects in increased income for both the operator and the business establishment in which the jukebox is located.

—To make the record industry more aware of the jukebox as an outlet for promoting new and existing artists. After all, we estimate that some 75 million Americans hear music on a jukebox each week. Now that’s marketing punch!

I'm happy to report that we've made major strides in consumer awareness through our various publicity efforts (AMOA Jukebox Top 40 Hits of All Time; centennial celebration; November National Jukebox Month). We also have scores of member operators promoting their jukeboxes in a number of innovative ways at the local level, but we still have a long way to go. And we have the coin of the jukebox industry (several joint meetings, this past February's nationwide “Love Month” promotion, our annual Jukebox Awards, etc.).

We've experienced success. Now we have to keep the momentum going through 1989 and beyond. The jukebox is a viable—and marketable—product.

Everybody's talkin' about the jukebox. We want to keep them talkin' this year and every year.

Jukeboxes Won't Play on an Uneven Playing Field!
BY CLYDE KNUPP
PRESIDENT
AMUSEMENT & MUSIC OPERATORS ASSN.

ONE HUNDRED YEARS AGO this year, Thomas Edison had an idea. Edison found that the tinfoil machine would repeat “Mary Had a Little Lamb”; by chance, added the coin slot; and started producing his own music to entertain the public.

Edison had a vision that few people accepted, neither then nor today. He suggested that he should maintain ownership and seek ongoing revenue. He copyrighted the music; the notification “not to be copied” was on all of the early recordings. Some of the same concerns we have today existed in the 1980s, when the first meeting of jukebox operators was held.

A new idea was created. The public was excited about the talking machine. This only lasted for a few years, however, until the mechanical marvels of the coin-operated piano and other types of machinery took its place. By the late 1920s, recorded music and the big band sound rekindled the sounds of the jukebox.

During the '30s and '40s, the jukebox provided the entertainment for millions of people who could, at their leisure, play one song at a time, dance and enjoy an evening at a very small cost.

The jukebox must be tailored to the individual location needs, whether it is a Country Western location, a Mexican-American location or a local Pizza Hut. Each location has specific needs or requests for music that fits the personalities of the patrons.

Until 1976, the jukebox owners were not paying a fee for the performance music in their locations. The jukebox industry was fairly active, the patrons were enjoying the music, while the copyright societies were setting up the industry to receive their fair share.

I, for one, believe that someone owes us for the ongoing use of music, if it is used in a commercial setting. The question is, what is the fair amount, and how will the money be collected?

A copyright tribunal was formed. Although the jukebox operator failed to see why he should pay a fee, was set initially at a mere $8 per jukebox per year until it was raised to $25 and then to $50. It is now $83 per year (500% increase), payable all at once, on January 31 of each year. All of this transpired within 10 short years.

From the jukebox business side of the issue, the business has gotten smaller, as competition from DJS, big screen TV, sporting events, an influx of FM radio stations and cable TV has reduced the viability of the jukebox and the amount of time left to use the machine in most locations.

Don't Count Out the Single, Count On the Jukebox
BY SAM ATCHELEY
RECORD LABEL LiaISON FOR AMOA

IN THIS, the centennial year of the jukebox, it is interesting that the impact of the jukebox is coming full circle for its influence on the entertainment industry in general and on the recording industry in particular.

The very concepts of Top 40 radio and rotation were created by legendary broadcaster Gordon McClendon, who served in the armed forces on an island during World War II. He noticed that the jukebox in the NCO club had—well, whatever the number of records, 40 or 60 or maybe 100—but that a smaller number of those records were the most popular and were what the guys wanted to hear. After the war, McClendon got into broadcasting and remembered that observation with the jukebox and incorporated it into his programming philosophy.

There was a point (in the not-so-distant past for many of us in the music industry today) when radio stations called jukebox operators to see what was hot in the market. There was even a jukebox chart in the trades and those numbers figured considerably in the overall momentum of a record. Over the years, we as an industry got caught up in research, surveys, sales, and what somebody else is playing or that record. The reality of the jukebox today, 100 years after its primitive-by-today’s state-of-the-art-standards introduction at the 1980s. State Fair, is that the 200,000 machines in operation are, in essence, the many mini-radio stations narrowing to a specific audience that self-program music that it wants to hear.

An excellent example of the impact that jukeboxes can make involves Jim...
Hayes of GEM Music in Dayton, Ohio. And here's the story. Jim liked the Tokens' "Re-Do-O-Wop" and bought 150 copies for his boxes—not because there had been heavy promotion or a lot of advertising or even because anyone had asked him to, he simply liked the record and thought it would get play on his machines. Within two weeks it was the number one jukebox record in the market—with no airplay!

This type of vitality in the field has surely had some bearing on the new A&M singles policy—59 cents wholesale, with no returns—and reflects the building role jukeboxes can play and are playing. A related factor is that jukebox operators pay for the music they use so it can be part of the bottom line and they have never exercised return options; when you sell, you can put the money in your pocket.

Considering the technology that incorporates CDs and videos as well as the conventional LP and 45 rpm single, there is no reason for the record industry to arbitrarily dismiss any format, especially the single; it definitely has a place in jukebox exploitation.

The Amusement & Music Operators Association and the various record labels are taking advantage of the jukebox’s hundredth birthday to collaborate on a number of promotions that are working quite well and hold considerably promise. Seven records were presented in February for "Love Month"; a Country-Six-Pack promotion is coming up in June in conjunction with Fan Fair; a black music promotion is scheduled for August; oldies are coming up in November. All of this is geared to enhance the role of the jukebox in breaking music.

This role is time-honored and time-tested. It is important to remember that, in the beginning of the record industry, records were not made to be played on the radio. In fact, a landmark court case involving the American Federation of Musicians, the record companies, and the broadcast industry had to pave the way for the relationship between radio and records that we know today. Until that turning point, records were recorded and manufactured for home play and for jukebox play. Jukebox purchases were the foundation of commercial feasibility for many acts, especially in the respective stages of commercial development in country, R&B, and rock & roll; and without the jukebox buffer many of these non-classic acts would never have happened.

It is encouraging to see a resurgence of that relationship.

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SAY HELLO to the crew at Blackhawk Music Co., Inc. of Sterling, IL, one of the state’s longstanding operating firms. Pictured (l-r) are Will Sheley, Randy Schrader, Dave Schweering (mgr. route operation), George Wooldridge (consultant), Mike Ottens, Jacque Neville (president), Jimi Neville (age 4, future president of Blackhawk!) and George Welker (mgr. arcade operation). They join us all in saluting the jukebox on its 100th anniversary!

---

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Joseph J. Pankus, executive vice president, Seeburg Corporation: Seeburg's contribution...to the rejuvenation of music? We like to think that we started it all, with CD technology. Seeburg was the first with the system, first to wholesale discs to the ops with free pre-printed tickets, first to offer digital speakers, first to put current top hits and all-occasion favorites on a single disc. Some believed, and some didn't, when we first said an op could get $50 plus-front money and price at $31 [3 plays for a dollar] and eliminate coins for better profits. Now these are the standards. Seeburg was the first to conduct CD marketing/sales workshops, first to show ops how to combat music alternatives, first to caution ops on the impending obsolescence of 45s, and first to provide CD programming and a lease/purchase program. Seeburg was responsible for the inception of the Jukebox Promotion Committee, and structured the initial promotion presentation to the record labels. In fact, Seeburg was the first to create a location-oriented record label promo in conjunction with a new release. All of these "firsts" are well documented, and Seeburg has just scratched the surface. If you look back only two years and examine what Seeburg was doing and saying, you will notice that we have not changed our position and it all turned out to be fact—and made more music money for the operator than ever before. What will Seeburg do to keep this momentum going? Lots of new programs are coming, revolving around promotions—something the operator can offer his location instead of reducing the split to get new customers or keep existing ones happy. And we're not talking gimmick giveaways to induce ops to buy more equipment. We're looking long-term, not short-term. Promotions, incorporating partnerships with record labels, broadcast media, beverage suppliers, print media and record retailers are forthcoming and will offer long-term benefits. Seeburg is also developing a unique consumer-oriented concept that will assist in communication and location entry. Allied Industries sponsorships and product endorsements are also areas Seeburg will be developing. And it will all work for the operator, just like we said 3 plays/$1 will work. And we said that over two years ago!

Joel Friedman, vice president—music group, and Michael Reinert, director of business affairs/music group, Rowe International: The jukebox is truly a treasure! During the last five years, Rowe International, Inc., along with our distributor organization and the music operating community, together has worked very hard to assist in the revitalization of the jukebox. Among the many areas that Rowe has contributed to, we would like to address two specifically. Product development, for one. Many new technologies have been introduced into our industry. Each has created new opportunities and potential for the jukebox operator. These technologies have also created new location demand. Response to these demands requires a great deal of planning by all of us. The Rowe Family of Music represents the most complete line of coin-operated music options ever put forth by one manufacturer. Applying our energies, we have accommodated all segments of the market. Rowe has made considerable commitments in answering the needs of operators to satisfy every jukebox situation. Whether it is Vinyl, Video, CD, Combo, Nostalgia, Hideaway or Wallbox, the Rowe team has developed a complete line of quality products that will meet the needs of our industry into the next century. Our constant attention to product development has helped bring about renewed interest in the jukebox. Making it fun for the player, attractive, reliable and easy to use are some of the reasons that the Rowe Family of Music has been so well received.

The second area where Rowe has made a significant contribution is in assisting AMOs to introduce new technology. Rowe and National Recording Corporation—our sister company—we were instrumental in the AMOA Jukebox Promotion Committee's record industry efforts which have been of great benefit, with continuing benefits to follow. Rowe also lent its resources to AMOA for last year's highly successful record industry gathering in Nashville, which was the kick off of the Rearranging the Industry and Future of the Jukebox seminar. Rowe has also been very active with the record community on its own projects, which created high visibility for the jukebox industry as a whole. Our "Dirty Dancing" Video Jukebox promotion tied into one of the most successful concert tours of 1988 and our CD giveaway programs have distributed over 25,000 free CDs to the operators. Three different record labels have used Rowe jukeboxes in recent promotional activities aimed at the public and more joint promotions are planned for the coming year.

Rowe has taken its responsibility very seriously. We have not rested on our laurels. We continue delivering on our promise to the music operators to engineer and build the "best there is." We are committed to working for the benefit of the entire industry. The jukebox is truly a treasure. It is all of our jobs to bring it back to the forefront!

Rus Strahan, president, Loewen-America, Inc.: As the jukebox centennial year moves into the second half and we all work in various ways to make coin-operated music more exciting and profitable again, I would like to point out a few things. The Rowe Family of Music represents the most complete line of coin-operated music options ever put forth by one manufacturer. Applying our energies, we have accommodated all segments of the market. Rowe has made considerable commitments in answering the needs of operators to satisfy every jukebox situation. Whether it is Vinyl, Video, CD, Combo, Nostalgia, Hideaway or Wallbox, the Rowe team has developed a complete line of quality products that will meet the needs of our industry into the next century. Our constant attention to product development has helped bring about renewed interest in the jukebox. Making it fun for the player, attractive, reliable and easy to use are some of the reasons that the Rowe Family of Music has been so well received.

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Cash Box salutes the jukebox biz on 100 years of spins.
To the manufacturers, distributors, one-stops and operators, we say...
Thanks for your support, and keep your eye on us.
Cash Box—your only weekly source of coin-op coverage.
IMAGINE, IF YOU WILL, the coolest bar in the known universe. Your friends are there, and your friends-to-be. The booths are red and leather, dimly lit, with lots of legroom. The beer is cheap and the peanuts are free. There against the wall, beneath the accumulated memorabilia of several lifetimes, sits a large and glowing jukebox. And out of the box is coming your favorite song. Jukeboxes belong in bars as surely as corn-nuts and funny napkins. Our theoretical bar attracts its share of oddballs, so the jukebox has a little something for everyone, from headbangers to hip-hoppers, from lovers to troublemakers. It may be skewed a bit to the left (Cash Box, after all is a very hip publication), but among the 100 platters you’ll find a smattering of vocal jazz, the requisite country chestnuts and even a classical tune that made it to the charts in 1971. There are songs for 2 a.m., songs for the victorious softball team and songs for waiting your lover. Most of the 45s we’ve chosen for our ultimate jukebox get original issues, with the b-sides that are such a big part of the fun. (See Last.fm if you can guess which record was chosen solely for its pierce-your-ear flip-side. And it’s not Chuck Berry.) In no more than a dozen cases did we opt for back-to-back-hit reissues. We’ve chosen songs that define a certain place and time, because jukeboxes are as much about nostalgia as they are about hit records. That’s why they’re in bars.

The Cash Box 100

The Seeds: Pushin’ Too Hard/Try To Understand
The Strawberry Alarm Clock: Incense and Peppermints/Birdman of Alkatraz
Bob Dylan: Like a Rolling Stone/Rainy Day Woman
The Who: My Generation/Out in the Streets
Alice Cooper: School’s Out/Eighteen
The Zombies: Tell Her No/She’s Not There

The Beatles: I Want to Hold Your Hand
I Saw Her Standing There

Hank Williams: Hey Good Lookin’/Why Don’t You Love Me
The Clash: Train in Vain/London Calling
The Jackson Five: ABC/I Want You Back
Aerosmith: Dream On/Somebody
Roy Orbison: Blue Bayou/Mean Woman Blues
The Sweet: Ballroom Blitz/Fox on the Run
Tom Tom Club: Genius of Love/Words Rappinghood
Janis Joplin: Piece of My Heart/Kozmic Blues
Sam & Dave: Soul Man/When Something’s Wrong
Patsy Cline: Crazy/Your Cheatin’ Heart
T. Rex: Get It On/Jeepster
Johnny Rivers: Secret Agent
Man/Memphis

Them (Featuring Van Morrison): Gloria/Here Comes the Night
Aretha Franklin: Respect/You’re All I Need to Get By
Bobby Darin: Mack the Knife/Beyond the Sea
Jerry Lee Lewis: Great Balls of Fire/High School Confidential
The Kinks: You Really Got Me/A Well-Respected Man
Four Tops: Reach Out/Standing in the Shadows of Love
The Yardbirds: Shapes of Things/I’m a Man
Sam Cooke: Chain Gang/Cupid
Percy Sledge: When a Man Loves a Woman/Cover Me
Stealer’s Wheel: Stuck in the Middle With You

You/Star
Smokie Robinson and the Miracles: Tears of a Clown/Who’s Gonna Take the Blame
Bobbie Gentry:AIN’T Nobody’s Business/God Bless the Child
Chuck Berry: School Days/My Ding-A-Ling
The Hollies: Bus Stop/Look Through Any Window

Grand Funk: We’re an American Band/Creepin’
Led Zeppelin: Immigrant Song/Hey Hey What Can I Do
The Doors: Light My Fire/Alabama Song
B-52’s: Rock Lobster/52 Girls
Curtis Mayfield: Superfly/Freddie’s Dead Prince: Let’s Go Crazy/Erotic City Thin Lizzy: The Boys Are Back in Town/Tailbreak
Bee Gees: Stayin’ Alive/I Can’t Have You Hank Williams: Cold, Cold Heart/I’m So Lonesome I Could Cry
Run DMC: It’s Like That/Stutter MC’s Funkadelics: One Nation Under a Groove (Parts 1 & II)
James Brown: Papa’s Got a Brand New Bag (Parts I & II)
Isley Brothers: Shout (Parts I & II)
Don McLean: American Pie (Parts I & II)
Grandmaster Flash & the Furious Five: The Message
Beattles: Day Tripper/We Can Work It Out
Prince: When Doves Cry/17 Days
Big Star: When My Baby’s Beside Me/In the Street

Fire/New Feeling

The Supremes: Back in My Arms Again/Whisper You Love Me Boy
Fine Young Cannibals: Good Thing/Social Security
Frank Sinatra Jr.: One for My Baby/I’ve Got My Mind on You
Johnny Cash: I Walk the Line/Orange Blossom Special
The Cure: Let’s Go to Bed/Boys Don’t Cry
The Jam: Going Under/Girls Dream of Children

The Beach Boys: Good Vibrations/Let’s Go Away For Awhile
Simon & Garfunkel: Sounds of Silence/Homeward Bound
The Beatles: Strawberry Fields Forever/Penny Lane
The Beatles: I Want to Hold Your Hand/I Saw Her Standing There
The Raspberries: Go All The Way/Can Remember
Todd Rundgren: I Saw the Light/Hello It’s Me
The Rolling Stones: Satisfaction/The Underworld West Coast Promotion Man
Elvis Presley: Hound Dog/Don’t Be Cruel
Mason Williams: Classical Gas/Baroque-A-Nova

Duke Ellington: Take the A Train/Satin Doll
Cheap Trick: Surrender/Heaven Tonight
Bryan Ferry: Shave a Little Valentine
Sex Pistols: God Save the Queen/Did You No Wrong
Mott the Hoople: All the Young Dudes/One of the Boys
R.E.M.: Radio Free Europe/There She Goes Again

Lou Reed: Walk on the Wild Side/Vicious
Squeeze: Tempted/Trust
The Police: Roxanne/Peanuts
Pretenders: Stop Your Sobbing/The Wait
The Dwight Twilley Band: I’m on Fire/Did You See What Happened?
Procol Harum: A Whiter Shade of Pale/Up the Woman Blues
The Byrds: Eight Miles High/Why?
Husker Du: Eight Miles High/Love Is All Around
Creedence Clearwater Revival: Suzi Q/Playin’ with Fire
Elvis Costello & the Attractions: (I Don’t Want to Go to) Chelsea/My Funny Valentine
Marvin Gaye: I Heard It Through the Grapevine/You’re What’s Happening
Talking Heads: Love / Building on

Worry Baby
Bob Marley: Jammin’/Exodus
The Buzzcocks: Harmony in My Head/Something’s Gone Wrong Again
Chuck Berry: Roll Over Beethoven/Back in the U.S.A.
Terry Jack: Seasons in the Sun/Put the Clock On/Day
Donovan: Sunshine Superman/The Trip
Jimmy Buffett: Why Don’t We Get Drunk and Screw/Filling Station Holdup

CASH BOX MAGAZINE 14 May 20, 1989
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COLOR ME IMPRESSED: We're through quibbling with the new Replacements album and the new Replacements attitude. You can't demand that your heroes drink themselves into a grave, and the finely controlled, beer-soaked show the band put on at the Hollywood Palladium on Friday and the U.C. Irvine gymnasium on Saturday, weren't exactly transcendent (at least compared to the first time we saw them, six years ago, when they opened for X wearing dresses), but they weren't exactly stale, corporate exercises either. The band cut through the service of songs that are clever, hooky, thoughtful, etc., etc., and now they stay in tune and stay on their feet most of the time. Westerberg remembers most of the words. The band doesn't play many covers (one night, the two the second or so many excess (to the first time, two the second); but it still adds up to a spirited package and nobody goes home unsatisfied.

One of the nicest things about the Irvine show was the opening set by a local band called Jon Newman and the Lemming's. The rest of the shows are being opened by the fierce punk-funk band Royal Crescent Mob.) Newman secured the gig through his friendship with Westerberg, but his inside status took nothing away from the performance. By his own reckoning Newman is nowhere between "alternative" and "mainstream" (his part of a family tree that includes the Sweethearts, San Francisco's gift to be a heightened Anglo-pop), and on Saturday he showcased a bevy of hard-hitting, hooky songs and a compelling, animated stage presence. (References: Hoodoo Gurus, the Kinks, the Mats, hard psychedelia, glam.) It's no easy task to open a show for a band as hot as the Lemming's, particularly when that band spends most of its time in the studio, but Newman pulled it off with aplomb. Crowd response was enthusiastic. Now Newman deserves the attention of you bigwigs out there. (Give him a call at 818-705-8768. Tell him the Kingpin sent ya.)

Another highlight of the Irvine show was the unruly presence of the Muts, our favorite local trommelancers and spiritual heirs to the early Replacements worldview. Naturally the grown-up Westerberg nothing to do with the band as they hung by the dressing room door (but we managed to slip backstage passes anyway). These guys have ticked off half the record industry with their drunken antics and refreshing anti-showbiz honesty, but the other half—the half with ears—should scurry to their next gig. The Muts never fail to impress.

PERSONAL FRIENDS OF THE REPLACEMENTS: We chatted the other day with Scott McCaughey of the Young Fresh Fellows, the world-class band from Seattle that, incidentally, performed at Paul Westerberg's wedding a couple years ago. (Replacements bassist Tommy Stinson was most spontaneous—so much, in fact, that he smashed into the Minneapolis Metrodome with a minister and his fiancée and got married at home plate.) It seems that Fellows guitarist Chuck Carroll has abandoned ship for a life of adult drudgery (actually he just sent us a postcard from England, so it can't be all bad and we hear his new wife is a fine human being), so the band is replacing their Beans and Tolerance booking with guitarist Kurt Bloch of the Fastbacks. Meanwhile, McCaughey has an upcoming solo album and a new addition of his own—a humanoid tadpole by the name of Nadine.

I'M SORRY: Maybe I was a little too hard on KEDG-FM in this column last week. As of midnight Friday they revert to the Satellite K-Lite easy-listening format. I take it back—I liked the station just fine the way it was.

JOE RECOMMENDS: the new Naked Raygun; the new Cure; the new Pixies; and the sick new Happy Flowers single, "BB Gun" (backed with "Charlie Got a Haircut" and "I Ate Something out of the Medicine Cabinet.")

ALTERNATIVES

DEMIN TV: Denim TV (Pingo 001)

Thundering out of the garages of SoCal, the new Denim TV comes equipped with an ill name and a terrifyingly catchy, straightforward rock sound. In places they are reminiscent of the jerry-arty-funk-pop of the Embarrassments, and then again, who isn't? Elsewhere they dip into the R.E.M./chimebook for some affecting jangle and roots-rock consciousness, while in other places they leap into the noise-rock maestros with the ghost of the Velvet Underground. (The clever "Can't Play Guitar" owes more than a little to "I Can't Stand It Anymore.")

Denim TV rises above the indie pack by virtue of its musicianship, its wit, its serious and slightly skewed lyrical perspective and the able production of Matt Wallace (Replacements). Faves: "Mr. Adult," the rampaging "In the Bag," the neonly ironic "What We Spend" and the jagged insights into human sexuality that are scattered throughout. We want more. (15815, Sausalito, CA 94965.)

PUBLIC IMAGE LTD: 9 (Virgin 91062-1)
The bowling ball, the tribal percussion, the scrabbly art-guitar textures. the acid attack tone—it must be the new Public Image album. This is more of a polished group effort than most of their previous vinyl, with guitarist John McGeoch effectively asserting himself and in league with the solid rhythm section and shimmering synthesizers. John Lydon/Rotten remains a gripping vocalist and fiery ideologue, he can still sing—oh, I don't know—bureaucracy, the war machine and the spiritual malaise of the modern world. And you can dance to it, especially the soaring "Disappointed."

ADRIAN BELEW: Mr. Music Head (Atlantic 81959-1)

Adrian Belew is such an effortless musician that we tend to overlook what an innovator he is. His work is vast and various—although it doesn't hurt that he's adept at several styles and a master of a light, fun-inflected art-pop that owes as much to the Beatles and 10CC as it does to his close personal friends Talking Heads and Brian Eno. ("One of These Days" sounds like the Paul section from "A Day in the Life," while the exceedingly clever suite "1967," a guided tour of fornal conception, is as endearing a digest as it is as solidly ironic lyricist; the witty new single is "Oh Daddy," a backhanded joke at success, with guest vocals by one Adibe Belew. Recommended.

Joe Williams
IMME A R.O.A.R.: That stands for Rockers Opposed to Animal Research. It's a new non-profit organization, being formed by Michael Kraemer, to fight vivisection. There's been a lot of publicity around this issue, and deservedly so. There are too many people who believe that vivisection is a necessary evil, done solely for the purpose of drug testing. This couldn't be further from the truth. Animals are tortured to test such potentially dangerous products, and subjected to useless experiments that bring back visions of Auschwitz, just to keep grants rolling in.

Kraemer intends to raise funds to educate people on animal research abuses and to save animals from being bought by laboratories. He plans to publish a book and get the full support of the animal rights movement. He says, "It's the most important thing I've ever done," and "I've got to try to do this, before it's too late."

There's no way, if you consider the alternatives, it could be worse.

Speaking of the shelf, both Poison and White Lion are slated to play the World Series of Rock at the Alpine Valley in Wisconsin May 26 and 27. Also on the bill are Tesla, Winger and Bullet Boys. Wow, there are tons of single dudes to be had here! I suggest all those disappointed Bon Jovi fans hightail it up to this gig pronto!

There's great news coming in from the Bad Brains camp. H.R. is back on vocals and Earl Hazard is behind the kit once again. Yep, this is the original lineup! (Remember Kevin Coogan (a transplanted Washington D.C. native and Brains fanatic) heard the news, he fainted dead away, right on top of the Top 200 Albums chart! As a result of the lineup change, not Kevin's temporary blackout, the release of the Brain's new LP, Way of the World, has been postponed until June.

Joe Williams' fave band (to bash, that is), the Cult, has recorded a new drummer. Matt Sorum is currently on the road with the group in Europe. He replaces drummer Nick Curry, who drummed on the group's latest LP, Sonic Temple. I don't know—maybe he ran afoul of Joe. And by the way, Meester Williams, loosen up on the boys, willya? It's only rock & roll.

After an impressive seven sold-out nights at L.A.'s John Anson Ford Theater, Jane's Addiction is heading back in the studio to record its second LP. We should have another slab of exotic sickness, pain and fun by fall.

Congratulations to the wild and wacky guys in Extreme—they just won "Best Hard Rock Band" at the Boston Music Awards for the third year in a row. The group will be on the road soon (if they haven't already started by the time you read this) and I recommend that you see them when they hit your town. I heard these guys kill last night.

It's Silent Rage! No, it's the Hunger! No, it's Silent Rage! Well, the group tried to be the Hunger, but nefarious legal matters got in the way. So, they're sticking with the old name. It doesn't matter what they're called, they're still the only band on the planet that doesn't Touch My Ass. They'll be out at the end of the month. Simmons Records label head, Gene (Simmons, natch) produced three of the songs on the album and the other eight tracks were self-produced by Paul Sabu, who produced Silent Rage's Chaos release. Name-calling aside, this band is really pretty lucky—they already have a tour scheduled. They'll be on the road with the mighty Sabbath and Kingdom Come.

Metal Church ex-vocalist David Wayne has formed a new band called Reverend. It includes drummer Scott Vogel and three ex-members of Heretic—guitarists Brian Korban and Stuart Fujiu and bassist Dennis O'Hara. By the way, Heretic's old singer, Mike Howe, is Metal Church's current vocalist. Talk about incestuous!

And just to let you know, the release date for my Weekly Ear Ringer from a couple of issues back, Whiplash's Insult to Injury, has been delayed for a few weeks. Mid-June is the time it should be hitting the record stores.

[**Metal Picks**]

- **Weekly Ear-Ringer**
  - **EXCEL: The Joke's On You** (Caroline Carol 1372)
    - This Venice, Cal. quartet is more than a mere band. In fact, I haven't seen a powerhouse LP this gripping, moody and intense come out of the L.A. area in a long time. The group features its killer instinct in "Drive" and throws in an appropriately snotty version of "Message in a Bottle." Producer Randy Burns gives the record a clean sound while keeping the energy up on "dirty"—no mean feat. P.S. For those of you out there who think I'm a "negative" critic, I'd like to say, just because I called him a "brutal genius" a few issues back—I'd love this record, and this band, even if its singer looked like Bozo the Clown. So there!

- **Other Metal Releases**
  - **SACRIFICE: Turn Back, Trilobite** (Metal Blade 7 62745)
    - The singer may sound like Geddy Lee in places, but this sure ain't impressive rock. It's a step back into gothic doom. For a record like this to work, you need to play all its different ghostly moods until chills run up your spine. Unfortunately, the typical metal production doesn't capture all the subtleties and nuances that this band has.

- **Naked Raygun: Understand** (Caroline Carol 1371)
  - Naked Raygun spits out angry pop through a tidal wave of guitars, sharpened by pointed bars. Punk should have grown up and taken over the airwaves with stuff like this, instead of leaving the mainstream to panacea prophets like Bobby McMann and his "Don't Worry Be Happy" drivel. Yeah, Bobby, go ahead and fiddle while Rome burns, dude! I'm gonna listen to these passionate socio-politico's who tell it like it really is, and also throw in a few hooks for good measure. Tell me, "Which Side You On?"
CASH BOX REG.

REGIONAL COMPILATION
BASED ON CASH BOX'S

WES T

MIDWEST

SOUTH

WESTERN REGION

POP

High Movers*
1. I Drove All Night (Epic) Cyndi Lauper
2. Veronica’s Way (Warner Bros.) Elvis Costello
3. Baby Don’t Forget My Number (Arista) Milli Vanilli
4. Satisfied (EMI) Richard Marx
5. This Time I Know (Atlantic) Donna Summer

Most Added**
1. I Drove All Night (Cyndi Lauper)
2. Summergirls (Island) Dino
3. Rock and a Hard Place (Virgin) Cutting Crew
4. Into the Night (PolyGram) Marlon
5. This Time I Know (Atlantic) Donna Summer

R&B

High Movers*
1. Show And Tell (Capitol) Peabo Bryson
2. Workin’ Overtime (Motown) Diana Ross
3. Joy And Pain (Profile) Rob Base
4. Mr. DJ (Motown)/Joyce Irby
5. For You To Love (Epic/Luther Vandross

Most Added**
1. Got To Get The Money (Atlantic) Levert
2. I Second That Emotion (Crush) 10 dB
3. Crazy For Me (Capitol) Freddie Jackson
4. Shower Me With Your Love (Columbia) Surface
5. It’s Real (Arista) James Ingram

COUNTRY

High Movers*
1. Wine Me Up (Mercury) Larry Boone
2. Call On Me (Capitol) Tanya Tucker
4. Beyond Those Years (MCA) The Oak Ridge Boys
5. They Rage On (Capitol) Dan Seals

Most Added**
1. Ya Ba Da Ba Do (Do Are You) (Epic) George Jones
2. Never Say Never (Capitol) T. Graham Brown
3. Houston Solution (RCA) Ronnie Millsap
4. Right Track, Wrong Train (16th Avenue) Canyon
5. Cathy’s Clown (MCA) Reba McEntire

SOUTH CENTRAL REGION

POP

High Movers*
1. You Ain’t Seen Nothing Yet (Sire) Figures on a Beach
2. I Won’t Back Down (MCA) Tom Petty
3. Cuddly Toy (Feel For Me) Reachford
4. This Time I Know (Atlantic) Donna Summer
5. Coming Home (PolyGram) Cinderella

Most Added**
1. I Want It All (Capitol) Queen
2. Send Me an Angel (Curb/MCA) Real Life
3. Good Thing (I.R.S.) Fine Young Cannibals
4. Satisfied (EMI) Richard Marx
5. Baby Don’t Forget My Number (Arista) Milli Vanilli

R&B

High Movers*
1. Workin’ Overtime (Motown) Diana Ross
2. Every Little Time (Arista) Kiana
3. Show And Tell (Capitol) Peabo Bryson
4. Lost Without You (EMI)/The Winans
5. Children’s Story (Columbia) Shiek Rick

Most Added**
1. Midnight Special (Atlantic) The System
2. Don’t Turn Away (Atlantic) Chuckie Booker
3. Darlin’ I (PolyGram) Vanessa Williams
4. Shower Me With Your Love (Columbia) Surface
5. Got To Get The Money (Atlantic) Levert

COUNTRY

High Movers*
1. 501 Blues (Epic) Merle Haggard

MIDWESTERN REGION

POP

High Movers*
1. Be With You (Columbia) Bangles
2. Good Thing (I.R.S.) Fine Young Cannibals
3. Baby Don’t Forget My Number (Arista) Milli Vanilli
4. Satisfied (EMI) Richard Marx
5. I Drove All Night (Cyndi Lauper)

Most Added**
1. I Drove All Night (Epic) Cyndi Lauper
2. Rooms On Fire (Atlantic) Stevie Nix
3. If You Don’t Know Me (Elektra) Simply Red
4. Cry (PolyGram) Waterfront
5. Be With You (Columbia) Bangles

R&B

High Movers*
1. Crazy For Me (Capitol) freddie Jackson
2. Baby Don’t Forget My Number (Arista) Milli Vanilli
3. Don’t Turn Away (Atlantic) Chuckie Booker
4. It’s Real (Arista) James Ingram
5. Shower Me With Your Love (Columbia) Surface

Most Added**
1. Got To Get The Money (Atlantic) Levert
2. I Second That Emotion (Crush) 10 dB
3. Darlin’ I (PolyGram) Vanessa Williams
4. On A Mission (Mercury/PolyGram) Leotis
5. Don’t Turn Away (Atlantic) Chuckie Booker
## Radio Report

**Weekly Radio Research**

**Number of Station Ads**

**Nationally**

### NORTHEAST REGION

#### COUNTRY

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1.</td>
<td>&quot;Beyond Those Years&quot;</td>
<td>(MCA) The Oak Ridge Boys</td>
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<tr>
<td>2.</td>
<td>&quot;Call On Me&quot;</td>
<td>(Capitol) Tanya Tucker</td>
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<tr>
<td>3.</td>
<td>&quot;She Don't Love Nobody&quot;</td>
<td>(MCA/Curb) Desert Rose Band</td>
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<tr>
<td>4.</td>
<td>&quot;Wine Me Up&quot;</td>
<td>(Mercury) Larry Boone</td>
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<tr>
<td>5.</td>
<td>&quot;Sowin' Love&quot;</td>
<td>(Capitol) Paul Overstreet</td>
</tr>
</tbody>
</table>

#### High Movers

1. High Movers*
2. Most Added**
3. Most Added**

#### Most Added

1. Never Say Never (Capitol) T. Graham Brown
2. Ya Ba Da Ba Do (So Are You) (Epic) George Jones
3. Lovin' Only Me (Epic/CBS) Ricky Skaggs
4. Houston Solution (RCA) Ronnie Milsap
5. What's Going On In Your World (MCA) George Strait

### SOUTHEASTERN REGION

#### POP

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<th>Number</th>
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<tr>
<td>1.</td>
<td>&quot;Real Love&quot;</td>
<td>(MCA) Jody Watley</td>
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<td>2.</td>
<td>&quot;Patience&quot;</td>
<td>(PolyGram) Guns N' Roses</td>
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<td>3.</td>
<td>&quot;Soldier Of Love&quot;</td>
<td>(Capitol) Donny Osmond</td>
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<tr>
<td>4.</td>
<td>&quot;Forever Your Girl&quot;</td>
<td>(Virgin) Paula Abdul</td>
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<tr>
<td>5.</td>
<td>&quot;Satisfied&quot;</td>
<td>(Capitol) Richard Marx</td>
</tr>
</tbody>
</table>

#### High Movers*

1. High Movers*
2. Most Added**
3. Most Added**

#### Most Added

1. Never Say Never (Capitol) T. Graham Brown
2. Houston Solution (RCA) Ronnie Milsap
3. Cathy's Clown (MCA) Reba McEntire
4. Ya Ba Da Ba Do (Epic) George Jones
5. What's Going On In Your World (MCA) George Strait

### CENTRAL REGION

#### R&B

<table>
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<tr>
<td>1.</td>
<td>&quot;Crazy For Me&quot;</td>
<td>(Capitol) Freddie Jackson</td>
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<td>2.</td>
<td>&quot;Workin' Overtime&quot;</td>
<td>(Motown) Diana Ross</td>
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<tr>
<td>3.</td>
<td>&quot;Show And Tell&quot;</td>
<td>(Capitol) Peabo Bryson</td>
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<tr>
<td>4.</td>
<td>&quot;Baby Don't Forget My Number&quot;</td>
<td>(Arista) Milli Vanilli</td>
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<tr>
<td>5.</td>
<td>&quot;Darlin' I&quot;</td>
<td>(PolyGram) Vannessa Williams</td>
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</tbody>
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#### High Movers*

1. High Movers*
2. Most Added**
3. Most Added**

#### Most Added

1. Never Say Never (Capitol) T. Graham Brown
2. Houston Solution (RCA) Ronnie Milsap
3. Cathy's Clown (MCA) Reba McEntire
4. Fellow Travelers (16th Avenue) John Conlee
5. What's Going On In Your World (MCA) George Strait

### GUARANTEED NATIONAL HITS

#### POP

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<th>Number</th>
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<tr>
<td>1.</td>
<td>&quot;Satisfaction&quot;</td>
<td>(Capitol) Richard Marx</td>
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<tr>
<td>2.</td>
<td>&quot;Got To Get The Money&quot;</td>
<td>(Atlantic) Levert</td>
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#### R&B

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<td>&quot;Got To Get The Money&quot;</td>
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<td>1.</td>
<td>&quot;Call On Me&quot;</td>
<td>(Capitol) Tanya Tucker</td>
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<td>&quot;Wine Me Up&quot;</td>
<td>(Mercury) Larry Boone</td>
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<td>3.</td>
<td>&quot;She Don't Love Nobody&quot;</td>
<td>(MCA/Curb) Desert Rose Band</td>
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<td>4.</td>
<td>&quot;Back In The Fire&quot;</td>
<td>(Warner Bros.) Gene Watson</td>
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<tr>
<td>5.</td>
<td>&quot;What's Going On In Your World&quot;</td>
<td>(MCA) George Strait</td>
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#### High Movers*

1. High Movers*
2. Most Added**
3. Most Added**

#### Most Added

1. Never Say Never (Capitol) T. Graham Brown
2. Houston Solution (RCA) Ronnie Milsap
3. Cathy's Clown (MCA) Reba McEntire
4. Fellow Travelers (16th Avenue) John Conlee
5. What's Going On In Your World (MCA) George Strait

#### R&B

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<td>&quot;Baby Don't Forget My Number&quot;</td>
<td>(Arista) Milli Vanilli</td>
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<tr>
<td>3.</td>
<td>&quot;Don't Turn Away&quot;</td>
<td>(Atlantic) Chuckie Booker</td>
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<tr>
<td>4.</td>
<td>&quot;Got To Get The Money (Atlantic) Levert&quot;</td>
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<tr>
<td>5.</td>
<td>&quot;It's Real (Arista) James Ingram&quot;</td>
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#### Most Added

1. Never Say Never (Capitol) T. Graham Brown
2. Houston Solution (RCA) Ronnie Milsap
3. Cathy's Clown (MCA) Reba McEntire
4. Fellow Travelers (16th Avenue) John Conlee
5. What's Going On In Your World (MCA) George Strait

### NORTHEASTERN RADIO HITS

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<td>(Atlantic) Levert</td>
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<tr>
<td>2.</td>
<td>&quot;What's Going On In Your World&quot;</td>
<td>(MCA) George Strait</td>
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<tr>
<td>3.</td>
<td>&quot;Show And Tell&quot;</td>
<td>(Capitol) Peabo Bryson</td>
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<td>4.</td>
<td>&quot;Congratulations&quot;</td>
<td>(A&amp;M) Vesta</td>
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<tr>
<td>5.</td>
<td>&quot;Darlin' I&quot;</td>
<td>(Wing/PolyGram) Vannessa Williams</td>
</tr>
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</table>
There's a what-the-hell-was-that? song, Freiheit's "Keeping the Dream Alive," which sounds like Paul McCartney in younger days. But if any song is crucial to this fine film (starring John Cusack and directed by Cameron Crowe), it is Gabriel's "In Your Eyes." I talked to Elliot Lurie, senior VP of music for 20th Century Fox, who's job it is to obtain rights for songs and oversee the placement of score and song music in the film. Was it a difficult obtaining this classic tune for the film?

Explains Lurie: "When the rough cut of the film was first shown to me by Cameron Crowe, there was very little 'temp' music in it, even in the party scene. [Normally a rough cut contains temporary filler songs before the actual songs are chosen and cleared for use.] The only song in from the beginning was 'In Your Eyes,' which emanated from the boom-box held over John Cusak's head, and during the scene when John and Inez's characters make love in the car. We had always thought that it would be ideal to have a new song there, and we had a number of songs that worked very well, but none as well as that. It brought the chill every time you saw it. It was just familiar enough, but not played out. Lyrically and musically it just had the right feel.

"Cameron spoke to Peter on the phone and we arranged for Peter to see a video of the film. After he saw how the song was used in the film he gave his approval and we got the rights. However Cameron, Fox and Danny Bramson (music supervisor and co-producer of the LP) were intent that if we were to use it in that kind of pivotal way, we wanted the album rights to it. All of us have done too many projects where the feature song is not available on the album, or songs on the album which were not on the film.

"After we saw the rough cut, we talked to Peter's management about using the song in advertisements and trailers with the possibility of replacing it in the final version. Peter Gabriel was very precise on one point—he would not allow use in ads if it was not used as he'd seen it in the film. When we negotiated to put it on the soundtrack album I turned that argument around—if we're going to feature it in the film, let's make sure that we make it available to the public on the album."

Lurie reports that a pretty penny was paid for the rights, but it's inclusion was an important element in the success of a couple of critical scenes.

The moral of the story: When a director falls in love with a song in a specific scene, it's very difficult to get him to change his mind about it, despite the cost. If I were a songwriter interested in film I'd get to know a few music editors, and get my tunes on the temp tracks.

**Julius Robinson**
SMILE, BABY: Lately, rising above the suit-and-tie-same-old pile of records is an achievement. Never mind releasing a great record—just putting out one that doesn’t sound like ten others on the radio is a feat, and one that is getting rarer and rarer. One such record is “Irresistible,” by Miles Jaye. On the album, and at a recent show at the Troubadour, Miles seems to be torn between his classical and jazz roots and his acceptance as a smooth baby-killer. The fight between the two forces only benefits the music, however, as his jazz sensibilities help him paint traditional ballads with many innovative flourishes, and his success as a mainstream crooner keeps the tendency to over-improvise in check.

The end-result of this push and shove is a perfect balance of power that seems to make the album float effortlessly. I usually dislike restraint in any kind, but in certain cases it makes all the difference in the world. Miles has learned his lessons from Teddy and Luther well, and he seems to have inherited their uncanny knack for knowing the precise moment to pull back the reigns and leave you wanting more.

The music, however, is only half the story. Integral to Jaye’s success is his sterling voice. Jaye has the unique ability to seduce and comfort with his voice, often doing both in the course of a single world. He always seems to be in full command, and comes across as a man who is at the same time humble and self-assured. On “I’ll Be There,” one of the album’s standout ballads, the commitment Jaye has to the object of his affections shines through, and his sincerity is surely one of his greatest assets. Undoubtedly it is also one of the reasons he is so popular with the females.

Another has to be the obvious love he has for his work and the people close to him, a factor that shines through at his shows, on his records, and especially in his video for the current single “Objective,” in which he appears with his family, and looks as close to heaven as you and I are gonna get.

All these factors wouldn’t mean much if the songs weren’t there, and Miles doesn’t let us down in that department either. Their are four possible singles on this album, all potential top-10 contenders. In addition to the aforementioned two tracks, the guitar-driven and hook-laden “Irresistible” has the stuff to suck you in, and “Heaven,” with its dreamy chorus and silky vocal, has very few equals as far as potential airwave strength is concerned. It is easy to see that Miles will be able to capitalize on the momentum garnered from the success of his first LP, and this album should see him attaining major love-man status.

**R&B PICKS**

**SINGLES**

**LIBBI SIFFRE: "So Strong" (China/Polydor)**

Thought this left-field record has a snowball’s chance in hell of succeeding in this closed market, it is extremely worthy of your valuable time. Building from a quiet, emotive cry for justice to an outward statement of power and hope, this is one of those records, along with the latest Neville’s record, that people should be required to play.

**WOMACK & WOAMACK: “Missing Person’s Bureau” (Island)**

Linda and Cecil return with another soulful singalong that should worm its way into your heart—if you’re smart enough to seek it out and play. Don’t ignore these two again!

**HEAVY D. AND THE BOYZ: “We Got Our Own Thang” (MCA 42302)**

I was talking to Steve Fournier from the Rap Pool of America the other day, and one of the things we discussed was the similarity between rap and R&B tracks these days. This record is a perfect example. New Jack beats frame Heavy’s smooth and assured rap, and the chorus could be lifted from any number of charted R&B hits. That said, this should see major action, and is more worthy of success than most of the other records I’ve heard lately.

**KARYN WHITE: “Secret Rendezvous” (WB)**

Sure to reach the top 20, which is obviously the point.

**ANGIE GRIFFIN: “Toby” (Luke Skywalker)**

Harking back to the early 70s again, Luke Skywalker follows Def Jam into the classic soul market with this tune that is along the same vein.

**GLADYS KNIGHT: "License to Kill" (MCA 53567)**

Narada keeps the feel of the classic 60’s Bond themes intact, and Gladys does her best, but I just can’t get excited.

**ALBUMS**

**PEABO BRYSON: All My Love**

Though this collection doesn’t have the individuality or charm of the Jaye record, Peabo is scoring big with his new single “Show and Tell.” I think I’ll cover “American Pie” and have Teddi Riley produce. Think I’ll make a wad?

Neil Harris
CASH BOX CHARTS

TOP R&B SINGLES

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

May 20, 1989

#1 Single: Skyy

1 START OF A ROMANCE (Atlantic 89932) Skyy 2 12
2 IF I'M NOT YOU'RE LOVER (Warner Bros. 7-27356) Al B. Sure 7 11
3 I LIKE (MCA 63490) Guy 3 11
4 REAL LOVE (MCA 53484) Jody Watley 1 11
5 STICKS AND STONES (RCA 8801) Grady Harrell 12 12
6 HEAVEN HELP ME (A&M/PolyGram 871 539-7) Deon Estus 15 10
7 BUCK WILD (Virgin 7-36323) E.U. 10 10
8 TRIBUTE (Right On) (Columbia 38-68575) The Pasadenas 8 11
9 MISS YOU LIKE CRAZY (EMI 50195) Natalie Cole 17 8
10 MY FIRST LOVE (Warner Bros. 4-7-2725) Atlantic Starr 19 8
11 ME, MYSELF & I (Tommy Boy/B 826) De La Soul 20 10
12 TURN THIS MUTHA OUT (Capitol 44290) MC Hammer 23 10
13 BABY ME (Warner Bros. 4-7-2754) Chaka Khan 13 12
14 MR. D.J. (Motown 1961) Joyce Irby 21 8
15 DON'T TAKE MY MIND ON A TRIP (Virgin 7-92722) Boy George 5 13
16 LOVE SAW IT (Warner Bros. 7-2770) Karyn White 4 13
17 SLEEP TALK (Dot Jam/Columbia 38-68555) Alyson Williams 6 14
18 IF SHE KNEW (Atlantic 2000) Anne G. 24 9
19 FUNKY COLD MEDINA (Def Jam/Very 104) Tone Loc 9 9
20 LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674) Lisa Lisa & Cult Jam 29 6
21 HAVE YOU HAD YOUR LOVE (EMI 50180) The O'Jays 43 6
22 LIKE A PRAYER (Capitol/Warner Bros. 2/4-7-27539) Madonna 22 10
23 EVERY LITTLE TIME (Arista AF-8900) Killing Joel 27 7
24 LOST WITHOUT YOU (EMI 50185) The Winans 39 8
25 LEAD ME INTO LOVE (Epic 7-92509) Anita Baker 34 5
26 JOY AND PAIN (Profe Groove 7247) Rob Base & DJ EZ Rock 26 8
27 WORKIN' OVERTIME (Motown MOT-6274) Diana Ross 30 3
28 I'LL BE LOVING YOU (Columbia 38-68676) New Kids On The Block 33 7
29 MADE TO BE TOGETHER (Virgin 7-92872) Deja 31 8
31 SHOW AND TELL (Capitol B-44347) Peabo Bryson 37 4
32 FOR YOU TO LOVE (Epic 38-68470) Luther Vandross 38 5
33 CRUCIAL (MCA 53500) New Edition 11 12
34 MY ONE TEMPTATION (Island 90684) Mica Paris 40 7
35 ROLLIN' WITH KID N PLAY (Def Jam 2001) Kid N Play 18 12
36 FOR THE LOVE OF YOU (Wing/PolyGram 871 934-9) Tony Toni Tone 41 7
37 THROUGH THE STORM (Arista AS-7 98091) Aretha Franklin & Elton John 45 6
38 EVERY LITTLE STEP (MCA2393) Bobby Brown 16 13
39 CHILDREN'S STORY (Columbia/Def Jam 38-68626) Silk Rick 25 7
40 LOVE SICK (Capitol EMI 7 2600) Z'Nike 14 13
41 SHE DRIVES ME CRAZY (R.U.S. 53483) Fine Young Cannibals 65 7
42 OBJECTIVE (Island 7-90922) Miles Jaye 47 6
43 UN-UN-OH-OH LOOK OUT HERE IT COMES (Atlantic 7-88941) Roberta Flack 32 9
44 I CAN'T STOP (THIS FEELING) (MAGNA/EMI 53620) Eugene Wilde 59 4
45 A LITTLE ROMANCE (Motown MOT-195) The Boys 49 4
46 I'LL BE THERE FOR YOU (Capitol 79495) Ashford & Simpson 28 16
47 SEARCHING FOR A GOOD TIME (Epic ZS4-68699) Marcus Lewis 50 7
48 DARLIN' I (Wing/PolyGram 871 936) Vanessa Williams 57 4
49 GOT TO GET THE MONEY (Atlantic 7-88910) Levert 57 3

#1 Debut: The Jacksons #56

50 SHE'S SO COLD (Epic 49-68250) Alston Stewart 54 6
51 ANIMAL (Mercury 7-82 954) Bar-kays 55 6
52 CRAZY (FOR ME) (Capitol B-44254) Freddie Jackson 56 3
53 DON'T TEASE ME (MCA 53415) Robert Brookins 36 8
54 IT'S REAL (Warner Bros. 22979) James Ingram 58 3
55 TURNED AWAY (Atlantic 7-68317) Chucki Booker 60 3
56 NOTHING THAT COMPARES 2 U (Epic 34-68549) The Jacksons DEBUT

57 I SECONDS THAT EMOTION (Cush 601-6) 10 DB 70 2
58 ON A MISSION (Mercury 7-82122) Leotis 61 5
59 BABY DON'T FORGET MY NUMBER (Arista 9032) Mike Vanilli 62 3
60 SHOWER ME WITH YOUR LOVE (Atlantic 38-68746) Surface 64 3
61 4 U (A&M 12293) Vesta 44 16
62 AFFAIR (Tabu 2Z-68568) Cherrelle 42 16
63 MIDNIGHT SPECIAL (Atlantic 7-89901) The System 73 2
64 REAL LOVE (Motown 44565) El DeBarge 46 15
65 C UDDY TOY (FEEL FOR ME) (Epic 34-68549) Roachford 65 4
66 GIRL I GOT MY EYES ON YOU (Motown 1964) Today 48 17
67 ONE MAN (Profe 7241) Chanelle 71 4
68 I WANT YOUR LOVE (EMI 49881) Lila Rue 51 6
69 FOREVER YOUR GIRL (Virgin 7-90220) Paula Abdul 52 6
70 CONGRATULATIONS (A&M 1407) Vesta 75 2
71 NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7) Rene Moore 63 12
72 BIRTHDAY SUIT (Columbia 38-68518) Johnny Kemp 66 13
73 CONSTANTLY (Virgin 7-90299) Lia 77 2
74 ALL I WANT IS FOREVER (Epic 34-68450) James & Taylor & Regina Belle 68 16
75 THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88837) Kwame 80 2
76 LUCKY CHARM (Motown 1952) The Boys 69 18
77 CLOSER THAN FRIENDS (Columbia 38-68837) Surface 72 17
78 IT'S ONLY LOVE (Epic 7-69317) Simply Red 74 9
79 THIS MAGIC MOMENT (Reprise/Warner Bros. 27763) Rick James 83 2
80 YOU AND I GOT A THANG (Capitol B-44283) Freddie Jackson 76 18
81 THEY WANT MONEY (Jive/RCA) Kool Moe Dee DEBUT
82 MORE THAN FRIENDS (Jive/176) Jonathan Butler 79 16
83 STRUCK BY YOU (Mercury/PolyGram 872 107-2) Bar-Kays 81 17
84 I FOUND LOVE (Parlophone/EMI 7-20765) B-Fat 80 2
85 I WANT IT (Parlophone B-72693) Allee Simmons 82 10
86 KEEP ON MOVING (Virgin 7-86566) Saul II Soul DEBUT
87 TEMPORARY LOVER (Capitol 44259) The Controllers 84 7
88 TAKE IT OFF (Motown) Today DEBUT
89 YOU LAID YOUR LOVE ON ME (Motown 1965) Gerald Alston 85 13
90 ARE YOU MY BABY (Columbia 38-68565) Wendy & Lisa 78 13
91 A WOMAN'S TOUCH (Mega Jam 87-44347) Christopher McDaniels 88 4
92 GOIN' OUT (Ol'Skool/RCA) Alex Bugnon DEBUT
93 JOY AND PAIN (Cush 601-4) Donna Allen 87 18
94 I WILL ALWAYS BE THERE (Luke Skywalker 124) Anquette 86 6
95 FORBIDDEN LOVE (Mercury/PolyGram 874 054-7) Third World DEBUT
96 STAY (PolyGram/PolyGram 871 548-7) Jackie Jackson 89 10
97 SISTER ROSA (A&M 1410) The Neville Brothers 91 5
98 EZ-E RAP SAID THAN DONE (Ruthless/_priority 57106) Easy-E 92 5
99 JUST BECAUSE (Epic 7-93927) Anita Baker 93 22
ON THE DANCEFLOOR

SYNTHESIZERS ARE GONE: Recently there has been a lot of flow from the "industrial disco" camp. Both Nitzer Ebb and Front 242 have been touring in the UK recently. On years ago to a town near you. Front 242's latest vinyl offering is "Never Stop" (War Trax 312-528-4753), which chugs and pumps into your heart effortlessly. It shows signs of the boys tightening up, which is by no means a bad sign, and could signal big things among the Cords. The Neon Judgement could be heard by Revolving Cocks, some guys who insist on macho posturing and putting down their respective pop pasts. (Will the real A. Bourgois please stand up?) Their latest is "Stainless Steel Powder", an ode to motorcycles (original, eh?), which under the noise is quite catchy, but won't win them the opening slot on the Steppenwolf reunion tour they seem to want so desperately. Wax Trax also has put out a collection by The Neon Judgement (which is indispensable to anyone who doesn't own "Chinese Black" and "Avril Day") and the mixed but overall satisfying Songs From The Grindhouse Wall EP by Controlled Bleeding.

Fans of Wax Trax and Nettwerk releases should investigate Antler Records, which is based in Belgium, whose artists are frequently utilized by the two former labels for licensing deals. In addition to the archetypical industrial disc of the parent label, they put out interesting rock acts on the Integrity label, and Smith doesn't seem to merge with the Subway division. The parent label has just dropped two noteworthy EPs, Turn To Gold by Attraction, which brings to mind Fad Gadget at their best, and Pity for the Self Or We'll Teach You to Dance by Poisino, a collection of catchy synth-bass-propelled dance tracks featuring the funky "Guonesimo Smile" and a Leonard Cohen soundalike. Both these records would sound great on "Modern Rock" radio, and even better pummeled out of a high watt system.

On the lighter side, Fine Young Cannibals funk things up again on "Groove Thing" (London UK), which strips the original of everything but its vocal hook (which is altered), and substitutes a hype J. B. beat, transforming the feel of the song completely. After a few listens, however, I still haven't decided if it works. Holly Johnson was more successful in court against Turner than he is on his first American release, "You Ain't Seen Nothing Yet" (Atlantic). His second LP (UMI) shows Holly's voice still has all its distinctive splendor, but the track is a typical rock radio attempt that falls flat. Pete Shelley returns with "HomoSapien II" (Unaccumulate UK), a techno-house update of his classic that isn't worth the eight bucks you'd have to shell out for it. You'd do a lot better buying the first album on CD for a few pennies more.

DANCE PICKS

WIRE: "Eardrum Buzz" (Mute/Enigma 75520)

After years of trying to figure out a way to get a hang of making pop/dance records that are ever bit as satisfying as their groundbreaking post-punk salves. Though the beat is definitely up in aerobics land, and therefore toe-tapping material for those of us who don't work out furiously, the song sounds well utilized on the radio, and is definitely going to be a single of the year contender in my book.

JOYCE SIMS: "Looking For A Love" (Sleeping Bag 40142)

Sims's best record in years is an infectious Latin track not necessarily (freestyle) groove that simmers along with wonderful flute, piano, and guitar drop-ins. I can't take it off my turntables.

Neil Harris
WON'T THE SOUNDS OF THE FOREST be boring if you only had the TOP 10 birds to listen to? That's pretty much the state of Latin radio in America. While the reasons for this sorry situation vary, one thing's for sure: We are hearing playlists of the same old styles of music (international salsa, merengue, ranchero, etc.), but rarely do we hear rock or true pop songs.

**Latin radio: Que pasa?** The American Latin youth in the United States is being ignored. These children are your children. By not programming a more youthful variety on your stations, you are in a sense saying to your children: "Go listen to English stations and buy English albums, because you kids aren't important to us. We aren't interested in promoting the Spanish language, through music, to our children. If you don't like the same songs as your parents, tough! Go listen to Madonna, Tone-Loc, Prince, Sa-Fire, Sting, and those other English-language acts." Well, I get that for you—after all, that's exactly what's happening. Your children are listening to Anglo stations, and by doing so, are making those stations the biggest in the marketplace. Latin radio, you are cutting off your nose to spite your face.

This is not to say that, overall, these stations have more than twice as many Latin listeners listening to their stations as the Latin stations themselves have. If you think this is bulls**hit, call Arbitron and see for yourself. To be fair, some Latin stations are beginning to add more pop and rock to their playlists—but it's not enough, and in a lot of instances, the stations aren't playing real pop and rock. It's more like adult contemporary and soft rock.

After hearing all this, maybe you at Latin radio still aren't convinced. So let me explain it to you in your language—DOLLARS. For the purpose of argument, let's say's it's May 1989. Latin radio programmers base their station decisions solely on advertising dollars. Your sales department tells you to program adult contemporary ballads, because adults are the group your advertisers are interested in, and that's what will bring ad dollars into the station. If this is true, tell me why youth-oriented stations like KIIS and KPWR in Los Angeles charge more money per spot and have more advertisers than most of the Latin stations in town. Tilt tell you why—it's because kids do have money, and do spend it, and advertisers know it. These are the same advertisers that Latin stations have—Pepsi, Coke, Miller, Bud, Disneyland, etc. Your sales departments are giving you the wrong information.

Did you know that the average age for Latins in The United States is 25.5 ages? That's almost six years younger than that of the general population. The American population is young—70% of the U.S. Latin population (11.5 million) is under 35 years old! Let me repeat that in case you think it might be a misprint: 70% of U.S. Latins are under the age of 35. You don't need to be a brain surgeon to figure out that you are missing the market. It's no wonder why acts achieve sales of only 100,000 units if the cause radio is playing the music of the 30%, over-35 group. Play music for your kids, the 70% of the population you are currently ignoring. The new, young artists are spending their last dollars to record their demos. Record companies are signing them and spending considerable amounts of money distributing their records. Why don't you support their efforts? It will bring financial rewards to the entire Latin industry, including radio.

The time has come within the Latin radio industry to actually focus on a younger, more accurate flavor of Latin radio—CHR, A/C, ranchero, rock, dance, salsa, some stations already consider themselves CHR, but they seem more a blend of CHR and A/C, and they still aren't reaching the Latin youth. Do not make the same mistakes as the black industry! There are important lessons you can learn from their experience. Black programmers limited their playlists to primarily black artists. Anglo stations, in an effort to build their listener audience, began to program more black, crossover acts on their stations, to the point where some black programmers across the country have accused anglo radio of stealing your audience and your ad dollars. This is beginning to happen at Latin radio, and you don't even realize it, or you are too old and stubborn to admit it. You need to open up your stations to new artists, and not just ballads and the romantic songs. That's for an older crowd. The bottom line is that the Anglo stations are taking the Pepsi Generation from you and you are not doing a damn thing about it. Are you afraid to stand up to the Anglo stations and attempt to get back part of your lost Latin audience? Are you too busy fighting with the other radio stations for the ego trip of saying you're the #1 Latin station in the market, even though you only have a 1.5 Arbitron rating? The time has come to open up your playlists and grow; otherwise the Latin youth will be lost, and Spanish language will disappear in the United States.

### Missile

**RECORDS TO WATCH**

- **VARIOUS ARTISTS:** "Salsa en la Calle Ocho" (TH-ROVIDEN 2605)
- **HOT, HOT, HOT!** The spirit and music from this album, best exemplifies the style and sound and feeling. This record is for people who like to move their feet. If you are considering carrying any salsa on your store, "Salsa en la Calle Ocho" should be at the top of your shopping list. Strong performances by Celia Cruz, Eddie Santiago, Oscar D'Leon and others. (LP/CASS, CD/ALL SPANISH)

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**REGIONAL BREAKDOWN**

**EASTERN REGION**

1. Desde Andalucía (CBS 6956)
2. Salsa en la Calle 8 (TH-Rodmen 2605)
3. Esos Hombres (CBS 80057)
4. Roberto Carlos (CBS 80023)
5. Seduceme (Combo 2508)

**MIDWESTERN REGION**

1. Roberto Carlos (CBS 80002)
2. Esos Hombres (CBS 80057)
3. Amor y Alegria (CBS 80034)
4. Como tu Mujer (Arloa 8574)
5. Salsa en la Calle 8 (TH-Rodven 2605)

**SOUTHEASTERN REGION**

1. Los Corridos Prohibidos (Fonovisa 8815)
2. Explosivo (CBS 80072)
3. Salsa en la Calle 8 (TH-Rodven 2605)

**MTV INTERNACIONAL PLAYLIST**

1. MADONNA: "Like a Prayer" (Sire)
2. BOBBY BROWN: "Every Little Step" (MCA)
3. MIGUEL MATEOS: "Y un Pensamiento" (BMG/Arloa)
4. WILD CARDS: "Too Much Too Soon" (Chameleon)
5. SWEET SENSATION: "Sincerely Yours" (Atco)
6. TONY KINGS: "Bambolé" (Elektra)
7. CHAYANNE: "Este Ritmo Se Baila Asi" (CBS)
8. ANGEL FERREIRA: "Wet Jam" (Existia)

**YURI:** "Isla del Sol" (CBS 80055) Yuri is the sound and future of the new Latin music scene. Isla del Sol is a slick production of strong, club oriented dance cuts and moving ballads. The songs, "Hula" (Helo) and "Lo que el Barbeito de un Aaque Ceixe\" (Men About to Have a Jealous Attack) show-off Yuri's determination to establish herself in the world dance marketplace, a marketplace which is more open to the Spanish language than ever before. Formats: (LP, CASS, CD/ALL SPANISH)
BEYOND THE BLUE HORIZON: One of the functions I've always tried to serve in this column is to list all the jazz reissues coming out in detail; particularly where it concerns extra, previously-unreleased tracks or (as is often the case) deleted tracks snipping one track off of each of two albums to make them fit on one disc. A&M's recent Duke Ellington 90th birthday celebration in Washington, D.C., is getting ready to surrender; the reissues have me buried. Jazz is "when it rains, it storms" kind of business, and I'm not complaining—I believe there's no such thing as too much jazz on the market, because gray days like these are few and far between—but this column can't keep up. New Fantasy, Blue Note, Atlantic, RCA and Portrait reissues have come out in the past month or two—not to mention a juicy Atlantic stack of previously-unissued Duke Ellington CDs—and I'd like to explain how Blue Note took several Hank Mobley albums No Room For Squares, The Turnaround and Straight No Filter and juggled them, putting sessions back into their original order, scrambling anybody's knowledge of these albums, but I don't have the space. For now, I'll try to wriggle these things in over the next few weeks or months. This is not to say I'm about to blab on about some prejudice or other—heating a dead horse or two while the reissues go wanting—no, I'm going to focus on a heaping stack of stuff from A&M, another of those labels that seems to wake up recently and go, "Hmmmm...jazz..."

The brainchild of senior A&R vp Steve Raibovsky—who brought producer John Snyder back to A&M to get it going—A&M, like Atlantic, has just gone totally jazz meshagish. By the time the May dust clears, two new albums by Don Cherry and Sun Ra, three albums acquired from Snyder's short-lived but well-intentioned Artists House label (by Gil Evans, The Thad Jones/Mel Lewis Quartet, and an exceptional previously-unreleased Cheo Baker album, with Paul Desmond, Tom Jones, Ron Carter and Kenny Barron), that's a sight better than the popular Let's Get Lost soundtrack, and twenty—yes twenty!—reissues, drawn from three sources—early, schmaltzy Creed Taylor productions, the odd A&M-genius like Sam Guitler, youngish, short-lived, well-intentioned label—and will be in stores. No vinyl on these cassettes and CDs (in really nice cardboard Digipaks that don't break or scratch or get the little booklets caught in those annoying plastic righthandcases).

With the exception of the Jones/Lewis Quantum, extra tracks are non-existent here: what you get is what you get. Now here's the thing: the period these reissues cover (late '60s - late '70s) was the worst period in jazz history. And so while other labels can draw on rich lodes of '20s - '80s material, A&M's got the cases, what it has are records that don't exactly date well. Syrupy Don Sebesky, Claus Ogerman and Eumir Deodato arrangements, cheesy electric pianos, oddball covers (Beatles tunes, Stevie Wonder tunes, 'Where Have All The Flowers Gone?'), weird combinations (Roger McGuinn and Charles Lloyd, Arlo Guthrie and Sonny Terry & Brownie McGhee).

From the Creed Taylor purse comes: Wes Montgomery's '67 A Day In The Life and '68 (and final album) Road Songs and George Benson's '69 The Other Side of Abbey Road (all arranged by Sebesky), Benson's '69 Tell It Like It Is, Herbie Mann's '67 Glory Of Love, Quincy Jones' fine and funky '70 Galli Maiton, Milton Nascimento's '68/69 Courage (early Nascimento, Antonio Carlos Jobim's easy-listening, and beyond the title, standard-less, '77 Wave and Paul Desmond's '69 From A Hot Afternoon, a before-its-time release made up of songs by Nascimento and Edu Lobo. From the Horizons well comes (with all those nice, if now teeny-weeny, Horizon liner notes and graphics) Billy Hart's '77 Exchange (with Dewey Redman, Hannibal, Oliver Lake and Don Pullen), Jim Hall's '76 Commitment (Sebesky), the great Thad Jones/Mel Lewis Orchestra's '76 New Life, Lewis' '76 And Friends (with Freddie Hubbard, Hank Jones, Ron Carter and Michael Brecker) and Charlie Haden's delightful The Golden Numero (duets with Ornette Coleman, on trumpet, Archie Shepp, Hampton Hawes and Don Cherry). From the A&M backlot comes Herb Alpert and Hugh Masekela's '73 Herb Alpert/Hugh Masekela, Charles Lloyd's '72 Waves and the Paul Winter Consort's Road (those last two antecipating new age music by 15 years) and Sonny and Brownie's Sonny & Brownie.

These Artists house albums are Gil Evans' '71 Where Flamingos Fly, early Evans big band, the fine '77 Chet Baker, The Best Thing For You, and the okay '77 Thad Jones/Mel Lewis Quartet (with Rufus Reid and Harold Danko).

Jazz buyers and radio programmers: how do you handle these deluges?
Let me know.

Lee Jeske

FINISH SHOCKS: Tread Elton (left) and Frank Shaw (right) look on as ASCAP president Morton Gould presents jazz giant Ornette Coleman with ASCAP's Diamond Jubilee award during the recent Duke Ellington 90th birthday celebration in Washington, D.C...
THIS IS YOUR FATHER'S RADIO FORMAT: Group W has unveiled a new radio format that they call Adult Spectrum Radio, which is now beaming from the airwaves of Houston's KODA, San Antonio's KQQX, Phoenix's KME and San Diego's KIQX. Just exactly what is ASR? "A new instrumental-based popular music format for adults 35-54," says what? It embraces 'the full spectrum of musical tastes of today's adult radio listeners—light jazz, soft rock, mainstream new age, oldies and modern country.' Mainstream new age? Look for ASR to spread through some of Group W's other 11 major markets.

ON THE AIR: More Westwood One news: The radio network put the screws on Jacor Communications, which has agreed to stop using the term 'pirate radio' at a bunch of its radio stations; see Westwood, whose L.A. station KQLZ, we all know, is tagged 'Pirate Radio' 100.3 FM, has the name all signed, sealed and wrapped up. And Something Inside Somewhere: Kenny, Dolly & Willie In Concert, a 90-minute radio special drawn from a May 2 Houston concert by Kenny Jones, Dolly Madison and Willie Loman, will air over Westwood One the week of May 23rd. Less than a week after Stevie Nicks debuts her first album in three years, The Other Side of the Mirror, on the same network.

HAL JACKSON

PLACES TO BE: Michael Jackson, Diana Ross, Nancy Wilson, Roberta Flack and Quincy Jones have all said they might be on hand when legendary deejay Hal Jackson is feted on his 50th anniversary in broadcasting, November 2, at the Apollo Theatre.... Cy Leslie with receive the Lifetime Humanitarian Award. Lionel Hampton will get the Lifetime Creative Achievement Award, and a good time will be had by all when the Music & Performing Arts Unit of BNA/B'Yith stages the Silver Anniversary Annual Awards Dinner Dance, June 37 at New York's Sheraton Centre, The "Think...Don't Drive and Drink!" public awareness campaign will stage a series of celebrity auto races. Look for Ted Nugent, Charlie Daniels, Tommy Lee and others to be coming around the track of Indianapolis Raceway Park, May 22...The 1989 Entertainment And Sports Conference, a 90-minute radio special organized by the State Society of CPAs, will be held forth at New York's Grand Hyatt Ballroom, May 25, at (212) 973-0874 or in New York. Topics from Basie to the Beach Boys to Bob Wills to Rachmaninoff will be addressed we're intrigued by the presentation called "The Rocking Pneumonia and The Boogie Woogie Flu: The Image of the Medical Professional in Popular Song Lyrics." (816) 276-1531 is the number to call if you'd like to attend. Babes In Arms, the classic Rodgers and Hart musical, will be performed, with its rarely-heard original orchestrations, at New York's Avery Fisher Hall, June 5, in a benefit for the Starlight Foundation.

TRUDGING BACK TO YAS GURS FARM: Woodstock took three days in 1969 to burn itself into the national memory. In 1989, the 20th anniversary of those three days of peace, love and mud, MTV and VH-1 will unspool four months of Woodstockian hubbub, starting now with "Woodstock Minutes," going on through showings of the film, and a two-hour Woodstock special, in August. Rock & roll, naked bodies and Port-o-Sans. "Gimme an E..."

MONKEY BUSINESS: Immediately following a recent performance at a charity concert for the Spastics Society in London, England, original Monkees Davy Jones, Micky Dolenz and Peter Tork were served with legal papers by Columbia Pictures, Inc., which is trying to stop the band from making personal or concert appearances under the trademark "Moniker," which Columbia claims it owns. In addition, according to the press release, Columbia's action puts into question whether or not the individuals should receive a share honoring the band on Hollywood's Walk of Fame scheduled for July 10. Hey, that's cold!

RETAIL REPORT

RECORD BAR
Durham, N.C. Mary Barnhill
1. Tone Loc (Delicious Vinyl)
2. Guns N' Roses - Lies (Geffen)
3. Beaches (Atlantic)
4. The Cult (Beggars Banquet/Sire)
5. Slick Rick (Def-Jam/CBS)
6. Bobby Brown (MCA)
7. New Kids on the Block (Columbia)
8. Madonna (Sire)
9. M.C. HAMMER (Capitol)
10. Tom Petty (MCA)

NATIONAL RECORD MART
Pittsburgh, Penn. Doug Wilt
1. The Cure (Elektra)
2. Beaches (Atlantic)
3. The Cult (Beggars Banquet/Sire)
4. Tone Loc (Delicious Vinyl)
5. New Kids on the Block (Columbia)
6. Richard Marx (EMI)
7. Madonna (Sire)
8. Bobby Brown (MCA)
9. Guns N' Roses - Lies (Geffen)
10. Tom Petty (MCA)

NEW WORLD
Charlotte, N.C. Jerry Klein
1. Joe Sample (Warner Bros.)
2. Marcus Roberts (RCA)
3. Chick Corea (GRP)
4. Steps Ahead (Capitol)
5. Hiroshima (Epic)
6. McCoy Tyner (Blue Note)
7. Bobby Lyle (Atlantic)
8. Larry Carlton (MCA)
9. Harry Connick Jr. (Columbia)
10. Kenny G (Arista)

ABBIE ROAD ONE-STOP
Santa Ana, Calif. John Kundrat
1. The Cure (Elektra)
2. Richard Marx (EMI)
3. Love and Rockets (Beggars Banquet/RCA)
4. Simple Minds (EMI)
5. Tone Loc (Delicious Vinyl)
6. Sarah McLachlan (Arista)
7. De La Soul (Tommy Boy)
8. Fine Young Cannibals (LRS)
9. The Cult (Beggars Banquet/Sire)
10. N.W.A. (Priority)

TRACKS RECORDS
Norfolk, Va. Donna Agresto
1. Melissa Etheridge (Island)
2. The Cure (Elektra)
3. Tom Petty (MCA)
4. Guns N' Roses - Lies (Geffen)
5. The Cult (Beggars Banquet/Sire)
6. Fine Young Cannibals (LRS)
7. Slick Rick (Def-Jam/CBS)
8. Great White (Capitol)
9. Guadalcanal Diary (Elektra)
10. Living Colour (Epic)

A JURY OF HIS PEERS: Songwriter/artist Marvin Etzioni recently signed an exclusive worldwide publishing and production deal with Peer Music. A founding member of Facial Justice, Etzioni is now an L.A. club performer and emerging producer (Toad the Wet Sprocket, the Riflebirds, Voice of the Beehive). Pictured, from left, are Peer Music president/CEO Ralph Peer, Etzioni, and Peer execs Kathy Spanberger and Steven Rosen.

N.C. GETS THE McLACHLAN TOUCH: Sarah McLachlan stopped by the Raleigh-Durham Record Bar during the course of a promotion tour for Touch, her debut album on Arista. Pictured from left are Michael Conway, husband of Record Bar sales VP Debi Conway (who's standing next to him), McLachlan, Record Bar marketing VP Steve Bennett, and Arista associate regional marketing director Denise Wills.
ON THE ROAD: The concert season is getting underway in a big way for many country music artists. The Academy of Country Music's Top New Female Artist of the Year, Capitol's Suzy Bogguss, is currently on tour, making stops across the nation. Suzy just finished a successful appearance in London at the international Festival of Country Music. Suzy's current single, "Somewhere Between," is getting major airplay and is continuing to rise up the charts.

Kathy Baillie and Michael Bonoguro of Baillie and the Boys have been on the road with MCA's George Strait since the first of the year and will continue the tour through the end of 1989. The duo is currently enjoying the top 10 success of "She Deserves You," from their Turn the Tide LP. Strait's latest single, "What's Going on in Your World," written by talented songwriter David Chamberlain, is swiftly headed to the top and is bound to be another #1 for Strait.

Country music fans from as far away as California, Iowa and Illinois, traveled to Moorhead, Minnesota recently to support Johnny Russell Day festivities. The annual event, which raised $16,000 this year, also offered a scholarship in the singer/songwriter/comedian's name. The sold-out concert starred Russell, the Hager Twins, Sheb Wooley, Barbara Fairchild, and Shotgun Red.

RCA recording artist Jo-El Sonnier continues his hectic road touring. He is scheduled to appear in Arizona, Texas, Arkansas and his native Louisiana. One of the Arizona dates included a benefit show for a Head Start Apache Indian Reservation. The supper-star group recently appeared on the Pat Sajak Show while in California, and made Sajak and Sajak's sidekick and former Nashville newsman, Dan Miller, members of their "honorary entourage" by presenting them with Alabama Southern Star jackets.

Kathy Mattea has been busy on the West Coast lately. She also made a stop on the Pat Sajak Show, and made an appearance on CNN's Showbiz Today, as well as fulfilling tour dates with George Strait. Kathy recently received a special alumni award honoring her as one of West Virginia University's 10 most distinguished alumni. Quite the busy star, Mattea will also be a performer on the Music City News Awards Show slated for June 5 in Nashville. She is nominated for three awards: Female Vocalist, Single of the Year and Video of the Year.

NUMBER ONES: Nashville wants to give a big number one welcome to Arista Records. Hundred of music industry representatives attended a reception celebrating the grand opening of the label's Nashville division. We'll have more details about that gala event later.

COUNTRY MUSIC
NASHVILLE NEWS

Michael, Kathy & Strait

Atlantic America Records' Billy Joe Royal attained the #1 position in Cash Box with his single "Tell It Like It Is." Aristo Publicity recently held a #1 party in honor of Royal's success. Nashville Director of Operations Mark Carman presented a #1 plaque to Royal's producer, Nelson Larkin, who was standing in for an ailing Royal. Alabama, George Strait and Hank Williams, Jr. racked up more awards. All three were announced recently as receiving Recording Industry Association of America awards for gold albums. Alabama for Southern Star, Strait for Beyond the Blue Neon and Williams for Greatest Hits III.

Kay Knight

SOUTHERN STAR

Carman & Larkin

1. GEORGE JONES: "I'll Share My World With You" (Musc
2. GLEN CAMPBELL: "Galveston" (Capi
3. DOTTIE WEST & DON GIBSON: "Rings of Gold" (RCA Vocol
4. BILL ANDERSON: "My Life" (Deca
5. TAMMY WYNETTE: "Singing My Song" (Ep
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10. FREDDY WELLER: "Games People Play" (Colum

Gentry, Sajak, Miller, Cook, Herndon & Owen

COUNTRY ALBUMS

K.Y.

Hank Williams, Jr., 1 12
Alabama, 16 12
Randy Travis, 5 42
George Strait, 6 12
K.T. Oslin, 3 35
Ricki Van Shelton, 4 33
Patty Loveless, 7 30
Rodney Crowell, 10 53
Rosanna Cash, 14 9
George Jones, 13 9
Billy Joe Royal, 8 11
The Judds, 24 4
Lyle Lovett, 12 14
Roy Orbison, 18 10

Buenos Noches from a Lonely Room

NAME

Michael, Kathy & Strait

COUNTRY NEWS

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1. GEORGE JONES: "You Put the Soul in the Song" Full Circle (MCA)
2. GEORGE STRAIT: "Ace in the Hole" Beyond the Blue Neon (MCA)
3. ALABAMA: "High Cotton" Southern Star (RCA)
4. STEVE WARINER: "I Got Dreams" I Got Dreams (MCA)
5. ALABAMA: "Southern Star" Southern Star (RCA)

COUNTRY HOT CUTS

1. WAYLON JENNINGS: "You Put the Soul in the Song" Full Circle (MCA)
2. GEORGE STRAIT: "Ace in the Hole" Beyond the Blue Neon (MCA)
3. ALABAMA: "High Cotton" Southern Star (RCA)
4. STEVE WARINER: "I Got Dreams" I Got Dreams (MCA)
5. ALABAMA: "Southern Star" Southern Star (RCA)

TOP 10 SINGLES—20 YEARS AGO

1. GEORGE JONES: "I'll Share My World With You" (Musc
2. GLEN CAMPBELL: "Galveston" (Capi
3. DOTTIE WEST & DON GIBSON: "Rings of Gold" (RCA Vocol
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CASH BOX MAGAZINE 30 May 20, 1989
### CASH BOX CHARTS

#### COUNTRY SINGLES

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

**May 20, 1989**

<table>
<thead>
<tr>
<th>#1 Single: Alabama</th>
<th>#1 Debut: Reba McEntire #53</th>
<th>To Watch: George Strait #50</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>IF I HAD YOU</strong> (RCA 8817-7)</td>
<td>Alabama</td>
<td><strong>52 NEVER SAY NEVER</strong> (Capitol P-B44349)</td>
</tr>
<tr>
<td>2. <strong>IS IT STILL OVERT</strong> (Warner Bros. 7-27551)</td>
<td>Randy Travis</td>
<td><strong>T. Graham Brown</strong> 60 2</td>
</tr>
<tr>
<td>3. <strong>AFTER ALL THIS TIME</strong> (Columbia 34-68565/CBS)</td>
<td>Rodney Crowell</td>
<td><strong>53 CATHY'S CLOWN</strong> (MCA 53636)</td>
</tr>
<tr>
<td>4. <strong>I GOT YOU</strong> (Reprise 7-27567/Warner Bros.)</td>
<td>Dwight Yoakam</td>
<td><strong>Reba McEntire</strong> DEBUT</td>
</tr>
<tr>
<td>5. <strong>YOUNG LOVE (Strong Love)</strong> (Curb/RCA 8820-8/RCA)</td>
<td>The Judds</td>
<td><strong>54 YOU AIN'T GOING NOWHERE</strong> (Universal 66006)</td>
</tr>
<tr>
<td>6. <strong>DON'T TOSS US AWAY</strong> (MCA 53477)</td>
<td>Patti Loveless</td>
<td><strong>Chris Hillman &amp; Roger McGuinn</strong> DEBUT</td>
</tr>
<tr>
<td>7. <strong>WHERE DID I GO WRONG</strong> (MCA 53054)</td>
<td>Steve Wariner</td>
<td><strong>55 FELLOW TRAVELERS</strong> (16th Avenue 70427)</td>
</tr>
<tr>
<td>8. <strong>TELL ME LIKE IT IS</strong> (Atlantic America 7-99242/Atlantic)</td>
<td>Billy Joe Royal</td>
<td><strong>56 HOUSTON SOLUTION</strong> (RCA 18687-1)</td>
</tr>
<tr>
<td>9. <strong>THE GOSPEL ACCORDING TO LUKE</strong> (MCA 53481)</td>
<td>Skip Ewing</td>
<td><strong>Ronnie Milsap</strong> 63 3</td>
</tr>
<tr>
<td>10. <strong>SHE DON'T LOVE NOBODY</strong> (MCA/Curb 53616/MCA)</td>
<td>Desert Rose Band</td>
<td><strong>57 WHY YOU COME IN HERE LOOKIN' LIKE THAT</strong> (Columbia 396700)</td>
</tr>
<tr>
<td>11. <strong>I DON'T WANT TO SPOIL THE PARTY</strong> (Columbia 38-68588)</td>
<td>Rosanne Cash</td>
<td><strong>Dolly Parton</strong> DEBUT</td>
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<tr>
<td>12. <strong>THE CHURCH ON CUMBERLAND ROAD</strong> (Columbia 38-68550/CBS)Shenandoah</td>
<td>7 16</td>
<td><strong>58 ONE GOOD WELL</strong> (RCA 8867-7)</td>
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<td>13. <strong>HEY BOBBY</strong> (RCA 8865-7)</td>
<td>K.T. Oslin</td>
<td><strong>Don Williams</strong> 64 3</td>
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<tr>
<td>14. <strong>BIG DREAMS IN A SMALL TOWN</strong> (RCA 8816-7)</td>
<td>Restless Heart</td>
<td><strong>59 HOME TOWN ADVANTAGE</strong> (Columbia 386676)</td>
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<td>15. <strong>BETTER MAN</strong> (RCA 8761-7)</td>
<td>Clint Black</td>
<td><strong>Tim Mensy</strong> 61 2</td>
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<td>16. <strong>SETTING ME UP</strong> (Warner Bros. 7-27581)</td>
<td>Highway 101</td>
<td><strong>60 UP AND GONE</strong> (Warner Bros. 7-27591)</td>
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<tr>
<td>17. <strong>LOVE WILL</strong> (Warner Bros. 7-27755)</td>
<td>The Forester Sisters</td>
<td><strong>The McCarters</strong> 66 4</td>
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<tr>
<td>18. <strong>THERE'S A TEAR IN MY BEER</strong> (Warner Bros./Curb 7-27584/Warner Bros.)</td>
<td>Hank Williams Jr./Duet With Hank Williams Jr.</td>
<td><strong>61 THE CHANCE YOU TAKE</strong> (Wolf Dog WD1216)</td>
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<td><strong>Ross Lewis</strong> 62 6</td>
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<td><strong>62 LUCKY ME</strong> (First Colony CA 89105)</td>
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<td><strong>Charlie Albertson</strong> 67 5</td>
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<td><strong>63 JOHNNY LUCKY AND SUZI T</strong> (Atlantic America 7-9283)</td>
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<td><strong>Jeff Stevens &amp; the Bullets</strong> 68 4</td>
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<td>64 <strong>I NEVER HAD A CHANCE W/TH</strong> (Tara-Star TS-1255)</td>
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<td><strong>Patsy Cline</strong> 69 5</td>
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<td>65 <strong>IN A LETTER TO YOU</strong> (Universal 66003/MCA)</td>
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<td><strong>Eddy Raven</strong> 70 4</td>
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<td><strong>66 RIGHT TRACK, WRECK TRAIN</strong> (16th Avenue P.B.70426)</td>
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<td><strong>Canyon</strong> 71 2</td>
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<td>67 <strong>MY TRAIN OF THOUGHT</strong> (Capitol 4276)</td>
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<td><strong>Barbara Mandrell</strong> 41 15</td>
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<td><strong>68 WHAT IT BOILS DOWN TO</strong> (True T566)</td>
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<td><strong>Frank Burgess</strong> 73 5</td>
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<td><strong>69 FRONTIER JUSTICE</strong> (Curb 002)</td>
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<td><strong>Cee Cee Chapman</strong> 75 4</td>
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<td>70 <strong>SHE HAD EVERY RIGHT TO DO YOU WRONG</strong> (Step One 400)</td>
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<td><strong>Jerry Landoluwe</strong> 76 4</td>
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<td>71 <strong>CARRY ON CHILDREN</strong> (Morning Star 21389)</td>
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<td><strong>Fox Brothers</strong> 77 3</td>
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<td>72 <strong>IT WOULDN'T BE LONG</strong> (Upstairs 112-69)</td>
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<td><strong>Brian Sklar</strong> 79 4</td>
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<td><strong>73 I'VE HAD ENOUGH OF YOU</strong> (Door Knob DK 68 318)</td>
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<td><strong>Debbie Rich</strong> 74 5</td>
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<td><strong>74 HILBILLY HELL</strong> (MCA 53645)</td>
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<td><strong>Bellamy Brothers</strong> DEBUT</td>
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<td><strong>75 I STILL NEED YOU</strong> (Windward 7)</td>
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<td><strong>Steffie Sisters</strong> 82 4</td>
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<td><strong>76 HOW DO</strong> (Columbia 36-68677)</td>
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<td><strong>Mary Chapin Carpenter</strong> 85 2</td>
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<td><strong>77 PUT A QUARTER IN THE JUKEBOX</strong> (Capitol 41351)</td>
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<td><strong>Buck Owens</strong> 80 3</td>
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<td><strong>78 NOT LIKE THIS</strong> (Universal 66024)</td>
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<td><strong>Tim Matlock</strong> 83 3</td>
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<td><strong>79 (BLUE,BLUE,BLUE) BLUE,BLUE</strong> (RCA 88187-7-RCA)</td>
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<td><strong>Jo-El Sonnier</strong> DEBUT</td>
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<td><strong>80 (Blue, 199)</strong>**</td>
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<td><strong>81 I STILL NEED HER</strong> (Associated Artist 502)</td>
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<td><strong>Norman Wade</strong> 87 3</td>
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<td><strong>82 I PROMISE</strong> (Evergreen EV1091)</td>
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<td><strong>Lynne Tyndall</strong> 90 2</td>
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<td><strong>83 STILL LOVING YOU</strong> (OL 131)</td>
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<td><strong>Pat Murphy</strong> 91 3</td>
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<td><strong>84 BLUE SUEDE BLUES</strong> (Capitol P.B.44358)</td>
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<td><strong>Mel McDaniel</strong> 89 2</td>
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<td><strong>85 BRAND NEW WEEK</strong> (Maser 2011)</td>
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<td><strong>Michelle Lynn</strong> 92 2</td>
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<td></td>
<td><strong>86 LIVIN' FOR TOMORROW IS KILLIN' ME TODAY</strong> (Sunday SR-160)</td>
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<td><strong>Dale Morris</strong> 93 2</td>
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<td><strong>87 THIS BUS WON'T BE STOPPIN' ON MEMORY LAND</strong> (SOT-399)</td>
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#### SWEETHEARTS OF THE RODEO

| 52. | **SWEETHEARTS OF THE RODEO** | **Sweethearts of the Rodeo** 52 3 |
| 47. | **THE KING IS GONE (So Are You)** (Epix 34-68743) | **George Jones** 54 2 |
| 48. | **HOLE IN MY POCKET** (Columbia 38-68564/CBS) | **Rickie Van Shelton** 55 4 |
| 49. | **NEW FOOL AT AN OLD GAME** (MCA 53473) | **Reba McEntire** 39 22 |
| 50. | **WHAT'S GOING ON IN YOUR WORLD** (MCA 53648) | **George Strait** 56 3 |
| 51. | **COME FROM THE HEART** (Mercury 872 766-7) | **Kathy Mattea** 57 4 |
COUNTRY MUSIC

ALBUM RELEASES

Reba McEntire: *Sweet Sixteen* (MCA 6294)
Overstreet's debut album on RCA, *Sowin' Love* (RCA 9717-1-R)
Paul Overstreet: *Sowin' Love* (RCA 9717-1-R)

You've heard his voice on many hit records, and you've seen his face on television, but have you ever heard his name? Paul Overstreet. Overstreet's debut album on RCA, *Sowin' Love*, delivers just that. A strong move of artistry from this gifted and very talented songwriter, and very well produced by James Stroud. All 10 album cuts were either written or co-written by Overstreet, and already "Love Helps Those" and "Sowin' Love" have hit the Cash Box Top 100 Singles chart. Look for this hot one to climb the album chart in the near future.

SINGLE RELEASES

OUT OF THE BOX

Gary Morris: "Never Had a Love Song" (Universal UVL-66001)
A true love song that will melt any woman's heart. This project is not only well co-written by Morris and James Brantley, but intertwined with the masterful production of Jimmy Bowen. This song will melodically move you through the warm feelings of love. The smooth vocal texture is bound to pick up stereo needles across the country.

COUNTRY FEATURE PICKS

Lee Greenwood: "I Love the Way He Left You" (MCA 53655)
Lee has found another soft and sweet way to express the gain from one's pain. The musical arrangement enhances this tune to float through your airwaves.

Vern Gosdin: "I'm Still Crazy" (Columbia 38 68888)
A strong Nashville sound. Vern delivers another retrospect of his vocal ability, combined with a country swing.

Holly Dunn: "Are You Ever Gonna Love Me?" (WB 22957)
Holly has it! She brings a nice upbeat tempo to a song about waiting around to be appreciated by her man. Her powerful vocals again reassure us she's here to stay.

Southern Pacific: "Any Way the Wind Blows" (WB 22965)
A good summer (beach) rider. The snare drums, in conjunction with some great harmonies, make you want to shag dance in the sand all night long. Good stuff!

YOU ASKED FOR IT, you got it—a man who intends to bring back traditional country music like never before. And who better to meet that demand, than Grand Ole Opry star, David Houston. "I've found there's a demand for my kind of music again," says Houston. It's been some time since this uniquely diversified artist has gifted us with the true classic country for which he's known. The time is finally perfect for Houston to make a powerful comeback. "It's been almost five years since I've really went after it, and now I'm ready," he says.

The song "Mountain of Love" gave him his first successful hit, but that mountain just wasn't challenging enough for Houston. He continued to climb until he reached the peak of international fame by releasing the all-time country spectacular "Almost Persuaded" in the summer of 1966. That following year, Houston virtually walked away with every possible award a country artist dreams of. He was one of the very first performers to receive two Grammy Awards in Nashville, Tennessee. What did such a prestigious award mean to him? "I didn't even know what a Grammy was back then," Houston laughed. "Almost Persuaded" headed the country charts for 16 consecutive weeks. Afterwards, it was one hit after another, including "With One Exception," "You Mean the World to Me," "Have a Little Faith," "Already It's Heaven," "Baby, Baby (I Know You're a Lady)," "A Woman Always Knows"—and the list goes on.

What's given Houston this burst of inspiration to return to his destiny? According to him, it's not what, but who. That's right, he's returning with some inside help. Houston's wife, Kathy Raye, a former "Miss Louisiana," and newborn son, David Jr., have given him a brand new outlook on life. "She made me want to do it again," he says.

The Bossier City, Louisiana man hopes to soon show the world just how he can do it again, with release of his new single, "Fools Moon," on Country International Records. The single is expected to hit the airwaves within six weeks. Houston is more than thrilled about his new single. Not just because well known writer, Sonny Throckmorton and long time producer, Jimmy Bowen, have lent their special touch. Perhaps more of the excitement is due to the fact that wife, Kathy, will carry the torch with her husband. Let's face it, duets have worked wonderfully for Houston in the past. "My Exclusive Dreams" with Tammy Wynette, and "After Closing Time" with Barbara Mandrell, show proof. But how can Kathy fit into that belt of many honors? "She's a hell of a singer and I didn't have to train her," replies Houston. "She's already a pro." Kathy's experience, including numerous Las Vegas performances, is sure to lend every bit of support to "Fools Moon." It's a good song," he explains. "It felt really good, especially with Kathy by my side."

The Houston duo already have their most dedicated fan touring with them. Most certainly, four-month-old, bouncing baby boy David Jr., goes on the road right along with Mom and Dad. "I think I can teach him a few good yodel kicks," says the proud pop.

Houston, along with manager, Billy Deaton, of Deaton Talent Agency, has lots of ground to cover in the near future. A new album is in the works, a Greatest Hits LP featuring his legendary songs from the past. And be looking for Houston in upcoming video action, from the "Fools Moon" single. Don't be surprised if you also hear his voice ringing out from the Grand Ole Opry. Being an Opry member since 1972, he manages to take to the stage quite often.

So what does it take to meet the demand for country music? "I've been singing for a long time and don't try to sound like anyone else," replies Houston. "I'm just myself." Question answered.

Kimmy Wix

CASH BOX MAGAZINE 32 May 20, 1989
NASHVILLE
NOTE-ABLES

DAVID SLATER:
Just Being Himself

CAPITOL RECORDS recording artist David Slater has come a long way since first arriving in Nashville. His first job here in Music City was as Keith Whitley’s piano player. Slater then filled in as lead singer for a gospel quartet called the Cumberland Boys at the Opryland theme park, which led to national attention on Star Search as 1987’s Male Vocalist of the Year and, eventually, his contract with Capitol.

Slater’s style is contemporary; his first professional job was as part of a bluegrass band while in college. Slater says that he is a big bluegrass and traditional country music fan, but that it is just not him. The trend the past few years has been toward the more traditional, and Slater says he has had a lot of pressure to, while it’s hot, be a traditionalist. “I’m a big fan of folks like Randy Travis and George Jones, but rather than trying to jump on the bandwagon and be something I’m not. I’ll just wait for what goes around to come around. Trends do change.

“One of the reasons this is a great business to be in is that there’s a lot of room within the term ‘country music’ for varied styles and different personalities,” Slater says. “I’ve thought about it and I’ve come to the conclusion I think an artist is at his best when he’s being himself. While accepting an award recently, Mr. Roy Acuff said, ‘Hey, just let me be myself and I’m happy.’ And I think that applies to me. I think a recent incident aptly describes the effect David Slater’s “being himself” has on his fans and his music. One of Slater’s fans is a little 38-year-old girl, and he sent her an advanced copy of his new album. “She said, ‘You know David, those songs on your new album are so sweet. It’s like my Care Bear album,’” he laughs wholeheartedly. “So when I heard that my album was being compared to the Care Bears, well, I figure it’s got to be a pretty emotional and well liked album.”

Right now, David Slater is concentrating on being a successful singer and songwriter. He hopes to have a string of top 10 hits, a feat we’re sure he will be able to accomplish. Down the road, look for this multi-talented artist to be co-producing his own projects and to get involved in some television appearances and acting.

“I’m just a down-to-earth fellow who likes to meet people. One reason this business appeals to me is that you get to travel and meet so many people,” Slater says. “Music is a way you can touch a lot of people with a little part of yourself.” Basically, Slater says if he can get a good career in music, just being himself, he’ll be happy.

Kay Knight
COUNTRY INDIES

1. BUT YOU WILL (SOA)
2. LUCKY ME (First Colony)
3. I NEVER HAD A CHANCE WITH YOU (Red Star)
4. THE CHANCE YOU TAKE (West Dog)
5. WHAT IT BOILS DOWN TO (Texas)
6. SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One)
7. CARRY ON CHILDREN (Morning Star)
8. IT WON'T BE LONG (Echovox)
9. I STILL NEED YOU (Winwood)
10. YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Eagereve)
11. WHY (Bear)
12. I STILL NEED HER (Associated Artist)
13. I PROMISE (Eagereve)
14. STILL LOVING YOU (Evan Lee)
15. DAYDREAM (Soundwaves)
16. BRAND NEW WEEK (Editors)
17. LIVIN' FOR TOMORROW IS KILLIN' ME TONIGHT (Sunday)
18. THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (BDR)
19. DON'T ABUSE YOUR BABY (Stop Hunger)
20. SOUTHERN LADY (Round Robin)
21. HELL TO HOLD (LDR)
22. LONELY MAN (Soundwaves)
23. SON OF A PREACHER MAN (E15)
24. SOUTHERN MEN (Playback)
25. WHO'S THIS STRANGER IN MY BED (Player)

BUT
Norman
Roger
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Raz
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Pat
Steffin
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Patsy
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SOUTHERN
Cheryl
Bobbi
WHO'S
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LUCKY
3

COUNTRY INDIES

INDIE SPOTLIGHT

J Sammy Johns: “Sam's Songs” (ST 1096)

Turn up the spotlights! A nicely pro-
duced, well-arranged tune that this star of the '70s has put together
to highlight some of his former #1's. This release includes excerpts from “Chevy
Van,” “A Common Man” and “Americ
a.” Thanks, Sammy, for the stroll down memory lane.

INDIE FEATURE PICKS

J Jenny Lee West: “Keep You Heart to Yourself” (RN 1068)

A promising new vocalist from Washington, D.C., produced by Jim
Shaw. Truly a pleasant addition to American Airways.

J Mark Laforme: “The Road I Walk” (RN 1070)

Good independent product. Strong country sound. Snare drums stand out
directly. The vocals swirl in combination with the musical arrange-
ment.

\[ \text{Dawn Dorminy: “Drown in the Flood” (SR 156)} \]

Pretty song. The harmonica stands out really well and add tremendous-
ly to the feel of the song. Dawn's smooth vocals fill in all the gaps. A
good toe-tapper.

\[ \text{Rising Stars} \]

\[ \text{Lyne Tyndall: A Dream Comes True} \]

WEDDING GIFTS from bride to groom, can be very elaborate or just a single token with special meaning to only the
couple. Lynn Tyndall's gift to her hus-
band-to-be, requested by him, was a
demo tape of Lynne singing "My Only
Love." This little show of affection has
come full circle and given back to Lynne
her dream come true.

Being in a gospel group with her two
brothers and mother, Lynne has always
loved performing in front of an audience.
Actually, I understand, the family
guests were entertained, "like it or not!" So...
with the encouragement of now hus-
band-manager Ted, and their friends,
she took to the task of making an album.

Song by song, single by single, and a few month's hard work and dedication,
Lynne came out of Soundcheck Studios with her debut album, Out of the Blue.
From this album, produced by Pat McMaken, comes many firsts for Lynne Tyndall.
Her first charted single, "This Is Me Leaving," written by Karen Staley and
John Gerrard, went to the mid-40s on the Cash Box charts. Her first video,
"Love's Slippin' Up On Me," written by Bob McDill, can also be found on the Out of
the Blue album. Featuring a sneaky Mel Tillis, the video was shot at Carter's
Court in Franklin, Tennessee (just south of Nashville) with a backdrop of country
store draped in handmade quilts and old fashioned decor. The cobblestones and
old-timey street lights made this a perfect Hollywood setting. "But it's not, that's
why it really does look," Lynne says excitedly.

This video was only the beginning of Tyndall's TV appearances. She has since
been seen on Nashville Nite, again sharing the stage with Mr. Tillis. Lynne has
also appeared on Video Country and the Shotgun Red Shoe.

Lynne is making her way quickly, and the support and involvement of her
family is a major factor. "My husband and manager, Ted, as well as my daughter,
orally singing with me, and the other three children join in too from time to
time, so the whole family is involved in this career," Lynne smiles. The positive
support is carried over to her hometown of Elkhart, Florida, where she just
performed with Southern Pacific, Highway 101, Pankow and Bowden and Char-
lie Daniels at the Country Music Festival.

Lynne's present plans include heading back to the studio for her next project.
"No contracts have been signed, but the plans are laid and I'm in the process of
selecting material now." In her spare time she is busy promoting her new single,
"I Promise," written by Ron Helmer and Becky Jones, which is now on the Cash
Box Top 100 charts at #2 bullet and the Indie chart at 13 bullet.

Lynne has Nashville appearances scheduled at the Stockyard's Bullpen
Lounge and at Fan Fare. And in keeping with her gospel roots, she will enter-
tain during a benefit for the Church of the Good Shepherd at the First Bank of
Tennessee.

"Music is good therapy for all of us to sing and to hear," says Lynne. "If I can
make someone smile and be happy, it's certainly worth it all."
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