LeVert

THE SOPHOMORE SHUFFLE

HOUSE OF FREAKS

PETER CASE
**Movers & Shakers**

- **Don Rubin** is the A&R chief at SBK. Rubin is a veteran of SBK Entertainment World, where he was VP of SBK Record Productions and head of A&R. His business association with SBK chairman Charles Zeleny led to the two formed Kopelman/Rubin Productions.

- **Private Music** has appointed **Jamie Cohen** vice president of the label's A&R department. Cohen, who will work out of the L.A. office, comes to Private from Columbia, where he was director of A&R. He has also been an A&R manager at EMI.

- **Elektra** has added **Annie Roseberry** to the label's U.K. operation as vice president. Roseberry has been doing A&R since 1977, working for United Artists, Island (where she was instrumental in the promotion of Badfinger), and CBS, where she worked with U.K. artists such as Sadie, Dead or Alive and The The.

- **Capitol Records** has announced changes in its pop and AOR promotion departments. **Ritch Bloom** has been named as senior director, pop; **Frank Palombi** has been named national director, pop; and **Jeff Shano** is now national director, AOR.

- **Columbia** has announced the appointment of **Craig Applequist** to vice president of sales. He has been sales manager for CBS in L.A. since 1985. In New York, he has announced the sale of Ronald M. Silpato, a 26-year veteran of the record business, as senior national director of operations.

- **Steven E. Berman**, WEA's former marketing services coordinator, has been appointed as the firm's national merchandising manager and will report to the appointment of **Brian McNelis** as in-house marketing rep at the WEA's Philadelphia branch.

- **Island Records** has reorganized and expanded its sales/marketing department. The changes will affect all of the remodeled IslandCBS U.K., which has been restructured into the island distributed 4th & B'Way, Antilles, Mango, Great Jones and WEA-distributed Antilles/New Directions and Island Records. Under the restructuring, **Debbie Howard**.

- **Linda Engle** has been promoted to the position of director of sales management for RCA.

- **RCA** has announced that former director of publicity, **Monika Lippus**, is now senior director of publicity. Lippus has been with RCA for two years. Prior to that, she had her own public relations consulting firm, served as an executive at Michael Tannen & Associates, and was assistant director of artist development at Arista.

- **Shelley Martin** has been appointed director of national publicity for Chaos Music Group. After working for seven years in that same capacity for Ariola, she is taking the position of national publicity.

- **Troy Shelton** has been appointed national director of special projects for R&B at Arista. Shelton was national promotion manager at Select Records. Also in the R&B department, **Connie Johnson** has been promoted to national director of sales.

- **Virgin Records** has announced the promotion of two R&B promotion managers to co-national directors. **India Graves** assumes the post of East Coast national director, and **Dave Pastore** takes the position of West Coast national director.

- **Jon Findley** has been appointed vice president, president, and program development for VH-1. Findley joins VH-1 from New York's WNYW (Fox-TV), where he served as program director.

- **CBS** has announced the appointments of **Burt Bacharach**, Martin to the position of executive vice president, CBS Records/ Nashville. Prior to this appointment, Martin held the position of CBS Records' college marketing representative for three years.
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PETER CASE (Page 8)
**LA BUZZ**

**HE LIVES!** Did you know that the date of Elvis Presley’s alleged death adds up to “2001,” the title of his concert intro song? Did you know that the date of Lisa-Marie’s wedding also adds up to “2001”? Did you know that Elvis’ life-insurance policy was never cashed? Did you know that the middle name on his “gravestone” is misspelled? Those of you who scoff at these coincidences, take a look at a recently released copy of Elvis Lives, a new video from RJD Productions, for further proof that Elvis Presley is, in fact, alive.

Filmed in Las Vegas for The Black Goodman Shoe, this full-length offering includes exclusive interviews with the woman who claims Elvis is working at a Burger King, the woman who claims Elvis is working for a construction company, the man who claims Elvis has released a new single called “The Spelling on the Stone” and the man who met Elvis in a man’s room in the early ’60s. Other highlights include comedian Babe Pier, who knew the King in the early days and regales us with celebrity impersonations that have nothing to do with the precedings at hand; a psychic who claims he gets no vibrations at all from the Elvis gravestone; and the beaming visage of a Cash Box staffer and his bride, in the studio audience on their actual wedding day. And who is that mysterious figure with the unmistakable sideburns at the back of the room? This unconvincing video should put the whole Elvis conspiracy to rest. (RJD Productions, Box 12239, Las Vegas, NV 89112. A steal at $15.95.)

**THE WORLD BEAT GOES ON:** I was yakking the other day with globalist grossemeister Tom Cheyney about the scene in his own neighborhood, and it sounds like the place to be. On June 10 at the Highland Park Ebell Club, an outfit called Inner City Jazz presented charango hipsters Bongo-Logic and singers Mary Gaillard and Lia Hayes backed by the Logicians. Phew! And the price of admission included all the beer you could imbibe! While perusing the photos of past grandmothers leaders of the Ebell on the wall, the jazzy, Cuban-inspired groove of Bret Gollin’s sextet kept the fingers poppin’ and the dancefloor swellin’. There’s talk of future events, so you guess you could say, here comes the neighborhood. Se-nor Tom also mentioned a feast of African and African-rooted shows coming up in the in the last two weeks of June, starting off with the two-week run of the “critically acclaimed” Africa Oye! revue at the Pantages. From the bitchin’ Batwa Pygmies to the Parisian cool of rhumba rocker Papa Wembe, it should be a polyrhythmatist’s delight. South African reggae superstar Lucky Dube comes to the Palace on the 23rd and with Jamaican legend Joe Higgs, and Manu “Soul Makossa” Dibango shows upon the same stage on the 28th. Unfortunately, Malathini, the Lion of Soweto, and the soulful ladies of the Mahotella Queens rock the Music Machine on the same night. (Toss a coin, ye hipsters.) And finally, Brazilian globalist Gilberto Gil entertains at the de-rockified John Anson Ford on Friday, the 30th.

**ROAD SCHOLARS**

ON THE ROAD AGAIN: Past approaching deadline, I felt like playing hookey and wandering across the street to the luxuriously furnished Club Lingerie, where the beer is cold and the living is easy (and so are the patrons). While Duke Tomatoe and combo were the headliners, most of the crowd had obviously come to see local roots rock upstarts Road Scholars (get it?) who, aroused my curiosity a few months ago and wanted an early check-in. They have improved much since then, tightening up their sound and arrangements to show off a half-dozen really good songs, the highlights being the coming-of-age epic “Dreams,” and “Standing Over Me”—a power ballad that Bon Jovi would kill for. (That’s a compliment. I saw quite a few A&R types in the crowd, and the band definitely is ready for the evidence-are-out-there-to-prove-it deal. I think they probably have the ability to do it on a recording level as well, but it will be a few more months before I can make an honest evaluation.

A GREAT ROCK & ROLL MOMENT: A New York band called Too Much Joy played at Club Lingerie, then went to a party hosted by the Mutts, a band notorious for their free-swinging revelry. The New Yorkers walk into the living room, turn on the TV and see...themselves, being interviewed on a show called Record Guide! And nobody else cared!

**Oscar Wednesday**

**LA TOO CRETURE FROM THE BLACK LEATHER JACKET:** From the bowels of Hollywood it crawls, clad in Lip Service apparel, a Marlboro Red dangling from "Crimson Pirate" lips. Its long, multi-colored excuse for hair is snared with Aqua-Nut, and its eyeliner is smudged. Do you recognize it yet? Not? Between swilling beers and plucking random notes on its guitar, it might emit a few grunts here and there that can be translated into “dude,” “rock & roll” and “F-k you.” Now do you know this creature? Yes, folks, it’s the “Strip Monster,” and the race has been multiplying faster than rabbits here in Hollywood. Strip Monsters usually travel in packs of four or five, calling themselves “original rock & roll bands,” and the scariest things about these freaks is they’re getting signed! What is this world coming to? Have all A&R reps been brainwashed by this evil mon-ster? Has rock & roll become one big red Ross Fun Club or what? I’m just sick of it all.

I do my best to avoid these mutant bands, searching out new and TRULY original talent. This past week I was treated to a performance by my favorite unsigned band, Sister Shotgun, at the Roxy. Judging from the size of the turnd-out, the spectacular show, and the looks on the faces of many industry types, I don’t think that they’re going to be unsigned much longer.

Another unsigned band I have been raving about is Kik Tracee, who seemed to have appeared out of nowhere and suddenly are on top of the Hollywood scene. I would recommend this band to anyone else who is as sick of the “Strip Monster” syndrome as me. Kik Tracee is a breath of fresh air into the stale and musty attic-of-a-thousand bands. They will be at the Industry on June 23, and it’s definitely a show not to be missed!

Cure fans, keep your eyes and ears open for a band called Mephisto Waltz, a five-piece from Hollywood whose eerie, mystical sound is very unique. They will be unleashing their futuristic sounds on the Fourth of July at the Club With No Name. If you’re looking for something really off the wall, this is your ticket.

**Stephanie Brainerid**

**NY**

JANET WYGAL, VOCALIST AND BASSIST for the Wygals, says that the purpose of the band’s music is to communicate something. That should always be the purpose, but in this case it actually works. The Wygals (Jenet, brother Doug, former dB Gene Holder, Mary Phillips and Erik Boyd) recently released an album called Honyocks on the Withersover on Rough Trade, and it does communicate something—several somethings—including a sharp but not cruel wit, astute and sometimes cheeky observations of the human condition, and a interesting way of using different words to say the same thing. (“Slap me like you’re doing it.”)

They also have a strong sense of what makes a good song. Holder is quoted in the biography as saying he thinks Honyocks is a pop record, but the Wygals

**SISTER SHOTUN**

**THE WYGALS**

**CASH BOX MAGAZINE** 4  JUNE 24, 1989
are not a pop band. Asking him and Ms. Wygal exactly what that means, however, makes an even stronger case for redefining the word "pop." "People always call bands like us pop bands, and yet you don't hear much of us, or bands that are pop bands, on the radio," said Gail Whithersoever of the Wygal band. "We're playing in clubs, but I don't know if that's just for ourselves, I don't think we should put a label on what we do. If anyone else wants to, fine, and I know they are going to, but we shouldn't. I think once you label yourself, you feel confined to that genre."

So how is Wygal music? "Pop music—we have always been the soundtrack to your life. In some ways whether you liked it or not, it came to you from everywhere. But back then, there seemed to be a much older scope. I mean, I remember hearing 'Like a Rolling Stone' on the radio when I was a kid, and it was such a revelation to me, this crazy-sounding voice, and I loved it, it was so exciting. So to me, pop music is still like that, it has that element of surprise and awe, but I don't think that's the reality today."

After more discussion on how no one really knows what "pop"—or "rock," for that matter—really means, Holder gives up, and says, "We're a speed metal band. How's that sound?"

Wygal ignores him. "I do think that we're a pop band in the sense that we're accessible, we're not trying to alienate anyone, either. The idea is to communicate, maybe not directly, but to say something to someone."

George Jones, the No. 1 pop/rock country band called the Individuals, with a dB thrown in for good measure. They released an EP on Rough Trade U.K. last year, then got busy working on Honyocks when the U.S. end of the deal came through. It took about two months to record, and Holder produced it. "I don't really find that producing your own record is difficult," he says in response to a question about the logistics of producing your own band. "The thing for me is playing guitar and being objective about what I'm doing. I really need input on that, because I'm too close. I think everything is rotten, or things that are really rotten are good, or I can't tell the difference. But it isn't hard to be objective about your own songs."

"That part is difficult for me," Wygal says. "I have the tendency to hate everything, but that's something I'm trying to get over. You have to put under such a microscope. Lyrics that come from you—or me—you just keep your fingers crossed and hope you get across something of what you're trying to say. But you never really know unless someone says 'oh, yeah, I get it.'"

"She hates everything she does," Holder says, "and I like everything she does." Second time out. "Musically."

As far as how much the Individuals differ from the Wygals, Holder offers one of his typically brief answers. "—Lois."

Janet elaborates: "Glenn (Morrow, Individuals frontman) was a real song writer, but a lot of the songs came up through group jams, so some of them were based a little more around a sound than on one person's ideas," Wygal says. "With the Wygals, generally I'll have written a song, then the group takes it and arranges it. The sound is really intrinsic to the group, but the song was there first. There wasn't a band together when I started writing. In one sense I think that all band members are irreplaceable, but if you have the material, then you feel like you have a foundation that you can call your own. The first ones we wrote were a little more pathetic. They had a very, uh, personal style.

"They weren't that bad," Holder says mildly. "Some of the first ones are on this record."

"I think you probably don't remember some of the really bad ones," Wygal says. "This is true. Some of those did have a personal style."

They still do, but in a more positive sense. The collection presented on Honyocks in the Whithersoever is quirky, seriously humourous, left-of-center pop/rock songs by a band that "isn't pop." (It's speed metal, remember?) Listen to it and judge for yourself.

SCENE AND BE SEEN: it's always nice when good things happen to good bands. Yes, we're still talking about those goofy Das Psycho Rangers, who are apparently creating quite the subterranean tremor on the West Coast. And you thought those were earthquakes, didn't you? They've just signed a management deal with Michael Joseph of Gallin Morrey Associates, and have the following dates coming up this month. On the 19th, Club Lingerie, on 22nd, Club Post Nuclear in Laguna Beach, on 23rd, Spirit in San Diego, the 26th at FM Station, and the 28th at Coconut Teaszer. Where's my 75 cents?

Karen Woods

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MAIL CALL

Hooked On the Book

Just a quick note to let you know how much we look forward to each new issue of Cash Box.

Boomer Carrill Miller and myself have become rather dependent upon your heavy metal and alternative music charts. All we have to do is quickly go over the bottom half of each chart and we find out what artists are the up-and-comers to look out for. We then try and book those acts who are coming to Los Angeles. It's great! And, if we see one of your columnists personally endorsing an act, we usually don't even ask the artist's agent to send us a promo pak; so far, your tips have been right on.

Carol is only 24, and was not familiar with Cash Box. A few months ago, I showed her the new format and suggested ways it could be of use to us, placing special emphasis on reading the Art & Commerce column as it were "handwriting on the wall." Well, she's now hooked on Cash Box, too. Carol's got a lot to do, but is in the business, so now you've got another faithful reader who'll be around for years.

One request: How about more emphasis on roots rock? I'd love to be kept abreast of new releases by such artists as Lou Ann Barton, Rock City Angels, Brat with the most dynamic stage show, the evening's high-energy feature —arguably one of the most popular releases, "Just a Woman." She was soon joined by her most famous duet partner, Conway Twitty himself, and the pair brought the house down with "Mississippi Woman, Louisiana Man" and "Making Believe.

Conway, of course, could not have been the building without doing his most famous hit of all time (as far as his fans are concerned), "Hello Darlin". The crowd again exploded when they heard those words. "It's Only Make Believe" followed, as well as "Linda On My Mind" and "You've Never Been This Far Before." He also treated us to some of his more recent hits, like "Saturday Night Special" and his current chart-climber "She's Got a Single Thing in Mind." The Country Explosion Concert, co-sponsored by Folger's Coffee and Nashville country station WSIX, most certainly got the thousands of country music fans, in town for Fan Fair festivities, in the right frame of mind for the high-energy show and exhibition halls of country music paraphernalia awaiting them the remainder of the week. It was truly an explosion of entertainment.

Kay Knight

Totally Hip Top Text

Each Art & Commerce column I've read has been better than the last. I particularly like the edge Bud Scoppa brings to his subjects—there's no beating the rush. I also think the topics have been superb. From J.J. Jackson to Tam Petty to Scott Sherman, it's inspired.

David Salidor
Dis Company
New York, NY

Hip-Hop Manual

I must comment on your Hip-Hop issue, dated May 27, 1988. I think it was extremely comprehensive in its coverage of a much-maligned area of music. In fact, I was so impressed that I want the entire PolyGram organization to have a copy. I am requesting 50 issues to be distributed to PolyGram's upper management, both the Mercury and Polydor promotion staffs, as well as the key members of the branch distribution system. There is a lot of money to be made in this area, but you have to know how to make it.

Sincerely

Greg Peck
Vice President
A&R/Urban Contemporary Music
PolyGram Records, Inc.
Derek Green Foments China Revolution

By Bud Scoppa

Derek Green is an Unacknowledged Visionary. During his dozen years as managing director of A&M Records U.K., Green was an astonishingly astute A&R-based executive, signing and/or negotiating deals for the Police, Squeeze, Joan Armatrading, Joe Jackson, Supertramp, Chris de Burgh and a host of other acts that kept A&M in the money and on the cutting edge. Despite his upper-crust position, the managing director remained a maverick at heart — a guy who happily sold Nine Below Zero LPs out of the boot of his Rolls. Green, in fact, is the guy who signed the Sex Pistols to a worldwide deal with A&M, only to “fire” them a mere four days later.

While Green won’t explain why he dumped the Pistols, he’s willing to talk about what enthralled him. The first place I’d spent a couple of months in America, I was bored stiff with what they were playing on the radio, I was under-stimulated. When I walked into my office, I got a call from somebody I’d never heard of, who turned out to be McLaren. I’d been away so long I’d missed the whole Sex Pistols story. I rarely took professional appointments — they went to the A&R department, but I used to take street appointments. So this guy walks in, he puts on a tape, and I remember vividly, I just freaked. It was so wondrous, it was so fresh. I just looked at him and said, ‘Hey, whoever those guys are, it’s a done deal. I have to have this, ‘cause I’ve got rock & roll back in my life.”

Green will never forget the day he brought Pistols manager Malcolm McLaren onto the A&M lot for negotiations with label reps. “McLaren was wearing an all-black leather outfit, and it was over 100 degrees,” Green recalls with a laugh. “When we walked onto the lot, [former A&M promotion head] Harold Childs leaned over the balcony and shouted, ‘Derek, you really fucked up this time!’ After making the first talent judgment, part of the drive I had to make sure we secured ‘em was when I saw the A&M reaction against it — it was just as strong in England, by the way. It made me take a hard look at this company, which I was supposed to be representing in many of the taste areas. I thought, ‘Well, this is wrong, cause we’re a young person’s business, and my own staff have got kinda middle-aged here. That got me quite motivated, and a little bit angry too.”

“As it turned out, I had to fire them, for whatever reasons,” he says cryptically. “Which was bad, because obviously I’d made a pretty big personal statement within the company. I felt humiliated, ‘cause I didn’t have the nerve to see it through. It freaked me out so much that I didn’t sign anything for a year.”

The wounds healed recovered nicely, however. His next signings were Squeeze and the Police.

When he left A&M five years ago, Green was determined to use his adventurous ears in the service of his own boutique label. It was then that he formed Chrysalis Records and its publishing wing, Empire Music, with partner and former Almo-Irving exec Bob Grace, who’d left A&M with Green.

“A&M had become much bigger,” he explains, “I was managing 80 odd people and a whole chunk of the A&M business. Good as it was, it was not very satisfying emotionally. I’d been spoiled in the past by having found and worked with what became, I believe, some of the most important contemporary talent, and I wasn’t very happy to be a player in the A&R field again. Being in a position where I could afford it, I said to myself, ‘I don’t think my best A&R work’s yet finished, and I believe I’ve got a role in this.”

Green’s first significant signing was the Art of Noise, the former house band for producer Trevor Horn’s ZTT Records, on Island-distributed English label. When the three bandmembers — Anne Dudley, J.J. and Gary Langan — had a falling out with Horn, they telephoned Green out of the blue.

“I’m not used to having a known band call me,” Green says. “Even in my A&M days, I can’t remem-

ber a time I signed an artist that ever even recorded for any other label. I said, ‘Why me?’ And they said, ‘We have to leave ZTT for a bunch of reasons, and we need to replace them. We’ve chosen you.” That’s how it started.”

The group’s first album for China. No Nonsense, lacked a crucial element at the time the group initially presented it to Green. “When they brought in the finished album, I said, ‘OK, now let’s worry about selling the record.’ And almost without touching my brain, I came up with the Duane Eddy/Peter Gunn idea for them. They did it in two weeks, we added it to the album and it gave us a worldwide hit.

After forming the company, Green had immediately made a distribution deal with Chris Wright of Chrysalis Records (who had previously tried to persuade Green to head up Chrysalis in America). “I called, and when I got a call back from him, I said, ‘This must be a miscalculation. I’ve got a new record coming out, and I’m going to take it to A&M. I’m going to take it to Atlantic. I’m going to take it to EMI. I’m going to take it to Warner Bros. I’m going to take it to Island. I’m going to take it to Capitol. I’m going to take it to Polydor. I’m going to take it to PolyGram.”

“Derek’s take on running his business is to take chances on people,” Green says of Asher. “He was just as clear as could be — he said, ‘Derek, I’ll take a chance with you.’ It was just a wonderful deal. We go through, and I think he actually profited on the deal.”

These days, some of the newer breed want to check you out in ways that are not really measurable. “We’re not in a business that can be measured precisely. Dick probably looked at me and thought, ‘Has Derek really got the energy to try again or hasn’t he?’ He said, ‘Yes, he has,’ and he gave me a shot.”

China now has five acts on its roster, and four of them will have had albums in release by the end of the year. Already out are LPs by Stones Brit rockers the Dogs D’Amour and African pop singer-writer Labi Siffre. Coming in the next few months will be the first domestic China release by American roots band Green on Red (produced by the legendary Glynn Johns), a Dogs D’Amour compilation, combining their U.K. acoustic LP and “official” bootleg (on CD and cassette only), and the first Art of Noise album, Before the Waste. Green describes the album, which features a remake of the James Bond theme as well as some of the African artists who appeared on Paul Simon’s Graceland, as “high tech world music.” By putting together this one project, especially, American operation, is more specific, citing “Cuban and African rhythms with a not so discrete heavy metal guitar.”

Green, who’s been on the cutting edge of more than one musical revolution, is an old-schooler when it comes to developing talent. “Doing videos doesn’t groom artists, touring does. Amongst the majors, you see far too many glamorous videos being made where you could take the same 50,000 bucks and spend it on decent tour support. I’m putting my money into touring my bands, because I can’t do both.” And that’s not all. “I make records at a quarter of the price of what other labels might make ‘em. With 25 years in the business, I know a few ways to cut costs without damaging the quality of the product.”

Despite the fact that China has yet to score a U.S. hit, Green claims to be delighted with PolyGram. “What most impresses me about the way they’ve approached this deal, which is now a year old, is that they’ve given me a profile in America with the artists I’ve brought them without waiting for huge English success. They’ve trusted the music, the songs, the bands, measured it on its own merits and I know they’re out there giving me an effort. I can’t ask for more than that. That’s very important to me, because going back to my experiments with A&R acts back in the States before they broke in England. It’s not something I’ve particularly tried to achieve; it just seems to be my style. So maybe it’ll be a case of history repeating itself.”

TOTA LLY HIP TOP 10

1. Joe Dumars, game-breaker, Detroit Pistons
2. Ziggy Marley and the Melody Makers: One Bright Day (upcoming Virgin LP)
3. Chris Isaak: Heart Shaped World (Reprise CD)
4. Van Morrison: Avalon Sunset (Mercury)
5. Michael Chabon: Mysteries of Pittsburgh (Morrow trade paperback)
6. Todt the Wet Sprocket: "Jam" (from upcoming Columbia LP Pole)
7. Neneh Cherry: "Manchild," (Virgin video, directed by Jean-Baptiste Mondino)
8. Richard Crounlein, ace editor, Los Angeles Times
9. Tom Hulce and Ray Liotta, in Domain and Eugene (prime video rental)
10. Rothcha: "Cuddly Toy" (live on MTV, June 12)

CASH BOX MAGAZINE 6 JUNE 28, 1989
LEVERT IS NO FLAVOR OF THE WEEK. Firmly established stars in the R&B realm, the group has crossed over to the pop charts once with the infectious "Casanova," and they've got the goods to do it again and again. Their mode of operation involves combining traditional soul vocal harmonies with tough, streetwise beats and strong songwriting. Their records usually land somewhere between the classiness of Jam & Lewis and the bravado of Gene Griffin & Teddy Riley, but these are no up-and-coming acts. The aforementioned production teams, you know a LeVert record when you hear one.

The fact that LeVert brothers Gerald and Sean took up careers in music was no afterthought. Their father, Eddie LeVert (small "V" for dad, big "V" for the kids), was a founding member of the O'Jays, and ever since the boys were young they had ambitions of taking it to the stage themselves. Teaming up with childhood friend Marc Gordon, they cemented a working relationship that has taken them to the upper echelons of success in the black charts. By no means, however, do they feel they've reached their peak, either creatively or commercially.

The group's vinyl debut, Bloodlines (Atlantic, 1980), yielded a #1 R&B single straight off the bat with "Pop, Pop, Pop Goes My Mind," an ultra-catchy number that Gerald says was conceived in a rather unorthodox manner: "The song was inspired by watching my mother making popcorn. Marc and I had laid down a track and we were searching for the right lyrics. We combined the two, and it clicked. The song doesn't really make any sense, but the consumers liked it."

As a result of the success of their first LP, LeVert garnered enough respect from Atlantic to be given the bulk of the responsibility for producing their next LP, The Big Throwdown. The company accepted seven of the cuts that they submitted for inclusion on the LP, but they felt they needed a little outside help. This led to their pairing with Midnight Star's Reggie Calloway, a partnership that produced the top five pop smash "Casanova."

"He came to us with several songs," says Gerald. "They were cool, but we didn't hear a smash, and that's what we were looking for. Reggie later called me at home and said "Man, I've got a song called "Casanova." I thought that was kind of corny. I couldn't really hear anybody saying that. But then he sang it, and it changed. I think yes, that's a smash!"

Marc and Sean weren't so sure at first either—they just couldn't see it. But then Reggie sent them a demo with him singing, and they too became converts. That song returned their biggest hit, and it gave LeVert the leverage to call the shots when it came to producing their latest LP, Just Coolin', as well as earning them a chance to do a host of outside production work.

Perhaps their best known outside production is "Mama, I'm a midtempo swingbeat charmer that sounds irresistible on the radio. The guys seem to have a knack for the hook, and as was the case with "MamaCita," that knack often translates into instant success. And as we all know, when producers are hot, everybody wants to hire them in the hope that some of their magic will rub off. For LeVert, this has meant a chance to work on projects for James Ingram, Micki Howard, Eugene Wilde, new Geffen artist Christopher Williams, and, perhaps most importantly to them, the O'Jays.

The chance to work with his father was perhaps the greatest reward for Gerald. He speaks of Eddie with loving respect, and he notes that his father to this day remains the group's hardest critic. Gerald obviously derives a lot of joy from watching his father working, both on stage and in the studio.

"His performances are totally emotion-packed," says Gerald. "The O'Jays are total professionals, and they take direction extremely well. My dad is from the old school, and he hears things differently than we do. But they compromise well, and in the end it all works out."

Their main goal in working with the O'Jays was to update their sound. Gerald explains that he, Marc, and Sean had "learned so much of what we know as far as vocals are concerned from them. But they are not up on today's technology that much. It's a real thrill to be able to pay them back this way. I think that with the right songs and the right production, the O'Jays can happen again."

Part of the modernization process was to bring in upstart young rapper The Jaz to duet with the group on their #1 smash "Have You Had Your Love Today." The combination of rap and traditional R&B melodies has worked well for LeVert, who have scored by utilizing Heavy D on the title track of their latest LP. They have ambitions to produce a rap group as well, because, as Gerald says, "You can't just do mushy ballads all the time."

Gerald is confident that 1989 is the year that will solidify LeVert's success once and for all. He has been hearing an important lesson from his father, who more than anything taught his sons to keep the faith and believe in themselves. Eddie weathered many ups and downs but kept plugging, and he and the group through their father's misfortune that they learned another important lesson.

Though the O'Jays had a string of hits for the Philly International label, they didn't write or produce songs for their albums, instead entrusting others with the job. Consequently, they feel that they may not have gotten their fair share. As a result, Eddie LeVert advised his boys to get their business together. They've formed Travel Productions (figure it out), and are working on building their own studio and rehearsal hall. In addition, at their father's urging, they're setting out to sign a new recording artist. They are managing and producing fellow Cleveland residents the Rude Boys, who have just signed with Atlantic, and have set up a 900 number that they plan to use not only to entertain their fans, but also to stress to them the importance of education.

"Our father always taught us to not let anyone control what is going to happen in our future," emphasizes Gerald. "He stressed the necessity to control everything that goes on in our lives. A lot of artists have other people controlling them, and they don't know which direction they are going, in what they are missing, or what happened to their careers. Some don't even know who's handling their business, or where their money is going. Your career is something that you work very hard for, and you stay abreast of the activities that pertain to your career and your life in general."

Gerald feels very strongly about the lack of networking among black music professionals. "If we as black people don't get together like the white record company people, producers and artists, it will hurt us," he asserts. "Black producers don't get together, and we have some of the strongest producers in the industry—people like Quincy Jones, Narada Michael Walden, Jimmy Jam & Terry Lewis, Gene Griffin & Teddy Riley, L.A. & Babyface, Full Force, Reggie & Vincent Calloway and us. Why don't we do something together?"

"They don't think like that, unfortunately. They're going, 'Well, I've got my money, and I'm scared,' but just imagine the things we could do together! I think if we all tried to work together, a lot of careers would have more longevity, and we would have a huge company or companies of our own."

Gerald is determined to give as much of himself as possible to make this a reality, and he feels he may be disliked or shut out of certain things for taking this stance. But he also feels that the need for unity among black people far outweighs the negative consequences that could arise.

"We must stop being afraid, and running to the white man for everything. Our music is the base of the whole thing. We are the ones who are making it happen. They are going to try and maintain control over us, and as long as they are successful, they will be the ones calling the shots."

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CASH BOX MAGAZINE 7 JUNE 28, 1989
“OH, GOD, THAT’S THE KISS OF DEATH,” says Peter Case of the recent comparisons between himself and Bob Dylan. “I think the critical acclaim is just trying to catch and direct people’s attention by saying that, and it’s well-intentioned — but I’m not the ‘new Dylan.’ That’s bullshit.”

Comparisons to Dylan began after Case parted ways with his long-time band, the L.A. power-pop combo the Plimsouls, and released a stripped-down, mostly acoustic, self-titled solo album on Geffen in 1986. But although many may note similarities to the legendary Mr. Zimmerman, Case’s sound is definitely all his own.

**Case Study**

**By Tom DeSavia**

Peter Case was by no means a major retail success, but the album, which received tremendous international acclaim, solidified the artist’s rep as a serious songwriter. Following the album’s release, Case hit the road, undertaking an extensive international touring schedule. He also found time to score a Sam Shepard play, “A Lie of the Mind,” which appeared at Los Angeles’ Mark Taper Forum (and which went on to become the biggest box office draw in the history of the theater).

Now, a full three years later, Geffen has issued Case’s second solo outing, The Man With the Blue PostModern Fragmented Non-Traditionalist Guitar (or, simply, the Blue Guitar album).

The idea of this album was to really get a focus,” Case explains. “It was recorded mostly live, with the acoustic guitar and the vocals being the focus so you could go right to the heart of the record.

**House of Freaks Are Waiting**

**By Joe Williams**

House of Freaks are waiting for a reporter, a reporter from a music trade magazine who’s holed up in bed with a bearded lady and a snake charmer. Or at least that’s what they’re told as they pace around the office. Between their hometown of Richmond, Va., and the stylish haunts of Hollywood, this two-man band has heard a lot of things that didn’t turn out to be true, things like: “You can’t have a band without a bassist.”

“Says who?” says drummer Johnny Hott to the tardy scribe. House of Freaks has been getting this treatment for years, at least from people who haven’t heard their new Rhino release, Tantilla, or seen their explosive guitar-and-percussion alchemy in a live setting. No one who’s heard their heady brew of folk, punk and roots elements could mistake it for a stripped-down, coffe-house novelty act. Between Hott, with his sleigh bells and tom toms, and guitarist Bryan Harvey, an axeman of remarkable power and economy, the band makes a joyful noise, enough to fill large concert venues while opening for the likes of the BANGLES, Midnight Oil and the Smithereens.

“When we first started a couple years ago, we figured we would make as much sound as we could with just the two of us,” says Hott.

“It’s like the guy who’s got the cymbals strapped to his knees,” adds Harvey.

“That’s something that Indians and tribal cultures have done all along.”

“Two people can make a lot of noise,” continues Harvey. “Sometimes when we show up at a club they think we’re going to be Simon and Garfunkel, so they set up two microphones. But House of Freaks is not Simon and Garfunkel.”

Another thing they often heard about moving to Los Angeles was that their band name would hold them back.

“A lot of the songs are about people who are down and out on the street — but it’s not just a sentimental view of the wino. For instance, ‘Put Down the Gun’ is a song to pass on to people who are really lonely and desperate. I’ve known a lot of people who have hit those kind of walls in their life — it could be a bottle or a gun or an attitude. It could be anything we use to keep the truth away. I feel that the songs on this album could be taken on any level. You could sing them in any bar in the United States and they’re also open to anybody who wanted to intellectually get into them. It works at both levels.”

On the Blue Guitar tour, Case opted for a full backing band for the first time since his work with the Plimsouls. “I really enjoy playing with a band,” he admits. “I’ve been paying solo for four or five years and I’ve played every kind of club you could play solo. I mean, I’ve pretty much gone around the world playing solo. Now I’m doing some of the show solo acoustic, some of the show acoustic with the band, some of the show electric with a band. It’s a range of all the things I’ve done — bringing a lot what I’ve learned together.”

The mainstream success of Tracy Chapman, Melissa Etheridge and others of that ilk have given acoustic a new name and think, ‘freaky guys who play heavy metal,’ but that’s never been my image of it at all. I don’t think the name locks us in to any kind of sound. If we were called ‘The Rockabilly Rockets,’ that would be different.

The House of Freaks sound is informed by Southern culture, but it’s a far cry from country-western. There’s a haunted quality to the big hokky arrangements, complemented by lyrics that address the punk and roots experience in terms of folk themes. “Sun Gone Down” and inherited sin (“White Folk’s Blood,” “Family Tree.”). But Harvey, a student of history, is quick to disavow a purely Southern lineage in his lyrics. People say, ‘Oh, man, you’re a Southerner,’ but I was never really crazy about Faulkner. Flannery O’Connor is pretty cool, and Truman Capote I like. But I also like William Kennedy, who wrote Ironweed, and Victor Hugo, and a historian named Barbara Tuchman. And of course, the works of Bob Ginn.

Difficulty in pigeonholing the band may have kept them from the embrace of the major labels, but Harvey and Hott like their relationship with Rhino just fine. “Rhino’s a cool label,” says Harvey. “Never thought about what would sell us the most records; it was just the people we wanted to work with.”

“The other labels saw us as a ‘development band,’ ” says Hott. “Their attitude was ‘We’ll see what happens, but we can make you in two years, after you get a bass player.’”

The creative freedom and personal attention given the band by Rhino has proven beneficial to all concerned. The first album, Monkey on a Chain Gang, was a surprise hit, and the single “Forty Years” was a staple on MTV’s 120 Minutes. Now the band is in the midst of touring after a year of opening for bigger names. But they want to do it on their own terms.

“Our goal is to do a coliseum tour,” says Harvey. "But to set up on the floor instead of a stage, in front of two sun lamps. People would be milling around us and we’d say, ‘Here—pick up a bottle. Play!’"

CASH BOX MAGAZINE  8  JUNE 24, 1989
BEATS & HYPE

IT'S GOT A FUNKY BEAT, AND I CAN BUG OUT TO IT: Perhaps the greatest lure of hip-hop is the lure of the unexpected. An anticipation that you will be blown away by an idea so clever and off-the-wall at any moment. Whether it be the little guitar grunt on "Wild Thing," Steely Dan paying De La Soul a visit, or Ofra Haza riding on top of Eric B. & Rakim, the prospect of hearing the familiar or undiscovered completely rearranged makes listening to each new record a treat.

The bug of the week has to go to Two Live Crew. They hit hard straight out of the gate on their new album as Nasty as They Wanna Be (Luke Skywalker - (305) 573-0599) with what could arguably be the most clever use of rock in rap ever. A gang welcomes the listener to "The F**k Shop," and once we're inside we are promptly lured by the soothing guitar intro to "Sweet Sir June." The Boys Mix their smiley face out on your face, the boys do a flip flop and throw us the guitar hook from Van Halen's "Just Talking 'Bout Love" which kicks hard for a few bars until the beats slide in perfectly underneath. The whole process takes about ten seconds, but the high is so intense I wonder why anybody messes with the base pipe in the first place.

Musically, this is the best beat. The impression it leaves will only get better. Their lyrics always bust a gut, and the new album is no exception. The double LP is broken down into four distinct sides, each credited to a different member of the group. For my money, the Brother Marquis side kicks hardest, with the aforementioned track being followed by the call-and-response "If You Believe in Having Sex." These two tracks will be kickin' from every bass-loaded box, pickup, and Benz all summer, topping the U.S.A. into one nation under a Jimmy hat.

At the end of the Two Live Crew LP is a track, the whole sex, and nothing but the sex. The Dreeman-inspired "Dirty Nursery Rhymes" is great, as is the Gap Band-based "Me So Horny," which leads off Luke's side. The boys do stray from the subject a few times, most notably on "I Ain't Bullshittin'," an attack on the closed New York City rap scene, which has virtually written the boys both from its airwaves and its concert halls. The way they figure it, the only way they can get played in New York is by dissin' it so hard that it will get played in protest. Two Live have proven that a rap act can be broken without the help of New York, however. It's a feat that no amount of static can ever match, and one that speaks much louder than words. My advice is to walk softly and carry a big...oh, forget it.

Another factor that makes this album so appealing is the ability to work at different tempos instead of living in 128 BPM territory for 45 minutes. "Coolin'" employs a great old R&B groove that even the most chilly folks will be able to groove to, and "Reggie Joint" bounce its way into your heart via the "Sleng Teng" baseline. The boys can still kick it hyped, though, which is ably proven by the latest Mr. Mixx cut-up "Mega Mix III" and the Kraftwerk and porno soundtrack blend of "Dick Almighty." Both tracks firmly establish Mixx as one of the best DJs around, a fact often overlooked by the Jimmy-in- your-face humor. Most people think these records are just kids, but if you've got any kid in you at all you can't help but be charmed.

SHOW AND PROVE: Calling all bedroom jammers! I am trying to put together a column that will highlight excellent demo tapes. It will run in a month or so, and the only qualification for submission is that the artist is not presently signed to a record label. Following the great interest generated by our recent hip-hop special, this magazine is being taken seriously as an A&R forum for this music, and a great chance for music industry exposure. Most of all it won't set you back any green! Send all tapes, test pressings, etc. to Jazzy V, c/o Cash Box, 6464 Sunset Blvd., Suite 605, Hollywood, CA 90046.04.

■ NEW BEATS & HYPE

■ SINGLES

■ TONE LOC: "I Got It Going On" (Delicious Vinyl 1006)

If the summer is filled with jams like these, a lot of folks are going to think a lot more about hip-grindin' and copulatin', and a lot less about inflicting violence, to beat the heat. Featuring a brand new remix, this is a first class groove from start to finish. It combines Soul II Soul style beats, the Funkin' for a Livin' bassline, and this is a great chance for music industry exposure. Most of all it won't set you back any green! Send all tapes, test pressings, etc. to Jazzy V, c/o Cash Box, 6464 Sunset Blvd., Suite 605, Hollywood, CA 90046.04.

■ DIGITAL UNDERGROUND: "Doowutchyalike/Hip-Hop Doll" (Tommy Boy 102)

Since they were described to me as being "weird like Da La" by a Tommy Boy employee, I put too much pressure on them to do something really outrageous. Except for a hilarious dig at the tight formulated structures that exist today (in the middle of the record they fade out the music totally for radio programmers to exit, and then bring it back for the people who are playing it in clubs), they don't seem their avant-garde prerogatives. Many of the ladies I know get perky from the sound of Luke's first two singles—I'd hate to see their reaction now that he has a sexy groove to work on top of. (Note to jocks: Two copies are definitely recommended, as the breaks and intro are good enough to go on forever, and there are plenty of dry runs for backgrounding.

■ ALBUMS

■ KING SUN: XL (Zakia/Profile 1270)

King Sun has a great deep-throated rap style, and the material on this album showcases it perfectly. The balance of this album, especially "Hey Love" and "Time to Go," are strong and proud, a nice contrast to L.L.'sappiness. When Sun decides to kick hard, he does it with conviction, and "On the Club Tip" and "It's a Heat Up" are on the strength. The latter has a great black exploitation soundtrack feel to it, and the beats are provided by none other than D.J. Mark. All in all, this is super solid.

■ STEZO: Crazy Noise (Sleeping Bag 82011)

Though this LP is by no means groundbreaking, all the material is competent enough for a background for the multi-talented rapper who can dance just as good as he walks, and then some. Like M.C. Hammer, his wax only tells part of the story—his dancing and stage persona could put him over in this Yo MTV age. Recommended cuts include the title cut, "Jimmy's Gettin' Funky," and the catchy "To the Max," which will get the majority of work on my turntables.

Jazzy V.
of the new

ALTERNATIVE MUSIC

J. MARY'S DANISH: There Goes the Wondertruck (Chameleon D2-14780)

These longtime club favorites make their recorded debut with an album that is equal parts arty funk, lighthearted fun and streetwise social observation. Their sound is built around R&B-flavored pop-psychelic nuggets. Their latest release is from the Heretics (metallic, grogging), the Brood (a snotty, all-female band of the sort that was called "punk" in the mid-60s) and Mystic Eyes (better-perc 60s garage beat with hooks and attitude). They've also got an album from Tuscon's sublime Marshmellow Overcoat, but we can only vouch for the tri-tiplicious single, "Suddenly Sunday." There's "Tomorrow Never Knows." In general, 60s revival bands have drifted away from the dreamy psychedelic of Rain Parade toward a harder and dirier sound that is more reminiscent of the movie "Paul Revere and the Raiders." We get a few that start wearing cut-out denim jackets and Harley t-shirts, but we still prefer the revival sound to what's being forced on us by corporate radio and the metal metal. And a lot of these nice labels continue to issue 45s with beautifully amateur artwork. (Get Hip, Box 666, Cultured Wax 15141)

ALTERNATIVE MUSIC

HUMAN DRAMA: Hopes Prayers Dreams Heart Soul Mind Love Life Death (RCA 96889-1-R)

Does a title like that suggest an overdose of platitudes? Human Drama is all grand gestures and capital letters, a stylized amplification of the small touches of the human experience that bypasses the recognizable details in favor of operatic flourishes. The debut of this local art-combo is meticulously produced (by Ian Broudie) and an effective showcase for the trilling, passionate vocals of Johnny Indovina. Even in a whisper, Indovina is riveting. Whether or not this has anything to do with life the way most of us experience it is probably beside the point. This four-song EP features a larger-than-life cover of Neil Young's "Old Man," a nice balance of acoustic and synthetic elements and enough crescendoes to induce fainting.

Joe Williams
OTHER METAL RELEASES

I'VE FINALLY FIGURED IT OUT — what makes metalheads different from anyone else in the musical spectrum. Ironically enough, my conclusion came while talking with the one friend I have left from high school, who’s a certified, dyed-in-the-wool yuppie type. I’m sure she doesn’t think of herself that way, but has the Laura Ashley house in Sherman Oaks, the corporate wardrobe and the Beaver, so you figure it out. We’ve gone our separate ways but kept in touch, and every now and again when we get together I try to define my crazy lifestyle in terms that she can understand.

Recently I was evaluating her my fixation with Guns N’ Roses. “What if you have a dream, something you want to do with your life,” I asked her, “and no one thinks much of it?” “Yeah, sor,” shrugged Sue — after all, we’ve both had dreams that the closest people in our lives have called bunk. But this is something more, and my new words poured out in an insistent stream. “Then what if you had a dream and everyone said it sucked, and on top of that, they said, you sucked for even wanting it, and it was something that you had no choice but to do?” She paused for a second, pondering the implications of what I said, and my urgent tone of voice. “Wow,” she finally said.

It seems like ever since I immersed myself in hard rock and heavy metal, I’ve been fighting — fighting to prove that metal has talented, inventive groups, fighting for these groups’ long-deserved and open-minded critical attention, fighting to show the meaning and thought behind the music — fighting for some goddamn respect. And in spite of the many brilliant records that metal has produced — GN’Rs Appetite for Destruction, Metallica’s …And Justice for All, and Queensryche’s Operation: Mindcrime, to name a few — not to mention the millions of units sold, people still turn their backs when they hear a blaring riff pouring out of a Marshall amp. When a band finally does break through into the pop mainstream, it’s considered an oddity, a diamond that somehow emerged from a ton of coal. Any good band in any genre is going to shine amidst crap. There seems to be an assumption that metal has no more just ‘cause people really don’t know how to value other kinds of music have. Metal brushstrokes with life — so why should we want to kill it that has to always be aware, to grow, to change, just to keep from drowning in the sea of disapproval. That’s why I hate corporate metal — it’s admitting that the prejudices of the other side are unbearable. And once you concede the fight and lose your dream, you become undistinguished, ordinary. There’s no such thing as an ordinary artist.

Some bands fight for years, win a certain amount of fame, and although they don’t get all the credit they deserve, keep plugging away. The Angels are such a band. These Australians have been around seemingly forever, and have not yet been given a fair chance to break in the States. However, their recent show at the Whisky proved that they still have boundless energy underneath their battle scars. As if to underscore this fact, they were joined onstage by one of Guns N’ Roses — W. Axl Rose, Slash and Duff McKagan. That was pretty cool, but we were in for an even more special treat: Angry Anderson of the highly influential rock group Rose Tattoo popped onstage for a couple of numbers. Most everyone in the club may have been wetting their dryers over GN’Rs unexpected appearance, but those in the know stared in open-mouthed wonder about just how rare an appearance and amazing vocals. Doc Neeson, the Angel’s singer, told me the next day that Angry was in town writing some tunes for an LP. Meanwhile, the Angels are gearing up to do a record for Chrysalis.

Extreme has been touring behind itsA&M debut and finally hit Los Angeles last week. Their Roxy show got some mixed reviews — many people couldn’t quite figure them out. Extreme’s not strictly a metal, or even a hard rock band. Nuno Bettencourt is one of this year’s best new guitarists, but at the same time, many of the songs have a pop or classical influence that people aren’t used to hearing in a metalic context. Singer Gary Cherone’s flashy, oddly theatrical presence doesn’t fit into metal expectations, either. Is Extreme at the forefront of blending musical styles into a new form of rock, or is it a mishmash that doesn’t quite work? Opinions were very divided at this show. My own feeling was that it works better on record than it does live — in fact, Extreme is one of my favorite LPs of ’89.

METAL PICKS

WEEKLY EAR-RINGER

J UNDERDOG: The Vanishing Point (Caroline 1381)

Underdog is yet another “core band that brings the rebelliousness of heavy music to other forms of rock. There’s the usual eight-minute, minute-long, minor-key, guitar crunch-type tune (“Never Too Late”), but they also have some reggae-influenced numbers. “Mass Movement,” for example, alternates tension and release that is again influenced by a funky funk attitude to a dark reggae relaxation. This LP is an indication that hardcore is growing up without compromising its spirit.

II METAL PICKS

CASH BOX MAGAZINE

J Other Metal Releases

J ACCEPT: Eat the Heat (Epic 44386)

This is a solid metal album from a veteran German band that’s sporting a fresh lineup these days. Accept has updated its sound, but pulls it off with conviction. The sound is more melodic, but it’s undeniable metallic in nature.

J BANG TANGO: Psycho Cafe (MCA 6300)

These guys are a rather unusual bunch of GN’R clones. Psycho Cafe is a funky, almost alternative view of street-wise passion. Some of these twisted riffs and rhythms may generate from a truly psychotic mind.

J CIRCUS OF POWER: Still Alive… (Metal Blade/Restless/RCA 24177-1)

A live EP that captures the feel of these New York City street duds — it’s pure raunch and fun. Includes a cover of the Johnny Winter/Rick Derringer song “Still Alive And Well,” but most of these tracks can be found, in studio-recorded version, on COF’s 88 LP. However, the grit of Still Alive… gives them an extra added appeal.

J LEATHER: Shock Waves (RC Records 9463)

Leather is a lady with more guts and downright balls than most male metal singers. She gets through nine songs on this bracing solo debut. Though the medium-metallic sound isn’t terribly orginal, it packs a good punch. There’s also some tasty guitar work here and no wonder — the producer is the acclaimed axeman David Chastain, and he gave Leather’s six-stringer, Michael Harris, a chance to shine.

Janiss Garza
The CASH BOX WORLD MUSIC REPORT

THE ANNUAL MEAN GOING UNDER? Not always. In the Summer of '93, the term "The Mean Going Under" garnered a wide range of interpretations. From the classic "Mean Street" to the new "Mean World," the term has been applied to various events and situations. But, for many, it still holds true.

But, what does this mean for the music industry? The answer is clear: it means that the music industry is under pressure to change. The traditional pop and rock genres are no longer enough to satisfy the demands of today's music lovers. New genres, such as reggae and R&B, are gaining popularity and are forcing the established artists to adapt. The question is: will they succeed in doing so?

CASH BOX Magazine

Tom Cheaney

Sky." It's not that they are poorly rendered, it's that just it's time for reggae and its rocksteady/roots rocksteady (their record companies) to shake free (shake the truth of the cover-version syndrome, where there is a perception that in order to attain mainstream acceptance, you must have a "familiar" song to sell.

U.K.-based reggae rocker Pato Banton should appeal to any open-minded AOR programmer. His second album for the label with the muddled ideas finds him still fusing many music with the heartbreak riddim. He sings more on Visibl's, although as he told me earlier this year, his preference is still for MCing, or mike chalking. Although the album is a tad uneven, the good tracks outnumber the filler.

My least favorite track is the unfortunately opening one, the pop-rockish "Third World Country." But my disgruntlement doesn't last for long, as the next track is one of my top picks. "Bad Man and the Woman," the title track, is a catchy plea into calypso-reggae style to those men and women who come to the late-night dance session with no intention to dig the music, but who only seek to wind havoc or mindlessly strut their selfish sexual stuff. "Roots Rock Reggae" is a tune to Pato's music of choice that has a very danceable groove.

Other happenings track on Pato's slab include "Pressure," his poignant, minimalistic duet with fellow Brit MC and pal Tippa Irie, in which the two chat back and forth with a list of the pressures felt by the underclass and the rich's indifference and apathy towards them. "Pato's Opinion Pt. 2," is the version of the performer's signature song, "My Opinion." Pato is touring this summer, and his shows are always energetic and engaging. But this tour marks the first time he has had his own band, the Studio Two Crew, with him in the States, so he should kick it up a notch.

Tom Cheaney
ON JAZZ

SCHVITZING: PolyGrammers were out at a recent N.Y. party for Cold Sweat, Craig Harris' jazz/funk band, whose Cold Sweat Plays J.B. is on JMJ. At right are Sony Stein, Bruce Kundy, manager Martha Urbach, Wendy Kenney, Sheila Barnard, Ricard Seidel, David Weynner, Harris (DESTROY) PORTRAIT. Epic is "rethinking" its jazz reissue program on Portrait. We hear they're "rethinking" Portrait completely, and that Bob Thiele's position, in particular, has been rethunk. Portrait was supposed to be an alternative grab-bag with a jazz bias when it was last rethought a few years ago, but its whole program has been somewhat hallmarked: Ornette Coleman and Thomas Lang and Mich Camilo and Stanley Clarke and Bobby Enriquez and David Murray and Japanese fusion groups, alongside poorly conceived, sloppily executed reissues. They're sitting on important vintage material (and the Ornette album was a gem); one hopes they rethink it right.

OUR BACK PAGES: Three years ago we conducted a survey asking leading jazz critics what albums they'd like to see reissued. Since then, a remarkable number of those albums—which of which had languished out-of-print for years—have indeed been reissued, many with alternate takes and whatnot. Everybody pinned for Duke Ellington. Hell, there are enough Ellington reissues out now to choke a horse (of course, there's never enough until it's all reissued, but that's another story). Among the items on those wish lists that have been filled are vintage albums by Hank Mobley, Sonny Clark, Jelly Roll Morton, Coleman Hawkins, Teddy Charles, Charlie Ransing, Charlie Mingus, John Coltrane, Sidney Bechet, Dizzy Gillespie, Charlie Christian, Gil Evans, Michel Legrand, Bill Evans, Jim Hall, Lestor Young, Louis Armstrong, Kenny Dorham, Sonny Rollins, Joe Turner, Ray Charles/Betty Carter, Charlie Haden, Miles Davis and Ornette Coleman. Amazing. But not everything has been reissued, of course, and I thought I'd pull a few coats to some things that are still on that list, by label.

A&M/HORIZON: Jim Hall Live, Paul Desmond Live, Roger Kellaway Cello Quartet.

ATLANTIC: The Max Roach Trio Featuring the Legendary Hasaan: The Legendary Buster Smith; A Jazz Date With Chris Connor; Gypsy, Herb Geller; Bright Moments; Rahsaan Roland Kirk.

BLUE NOTE: New York Is Now, Ornette Coleman; Two Horns, Two Rhythm, Afro-Desia; Kenny Dorham; The Addins Sessions, Lester Young; Shades of Red; Freddie Redd; The Third World; Herbie Nichols; Synphony for Improvisers; Don Cherry; Feat to Face; Baby Face Willette; Portrait of Sheila; Sheila Jordan; Some Other Stuff; Grachsen Moncur; III: Destination Out. Jackie McLean; Soul Shoutin'; Stanley Turrentine.

CAPITOL/UNITED ARTISTS: The Jazz Soul of Percy and Bess, Bill Potts; Road Band, Woody Herman; Boston Blow-Up, Serge Chaloff; Crosscurrents, Lennie Tristano/Buddy DeFranco; Sax a la Carter, Benny Carter; Easy Beat, Bobby Hackett; Piano Reflections, Duke Ellington; Three Blind Mice, Art Blakey & the Jazz Messengers.

COLUMBIA: A Study in Frustration, Fletcher Henderson; Dave Digs Disney, Brubeck Plays Brubeck; Dave Brubeck, 'The Jazz Odyssey of James Rushing, Esq.; Skies of America and Science Fiction, Ornette Coleman; The Bix Beiderbecke Story Vols. 1-3; The Lester Young Story Vols. 1-5; The Father of Stride Piano, James P. Johnson; Jam Session at Carnegie Hall; Mel Powell; The Cool Voice of Rita Reys, with Art Blakey & the Jazz Messengers; Spirituals to Swing.

IMPRINT: Percussion Bittersweet, Max Roach; Meditations, John Coltrane; Out of the Afternoon, Roy Haynes with Rhasaan Roland Kirk; The Magic of Day, Archie Shepp; Death of a Flower, Keith Jarrett.

RCA: Meezin' Around With Mezzrow and Newton, Mezz Mezzrow and Frankie Newton; The Joe Daley Trio at Newport; recordings by Harlan Leonard and His Rockets, Jimmy Yancey and McKinney's Cotton Pickers.

RIVERSIDE, CONTEMPORARY, ET AL: Cleanhead's Back in Town, Eddie "Cleanhead" Vinson, Coleman Hawkins; A Documentary and Way Out, Johnny Griffin; Lennie Niehaus: The Quintet; Out of This World, Walter Benton.

VERVE: Gallespiana, Dizzy Gillespie; Cut On a Hot Fiddle, Stuff Smith; That's Them There Feeling, Roy Eldridge; Schifrin/Sode, Lalo Schifrin; Image, Lee Konitz.

Lee Jeske

CASH BOX MICRO CHART

CONTEMPORARY JAZZ

1. East (Hiroshima Epic 45022)
2. Real Life Story (Verve Forecast/PolyGram 837 697)
3. On Solid Ground (MCA 2637)
4. Spellbround (Warner Bros. 25781)
5. Dancing With the Lion (Columbia OJ 45154)
6. Tourist in Paradise (GRP 5868)
7. Ivory Dream (Atlantic 81938)
8. On the Corner (GRP GR 9563)
9. Urban Daydreams (GRP GR 9567)
10. Amanda (Warner Bros. 292673)
11. Heart's Horizon (Reprise 25776)
12. Metropolis (MCA 7114)
13. Whispers and Promises (Warner Bros. 25902)
14. Earl Klugh (EMI-Grp 3037)
15. Love Madness (Hindsight 726)
16. Bottom's Up (Atlantic 91978)
17. Rhythm Deep (GRP GR 9568)
18. ROUND TRIP (GRP GR 9568)
19. Sky Light (Verve Forecast/PolyGram 837 666)
20. Love Warriors (Wrenham Hill Jazz WH 0116)
21. Tuck & Patti (GRP 9567)
22. PENICILLIN SKETCHES #1 (Optimism 3210)
23. LET'S STAY TOGETHER (Artful Balance 7215)
24. Silhouette (Aska AL 4457)
25. Before We Were Born (Elektra Nonouch 506843)
26. All of Me (Atlantic FC 44463)
27. Confidental (GRP GR 9561)
28. Love Season (Ophelia Capitol 75602)
29. N.Y.C. (Intuition/Capitol 91354)
30. Dave Grusin Collection (GRP 9579)
31. Black Water (Capitol FC 44316)
32. The Searcher (GRP GR 9568)
33. Gipsy Kings (Emi 69445)
34. Simple Pleasures (Emi 724-1/K-Tel)
35. Festival (GRP 9570)
36. More Than Friends (Emi/RCA 1136-1)
37. Times Are Changing (Blue Note 90015)
38. Flashpoint (GRP 9571)
39. Close-Up (Reprise 95715)
40. Gary Hicks (MCA 723-1/K-Tel)
41. Northern Lights (GRP 6724)

CASH BOX JAZZ PICKS

MILTON NASCIMENTO: Miltons (Columbia FC 45239)
Great Brazilian singer/songwriter at his most gente, most jazzy and most stunning. Primarily a trio with Herbie Hancock and Nana Vasconcelos. Portuguese singing should be no barrier for this gem.

JOE WILLIAMS: In Good Company (Verve 837 932)
Pure champagne from the ageless, satins-throated bass-baritone. Great songs and easy guest shots from Marlena Shaw, Shirley Horn and Supersax don't hurt.

CAROL SLOANE: Love You Madly (Contemporary C-1409)
Long a singer's singer, the smooth, swinging Sloane should garner attention with this mix of standards and rarities, backed by vets like Clifford Jordan, Art Farmer and Kenny Burrell, neatly arranged by Richard Rodney Bennett.

MCCOY TYNER BIG BAND Uptown/Downtown (Milestone M 9167)
Tyner expands his group approach: He and his soloists (Steve Turre, Ricky Ford, Junior Cook,...) solo over Tranehile modes while the group pushes.

JAMES MORRISON/ADAM MAKOWICZ: Swiss Encounter (East-West 7 91243)
Bop-hred virtues — young Australian Morrison on a galaxy of brass, new American Makowicz on piano — wring their instruments dry on this bullsh! straight-ahead live date. Buster Williams and Al Foster push them along.

LES McCANN: Butterfly (Sony STN 1906)
A soft, romantic soul-jazz date from the "Compared to What" man. McCann's butterfly vocals are featured; Tom Scott contributes sax solos and arrangements.
DON'T HATE ME FOR BEING DUTIFUL: Perhaps I was a bit harsh in my debut column. Those of you who took the time to call me seemed to think so. Anyway, OK, I'll admit it—I'm a hard-boiled pop guy with a seven-inch chip on my shoulder, and sometimes my criticism isn't constructive. But it's not too late for me to change. From here on out, even my pans will be...n-n-n-nice. Trust me this one time.

Singles

SARAH McCLACHLAN: "Vox" (Arista 99205)
Yeah, I've got a soft spot. And this record hits it square! The woman's voice could melt steel. The prettiest thing I've heard all year. Play it!

Soul II Soul: "Keep On Movin'" (Virgin 99205)
This is the hip-noise on the streets these days, or so I'm told. (I'm scared to go out of the house) Anyhow, this is a mighty cool groove, and it's topped by one of the catchiest hooks I've heard in a while. Be the cool one on your block and give it a spin.

J DON HENLEY: "The End of the Innocence" (Geffen 7-22925)
This one is either a great Bruce Hornsby record or a mediocre Don Henley record. I know I said I'd be nice, but I love Don Henley, and I've been waiting four years for this, only to find out he's taken the valley road. Phooey.

JOHN COOL: "Walking With a Panther" (Def Jam 45172)
L.L. Cool J is hard as hell! That is, when he's not doing sappy love ballads, of which there are three on this LP, or braggng, which takes up most of the rest. The LP does have its highlights, especially the wonderful single "I'm That Type of Guy," the powerful "Smokin'," "Dopin'," and the cassette & CD-only track "Clap Your Hands." Double-plat, at least.

Albums

DONNY OSMOND: "Groove" (Capitol 41528)
Arguably the most talented of the vast Osmund clan, Donny gets in step with the whole funk thing that's sweeping the country as he unleashes the cleverly titled "Groove." Like a white Robert Palmer he gets inside the beat and doesn't stop till he gets enough. I'm convinced!

CHRIS ISAACK: "Heart Shaped World" (Reprise 25837)
Why isn't this man a star? He's got looks, talent, humor and tons of tunes—all the prerequisites. (On toppa that he uses the same shaving cream I do—check out the cover photo for proof!) If Warners can't score with this one, which is full of great blue-eyed rock & soul, then they should bow out gracefully, and Chris should fire the manager, eat the producer, kick the cat and become a late-night TV talks-show host. In case you haven't guessed by now, this is a very fine album. Oscar's accr: "Wicked Game," "Blue Spanish Sky," "Forever Young" (hackneyed title, cool cut), "Don't Make Me Dream About You" and the CD-only "Diddley Daddy."
<table>
<thead>
<tr>
<th>#1 Single: Richard Marx</th>
<th>#1 Debut: Don Henley #60</th>
<th>To Watch: Bobby Brown #44</th>
</tr>
</thead>
<tbody>
<tr>
<td>52 ELECTRIC YOUTH (Atlantic 7-88919)</td>
<td>53 HEY BABY (Epix 2Z14 68531)</td>
<td>55 THINKING OF YOU (Cutting Mercury 87-32502-7)</td>
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<tr>
<td>Debbie Gibson 44 13</td>
<td>Henry Lee Summer 58 6</td>
<td>Sa-fire 52 20</td>
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<tr>
<td>54 HEADED FOR A HEARTBREAK (Atlantic 86922)</td>
<td>56 FIRE WOMAN (Sire 2-47 72754)</td>
<td>The Cult 59 6</td>
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<tr>
<td>Winger 61 4</td>
<td>57 PRAYING TO A NEW GOD (Geffen 7-22986)</td>
<td>Wang Chung 64 5</td>
</tr>
<tr>
<td>58 WE CAN LAST FOREVER (Reprise 7-22986)</td>
<td>59 ME, MYSELF AND I (Tommy Boy 7906)</td>
<td>Chicago 53 8</td>
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<tr>
<td>60 THE END OF THE INNOCENCE (Geffen 7-22986)</td>
<td>61 NO MORE RHYME (Atlantic 7-88835)</td>
<td>De La Soul 70 3</td>
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<tr>
<td>Don Henley DEBUT</td>
<td>Debbie Gibson 68 2</td>
<td>62 THE VOICES OF BABYLON (Columbia 38-66801)</td>
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<tr>
<td>63 FUNKY COLD MEDINA (DiscoVibes Vony 104)</td>
<td>64 HOOKED ON YOU (Atco 7-99210)</td>
<td>Tone Loc 56 17</td>
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<tr>
<td>65 LITTLE JACIE WANTS TO BE A STAR (Columbia 38-66954)</td>
<td>Light Lisa and Cee Jay Coll 77 11</td>
<td>66 SACRED EMOTION (Capitol 44370)</td>
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<tr>
<td>Lisa Lisa and Cee Jay Brooks 75 2</td>
<td>67 LIKE A PRAYER (Sire/Warner Bros. 2-47/72753)</td>
<td>Denny Osmond 75 2</td>
</tr>
<tr>
<td>Madonna 49 15</td>
<td>68 HEAVEN HELP ME (MCA/Pol Gram 87-325 538-7)</td>
<td>Deon Estus 62 18</td>
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<tr>
<td>69 IKO IKO (Capitol 44343)</td>
<td>70 GOLDHEARTED (Virgin 7-95916)</td>
<td>Belle Stars 63 16</td>
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<tr>
<td>Paula Abdul DEBUT</td>
<td>71 SECOND CHANCE (A&amp;M 1273)</td>
<td>36 Special 65 21</td>
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<tr>
<td>72 NOTHIN’ (THAT COMPARES TO YOU) (Capitol 38-68888)</td>
<td>73 CIRCLE (Geffen 7-27580)</td>
<td>The Jacksons 72 4</td>
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<tr>
<td>74 CALLING IT LOVE (Polygram 889 054-7)</td>
<td>75 COVER OF LOVE (Cypress 1430)</td>
<td>Edie Brickell &amp; New Bohemians 66 12</td>
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<tr>
<td>Animation 80 2</td>
<td>76 EVERYTHING COUNTS (Sp 4-22090)</td>
<td>Depeche Mode 76 5</td>
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<td>77 FRIENDS (MCA 53680)</td>
<td>78 SHE DRIVES ME CRAZY (IRS 53483)</td>
<td>Fire Young Cannibals 67 22</td>
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<td>79 THE LOOK (EMI 50160)</td>
<td>80 DOWNTOWN (A&amp;M 1272)</td>
<td>Roxette 69 19</td>
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<td>81 ONE MAN 2 Many 13 71</td>
<td>82 POP SONG 69 (Warner Bros. 7-27460)</td>
<td>R.E.M. 66 3</td>
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<td>83 JEFF HEALY BAND: Mercury 874 452-7</td>
<td>84 RIGHT NEXT TO ME (Sodast 2005)</td>
<td>Jeff Healy Band 64 4</td>
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<tr>
<td>85 GIVING UP ON LOVE (RCA 8672)</td>
<td>Whistle 87 3</td>
<td>86 ROOM TO MOVE (PolyGram 671 4187)</td>
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<td>87 I’M THAT TYPE OF GUYS (Def Jam 38-68952)</td>
<td>88 LOVE TRAIN (UNI/MCA 50003)</td>
<td>Holly Johnson DEBUT</td>
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<td>89 SINCERELY YOURS (Aztec Atlantic 7-99046)</td>
<td>90 GIVING UP ON LOVE (RCA 8672)</td>
<td>LL Cool J DEBUT</td>
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<tr>
<td>Sweet Sensation 78 20</td>
<td>91 A SHOULDER TO CRY ON (Warner Bros./Sire 7-27465)</td>
<td>Tommy Page 81 19</td>
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<td>92 FASCINATION STREET (Elektra 60856)</td>
<td>93 ROCKET (Mercury/Pol Gram 87-325-17)</td>
<td>Rick Astley 79 10</td>
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<td>94 THE CURE 83 5</td>
<td>95 I ONLY WANNA BE WITH YOU (Love/RCA 1190)</td>
<td>Samantha Fox 88 14</td>
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<tr>
<td>96 KICK OUT THE JAM AND CANNIBAL (Curb/MCA 515384)</td>
<td>97 GIRL YOU KNOW IT’S TRUE (Arista S-3396)</td>
<td>Milli Vanilli 89 23</td>
</tr>
<tr>
<td>98 ROUND &amp; ROUND (Sire/Warner Bros. 7-25724)</td>
<td>99 SEEING IS BELIEVING (Atlantic 7-86901)</td>
<td>New Order 90 12</td>
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<tr>
<td>100 CLOSER THAN FRIENDS (Columbia 38-68537)</td>
<td>Seeing is Believing 92 10</td>
<td>101 MIKE AND THE MECHANICS (Columbia 38-68191)</td>
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<td>Surface 93 11</td>
<td>102 ROCKETEER (Capitol 44337)</td>
<td>103 ROCKETEER (Capitol 44337)</td>
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<td>104 HURTING (Warner Bros. 4-27286)</td>
<td>105 HURTING (Warner Bros. 4-27286)</td>
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<td>Queen 48 7</td>
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<td>107 HURTING (Warner Bros. 4-27286)</td>
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<td>108 CULT OF PERSONALITY (Capitol 4-34671)</td>
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<td>Living Colour 43 16</td>
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<td>112 SECRET RETRIVERS (Warner Bros. 4-272863)</td>
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<td>Karen White 55 5</td>
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<td>121 BATDANCE (Paisley Park/Warner Bros. 22524)</td>
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<td>122 AFTER ALL (Geffen 7-27529)</td>
<td>123 AFTER ALL (Geffen 7-27529)</td>
<td>124 AFTER ALL (Geffen 7-27529)</td>
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<td>Cher &amp; Peter Cetera 34 16</td>
<td>125 AFTER ALL (Geffen 7-27529)</td>
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<td>129 EVERLASTING LOVE (Elektra 7-69020)</td>
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<td>Prince 60 2</td>
<td>152 BATDANCE (Paisley Park/Warner Bros. 22524)</td>
<td>153 BATDANCE (Paisley Park/Warner Bros. 22524)</td>
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</tbody>
</table>

**CASH BOX CHARTS**

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

June 24, 1989
WESTERN REGION

**POP**

- High Movers*
  - Batdance (Warner Bros.) Prince
  - No More Rhyme (Atlantic) Debbie Gibson
  - Calling It Love (Capitol) Donny Osmond
  - Me Myself & I (Tommy Boy) De La Soul
  - Praying To A New God (Geffen) Wang Chung

**R&B**

- High Movers*
  - My Fantasy (Motown) Teddy Realy
  - Bat Dance (Paisley Park) Prince
  - You Found Another Guy (Virgin) Boy George
  - Remember (Orpheus) Eric Gale
  - Spend The Night (Warner Bros.) Isley Brothers

**COUNTRY**

- High Movers*
  - That Type Of Guy (Columbia) L.L. Cool J
  - Bat Dance (Warner Bros.) Prince
  - Cruizin' (PolyGram) Jackie Jackson
  - We Got Our Own Thang (MCA) Heavy D & The Boyz

**SOUTH CENTRAL REGION**

**POP**

- High Movers*
  - Hey Baby (Epic) Henry Lee Summer
  - Batdance (Warner Bros.) Prince
  - Sincerely Yours (Atlantic) Sweet Sensation
  - No More Rhyme (Atlantic) Debbie Gibson
  - Headed For Heartbreak (Atlantic) Winger

**R&B**

- High Movers*
  - Bat Dance (Paisley Park) Prince
  - Something In The Way (MCA) Stephanie Mills
  - We Got Our Own Thang (MCA) Heavy D & The Boyz
  - I'm That Type Of Guy (Columbia) L.L. Cool J
  - You Found Another Guy (Virgin) Boy George

**COUNTRY**

- High Movers*
  - Turn Of The Century (MCA) Nitty Gritty Dirt Band
  - Timber I'm Falling In Love (MCA) Patty Loveless

**CASH BOX REG**

REGIONAL COMPILATION BASED ON CASH BOX W B * Average Chart Movers ** Most Added

**MIDWEST REGION**

**POP**

- High Movers*
  - Hey Baby (Epic) Henry Lee Summer
  - Batdance (Warner Bros.) Prince
  - Heartache Rolls In (RCA) Foster & Lloyd
  - Callin' Baton Rouge (Capitol) New Grass Revival
  - Maybe I Won't Love You Anymore (Curb) Johnny Lee
  - I Love The Way He Left You (MCA) Lee Greenwood

**R&B**

- High Movers*
  - Bat Dance (Warner Bros.) Prince
  - Spend The Night (Warner Bros.) Isley Brothers
  - If You Ask Me To (MCA) Patti LaBelle
  - Got To Be A Better Way (Atlantic) Foster McElroy
  - You Found Another Guy (Virgin) Boy George

**COUNTRY**

- High Movers*
  - Turn Of The Century (MCA) Nitty Gritty Dirt Band
  - Timber I'm Falling In Love (MCA) Patty Loveless

**SOUTH REGION**

**POP**

1. And So It Goes (Universal) John Denver w/Nitty Gritty Dirt Band
2. I'm Still Crazy (Columbia) Vern Gosdin
3. Love Has No Right (Atlantic America) Billy Joe Royal

**R&B**

1. That Type Of Guy (Columbia) L.L. Cool J
2. Love Song (Solar) Midnight Star
3. Two Wrongs don't Make It Right (Geffen) David Peaston
4. Riding On A Train (Columbia) Pasadenas
5. Remember (Orpheus) Eric Galbe

**COUNTRY**

1. That Type Of Guy (Columbia) L.L. Cool J
**COUNTRY**

- **High Movers**
  1. Timber I'm Falling In Love (MCA) Patty Loveless
  2. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
  3. Turn Of The Century (Universal) Nitty Gritty Dirt Band
  4. Never Givin' Up On Love (WB) Michael Martin Murphy
  5. I Love The Way He Left You (MCA) Lee Greenwood

- **Most Added**
  1. This Woman (RCA) K.T. Oslin
  2. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
  3. When The Heartache Rolls In (RCA) Foster & Lloyd
  4. Maybe I Won't Love You Anymore (Curb) Johnny Lee
  5. I Love The Way He Left You (MCA) Lee Greenwood

**NORTHEASTERN REGION**

**POP**

- **High Movers**
  1. Express Yourself (Sire/Warner Bros.) Madonna
  2. Lay Your Hands On Me (Mercury) Bon Jovi
  3. Toy Soldier (Columbia) Martika
  4. What You Don't Know (Arista)Expose
  5. The Doctor (Capitol) Doobie Brothers

- **Most Added**
  1. Bat Dance (Warner Bros.) Prince
  2. End Of Innocence (Geffen) Don Henley
  3. Cold Hearted (Virgin) Paula Abdul
  4. Cover Of Love (A&M) Michael Damian
  5. Headed For A Heartbreak (Atlantic) Winger

**R&B**

- **High Movers**
  1. Bat Dance (Paisley Park) Prince
  2. Remember (Orpheus) Eric Gable
  3. Im That Type Of Guy (Columbia) L.L. Cool J
  4. Two Wrongs Don't Make It Right (Geffen) David Peaston
  5. For You To Love (Epic) Luther Vandross

**Most Added**

1. Bat Dance (Warner Bros.) Prince
2. You Found Another (Virgin) Boy George
3. My Fantasy (Motown) Teddy Reilly
4. Spend The Night (Warner Bros.) Isley Brothers
5. Remember (Orpheus) Eric Gable

**SOUTHEASTERN REGION**

**POP**

- **High Movers**
  1. You Found Another (Virgin) Boy George
  2. Somebody Loves You (Motown) ElDebarges
  3. Love Song (Solar) Midnight Star
  4. I'm That Type Of Guy (Columbia) L.L. Cool J
  5. Two Wrongs Don't Make It Right (Geffen) David Peaston

- **Most Added**
  1. My Fantasy (Motown) Teddy Reilly
  2. Bat Dance (Warner Bros.) Prince
  3. You Found Another (Virgin) Boy George
  4. Remember (Orpheus) Eric Gable
  5. Love Song (Solar) Midnight Star

**R&B**

- **High Movers**
  1. Turn Of The Century (Universal) Nitty Gritty Dirt Band
  2. Love Has No Right (Atlantic America) Billy Joe Royal
  3. Timber I'm Falling In Love (MCA) Patty Loveless
  4. Never Givin' Up On Love (WB) Michael Martin Murphy
  5. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn

- **Most Added**
  1. This Woman (RCA) K.T. Oslin
  2. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
  3. Maybe I Won't Love You Anymore (Curb) Johnny Lee
  4. I Love The Way He Left You (MCA) Lee Greenwood
  5. When The Heartache Rolls In (RCA) Foster & Lloyd

**GUARANTEED NATIONAL HITS**

**POP***

The End Of Innocence
  Don Henley (Geffen)

**R&B***

Bat Dance
  Prince (Warner Bros.)

**COUNTRY***

This Woman
  K.T. Oslin
  RCA
Top 200 Albums Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Year</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Ramones: Leave Home</td>
<td>The Ramones</td>
<td>1976</td>
<td>1</td>
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<td>2</td>
<td>Live/Load</td>
<td>Black Sabbath</td>
<td>1973</td>
<td>2</td>
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<td>3</td>
<td>Black Flag</td>
<td>Black Flag</td>
<td>1973</td>
<td>3</td>
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<td>4</td>
<td>The Rolling Stones: Sticky Fingers</td>
<td>The Rolling Stones</td>
<td>1971</td>
<td>4</td>
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<tr>
<td>5</td>
<td>Led Zeppelin: Physical Graffiti</td>
<td>Led Zeppelin</td>
<td>1975</td>
<td>5</td>
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<td>6</td>
<td>Fleetwood Mac: Rumours</td>
<td>Fleetwood Mac</td>
<td>1971</td>
<td>6</td>
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<tr>
<td>7</td>
<td>Crosby, Stills &amp; Nash: Deja Vu</td>
<td>Crosby, Stills &amp; Nash</td>
<td>1970</td>
<td>7</td>
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<tr>
<td>8</td>
<td>The Beatles: Abbey Road</td>
<td>The Beatles</td>
<td>1969</td>
<td>8</td>
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<tr>
<td>9</td>
<td>Pink Floyd: Dark Side Of The Moon</td>
<td>Pink Floyd</td>
<td>1972</td>
<td>9</td>
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<tr>
<td>10</td>
<td>The Beach Boys: Surfer Girl</td>
<td>The Beach Boys</td>
<td>1963</td>
<td>10</td>
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<td>12</td>
<td>The Doors: Strange Days</td>
<td>The Doors</td>
<td>1967</td>
<td>12</td>
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<tr>
<td>13</td>
<td>The Byrds: Mr. Tambourine</td>
<td>The Byrds</td>
<td>1967</td>
<td>13</td>
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<tr>
<td>14</td>
<td>The Zombies: In My Room</td>
<td>The Zombies</td>
<td>1966</td>
<td>14</td>
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<td>15</td>
<td>The Band: Music From Big Pink</td>
<td>The Band</td>
<td>1971</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>The Grateful Dead: Workingman's Dead</td>
<td>The Grateful Dead</td>
<td>1970</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>The Doors: The Soft Parade</td>
<td>The Doors</td>
<td>1968</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>The Kinks: Sunny Afternoon</td>
<td>The Kinks</td>
<td>1965</td>
<td>18</td>
</tr>
<tr>
<td>20</td>
<td>The Monkees: Silverelli</td>
<td>The Monkees</td>
<td>1968</td>
<td>20</td>
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... (Remaining albums listed in the full chart)
ANY FOREVER Rob LOVE THE 8 CHUKII 13 LOVE 35 Maggotron MIAMI 2 Too Joe Diana 9 14 Mica GIRL ME GUY VARIOUS Kiara 49 represents EAZY ORIGINAL 6 1 Luther Levert ANOTHER Simply GOOD Kenny The MAXIMUM IRRESISTIBLE 16 36 DOIN' Take 12 Chuckii 2 34 THE Just-Ice Karyn Miami Tone 11 15 Lisa 5 6 Neil Peaston's serious should footage. SOME if Rain. "Ahh, by Vocal prowess, the more influence of vocal hammer, the more..." Simply to write her producers, will most likely inject a new spirit into the music. And that's going to benefit everyone save those who refuse to change.

The latest hip-hop label to make a move is Luke Skywalker, who have just dropped Gentle, the debut album from Angee Griffin. The material runs the gamut of contemporary, R&B, from the sweet balladressing of the title track and the single "Toby," to the New Jack "Who's First." Griffin seems to work best on the type of airy midtempo material Stephanie Mills usually kills on, but the best example here being the catchy LP opener "The Rain." The label has a great promotion staff, so it will be interesting to see if they can get her over. If they do, it could probably open a few doors for the rest to follow in.

SOME QUICK ONES: For those of you who are not satisfied by aural stimulation alone, Wing/Polygram has released The Right Stuff Collection by Vanessa Williams, which includes the title track and the visually beautiful "Dreamin," as well as two others and exclusive interview footage. Ahh, those eyes...Neneh Cherry's "Manchild" has been remixed by Smith & Mighty, who add some big hip-hop beats, and Massive Attack, who redo the track in funky reggae style, filling out the track nicely...Look out for British soul group Blacksmith, with a great combination of classic vocal prowess and state of the art effects...NWA, Eazy E, Ice-T, 2 Live Crew, and MC Hammer will try to show the New York rappers a thing or two at the New Music Seminar on July 15...Finally, Stevie Wonder has asked Doug E. Fresh to write a rap for his new album.

■ SOUL ON WAX

BABYFACE: "It's No Crime" (Solar/Epic 68966)
L.A. & Babyface production trends familiar swingbeat territory and should go over.

■ Albums

★ VARIOUS ARTISTS: Do the Right Thing (Motown 6272)
Soundtrack to the latest Spike Lee joint covers a wide spectrum. Public Enemy checks in with the summer jam "Fight the Power," and Teddy Riley will surely burn the charts with "My Fantasy," but my fave here has to be "Don't Shoot Me," a gem by Take 6 that despite its eerie feel is absolutely beautiful. Public Enemy is in your face, but this is real subversion.

★ DAVID PEASTON: Introducing...David Peaston (Geffen)
Six-time Showtime at the Apollo winner Peaston represents Geffen's first serious attempt to dent the black charts in quite a while. The first single "Two Wrongs (Don't Make it Right)?" is catchy New Jack, propelled by Peaston's stellar vocals. On the rest of the LP producer Michael J. Powell (Anita Baker) tries to squeeze every ounce of emotion out of Peaston's voice, with varying results. "Tonight" is way too sappy, but he wails with spine-tingling conviction on "God Bless the Child."

Neil Harris
ATTENTION OPERATORS! Keep your eyes peeled for this character — Taito's Supertech, who'll be appearing in various trade publications during the next couple of months offering a coupon which, when returned to Taito, will give operators information on how they can become part of a service program that will allow them to receive, free, a U.S. Robotics 1200-baud modem from Taito. When hooked up to a computer, the modem will permit access to Taito's BBS (Bulletin Board Service) System for receiving the latest in service bulletins, service manuals and helpful comments from other operators around the world. This is like owning a piece of Taito's service department, 24 hours a day! Ops who compete in the games with the BBS will receive a complimentary modem as well. Have fun, operators! AMOA Expo '89

CHICAGO The third annual World Electronic Dart Championships, sponsored by Valley Recreation Products and the NSM Lowen Company of Bingen, Germany, were held recently in The Stadium (Bingen, West Germany) before a gathering of over 2,000 people. The German team captured the world title, which had been held for two years by Team U.S.A. The event was hailed as the biggest electronic darts competition ever staged in Europe, and attracted widespread mass media coverage. Official at the opening ceremonies were the German Minister for Sports and Recreation, the Lord Mayor, Ulrich Schultz (manager partner of NSM Lowen) and Chuck Milhem (president of Valley Recreation Products). Milhem was later presented with a Gold Medal in recognition of his contribution to the promotion of world electronic darts.

Although Team U.S.A. lost the title, team members performed very well in the various events, including Men's Singles, which saw Wayne Roewer taking first place; Ladies Singles, with Mary M. McGrath coming in second; Men's Doubles, in which Wayne Roewer and Paul Murray took first place; and Ladies Doubles, with Mary M. McGrath and Stacey Rife taking second place honors.

CHUCK MILHEM

The Championships were a huge success, as noted by Valley Recreation president Chuck Milhem, who said, "I am proud to have been on tour with Team U.S.A. They carried the flag with honor and tremendous sportsmanship, and left behind a high level of friendly visibility among the Germans and other competing teams."

INDUSTRY CALENDAR 1989

July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.

August 10-12: Wyoming Candy, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Sojourner Inn Teton Village; Jackson Hole, WY.

August 18-20: Amusement & Music Operators of Tennessee; annual state convention & trade show; Vanderbilt Plaza Hotel; Nashville, TN.

September 11-13: AMOA Expo '89; international trade show; Las Vegas Hilton; Las Vegas, NV.

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CASH BOX MAGAZINE 22 JUNE 24, 1989
A.H. Entertainers Celebrates Its 50th!

BY CAMILLE COMPASIO

A.H. ENTERTAINERS, one of the trade's leading operating firms, celebrated 50 years in business with a gala open house party on May 20, attended by hundreds of tradesters, including location owners, manufacturers, distributors, one-stops and fellow operators. To give you an idea of the size and scope of this very sophisticated operation, the day-long festivities were not confined to just one sector, but spread out through the entire complex, with red arrows pasted on the floors and pavements to provide directions from one building to another! Along the way, of course, there were a number of bars and buffet tables set up to accommodate guests.

A.H. has been occupying its present facilities at 1151 Rohising Road in Rolling Meadows, Illinois, for about 17 years, with numerous expansions and departmental modernization during that period. The commissary, for example, is currently equipped to make an average of around 5400 sandwiches on a daily basis, which tells you something about their vending business. Music and games, service (they have 12 technicians on the staff), warehouse, showrooms, administrative offices, likewise represent the totally modern, up-to-date capabilities of this operation. And on this special occasion I kind of wondered whether Don Hesch might have invaded a greenhouse or something, because of the abundance of beautiful flowers everywhere you looked!

(Photos by Pam Caposieno)

Our first stop was a visit to the executive office of Isabel Hesch, who's been a driving force at A.H. since its inception and was a most gracious hostess.

World Wide Dist. proxy Fred Skor accompanied us to Don Hesch's office, which contains many treasured antiques including this beautiful Gabel jukebox from the late '30s or early '40s.

As you can see, A.H. operations manager Wally Jasonowicz has a perfect vantage point for observing activities in the showroom via this strategically placed window set-up in his office.

Barely visible is the unique Songbird jukebox, surrounded by A.H. staff, (standing, left) John Best, Kevin Kruk, Chris McSwain, (kneeling) Brad Hamma, Wally Jasonowicz, Chris Hesch, (standing, right) Ted Arjiris and Butch Gonzalez.

Here are three of the 12 technicians on the A.H. staff, whose department is conveniently located adjacent to the equipment displays. They are (l-r) Mark Sievers, Jim Garrity and Chuck Lewis.

Pictured in the showroom, alongside the Rowe combo and NSM Galaxy jukeboxes, are (l-r) location owners Dan Horst (Oak Alley Saloon) and Rhonda Goodman (Dusty Nellie's) with World Wide's Fred Skor.

A.H.'s Don Hesch, who was ever present making certain everyone enjoyed, is pictured with his good friends Mr. and Mrs. Frank Gumma Sr. of American Vending Sales.

An apropos photo of Brad Hamma, a key member of the A.H. team (and an expert in jukebox programming), with Singer One Stop For Ops' Marty Hirsch, thumbing through some 45s.
**EVOL HORIZONTE**

- **INVASION**: The British Invasion began in 1964. Now, the invasion of Spanish has been pouring in from radio, retail and wholesale consumers. This is a new trend. It’s not Latin music, but rock & roll and contemporary pop with a difference—sung in Spanish! Companies from all over the world are now targeting the U.S. for distribution of their product. Such record companies as BMG, Discos CBS, WEA and Fonovisa are leading the way with a new generation of talent. Even LaBoBe, of “oldies but goodies” radio fame, has gotten into the act, signing American-born Latin rock group Alma to his Original Sound label.

**LATIN NOTAS**: Celia Cruz, widely known as the Queen of Salsa, has just become the Doctor of Salsa. Cruz was awarded an honorary Doctor of Music degree by Yale University for her unique style, which inspired a new form of Caribbean music and made salsa an international rhythm... **Michael Melvoin**, former president of **NARAS**, has joined forces with the **International Academy of Latin Recording Artists**. He can be reached at (818) 700-2631... **Ruben Espinoso** has been appointed to the position of national sales director for Capitol/EMI Latin, effective immediately. Espinoso will be responsible for supervising all sales operations in the U.S. and Puerto Rico and will report directly to VP/OMA.

This week the rest of the column will be devoted to the people of the Latin record industry and their rock picks en Espanol. Until next week—keep rocking?

**MISSILE**

**ROCK EN ESPANOL PIX**

- **Antilla Record Distributor**: 661 10th Ave. New York, NY 10036 212-977-7581
  - Buyer: Javier Hernandez
  - Picks: 1. Mecano / 2. Miguel Mateos

- **Casino Record Distributors**: 110 W. End Ave. New York, NY 10023 212-874-7149
  - Buyer: Gilberto Muentes
  - Picks: 1. Soda Stereo / 2. El Tri

- **Distributrice Nacional**: Calle Cerra 606 Pta 15 Santurce, PR 00907 809-721-4319
  - Sales: Luisa Rivera
  - Picks: 1. Hombres G / 2. Mecano

- **Distributor Aponte**: 606 Cerra St. Santurce, PR 00907 809-725-9208
  - Buyer: Glenn McWheter
  - Picks: 1. Mecano / 2. Soda Stereo

- **Do-Re-Mi Distributors**: 8140 N. W. 103 St. Hialeah Gardens, FL 33016 305-523-2552
  - Buyer: Abe Hernandez
  - Picks: 1. Miguel Bose / 2. Miguel Mateos

- **Multi National**: 2490 S. Blue Island Chicago, IL 60608 312-576-6111
  - Contact: Claudia De La Rosa
  - Picks: 1. Soda Stereo / 2. El Tri

- **Quie's Sales**: 3449 W. North Ave. Chicago, IL 60647 312-888-6917
  - Buyer: Nestafie Gonzalez
  - Picks: 1. Laureano Brizuela / 2. El Tri

- **Reyes Record Distributors**: 140 N. W. 22nd Ave. Miami, FL 33125 305-642-2755
  - Buyer: Celso Ahumada
  - Missile's Picks
    1. The Dead Bullfighters (Los Toreadores Muertos)
    2. Bla Bla Bla

**REGIONAL BREAKDOWN**

**EASTERN REGION**

- 1. Roberto Carlos 88 (CBS 80002) Roberto Carlos
- 2. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 3. Ok. Alright (TH-Rodven) Jose Luis Rodriguez
- 4. Roberto Carlos 88 (CBS 80002) Roberto Mateos

**SOUTHEASTERN & PUERTO RICO REGION**

- 1. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 2. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 3. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 4. Roberto Carlos 88 (CBS 80002) Roberto Mateos

**MIDWESTERN REGION**

- 1. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 2. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 3. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 4. Roberto Carlos 88 (CBS 80002) Roberto Mateos

**WESTERN REGION**

- 1. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 2. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 3. Roberto Carlos 88 (CBS 80002) Roberto Mateos
- 4. Roberto Carlos 88 (CBS 80002) Roberto Mateos

**RADIO ROCKERS**

- **KBKG**: 2905 S. King Rd. San Jose, CA 95421 415-791-1049
  - Program: Rock en tu Idioma
  - Host: Nestor Daniel

- **KXMX** "Super X92": 1830 Van Ness Fresno, CA 93707 209-268-2625
  - Program: Rock 2000
  - Host: Carlos Rodriguez

- **KNSF**: 8729 E. 9th St. Rancho Cucamonga, CA 91730 714-981-8883
  - Program: Vences en la Noche a la Calle
  - Host: Enrique Blank
THE MASSIVE CROWDS HAVE dispersed and the streets around Music Row are getting back to normal following what has been called the most successful gathering of "fans" ever. The International Country Music Fan Fair seems to get bigger and better each year, and this 18th Annual Gala drew over 23,000 people from across the United States and abroad.

The June 5-11 event included more than 30 hours of concerts by country music’s biggest crowd pleasers, autograph sessions, signing of the Opryland theme park and over 200 exhibit booths, where all the latest souvenir items from the stars were available.

Dubbed the closest thing on earth to "Hillbilly Heaven," the Fan Fair, sponsored by the Grand Ole Opry and the Country Music Association, allowed participants to see and hear the music industry’s biggest names, take pictures and get autographs of their favorite performers, and just rub elbows with them for a few days.

And lots of stars were on hand to do just that. Supergroup Alabama had previous engagements and were not able to perform this year, so they hired a private plane to fly them in for a couple of hours just to sign autographs for their fans. And the fans were ready.

They were lined up at 7 a.m. in the morning for the 2 p.m. appearance of their favorite group.

Snake lines ran from one building into another to await an autograph from country great Randy Travis, but the champ booth had to belong to Reba McIntire, who spent her honeymoon at Fan Fair — she just married her manager, Narvel Blackstock. Her pink "Sweet 16" decor was in the style of a teenage girl’s bedroom. Hundreds of fans stopped by Lorrie Morgan’s booth, both for autographs and to offer condolences on the recent death of her husband, country star Keith Whitley.

In addition to the many real stars spotted mingling with the crowds, there were also many "almost" stars on hand. The look-alike “Almost Willie” Nelson and John Wayne dead ringer Jerry Thomas caused lots of double takes at the exhibit booths. Waylon Jennings, Merle Haggard, Randy Travis and Hank Williams, Jr. look-alikes were also spotted throughout the week.

Fan Fair ’89 offered some of the most spectacular shows ever from the major record labels. The biggest crowd pleaser this year, despite the rain shower that accompanied it, seemed to be the Capitol Records show, which featured the ever-dynamic Sawyer Brown and the antics and soulful delivery of the one and only T.G. Sheppard.

While we can’t possibly list all 70-plus acts that performed at this year’s super shows (and they were all excellent!), some of the top acts who appeared included the Oak Ridge Boys, Steve Wariner and Lee Greenwood from the MCA label; CBS artists Ricky Van Shelton, Shenandoah and Ricky Skaggs; RCA’s Ronnie Milsap, Joe Diffie, Clint Black and Lorrie Morgan; Lacy J. Dalton and the Nitty Gritty Dirt Band from Universal; Warner Brothers’ Holly Dunn and Gene Watson; and Atlantic/America biggie Big Joe Royal.

Thousands of fans were treated to a Bluegrass & Cajun Show on Monday night of the festivities, followed throughout the week by the International Show, the All-Star Celebrity Auction, a songwriters show and the Independent Label Show, not to mention nightly fireworks displays.

The 18th Annual International Country Music Fan Fair, with its 23,000 fans — who, according to Chamber of Commerce officials, left behind an estimated $7 million — has come and gone. But it has left behind many autographs and memories and keepsakes for the thousands of fans this whole shindig was created for. Cash Box also caught, on camera, some special moments of Fan Fair ’89. We hope you enjoy them as much as we did!

Kay Knight

Ronnie McDowell

18TH INTERNATIONAL COUNTRY MUSIC FAIR

THE GREATEST HITS III ( Warner Bros./1-25834/Warner Bros.)
GREATEST FREDDY FOSTER ( Geffen)
GREATEST CHARLEY NEW ( Capitol)
GREATEST WAYLON JENKINGS (Capitol/42369)
GREATEST GEORGE 30 ( MCA-42468)
GREATEST RICKY SHELTON ( MCA-42222)
GREATEST RONNIE MILSPA ( MCA-42408)
GREATEST THE DEMONS ( Warner Bros. 25301)
GREATEST THE DUKES ( Warner Bros. 25302)
GREATEST THE NABER'S LADIES ( RCA-42266)
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GREAT COUNTRY HOT CUTS

1. THE JUDDS: "Let Me Tell You About Love" (Time of Life)
2. GEORGE STRAIT: "Ace in the Hole" Blue Neon (MCA)
3. WAYLON JENNINGS: "You Put the Soul in the Song" (Capitol)
4. ALABAMA: "Southern Star" (Southern Star)
5. RONNIE MILSPA: "Stronger Things Have Happened" (MCA)

TOP 10 SINGLES—20 YEARS AGO

1. HANK WILLIAMS JR. "Cajun Baby" (Musicor)
2. SONNY JAMES: "Running Bear" (Capitol)
3. FREDDY WELCH: "Games People Play" (Columbia)
4. JERRY LEE LEWIS: "One Has My Name (the Other Has My Heart)" (Smash)
5. TAMMY WYNETTE: "Singing in My Song" (RCA)
6. GEORGE JONES: "I'll Share My World With You" (MCA)
7. MIL TILLIS: "Old Faithful" (Arista)
8. JIM REEVES: "When Two Worlds Collide" (RCA/Vocal)
9. BUCK OWEN: "Johnny Be Good" (Columbia)
10. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
Above: Thousands of fans at Fan Fair '89 rush into the exhibit halls to get a glimpse of their favorite stars. Below: These lines and the number of busses in the background indicate the overflowing enthusiasm from across the nation and abroad for the International Country Music Fan Fair.

Above: "The Voice" of country music, Vern Gosdin, stands on a chair at the CBS booth in order to make it easier for fans to snap a good picture of him while waiting in line for an autograph. Right: The lines went on for miles when fans found out Randy Travis was signing autographs in the Warner Brothers booth. Here Randy smiles for hundreds of fans.
J NEW GRASS REVIVAL: Friday Night In America (Capitol CL-106739)

Honestly, any night is a night to get down with the sound of Capitol artists New Grass Revival's Friday Night In America. We're talking about an old, yet new style of country music that's sweeping across the country. It's as simple as this — if you are a true country music lover, you'll be astonished by the New Grass style. A combination of beloved bluegrass, down-home country and a 1990-ish touch of youthful charisma describes the musical power New Grass Revival delivers in this complete LP of "to be" hits. Produced by Wendy Waldman, Friday Night in America proves to be an album of superiority. Cuts such as "Calfin' Baton Rouge," "In Down," and the title cut "Friday Night in America" are causing heads to turn, ears to burn and hearts to learn that New Grass Revival is a new, nothing borrowed and nothing blue band of all bands, for years to come.

J VARIOUS ARTISTS: Pink Cadillac: Original Motion Picture Soundtrack (WH-1-25912)

Sure, we have all heard Aretha Franklin sing it, but not like this by any means. It's always an honor when motion pictures allow the sweet sound of country to make a movie flow. And how it flows with Warner Brothers' Pink Cadillac soundtrack. There's no need for a lot of bowery details when we can just mention artists such as Michael Martin Murphey, Hank Williams Jr. & Hank Williams Sr., Randy Travis, Southern Pacific, J.C. Crowley, Don. Jill Hollier, Billy Hill and Robin Ford. All of these artists deliver a little bit of something that's sure to touch us in one way or another. Having Pink Cadillac out of the cover and ready to spin is a must for any serious collector. Produced by the top-notch Jim Ed Norman, Pink Cadillac is destined to give the motion picture — starring Clint Eastwood, Bernadette Peters and David Valdes — a boost to success.

SINGLE RELEASES

OUT OF THE BOX

J STEVE WARNER: "I Got Dreams" (MCA 53665)

Once again, Warner proves to be an expert at his chosen profession. "I Got Dreams," co-produced by Warner and Jimmy Bowen, is the title cut from Warner's most recent album, and it's definitely worth listening to more than once. You won't find it too difficult to appreciate the works of Warner, who never lets us down.

COUNTRY FEATURE PICKS

J BELLAMY BROTHERS: "You'll Never Be Sorry" (MCA 53665)

You'll never be sorry if you let me love you. You'll never be lonely if you let me care. Now imagine those words flowing from the harmonious throats of MCA artists, the Bellamy Brothers. Enough said!

J RODNEY CROWELL: "Above And Beyond" (G3 68948)

The title says it best — it's "Above and Beyond!" It would be a shock if Crowell's latest release wasn't above and beyond his prior hits. Produced by Tony Brown & Crowell, "Above and Beyond" defines love superbly.

J FORESTER SISTERS: "Don't You" (Warner Bros. 7-22943-A)

Don't you, won't believe me, you will — get excited about this one. The Forester Sisters pour out the vocals with a question that deserves an answer — "Don't You?"

NASHVILLE NOTE-ABLES

T.G. SHEPPARD: A Man of Change

In the midst of about 150 fans, T.G. Sheppard is right at home, visiting with the people who have helped keep him in the spotlight for the past 15 years. They've gathered to talk with him during the fun club picnic he holds each year during the Country Music Fan Fair. Last night, he entertained many of the Sheppard fans plus thousands more, during Fun Fair's kick-off Country Explosion Concert.

This is pretty much the pace T.G. Sheppard moves at continuously. He is a very versatile entertainer and an expert businessman. During a short break between festivities with his fans, he explains just what T.G. Sheppard is all about, and the constant changes he goes through to keep things fresh.

"I have never enjoyed following," Sheppard admits. "I've always loved to lead. With our music, from songs like "Party Time," "Last Chester's Waltz," "Finally" and "Don't You," we've always tried to set trends."

This year Sheppard plans to do another album — one that he says will be really different. "I don't really know what it will be yet. I just know that it's time for T.G. Sheppard to make a statement again, as he has in the past so many times. And until we do that, our music is not going to go anywhere. It's time to go back in and just do what we feel the best with. So I'm going to do that!"

Sheppard says it is also important to avoid "burnout," both where the artist and the fans are concerned. "The fans can get tired of hearing you. Radio can get tired of playing you. It's good, on occasion, to go on hiatus and withdraw. Give everyone a little breathing space, let new acts come in and let things settle down. Then come out again. Don Williams is famous for that, so is Rosanne Cash and others. So I'm kind of on hiatus right now," Sheppard smiles.

T.G. Sheppard may have been on "hiatus" from his music recently, he certainly hasn't taken a breather from his business ventures. He has just opened a Mexican restaurant in Gatlinburg, Tennessee, called North of the Border. He also owns a bed and breakfast there (where he also lives), and he owns a nightclub in Kansas City, Missouri, called Guitars and Cadillacs.

"Well, you see, that's the way I keep what I do fresh," Sheppard explains. "I have diversions. And those diversions are nightclubs, restaurants, a bed and breakfast, Folgers (he does major television endorsements for them), and I've just become the national spokesmen for Visa/Mastercard for the Bank of Marin. I just need these diversions to keep me fresh.

Sheppard says while music is the most important facet of an artist's career, one needs to do a lot of different things. "The music business has become so competitive that an artist needs to reach the people in every means possible. Music has to be a big part of that, but you have to have something else to talk about too. Things you can talk about on television by the way, Sheppard is scheduled to appear on Pat Sajak's show in July, and in other places."

Sheppard was contacted to audition for the recent television miniseries Lonesome Dove, and has been approached about another motion picture, but says acting is a full-time job that he really doesn't have time for. He says these days, between business meetings and concert dates, he is just enjoying life. "I have a great lady in my life right now, a great place to live in Gatlinburg, and I'm just enjoying life."

But then, getting back to business, he talks about the possibility of television down the road. "I might enjoy doing television — a series or a talk show someday," he pondered. "You can reach more people in five minutes on TV than you can during a whole year of concert dates."

Sheppard says an artist has to realize that he can't just go out there and make all that money, and keep it there. There are taxes, there's overhead, there is payroll. "Music is a fleeting business," Sheppard reflects. "Fame and fortune are fleeting. It does not last. If you think it does, well, you're in for a rude awakening when you wake up and no one's out there to hear you sing.

"I'm prepared for that. That's why I'm involved in all these other things. And if the day comes that I feel the people don't want to hear or see me, or if I'm not into it — I'll walk away. When it comes time to hang it up, I will."

Judging the reaction of Sheppard's fans at both his Fan Fair concert and his picnic, it will be a long time before they allow him to "hang it up." Always the businessman and always the professional entertainer, T.G. Sheppard is truly a man of change.

Kay Knight

(Photos: T.L. Carr)

CASH BOX MAGAZINE 28 JUNE 24, 1989
COUNTRY MUSIC

THE 18TH INTERNATIONAL Country Music Fan Fair brings many artists to Nashville to keep their thousands of loyal fans happy for a whole week. Here, left to right: David, Howard and mother Francis Bellamy greet fans from all over the world in the Bellamy exhibit booth at the Tennessee State Fairgrounds. (Photo by T.L. Carr)

MASON DIXON MEMBERS, left to right: Frank Gilligan, Jerry Dengler and Terry Casburn demonstrate what Fan Fair is all about as they pose for pictures with a fan who waited in the long lines for autographs from her favorite entertainers. (Photo by T.L. Carr)

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THANKS TO ALL MDS AND DJS FOR PLAYING THIS SONG!

COUNTRY MUSIC

RISING STARS
SOUTHERN PACIFIC: On A Serious Roll!

After singing and recording for five years with Warner Brothers, it’s been a slow climb, but Southern Pacific is finally getting down to basics, and it's definitely "on a serious roll."

The group seems to have had a problem establishing themselves as "country" singers because of their affiliation with mega rock groups the Doobie Brothers and Creedence Clearwater Revival. But when you think about it, both the Doobies and Creedence had strong country influences when they were at their height of popularity in the early '70s. It only goes to show what getting back to the basics can do.

And Southern Pacific is getting back to basics in more ways than one. Two lead singers have come and gone with the group Tim Goodman, and former Pablo Cruise lead singer David Jenkins, who replaced the departed Goodman for Southern Pacific's last album project, Zuma. Left to carry on are founding members John McFee and Keith Knudsen, formerly of the Doobies; former Creedence bassist Stu Cook; and Kurt Howell, who once played keyboards for Crystal Gayle.

"We wanted to keep the group at just the original four members when Tim Goodman left," Knudsen says. "But the record company was a little shy," adds Howell. "We hadn’t had success with me singing ‘New Shade of Blue,’ we hadn’t had success with John singing, but now that we are having that success, it was an obvious move. Everyone finally said, oh, that makes sense."

Both Knudsen and Howell say there is a total positive vibe among all four members of the band now. "We’re much more comfortable as a foursome," Knudsen states. "Like Keith has said, it’s meant a lot more work for the four of us, individually, to cover the vocals," says Howell, "but we’re much happier this way. Our music is much stronger because the commitment the four of us have for what we’re doing is so much stronger." Playing as a foursome, their music seems a little stronger and more evolved, and according to Howell, more consistent. "On any given day, our worst show is better than some of our best shows in years past, so dollar-per-note we’re better," Howell laughs.

"We may get a little more adventurous with our sound on some things," adds Knudsen. "But basically, the sound and the groove of the sound that Stu and Kurt and I lay down and the sound of John’s guitar playing will remain the same."

Southern Pacific is close to finishing its fourth album, which will be called County Line and will feature a duet by John McFee and Carlene Carter, along with a re-make of “Little GTO” with none other than the Beach Boys. It is scheduled for early fall release. "Any Way the Wind Blows," now on the Pink Cadillac soundtrack, will be the first single release from this LP.

These guys have co-produced their own work since album one, and credit producer Jim Ed Norman for helping them create the sound of Southern Pacific. “He had enough vision and belief in us to sign us with Warner Brothers in the first place, and our working relationship with him has been really good,” Howell reflects.

With a new video, the Pink Cadillac soundtrack, an upcoming album and numerous performing spots, Southern Pacific is definitely on a serious roll. "Midnight Highway" has definitely turned a corner for us," says Knudsen. "We’re actually going to make money this year!"

So after four years of “paying their bills,” Southern Pacific is finally getting the recognition they justly deserve. All the energy and work that Knudsen, Howell, McFee and Cook have put into creating this unique network of talent is paying off, because the real Southern Pacific sound is now hitting the record stores and the airwaves. Roll on, Southern Pacific!

Kay Knight

Cindi Cain
“I THINK THAT I’LL BE NEEDING YOU THIS TIME”
(CE-154)

Promotion by: GARY BRADSHAW & LADONNA KAY

Watch Her Soar!
COUNTRY INDIES

■ INDIE SPOTLIGHT

STEVE DOUGLAS: "To a San Antone Rose" (Dorman Productions 88915A)

It's said very simply, "This is one pretty song"—soothing vocals, a tempo to sink into and lyrics that hang on the heart's edge. "To a San Antone Rose," produced by Fontana, Lawrence and Fitz, caters to all romantics.

■ INDIE FEATURE PICKS

BRIAN O'NEILL: "You're the Softest Rock (I've Ever Leaned On)"
         (Sing Me U-20833)

O'Neil sings from the heart, causing this tune to really stir emotions. Written by David Slater and Jack White, "You're the Softest Rock" hits hard.

STAN STEELE: "Best Seat in Town" (Gallery II G-017)

It sounds as if the lady that Steele sings about has it all, not to mention the best seat in town. This tune is a bluesy finger-snapper.

BILL TAYLOR: "Love Ain't Worth a Dime" (B&N U-24934)

ROBERT FULLER: "I Remember Asking Grandpa" (Ace-Hi 0158)

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