BO DEANS: FEEL LIKE GOIN' HOME

GEORGE JONES: THE RACE IS WON

HEAVY METAL SPECIAL

MINING THE DEPTHS OF METAL '89

DANGER DANGER

D.A.D. (Photo: Deborah Fegan)

GOO GOO DOLLS

EXODUS (Photo: Kevin Cashman)

GREAT WHITE (Photo: Gene Kirkland)

CRAZY HEAD (Photo: Hugseal Young)
MOVING AND SHAKING: Atlantic Records chairman and CEO Ahmet Ertegun held a surprise press conference August 30 to dispel rumors that he was going to retire—"I will be here at Atlantic for I hope many more years to come"—and (b) to announce the promotion of Doug Morris to president and chief operating officer. Of Morris, Ertegun said "first as president of ATCO Records, and then as president of Atlantic, Doug Morris has been largely responsible for our company's expansion and success in the last decade. There are many things I can say about Doug: we work together every day. He is a great and creative musical person, as well as a very great business person. He is a real, from-the-ground-up record man. He is bullish-hit, and he understands the realities of our business. And of course, he knows the music. And promotion. And people. And artists. And managers. And lawyers. And lawyers. And lawyers."

Of this promotion, Morris said "Somehow I feel we are just beginning. My personal goal for the company is to make it the standard by which all record companies are judged, and to do so with both dignity and humility."

Ertegun also said the press conference was "a celebration of success," and thanked the assembled staff for "bringing us to where we are today," which is number one in the country for pop album sales, according to mid-year reports, with an 11.9 percent market share for the first time in the label's history. Atlantic was also in the top spot for RIAA gold and platinum certification, with 52 in the first six months of 1989.

IS THAT A BANANA IN YOUR POCKET, OR ARE THOSE MICK JAGGER'S STILTS? What do you do if you are probably the second most famous rock band in the world, but have been at it for 25 years, have a new record that probably shipped gold, and have an upcoming tour that sold out before it even started? Easy. You launch your own line of clothing. Sports stars do it, TV stars do it, and now, ladies and gentlemen, so have the Rolling Stones. Yes, now you can not only listen to the Stones, go to the shows, but you can wear them too. After a fashion... The Stones have teamed up with The Brockum Group to launch a complete line of "streetwear" that includes jackets, shorts, sneakers, sweats, t-shirts and "a broad range of accessories" (does that include underewear?), and is set to be launched at the beginning of the Steel Wheels tour. You can get this stuff at Macy's, J.C. Penney and other major retailers. The clothing line was designed under the direction of Mick Jagger and Charlie Watts; Jagger commented that he had always wanted to do a line of clothing (Jaylin Smith envy?) and that once he got started, "I just got carried away." What's next?

COT LIVE IF YOU WANT TO PAY FOR IT! The latest entry in the pay-per-view derby (or "pay-pay-view," if you can believe the press release. Hmmm, is that original rock choph as Yes, Jon Anderson. Bill Bradford. Rick Wakeman and Steve Howe are back together after almost 15 years of lineup shifting for the third installment of King Biscuit Television's cable concert series "An Evening of Yes Music, Plus" will be broadcast from the Shoreline Amphitheater in Mountainview, CA on September 9. Check those local cable listings for details.

DRINK UP, JUST DON'T SPILL ANY ON THE SHOES: Corporate sponsorship of rock and roll festsers on... Paula Abdul, choreographer to the stars and former Laker Girl has signed a promotional deal with Reebok, the nation's #2 footwear and apparel company. We assume Reebok is hoping that this will work out better than #3 L.A. Gear's abortive deal with Belinda Carlisle... The Rolling Stones and Budweiser signed on the

THE BENEFITS OF A BENEFIT: Photo ops. Pictured backstage at a recent New York Partnership for the Homeless benefit at the Beacon Theater are Big Daddy John Cougar Mellencamp and KRS-One from Boogie Down Productions.
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ARE YOU SURE SHE'S SEVENTEEN? Gee, I felt awfully old at the Winger show at the Santa Monica Civic Auditorium this past week. Everywhere I looked, I saw 14- and 15-year-old kids staring back at me, "YOU'RE not in junior high." Well, excuse me, but even us 20-year-olds need a little rock & roll sometimes. (Thank goodness I left my walker in the car.) Regardless of age, there was a pretty large turnout that filled all of the seats (those must have been the over-18-old-timers who couldn't stand for long periods of time) and about 3/4 of the floor.

Winger came bursting onto the stage with the usual hysteria and lights, shamelessly strutting around in their breath-constricting pants and flashing those Colgate smiles. Lead singer/bassist Kip Winger was quite endearing, making teenie-boppers in their spandex skirts scream with delight as he pranced and wiggled his way across the stage. Because the Cicvic is notorious for ringing ears and intense post-concert headaches, I was highly impressed by Winger's sound, which was far from the usual garbled mess of brain-wrenching screeches. Rarely do you hear a band sound as good live as they do recorded, but Winger pulled it off with ease. Kip's vocals were very clear (well, as clear as they possibly be in that place) and even I felt myself swooning with the beginnings of groupie fever when he crooned their current single "Heard For A Heartbreak." The guy is born ham, but at times he got a little too into the "I'm a rock star, look at me" thing that we are absolutely bludgeoned to death with, especially on MTV. (Cash Box chart master Gene Ferriter mentioned that "Kip Bon Jovi" crossed his mind more than once.) Lead guitarist Rob Beach was nothing less than amazing, giving us a dazzling solo that left me quite breathless. The only part of the concert that I just had to roll my eyes about was the stupid yelling contest. "OK, now let's hear this side," Kip would yell and point to the left. Half of the crowd roars. "OK, now this side." But I guess that's where my age comes into the picture because the kids were screaming with a passion that I haven't felt in oh, about 2 years.

I'm really more into the heavy metal sound than the pop-metal that's so popular these days, so I was pretty surprised at just how hard Winger actually was. These guys are definitely on their way to the top and I can easily see them as the next Def Leppard or Bon Jovi, even though their sound is not quite so pop-py. Winger has a sound that's all their own and we can only hope that we'll be hearing more of that sound in the years to come.

Stephanie Brainerd

COMING TO AMERICA: The Cure way. Seminal British post-punk band the Cure arrives in New York for the first date of the American leg of the Disintegration tour via the QEI. No planes for this band. (Photo: Pat Blashill)
TONI JOLENE

She is not a stranger to the recording studio either. She has worked with some of the best. Muscle Shoals producer Jimmy Johnson, noted for his work with greats like Bob Seger, Aretha Franklin, Paul Simon and Dr. Hook, just to name a few, compares Toni Jolene to Aretha Franklin, and Bob Montgomery says she is one of the finest female vocalists he’s ever worked with—“a rare talent who can twist a song until she owns it.” She has also worked with stellar producer Larry Butler.

Toni Jolene surely turned some heads of record execs at that showcase (and there were several in attendance) and we won’t be at all surprised if one of them doesn’t grab her up quickly. This lady definitely has the talent and a special charisma about her. Her music has confidence and attitude—it’s country with a touch of class.

Another music lover and master of words, Mickey Newbury, probably best described the style of Toni Jolene: “She sings like a blind black woman. There’s no stopping that kind of talent.”

A WEDDING THAT ROCKS: It’s hard to believe that two showcases of the “new” get my nod of approval in one month, but it has happened. This one, however, is a different type of talent showcase than we usually review. It is the world premiere of the musical A Rock Wedding.

Playwright/composer Jan Scabrough wrote the script, music and lyrics for this modern-day, old-fashioned love story. The contemporary, two-act set, set in present-day New Mexico, is a light, funny comedy with some serious moments. It has 27 songs—songs that range from rock & roll, pop-oriented love songs and up-tempo tunes to mariachi, regga, ’50s doo-wop music and even a Broadway kind of song. Also adding to the play’s originality is about 30 minutes of video or film that help create the mood and tell the story.

The plot concerns a magazine reporter who’s assigned to do an interview with a rock star. Rock star Jackie Howard, the main character (played by Lari White), takes a break from touring and goes home to attend the wedding of her younger sister, Ally (Denice Hicks). With her she takes Brian (Michael Wyatt), the drummer in her band, and Marshall Brenner (David Lakey), the photographer/journalist assigned to do the magazine article about her. Brad Kaykendall plays a dual role of Jackie’s love interest Paul and the preacher at Ally’s wedding. In addition to sister Ally, waiting at home when Jackie arrives is a father who abandoned his family to pursue a career as a Hollywood producer, a middle-aged poet left over from the ’60s, a grandmother with outspoken opinions and the groom with an identity crisis.

Lari White is a graduate in music engineering from the University of Miami in Florida, and has performed and recorded with such artists as Robin Gibb, Julio Iglesias and the Tommy Dorsey Orchestra. In Nashville she is a staff songwriter with Milsap Music and has released a self-penned single on Capitol Records. Her stage credits include Tennessee Repertory Theatre’s Esco and Almost A Midsummer Night’s Dream and Nashville Public Theatre’s The Cake Dwellers.

David Lakey began his acting and music career at the School of Performing Arts in San Diego before moving to Nashville. He has been singing with show groups across the US and in Europe and his stage credits include Grease, Fiddler on the Roof and Hamlet.

The entire cast, too long to list, all gave excellent performances, and while the story is also too long to tell in its entirety, it is definitely worth seeing and should be headed to Broadway. Catch it when you can!

Kay Knight

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dotted (or is that sotted?) line to have the King of Beers sponsor the Stones’ Steel Wheels U.S. tour. As of this writing, there were no plans to bring the Budweiser Clydesdales on stage during “Wild Horses…” Finally, trading in alcohol for Nutri-Sweet, Ringo Starr will be drinking only Diet Pepsi on his current Tour For All Generations. In keeping with Starr’s recent, hard-fought sobriety, a total of 18,600 cans of Diet Pepsi have been consumed back stage alone. No dispensa here, we’re sure...

ONE TWO THREE FORE: Teed-off at having to putter around the lawn on Sundays? Hungry for a real slice of life, or just want to iron out a few of life’s little divots? Why not cart on up to the Half Moon Bay Golf Links for the 3rd annual Greg Giffriana’s Janieh Walker Rock & Roll Celebrity Golf Classic Sunday, September 10. The sleepy little hamlet of Half Moon Bay (about 25 miles south of San Francisco) will witness the invasion of dozens of club-swinging rock, film and television stars, all aiming to aim at putting their balls in the hole. Expected to attend are such noted tour veterans as Mick Fleetwood and John McVie of Fleetwood Mac, Ed Marinaro of Hill Street Blues and the New York Jets, Rick Nielson and Robin Zander of Cheap Trick, and of course, Greg Giffriana of House of Lords. Proceeds will benefit the T.J. Martell Foundation for Leukemia and Cancer Research. It’ll be a real par-ty. Just watch out for the bogey-man.

BEATIN’ THE SKINS WITH CARMINE: WABC-AM Communications announced distribution of the Carmine Appice Power Rock Drum System. Both beginning and advanced drummers can benefit from this unique step-by-step program which contains five audio cassettes and instructional booklets, allowing aspiring skin-pounders to learn at their own pace. Appice has played with the likes of Ted Nugent and Ozzy Osbourne, and most recently, Blue Murder. So if you’ve got $49.95 and a set of traps lying’ around, Carmine is waiting to show you how it’s done.

IF YOU CAN PAY TAXES THERE, YOU CAN PAY TAXES ANYWHERE: New York State has had it up to here with guys pocketing millions of dollars and sliding out of the state with it all. Fie on that, they say. So, as a start, promoters of entertainment events that allow vendors to sell stuff (you know, T-shirts and things) will be fined. Copher with the Tax Dept, obtain a special “promoter certificate,” and make sure all vendors are registered for sales tax. Cripes, sales tax!

YOU JUST CAN’T AVOID THE DICEMAN: Comedian extraordinaire Andrew Dice Clay is geared and primed and ready to get in your face. Riding the wave of success following his HBO special The Diceman Cometh and his Def American Records debut LP, Dice has just announced a special five-city concert engagement to begin Sept. 8 in Phoenix, Arizona and end Sept. 16 at the Nassau Coliseum in Uniondale, N.Y. Dice will be starring in Twenty-First Century Fox’s Ford Fairlane, directed by Benny, and produced by Joel Silver (of Letal Weapon and Die Hard fame). Is there no end to this funny man’s amazing talents? “I’m the greatest,” states Dice. “I can’t help that.” Well, if you can’t, Nate, baby, we certainly have faith in you.

WONDER IF THEY’LL FIND GERALDO POKING AROUND IN THERE: Sire has launched a new CD series called “Plundering the Vaults,”...
WITH THE RELEASE OF THEIR SECOND LP, Twice Shy, Capitol's Great White have revealed a different side of themselves. Their previous release, in 1987, titled (what else?) Once Bitten, was a hard-hitting, borderline metal album that was well received by pop fans and metal fans alike. However, Twice Shy explores some new territory, bringing a seemingly softer sound that has some metal fans wondering: Did Great White consciously change their sound? Did they tone down those hard-rock edges in order to receive more airplay on CHR or to sell more records? Did Great White sell out?

Lead singer Jack Russell believes that it was not a conscious change. "We're just playing music that we feel at the time," Russell says. "We don't say, 'OK, let's make this next album really hard and bally.' I don't think the record is any less bally than the last record. I just think it's got a little different style of music on it. It's more subtle yet more sophisticated, following the same lines we've been playing for some time now, and that's blues-based rock ."

It seems like these days are becoming a lot more serious, especially in metal. Topics range from nuclear war to world hunger, making one feel as though one should be reading Newsweek instead of fanzines to catch up on what their favorite metal group is trying to say. Russell feels that rock concerts are meant to be an escape from the day-to-day humdrum that we put up with, and that too many concerts nowadays are more like social awareness seminars than just plain old, rock and roll fun.

"That's what I go to concerts to forget about," states Russell. "I don't want to think about my wife nagging me or about how the Russians are going to nuke us tomorrow or Three Mile Island or anything else. I want to forget that for a little while. I don't need to go to concerts and be reminded of it through lyrics ."

The lyrical content of Twice Shy is not exactly serious, but to some folks (especially moms and dads who are trying to guard the virgin ears of their offspring), some of the lyrics could be conceived as controversial. The majority of the songs deal with real-life stuff like sexy, wanton men and women (admit it, they're everywhere!), love and relationships, livin' on the road, and a few broken dreams as well.

"I like to write about things I know," Russell says. "Writing about knights and dragons and kings is a little bit out there for me. I like to write about things that I'm familiar with and that the people who go to see my concerts are familiar with. I want to write a song so kids can go, 'Yeah, that's my story' or 'that song is special to me.'"

Great White's sexy lyrics might seem like a cut on women, but Russell stresses that that is actually very far from the truth. "I want women to know that I love them. I adore women, everything about them: their hair, their eyes, the way they smell, everything about them is beautiful." Well, it's pretty obvious, Jack...

One of the strongest songs on Twice Shy (and probably the one that will make parents cringe the most) is the down-and-dirty "Mista Bone." (I'll give you three guesses...) Yes, the boys get pretty darn raunchy here, but Russell has no qualms about it. "There's nothing wrong with a little animal lust. I don't think sex is a crime," he insists. "I'm living in a generation where I believe love is great. It's a little more dangerous now than it used to be but still, with the right person it could be a lot of fun." Well, "Mista Bone" may not have anything to do with love and finding the right person, but it is one sexy song and the Great White guys have got that groove down just right.

"The Angel Song" is Great White's current single and video, and is really the most beautiful thing on the album. The song is about a girl (but really it could be about anyone) who comes to Hollywood with big dreams and finds out the hard way that Tinsel Town isn't all lights and glamour.
"It's a real song about a real story and it happens to a lot of people," says Russell. "A young lady wrote me a letter the other day commenting on the song, saying that it was her story and she was really happy that somebody wrote a song that would hopefully keep others from letting it happen to them. They come to L.A. wanting to be a model and end up being something a lot less. It's a tough city. It looks really pretty from television and movies but it's a very hard place to make a living, especially in this business." Amen.

Covering the Jan Hunter tune "Once Bitten, Twice Shy" was obviously a very good move on Great White's behalf. Released as the first single from the album, along with a video packed with bouncy, nubile young things, the song shot right up into the top five pop singles. It was definitely a nice way to start things off, and for the band, the song had a lot of meaning. "The lyric of the song was just perfect," explains Russell. "It's very rock and roll and very much what this band is about. This band is about touring and being on the road and all the ups and downs of that lifestyle. It was really a great song to lead the album off with."

Well, life in Great White sounds anything but dull, and Russell assures us that the road is where he and the guys belong. They are currently touring with Tesla and Badlands, and there are tentative plans to take December off. After that, they're back on the road. It's a hectic life, where nothing is permanent, change is a constant, and the music is the most important thing. It's tough, but hey, that's rock and roll and that's Great White.

Stephanie Brainerd

RIDING THE WAVE OF SUCCESS following their third album, Fabulous Disaster, the boys of Exodus are finally receiving the recognition that they very much deserve. Exodus has been around since the very birth of thrash metal, but it has taken about nine years for this San Francisco-based quintet to produce a album that made the metal industry sit up and take notice. Fabulous Disaster proved that Exodus was no longer going to stand for the "they've been around forever" attitude, as if their longevity meant that they were inferior to new thrash bands that were making it big. Any dedicated thrasher would know that Exodus has always had what it takes, it just took until now for them to successfully meld their boundless energy and unsurpassed power into one metal masterpiece.

Heavy metal fans were not the only ones to be impressed by Exodus' musical growth. It appears that Capitol Records also took a fancy to the band and wanted to buy Fabulous Disaster from Combat Records, but Combat was too fickle to deal with. Says guitarist Gary Holt, "Combat just kept changing their minds every other day. First it was, 'OK, we'll sell you the album for this much,' and [Capitol] would say okay. Then [Combat] would say, 'No, we want more.' Then 'We want to keep it,' and back and forth until finally it just got to the point where it had to come out on some label. We couldn't just sit on it forever. So we had to give it to Combat. I really wish Capitol had gotten that album."

Regardless of what label it came out on, the album itself caused quite a stir. A video was made for the moshers' anthem "Toxic Waltz" and received airplay on MTV's Headbanger's Ball, but as for more vids off Fabulous Disaster, we can just forget it. "Well, that's it [for videos] because it's Combat's album and they aren't going to put any more money into us. They had this attitude like, 'Well, you're not with us anymore so we're not going to do anything for you. Their commitment is not finished until the album is finished (in the sense of release, promotion and touring) and they just felt like they didn't have to do anything for us anymore [because of Capitol's involvement], so good riddance," states Holt.

Now, with the Combat deal over and done, Exodus is preparing for their first Capitol album. Can the guys top Fabulous Disaster? "The next album I guarantee to be better," asserts Holt. "The songwriting is definitely going smoother and better than ever before, so it's going to be quite a blindingly loud album." Since the end of their extensive tour last month, the guys have been writing and preparing songs for the next LP and will be going into the studio October 5 to begin recording.

Along with all of this excitement, there is also some sadness, because drummer Tom Hunting has bid Exodus goodbye. "Some people just have this hidden inner clock in them which tells them when it's time to pack it up. The stress was just getting to him and he needed time to collect his thoughts. He didn't feel he could fulfill his obligations on the next album 100%, and he knew and we knew that that wouldn't be fair to the album or to us," explains Holt. And so, drummer Johnny Tempesta will be taking the skins on the next album.

With all of these changes going on, one can definitely look forward to something a little different from Exodus this next time around. Capitol knew they were on to something big when they took an interest in Exodus, so don't think that they aren't going to push for some major success with this band. Exodus was there in the very beginning, pushing and fighting and never giving up on the goal of making it without having to convert for society's sake. Now Exodus is making it, and they are just as hard, just as loud and can still blow your ears right off of your bangin' head. All I have to say is...it's about time.

Stephanie Brainerd
CRAZYHEAD

CRAZYHEAD IS A ROCK & ROLL BAND that hails from Leicester, England. Because they’re from the same part of the country as Gaye Bykers on Acid and Zodiac Mindwarp, the British press has lumped them into a category called “grebo.” “They’re guitar bands. That’s the only similarity, really,” claims Anderson, Crazyhead’s vocalist. He’s right. Whereas Gaye Bykers walk on the weird side of metal, and Zodiac has a hard time taking itself seriously (as do most of its fans), Crazyhead takes basic, ’60s-style rock, kicks in a bit of sarcasm and punk attitude, and whips up memorable tunes. The chorus of “Time Has Taken Its Toll,” and the grinding “Down On You” are guaranteed to swirl through the far reaches of your mind after you’ve heard the group’s debut album Desert Orchid.

This is not the sort of band that preens in front of a mirror. “As a band, I guess we’ve got an image,” reasons guitarist Kev Rever, “but it’s not like a corporate image. We’ve all got our own characters within the band, which makes it Crazyhead.” With a lead guitarist named The Fast Green Transatlantic Purple Dick, a bassist called the Porkbeast, and Vom on drums, it goes to figure that these guys are pretty wild onstage.

Food, the English label that first signed Voice of the Beehive and Zodiac, found Crazyhead after a long search—but it wasn’t the group they were looking for. Anderson explains: “They were interested in a band from Leicester called the Bomb Party, who had a few records out on the independent scene in Britain. It didn’t work out between them, so the Bomb Party said, ‘Well, hang on, there’s another band from Leicester called Gaye Bykers on Acid. Check them out.’ And they went and saw the band and that didn’t work out, and the Bomb Party went, ‘Oh, there’s another band called Crazyhead.’ And it was, ‘All right, we’ll check these out as well.’ And they did.”

After the usual wheeling, dealing and showcasing, Food, which is now owned in good part by EMI, signed the quintet.

The label sparked the public’s interest in the band by releasing several singles before recording a full album—a common practice in England. Critical response ranged from “Doggie vomit” (Melody Maker) to “A stroke of greatness. Five sick men join the angels” (Sounds) to “It doesn’t sound as though they’re trying to be hip, it’s just a good rock...and the singer looks adorable!” (Jane Wiedlin in Record Mirror). Add this to the growing fascination with grebo-dom (the term that the members of Crazyhead have grown to hate), and the group has begun to cause a minor sensation in its home country. When they begin their first U.S. tour later this month, they’ll undoubtedly start an American buzz, too.

Janiss Garza

(Ten years ago, bassist Bruno Ravel and drummer Steve West went to a Cheap Trick concert. They wanted to meet the band, but instead they met each other. That was the start of the partnership that eventually evolved into Danger Danger. But before the New York/New Jersey-based quintet formed, the two spent several years playing in an East Coast Top Forty band. “We were doing Billy Squier, REO, Tom Petty, 38 Special,” recalls Steve. “It was great, ’cause those are the kind of songs that we love—that good rock radio stuff.” The cover circuit is harder than you might expect—the groups are highly competitive. “Bands took it very seriously,” Steve says. “We didn’t care. We knew this was not what we wanted to be doing ten years from now—playing Long Island in clubs. We wanted to write good songs, which we were doing on the side, and someday get a record deal and play the enormo-domes.”

Obviously, their dream has started to come true—Danger Danger wound up on Imagine, a CBS-associated label, but a lot of hard work was involved. Bruno escaped the Top Forty grind and played in Talas, and in an early lineup of White Lion. When he decided to put his own original project together with Steve, he also recruited keyboardist Kasey Smith. Vocalist Ted Poley, meanwhile, was hiding behind a drum kit in the band Prophet. Bruno convinced him to take Danger Danger’s front-and-center slot. After a long search for a guitarist, Andy Timmons was found.

The way the group was signed sounds like a musician’s dream. Publicity photos had just been shot, but their management had gone to CBS the next day. “The pictures weren’t even back yet," Ted remembers. "They took the Polaroids in, they took the tape in, and the very next day, we got signed—overnight, basically." He laughs. “It took fifteen years to get signed overnight!”

As for the band’s attitude, Ted insists, “We’re just goofy guys.” When he explains how the band got its name, you know he’s right. “Steve was sitting on a now-legendary commode in Hollywood and he was reading BAM. He said, ‘All these bands have great names—Guns N’ Roses, Lions & Ghosts, this, that, and the other. How about Danger Danger?’ Bruno said, ‘Ahhh, it stinks!’ A couple of weeks later, the bassist changed his mind, and Danger Danger it was.

Poley describes the group’s music as “Bon Jovi, Journey, Def Leppard and Cheap Trick all rolled into one.” That’s pretty heady company, but with any luck, someday there are gonna be Top Forty bands in Long Island adding Danger Danger to their set lists.

Janiss Garza

(Photograph: Caroline Greysbock)
D.A.D. IS FOUR FUN-LOVING GUYS who play hard rock with a tongue-in-cheek perspective. The group is also Warner Brothers Records’ Next Big Hope. Where did the label find them? On the Sunset Strip in Los Angeles? Nee—too many poseurs there. New York? Of course not—the fast pace and gritty lifestyle leave no room for light-heartedness. Okay then, London perhaps? Wrong again—the Brits play it too cool to be goofy as D.A.D. is sometimes. This quartet comes from Denmark.

Copenhagen is not world-renowned for its rock & roll scene, but it does exist. "In the old days [meaning the early ‘80s]," relates singer Jesper Binzer, “very sinister, gothic music came out of England, and everybody was going down the drain. It was so hip to be angry at society." Punk was still going strong, and this was the direction that D.A.D. originally took.

"We started off as more of a joke than a real band," Jesper explains. He and bassist Stig Pedersen started the group together, and later on recruited Peter Jensen on drums. "Then we found out we needed someone who could play," the vocalist recalls, "so we asked my kid brother [guitarist Jacob Binzer], ‘cause he’d been going to a music teacher." The group dressed in odd clothes—sort of a Danish cowboy look—"just to make it look like a good, clean, family entertainment show," says Jesper, with a hint of a smile. "We tried to make the whole stage look like a circus. No one really thought about, ‘Oh, now we’re gonna make some money, this is going to be our life.’ It evolved very naturally.

The group released a couple of records in Denmark and then headed out to the States on a self-funded tour. “No one really cared about us," Jesper says of the trip. "No one wanted to listen to us. We sent demo tapes around and really tried to do some hard work.

Nothing happened. We went home and said, ‘F*** America,’ and went in to record the album." All of a sudden, labels stood up and took notice. First it was A&M, then a lot of other multi-national companies followed up," explains Jesper. “The hype was going, and Warner Brothers heard about it. They came in last, and took the whole thing for a lot of money. It’s an incredible situation to be in." The new album, No Fuel Left for the Pilgrims, was number six on the Danish charts last week, and it is expected to reach platinum status there. Not bad for a band whose previous LPs sold around thirty thousand copies apiece. As for the U.S., Jesper proudly points out that the group has been added to sixty-three radio stations—I never thought sixty-three radios were playing our song!

Oh yes, and what does D.A.D. stand for? One thing it doesn’t stand for is Disneyland After Dark. That was once the band’s name, but a certain Mickey Mouse company objected, and sent several letters of protest to both the band and its record label. Warner Brothers’ response was that it is their future, the band would only use the initials. Disney, relates Jesper, "came back with a letter saying, ‘We appreciate that you’re D.A.D., but we want to know what D.A.D. stands for now, ’cause it can’t be Disneyland After Dark.’ And we’re like, ‘Whoaaa, now we’re in real trouble! We can’t say it’s ‘Drunk and Disorderly!’’ Maybe they should try Different And Delightful.

GOO GOO DOLLS

WHAT HAPPENS WHEN THREE MISFIT KIDS FROM BUFFALO decide to get together and musically hash out their frustrations and cockeyed views of the world? They become the Go Go Dolls, and their punk-pop is one of the brightest sparks on the alternative side of the metal spectrum. The trio’s Metal Blade album Jed is mayhem at its hookiest. The aggressive intensity of “No Way Out," the snotting of “Up Yours," and the kickabout self-deprecation of the folkish “James Dean" will warm the heart of anyone who is able to laugh at life’s petty annoyances, and at themselves.

At first, the three Goos didn’t appear to be a likely bunch to pool their resources. Bassist/vocalist Robbie Goo (all the guys use the last name Goo, since their real last names are merely unpronounceable) was a Motley Cruse/Risk/led Zeppelin metalhead. Guitarist Johnny Goo, according to Robbie, "was the local hardcore hero—big blonde mowhawk, and the whole works." George Goo, the drummer, "was one of those beatniks, kinda jams, kinda guys. He was mod suits."

But get together they did, and they promptly proceeded to unleash their craziness on the unsuspecting Buffalo music scene.

Things seemed to be going well, so the next logical step was to spend a week in New York City, hitting up the major labels. “We bought a case of Rolling Rocks, and it was pouring rain, and I had some 8X10s that a friend of mine had in the darkroom in his basement," remembers Robbie. “We basically walked around, dripping wet, completely unsolicited, smashed out of our minds, walking in and out of every single major label, we literally walked into Elektra Records [uh, Elektra Entertainment—Ed.]" and said, “BLEEAAAAAGGGHHHH! We got thrown out of every record company down there.

Obviously, the majors were not ready for the Go Go Dolls, so they wound up on an extremely small indie. "When the guy called and offered us $750 or our first album, we were shocked!” Robbie laughs. “We were like, ‘Seven hundred and fifty bucks! That means we can pay our rent for the next two months, put out another record and pay rent next month!’ We literally had absolutely no clue."

Needless to say, the band never saw a cent. However, they did acquire a manager, the long-suffering Artie Kwitchoff, who’s practically the fourth (and only sane) member of the Goos. Artie got them out of their deal and before long, Metal Blade stood up and took notice. They signed the group in ’88.

The band is currently working on its next MB release—that is, when they’re not on stage, jamming with Lance Diamond. “He’s a local R&B singer," explains Robbie. “He’s been playing here for about twenty-five, thirty years.” Lance sings lead on the Goos’ cover of “Down on the Corner” on Jed, and for the new album, he’s already laid down vocals for “My Girl." The group has adopted Diamond, and vice-versa. “It’s so funny," giggles Robbie. "Three little punk rock maniacs and a fifty-two-year-old black lounge singer, walking down the street together, smoking... well, whatever." But that’s par for the course in the world of Goos.

Janiss Garza

(Photo: Deborah Feingold)

D.A.D.

(Photo: Ian Redinbaugh)
A NAME LIKE KING SWAMP really could only belong to one kind of band. It would have to be something that sounds like it comes from Bayou country—bluey, a little mystical, visceral, evocative of remote, mysterious places where the light is filtered through curtains of Spanish Moss rather than stereotypical Southern, sun-drenched langour and magnoliascented breezes.

King Swamp sounds just the way it should. But the band members are not from the South. Instead, they come from the other side of the Atlantic, and from bands that bore very little resemblance to American roots music. Co-founders Dave Allen and Steve Halliwell are both veterans of "rhythm and blues" bands like Shreikback, as is drummer Martyn Baker. Guitarist Dominic Miller comes from World Party. Vocalist Walter Wray has the closest thing to a background in American music; he lists his early influences as bands like R.E.M., Miracle Legion, Green on Red and Guadalcanal Diary.

King Swamp, however, does not jangle, it roars.

Wray says the purpose of this band is two-fold. The first is to pay homage to the true roots of rock and roll, and then the second is to bridge the gap between "garage bands and Def Leppard. What we wanted to do with King Swamp was to come into this middle area. You don't have to play empty-headed trouser music to be a rock band. You can have intelligent words, you can try and make intelligent musical statements. It doesn't have to be [drivel]. That is the decedent end of rock and roll, it's totally non-creative. It goes around and around, copying itself again and again. All the guitarists sound the same, all the singers sound the same, all the songs sound the same.

"So what we were trying to do was to put together a band that was like the early '70s white blue rock bands, like Free, or Bad Company or Led Zeppelin," he explains. "Trying to be true to the traditions of the blues, but at the same time doing it in a modern way, that's hopefully relevant to the moment."

One of the thoroughly modern aspects of this band is its lyrics. Allen and Halliwell wrote the songs for this record (although Wray is contributing to work in progress for the second album), and have accomplished the difficult feat of producing almost elegant commentary on diverse subjects ranging from relationships to gun control to American culture without being didactic or pretentious. The fact that it's set to one of the purest forms of rock and roll makes it even more unique.

"My favorite [song] is 'Widder's Dump' based on a story by Russell Hoban," Wray says, "but 'The Mirror' is an interesting one, lyrically, in that it's about the way American culture is viliified by the rest of the world, especially in England. We play our stuff, and people say" (dropping his voice, sounding disgusted) "ah, it sounds so American." So what. America invented rock and roll, anything you do has to have those roots to it. And all the best British bands have those roots—the Beatles, whose early stuff sounded like Little Richard and Chuck Berry, the Rolling Stones, who obviously got so much out of the blues guys; Led Zeppelin, for heaven's sake. You've got to be true to the roots, understand where it comes from."

When the subject of the shifting musical direction comes up, Allen thinks about it for a moment. "I don't see it as a switch, really," he muses. "I don't see any point in treading water, like if I had left the Gang of Four and formed a band that sounded like Gang of Four it would have been disappoint- ing. And the same with Shreikback. Those bands did what they had to do, and for my own well-being and state of mind, and maintaining interest on a daily level, I have to do what I get excited about. This is exciting."

"It's another creative phase," Dave, Wray says. "It's your blue period."

Allen left Shreikback after Big Night Music, and started writing with Halliwell. The two then lured Baker and Miller into the fold. The search for a vocalist was a trying one; they were looking for something specific, and had a bit of trouble finding it. Then a producer gave them a tape of a 24-year-old singer from Sheffield, and the rest is history.

"I wasn't doing much of anything," Wray says. "I was living in Sheffield and playing in a couple of rock bands, writing songs. I didn't have a job, I was living on the dole, and I did a lot of busking, playing on street corners. I'd always been a big Gang of Four fan, so when Dave phoned me up, I was really overwhelmed, because he'd been a hero of mine. I even used to fancy myself a bass player in those days, and I used to try and play Dave's bass parts, in my bedroom. Drove my parents crazy."

"So Dave explained the project, the idea of putting together a blues rock band in this day and age, and that seemed very exciting to me, because I was very disillusioned with the music that was coming out, especially in England."

The result of all this was King Swamp, the album, which has done astonishingly well for a debut, launching "Is This Love," the first single, straight into the thick of the battle for AOR airplay.

"It's a strong album," Allen says simply. "I mean, people can always waffle about why you don't have suc- cess, I always hear 'Well, it didn't happen because of this, this and this,' but no one actually admits it's because it's such crap that radio won't touch it, because it doesn't come up to the mark. Whereas with King Swamp, we delivered an album that's hot property. They [radio] want it on." At the beginning of the current U.S. tour, "Is This Love" was in the Top 20 on the AOR charts, which as Allen explains, "means 82 percent of the stations in the country are playing it. And they've now picked up a couple other album cuts, then MTV picked it up as a hip clip and it went into medium rotation. It's all been a very nice surprise.

The air play and MTV exposure guaranteed a good response and a good turn-out on the first leg of the tour, and even earned them their own version of a Deadhead crowd. "Swampheads," Wray says. "No, Swamp things."

King Swamp and Virgin Records concentrated on breaking the band in the States first, rather in their home country, bringing them to tour on the heels of the record's release. "It's a matter of having to go where there's ac- tion," Wray explains. "If we were to stay in England, we'd have to spend about a year breaking there, whereas in a matter of three months here we can make much bigger inroads. So it's a matter of priorities at the moment. Then there'll be a spin-off from here.

He smiles. "They'll see what they're missing in England."
I DON'T KNOW HOW MANY TIMES I've quizzed a non-writer friend, asking them to describe this or that fake rave band, and been met with the kind of blank, uncomprehending gaze normally given only by cocker spaniels. "I just like it, is all," comes the feeble reply.

Some bands attract rock crits the way sherbert attracts flies. They wear silly clothes (or none at all). They play cement mixers and industrial-size springs instead of guitars and drums. They rhyme "graphphallic" with "gymnastic." The words just flew for these type of bands. But what about a band of regular-looking guys who just play bass, guitar and drums (maybe some keys as well), and who sound, well, normal? Like the BoDeans?

Sure, you could zero in on vocalist Sammy Lianas' sandpiper-on-glass vocals (which sound like the unquiet ghost of "The Letter" era Alex Chilton). You could spotlight the BoDeans' legendary onstage ferocity. You could dive into Lianas' and co-songwriter Kurt Neumann's near-supernatural obsession with putting together naive love songs from the rubble of broken relationships. You could. But while you're pondering the universal significance of the above, I'll be singing and dancing along to their trio Slash/Warner Bros. albums: the T-Bone Burnett-produced Love & Hope & Sex & Dreams, Burnette had been producing records like a man possessed, and the BoDeans got caught up in the roots-happy vibe of the time. The disc came out spare and clean, much of it acoustic: it's a strong LP, but it wasn't quite what the group had in mind. "We didn't really want a rootsy sound for the first one," Lianas explains. "It just sort of came out that way. We never really considered ourselves a rootsy band even though we dig that stuff a lot. We also dig Kate Bush. I think T-Bone had a lot to do with that style."

If at first you don't succeed, try, try again. For their next attempt, the BoDeans brought in Talking Heads guitarist Jerry Harrison to man the knobs. Although the band is not completely happy with this record either, Outside Looking In is a stone killer, chockablock full of crying-out-for-radio-play hits. But radio didn't take the bait. Pity. Songs like "Only Love," "Say About Love" and "Runaway Love" would have gone a long way towards lightening up the summer of '87, which was weighted so seriously by the surprising dominance of U2's The Joshua Tree.

Faced with radio's indifference, the BoDeans holed up in a Milwaukee studio to record Home. It's a very comfortable record, one that you can imagine was written by friends, for friends. Hence the title. "We called it Home for a lot of different reasons," Lianas says. "Home is somewhere where you just feel good—it's your space. Home to me is someplace you can go anytime. We recorded this record in our rehearsal space, and that's sort of like our home. A lot of the songs were written at home. We were looking for a small word that had a large meaning."

On Home, the band wanted to finally capture the energy of their stage show—they are real live wires on stage, something that may come as a shock to those familiar only with the first two albums. "We're really a live band," Lianas insists. "To appreciate the BoDeans, you have to see us live, because you can only communicate so much on a record. You have to have that interaction with a crowd, otherwise it's only half-fulfilled. When you have the people there, it becomes something totally different, totally larger than life, a beautiful thing."

One of Home's cuts, "You Don't Get Much," has raised some eyebrows for its subtle sonic resemblance to U2. The song's chiming guitar lines and moody, chugging rhythm sounds sound a bit like "With Or Without You," but Lianas thinks it may be the other way around. "I've been saying to everybody that I think we've influenced U2 as much as they've influenced us," Lianas laughs. "If you listen to Rattle and Hum, what they're doing...I think the guitar sound is what people are keying on, but Kurt has been using delays on his guitar for a long, long time, before we ever played with U2 [on their Joshua Tree tour]."

Interestingly, Home is dripping with images of rain. Rain, water—drink—the album cries, sweats, and staggering with the bittersweet wobble of people trying to drown their troubles, or wash them clean. "Last summer there was no rain," Lianas says, "and it just sort of overtook everything. Everybody was starting to feel the effects of the drought, the farmers are just the most obvious thing. Water is a real powerful thing, whether it's in rain, or just for cleansing. Even with the song 'No One,' I wanted to use water in a different way than rain, and that's why this lady drinks. It was something that was real inspirational to me and I wanted to keep coming back to that. We almost called the record Rain Dance."

Don't cry for the BoDeans, though. Despite the lukewarm response to Outside Looking In, the band is primed and ready to overwhelm the airwaves with Home. It's something that Lianas wouldn't mind at all, when and if it happens. "We would love to have a hit record, and we think it will come in time," Lianas predicts. "We think it's more important just to do what we do well rather than worrying about having a hit record."

"We're just looking to build a career step by step," Lianas says, "in the manner that R.E.M., John Mellencamp, U2, and Springsteen did—they've made the kind of fans that will stick with them. That's the kind of fans that we're looking to make. We never wanted to be a one-hit-wonder kind of band that made it to the top and then disappeared. We'd rather take our time getting to the top, and when we're there, we're there."
THEY USED TO BE CALLED MIGHTY JOE YOUNG, but now they aren't. They had named themselves Three Guys Named Matt and a Stephen, but they didn't. They called themselves Skunk instead. They had to change the official name because it was already taken. There was this blues guy in Chicago named Mighty Joe Young, and people would come up to me and say 'I hear your band is playing down at the Mireshaft, or some blues club in Chicago," says guitarist Matt Sweeney. "And I'd say, 'oh, really? That's really interesting. He's on some major label, has been forever. We've actually known of his existence since we first started, because our producer, Andrew Weiss, gave us a tape of Mighty Joe Young as a joke. The album is called 'Komen's Heads.'"

Skunk was the name of bassist Matt Quigley's imaginary rock band. 'He'd had that name since about fifth grade, so we decided to take it. And gee, we're all really happy with it. Between having three guys named Matt (drummer Coleman is the third) and a band named Skunk, we get plenty of jokes. People say 'you should call it the Matts' oh, yeah, heh heh...literally every single person we meet says something like that. So we've started carrying around baseball bats.'

Skunk has a record out on Twin Tone, called The Last American Virgin, which is a collection of grungy, garagey, cool songs with titles like "There'll Be Other Girls" Hoss," Good to Your Earholes," and "I'm Such a Chump/To Be the Chump." They come from Maplewood, New Jersey, but are currently on the road selling records, t-shirts, playing shows to crowds large and small, looking for fruit parties and getting lost. Typical tour stuff. In St. Louis, they were given $50 not to play. They were too loud. "It's been really fun so far," Sweeney says. "No one has tried to kill each other, which is what our label thought would happen."

Sweeney and the only non-Matt, Stephan Apicella, have been friends since third grade, "which made things a little easier." The two of them and Matt Coleman played together off and on since their freshman year in high school.

"We did things that are just downright embarrassing when you look back on it, but we thought we were pretty cool. The other Matt had been this sort of evil, lurking character in Maplewood forever, this really scary guy who obviously knew a lot more about rock than any of us did." They decided to join forces one day on the train to Hoboken.

"We started when I was in high school, then took off for my freshman year, then got back together between my freshman and sophomore year. I finished sophomore year, and now we're going full time. Everyone is taking off from college. [Our parents] are being pretty cool about it. As long as the band is somewhat successful...Whenever my mom finds out we got a record review, she's pretty proud of it." She especially appreciated it when Last American Virgin was reviewed on MTV. Everyone knows that if you get on MTV, you're the next Bon Jovi, right?

After talking at length about the origins of Skunk, the effect of Skunk on the world, Rush (the band), the Rush and Skunk connection, and rent prices in various cities, Sweeney asks if we can talk about influences. No one ever wants to talk about influences. No one ever wants to admit they have influences. Go for it. "We've agreed, after hours of discussion, that our influences are definitely bands like Queen and Van Halen, whose music we love up until a point with both bands, because they can get away with absolutely anything. I mean, you don't write a song like "Bohemian Rhapsody" and think people are going to take you seriously." And Cheap Trick, and Kiss, and of course, "bottom line, the Beatles."

"Throw all of those influences in a bag, shake well, dump it out on your stereo, and turn it way up, and you'll have Skunk. Honest. Stay tuned."

Karen Woods
THE HEAVY METALS

PLAIN WRAP COLUMN: If you've read my last two communiques, you've probably noticed that I've spent an awful lot of time concentrating on specific bands and/or issues. It's about time for me to get down to business. After all, there's a lot going on in the metal world—otherwise we wouldn't be dedicating a whole issue to it.

The juiciest bit of news happened at the Moscow Peace Festival a couple weeks back. Motley Crue and Bon Jovi were co-headlining, but the Crue was told "no go," along with other restrictions. Bon Jovi played after the sleazey/raunch quartet and they went to town with all sorts of effects. The moment the fireworks went off, the Crue's drummer Tommy Lee hit the ceiling and, depending on what you care to believe, either puked or slapped manager Doc McGhee (who is also Bon Jovi's manager). Now rumor has it that McGhee's partner Doug Thayler is leaving the company, and taking the Crue with him. If this is true, it wouldn't be surprising—the group has been Bon Jovi's baby for a long time.

Speaking of Bon Jovi, Jon B.J. visited with Aerosmith and delighted the audience by jumping up on stage during the encore and jamming with Steven Tyler on "Walk This Way." Aerosmith, needless to say, is kicking butt all over Europe. Meanwhile, back in the States, the Cult had an unusual experience on one of its dates with Metallica. After the show in Biloxi, Mississippi, the group went off stage to get their dressing room loaded with fans. However, the kids weren't exactly screaming with enthusiasm—the local police had rounded up a bunch of OD cases and injured youngsters and were using the Cult's dressing room as a holding tank. On a lighter note, Steve Jones decided to accompany Ian Astbury and Co. for a few gigs, and even came on stage for a few numbers.

Back home, L.A. rockers Black Sheep, who headlined the Black Rock Coalition's benefit in July, have also half down tracks. Warren Croyle, who has worked with everyone from Belinda Carlisle to Megadeth to Tuff, is producing the songs with bandleader Willie Basse. Poison's Bret Michaels has just landed on the cover of yet another magazine. No, it's not the latest issue of Glam Stars or Mega Rock Haunts. His face is graceing American photo spots. This is a well-known fact that Bret is a dietician, and the magazine cites him as a positive example for teens who have the disease. The band, meanwhile, is checking out producers for its next LP, which it plans to start recording in September for a June, 1989 release.

The members of Ratt are also gearing up to make a new record—this one tentatively scheduled for a January release—but they aren't doing too well otherwise. Singer Stephen Pearcy was tinkering with his motorcycle when the thing fell on him and fractured his left leg. He's on crutches at the moment, and it'll be two to three weeks before he heals. On top of that, drummer Bobby Blotzer had an emergency appendectomy. I think 'get well' cards are in order for these two.

Ace Frehley has a new album coming out in October. It's called Trouble Walkin' and no, Stephen Pearcy does not make a guest appearance on it. However, there are members of Skid Row doing vocals, and Peter Criss performed the percussion tracks.

An anonymous religious organization is going out of its way to hasse an East Coast band called St. James. The group has received mail postmarked Bridgeport, Connecticut, with no return address. The letters accuse the band members of being devil worshippers, merely because of its name. Representatives of this group have also called the St. James hot line, and threatened to show up at its next show in Trumbull, CT. The outfit also cites other artists—from Stevie Nicks to Huey Lewis, as Satan's kids, so its crediblity obviously leaves much to be desired.

Last, but not least, Little Caesar is studio-bound with producer Bob Rock, who, in my opinion, is god—and if you don't believe me, take a listen to the new Motley Crue and Lita Ford albums. My favorite out of the over-20 B.C.'s, Billy Squier, is writing some songs with the band. Little Caesar is probably the most talked-about new group this year, and a lot of people are undoubtedly wondering if the buzz is deserved. Judging from the L.C.'s live shows, it definitely is.

OTHER METAL RELEASES

\[ F/M: Tough It Out \] (Epic FE 45308)

I can live with this, and by now everyone must know how much I hate Top 40-style hard rock. One of my favorite pastimes is to doubt the integrity of any band that does this sort of stuff. However, FM plays it with conviction, and the singer's ballad delivery even adds a bit of an edge, so that's definitely not an issue here. These guys do what they do just fine...can I go listen to the Goo Goo Dolls now?

\[ ONSLAUGHT: In Search of Sanity \] (PolyGram 828-142)

I've been sitting here, waiting for at least two minutes for this album to start and all I hear are these spooky effects. I heard this was a thrash group and I'm beginning to feel cheated. Oh, okay, now we have some mid-tempo melodic mayhem. Not bad, but would I really want to slam to this? Nah, I'd bugged a little. The singer's better than most thrash vocalists, and there's some wick-ed riffing and solos to be had. Ah, here comes "Shellsock" and "Lightning War"—now we're getting down! Uh-oh, I got distracted. Not a good sign. Boy, Metallica really started a trend, didn't they?

\[ DIRTY LOOKS: Turn of the Screw \] (Atlantic 81992)

Three-quarters of the way into the title track of this group's second LP, I always get an incredible urge to turn off the tape deck and return some half-forgotten phone call. I'm serious—this happened twice. Why do I have such a hard time paying attention to this record? After all, it's loud, crankin', obnoxious, ballay rock—just what I usually like. Maybe it's the singer, who wants to be Bon Scott real bad. Anyway, Turn of the Screw is not an awful record by any means, I believe I've heard it all before...Nuff said.

Janiss Garza

CASH BOX MAGAZINE 13 September 9, 1989  

THE WEEKLY EAR RINGER

\[ FIFTH ANGEL: Time Will Tell \] (Epic FE 45021)

One of my favorite all-purpose purposes for describing a band's sound or approach is "solid." This is one case where the word really applies. Fifth Angel's musicianship is exceptionally clean-cut, and its songs are both heavy and memorable. Time Will Tell sparkles with energy, from the powerladen "We Rule" to the group's psychotic rendition of U.F.O.'s "Lights Out." Vocalist Ted Pilot's expressive, moody vocals wrap around ballads like "So Long," but he's equally capable of taking charge on the harder numbers. Time Will Tell is melodic, medium-weight metal from a band that should be heavyweight chart contenders. By the way, if you like to play air drums, you can really go to town on this record, thanks to percussion wiz Ken Mary.
LAUGHT UP, RON: That's Ron Carter in the middle of this contingent of Soviet songwriters and BMI-ers. He (Ron) was playing at the Blue Note, they (the Soviets) were part of a BMI-hosted Soviet-American pow-wow. All in all you're looking at (from left) BMI's Jean Banks, Igor Nikolaev, BMI's Burt Korall, Vladimir Matetsky, Carter, Mick Targo, Vladimir Kuzmin and BMI's Bobby Weinstlein.

SWING, SWING, SWING: One of the best big bands to debut in con is Buck Clayton & his Swing Band, a snazzy, well-oiled Basie-ish ensemble that swings like nobody's business. They've been playing around for about a year and a half, this year they put out their first LP, A Swingin' Dream (Stash). What is incredible about all of this is that the leader of the band, the dapper Mr. Clayton, is 77 years old—not exactly the age when you sit around musing, "Hey, I think I'll form a band." Especially since, due to medical problems, the Basie veteran had to give up his trumpet years ago; he conducts the band, which plays only his music—most of it new music.

How did this transpire? "Well, actually, I had no intentions of forming a band of my own," says Clayton. "At my age, you know, I don't aspire to be a bandleader, really. But I started writing for some young guys, like Howard Alden and Dan Barrett, and I began to be acquainted with a lot of guys. We played the Brooklyn Museum and the guys liked the music so much that they asked me to continue. And I did, and it just got better and better, so that's how that happened." He's only got one problem—he writes too much. In the last three years, he reckons, he's written, oh, about 60 new songs.

"It keeps me busy. I love to write, but the band book is getting too big, it's too heavy to carry. But I'm not going to stop writing, although I'm trying to slow down a little bit, because every time I write a song it costs me $300-$350 to get it copied. So it costs me to keep writing. I really have tried to slow, to ease up a little bit, but I haven't been able to do that yet."

Buck, don't every try.

JUST UP THE COAST: The Knitting Factory, that downtown New York home of the musical young and restless, has slowly been spreading itself around over the past few years to: Holland, for a Knitting Factory Festival; to A&M, for Knitting Factory compilation albums; to the JVC Festival, for "Knitting Factory Goes Uptown" shows. Seems like you can't stop it, it's like some post-modern musical oasis. Next stop: Cambridge, MA. Every Wednesday night at the Western Front on Western Ave., beginning September 13, a Knitting Factory regular will be center stage (Cassandra Wilson kicks it off, followed by the Ordinaries, Defunkt, the Jazz Passengers, Marty Ehrlich, etc.).

WHAT DO YOU MEAN "JUST"?: Town Hall, here in little old New York, started a concert series last year called, too cutely, the Not Just Jazz Festival. This year's line-up looks pretty good, so I won't complain about the title. Kicking things off will be an evening of religious music from the Carrachein, starring Michel Cardona and Frisner Augustin's La Troupe Makandal, hosted by the ubiquitous David Byrne on September 22. Some of the more intriguing events scheduled are: The Hendrix Project (Jimi, of course) with Geri Allen, Jean-Paul Bourelly, Craig Harris, Julius Hemphill and others (December 1), Max Roach/Cecil Taylor date (December 8, closing out the '80s—the first good breaking date 10 years ago closed out the '70s), a Lester Bowie extravaganza (March 9) and a rare trip north for Egberto Gismonti (April 6).

BOPPING AROUND: I tweaked PolyGram's ear a few months ago, when they put out Chet Baker In Paris: The Complete Barclay Recordings, Volumes One and Two; see, this was only half of the complete Barclay recordings, and putting out only two seemed a bit misleading. Well, the next two volumes have just come out: Da Capo, which keeps the paperback jazz reprints coming, has just issued four new ones: Albert Murray's seminal Stomping the Blues; John Chilton's Billie's Blues, the best Billie Holiday biography; Peter J. Silvester's A Left Hand Like God: A History of Boogie-Woogie Piano and Stan Britt's Dexter Gordon, a musical biography of the bebop tenor giant. The last two have actually never been published here before; they're new books, first published this year in England by Quartet... Terri Lynne Carrington, the drummer whose first Verve album, Real Life Story, hit the top of the fusion charts this year, is about to embark on a real life tour: 40 cities, including four nights (September 10-13) at New York's Bottom Line.

Lee Jeske

CASH BOX
MICRO CHART

TRADITIONAL JAZZ

September 9, 1989 The gray shading represents a bullet, indicating strong upward chart movement.

1 TENDERLY (Warner Bros. 29027) George Benson 1 3 2
2 IN A SENTIMENTAL MOOD (Warner Bros 25689) Dr. John 1 15 2
3 TRIO JEEPI (Universal 4188) Branoikin 5 11 3
4 THE MAJESTY OF THE BLUES (Columbia OC 45091) Wynton Marsalis 5 11 4
5 WHEN HARRY MET SALLY (Columbia SC 45319) Harry Connick Jr. 5 15 5
6 "LET'S GET LOST" (RCA Novus 3054) Chet Baker 5 17 6
7 IN GOOD COMPANY (Verve/PolyGram 837 933) Joe Williams 10 9 7
8 ART DECOO (A&M 5258) Don Cherry 14 11 8
9 CHICK COREA ACOUSTIC BAND (GRP GR 9682) Chick Corea 6 23 9
10 BLUE DELIGHT (A&M 5265) Sun Ra 12 5 10
11 THE TRUTH IS SPOKEN HERE (Novus 3051) Marcus Roberts 7 27 11
12 CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933) Shirley Horn 8 19 12
13 CITY LIGHTS (ECM 386) Ralph Toumey 16 5 13
14 VODOO (Columbia FC 45942) Dirty Dzen Brass Band 9 23 14
15 HERE'S TO MY LADY (Chesky J2-3) Philip Woods 17 7 15
16 FIRE (Atlantic Jazz 81955) David Newman 18 11 16
17 ALL OF ME (Columbia FC 44455) Joey DeFrancesco 21 3 17
18 MICHEL CAMILO (Portraits/CBS 44482) Michel Camilo 13 31 18
19 JOHN ABERCROMBIE (ECM/PolyGram 1290) John Abercrombie/Marc Johnson/Peter Erskine 19 7 19
20 REVELATIONS (Blue Note 9190) McCoy Tyner 11 25 20
21 BLUE SKIES (A&M Poly Gram 834 419) Cassandra Wilson 20 31 21
22 PERSONAL MOUNTAINS (ECM 837 351) Keith Jarrett 17 31 22
23 EPISROPHY (Landmark LLP 1522) Charlie Rouse 21 17 23
24 MING'S DYNASTY (Ponante/E PA RK 44432) David Murray 23 21 24
25 SUPER BLUE (Blue Note 97131) Charlie Rouse 24 21 25
26 RHYTHM AND BLUES (Elektra nonesuch 60864) World Saxophone Quartet 26 11 26
27 ASCENSEUR POUR L'ECUFAU (Fontana/PolyGram 836 305) Miles Davis 27 19 27
28 IMAGES (Landmark LLP 1520) Ralph Moore 28 9 28
29 NIGHTIGHT NET (Milestone M 9162) Hank Crawford 29 13 29
30 MOTION ON BROADWAY (A&M Poly Gram) Paul Motian 30 5 30
31 LIVE UNDER THE SKY (Columbia FC 45136) Tribute To John Coltrane 31 15 31
32 COTTON CANDY (Pro Jazz 670) Al Hirt 32 9 32
33 BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 637 832) Charlie Parker 33 31 33
34 IN A JAZZ TRADITION (ECM/PolyGram 836 369) Charlie Parker 34 15 34
35 20 (Columbia FC 44366) Eric Gale 34 15 35
36 BLUES TO THE BONE (Milestone 9163) Harry Connick Jr. 35 31 36
37 THE COLUMBIA YEARS 1955-1985 (Columbia 45000) Various Artists 35 28 37
38 TORCH SONG TRILOGY (Polygro/PolyGram 837 785) Various Artists 36 28 38
39 THE MEN IN MY LIFE (Three Cherries 44411) Lena Horne 39 31 39
40 BUSH, AND ALL (RCA Novus 3052) Henry Threadgill Sextet 40 17 40

JAZZ PICKS

KHAN JAMAL: Don't Take No! (Stash CD 20)
Vastly underrated Philadelphia-based vibeman in a date that ambles between spiky hard bop and blurry fusion (Jamal on the KAT), CD includes three tracks from an earlier Jamal album (Infinity).

SAL SALVADOR: Sal Salvador and Crystal Image (Stash CD 17)
Bebop guitar vet at the helm of an easy-listening pop-bop band featuring his silken guitar lines and the wordless vocals of Barbara Oakes, Teo Macero.

OSCAR CASTRO-NEVES: Maracuja (JVC JD-3317)
Veteran bossa nova composer/arranger/guitarist in a rhythmic fusion date. Stylistic writing is evident from the git-go; the supporting cast of studio bigwigs (Abe Laboriel, Alex Acuna, Don Gruan, Ernie Watts...etc) does this Brazilinged fusion stuff for breakfast; and Castro-Neves sure plays a pretty acoustic guitar.

TIGER OKOSH: Face To Face (JVC-JD-3318)
Fiery ex-Gary Burton trumpeter goes face to face with Late Jazz radio here, applying his attractive, warm tone to funkified originals and soft-centered standards over a slick electric gloss.

VINNY GOLIA: Out For Blood (Nine Winds 0127)
Reedman (baritone, mainly) Golia's muscular outside-hard bop approach—well documented on Nine Winds—in yet another well-written, nicely-played date. The coat is familiar (Mike Vlatkovich, Wayne Peet, Ken Filiano, Alex Cline).

TOM GRUZO: Say When (Nine Winds 0123)
Mellow soft bop debut from a breezy pianist (from Poland via L.A.) and such West Coast vets as Bobby Shew, Sam Most and Albert "Tootie" Heath.
**ON THE DANCEFLOOR**

**SAY HELLO, WAVE GOODBIE:** This will be the last *On the Dancefloor* this fall. It will be seen from me. I’m outta here. Ernest Hardy will be filling my Nike Airs in two weeks, and he most likely will change the name of the column to establish his identity, which is his right. I guess I’m going to be the only way to take this out, and I’ll do so each week after the last six months and try to give you some witty observations on the future while I’m doing it.

I’ve had an ideal opportunity here at Cash Box. I have been able to create and shape the magazine’s presence in the dance music community from the ground up. I have been blessed with wonderful assets, the two biggest being the guiding eye of Bud Scoppa, who taught me to turn my ramblings into cohesive moments, and the abundance of interesting records to write about. The past six months have seen the consolidation of the Detroit Techno scene, the emergence of the British sound systems, and the proliferation of the New Jersey Garage sound. These have produced some wonderful records for the floor that have made this job a pleasure.

On the downside, there have been a lot of absolutely awful soundalike records put out. I’d say that two-thirds of the records I receive are absolute garbage—copes put out to cash in on the latest trend, or worse yet, last year’s papers. This is what gives our industry a bad name, and gives a certain amount of credence to the “all that synth stuff sounds the same” argument. The technology of our music has made imitation easy, but it should encourage innovation as well.

The second main concern of industry has to be artist development. As a writer, I get a lot of calls about R&B artists, but rarely do I get people playing dance acts. There is an absence of background material on most artists, and I often get the feeling that companies think in terms of individual records rather than developing careers. This has got to change if we are going to break up the next generation of superstardom.

I’d like to take this opportunity to give a shout out to a few of the people who have made this job a little better. First, let me thank Tony Srok a/k/a Final Cut, for putting out great records, and always being a same voice on the other end of the telephone. I’d also like to thank Derrick May, who constantly changed my perceptions of the boundaries of dance music, and constantly comes up with a new way to explore a groove. Kudos to Benji Espinosa of D.J. International for sticking me on his raffled promo list (finally!), Nu Groove for getting around to pushing some of their wonderful records my way, and Gherkin for hooking me up with some of the more obscure Chipp-town releases.

A special mention for Malu Halasa has got to go in. She has given me, and therefore you, the latest from the UK, often before it breaks there. She’s been invaluable as a source of information, as well as being a good friend. If you have any business in the British scene, check out Soul Underground, a monthly bible of the cutting edge. It’s a little hard to find, but an essential read. If you have no luck, call Bleeker Bob’s Records in NY or LA.

It has been my policy to concentrate on indie and import records in this space, primarily because this is where I think the hits of tomorrow are coming from. I think these sectors need all the help they can get, their limited promotional budgets. If I have encouraged even one chain to pick up a worthy record on a small label, thereby enabling the label to make another attempt or spend a couple of extra bucks on promotion, the effort put into this column was worth it.

In the first issue of the year, I tipped you to a number of deserving acts who I thought would make big moves this year. De La Soul and Inner City have gone on to much bigger and better things since then. I told you about the wonder的是 Sarah Mc Lachlan, who was a victim of poor promotion at Arista and didn’t get the attention she deserved, which is a real shame. The Cookie Crew have made inroads into the rap world, but Polystar have been unable to take them over the top. If they promoted the Blacksmith remix of “Come On and Get Some” to R&B radio, that could change radically.

Marshall Jefferson has remained quiet in the past six months, but was responsible for the barrier-breaking Ten City LP, and a wonderful mix of the Pet Shop Boys/Dusty Springfield single earlier this year. That record was pure bliss—the folks at Enigma should be shot for not working it. Keith Levene was also victim to poor handling, and failure to get clearance on a sample made his album a dead issue. Big Beat Records has been pretty silent, but owner Craig Kallman has done some fantastic remixes for Soul II Soul and Imagination. Finally, Coldcut and the Jungle Brothers have made some of the best house and hip-hop moves in the second half.

The end of my tenure here in no way means the end of my writing career. I will be a regular contributor to Request magazine, which is a nationally distributed free monthly paper put out by the Musicland/Sam Goody chain, where I will be covering all things dance, hip-hop and R&B. In addition, I’ll be doing a monthly rap and house column in *Inside Music and Video*, a new monthly magazine based in Southern California, and also nationally distributed. Luckily, I have been given the license by these fine publications to keep covering the cutting edge—in fact, this is the main reason they hired me. Just because I don’t want you to be left out.

If you enjoyed my writing, please let me know. It really is encouraging. Get in touch with me at the above number, or drop me a card. And if you’re sitting on the next big thing, let me know about it. Or just call to say hi. And give Ernest your full support and consideration. While I’ll be in the thick of things, I’ll always be sympathetic to what’s going on at the perimeters.

Neil Harris

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**CASH BOX MICRO CHART**

**DANCE SINGLES**

<table>
<thead>
<tr>
<th>TrackTitle</th>
<th>Label</th>
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<tbody>
<tr>
<td>1 BATDANCE</td>
<td>Warner Bros.</td>
<td>21  27</td>
</tr>
<tr>
<td>2 BACK TO LIFE</td>
<td>Virgin</td>
<td>06573</td>
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<td>3 OUR ONE ONLY</td>
<td>MCA</td>
<td>25957</td>
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<tr>
<td>4 YOU'RE MY ONLY</td>
<td>Virgin</td>
<td>09656</td>
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<tr>
<td>5 RIFF THE POWER</td>
<td>Motown</td>
<td>4674</td>
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<tr>
<td>6 CO-HEARTED</td>
<td>Virgin</td>
<td>09656</td>
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<tr>
<td>7 MY FANTASY</td>
<td>Motown MCT-4443</td>
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<td>8 BUST A MOVE</td>
<td>Delicious</td>
<td>Vinyl/Island D4065</td>
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<td>9 HEY LADIES/SHAKE YOUR PUMP</td>
<td>Capitol V-15483</td>
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<tr>
<td>10 PAYBACK</td>
<td>Tommy Boy</td>
<td>TB 933</td>
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<td>11 I'M GONE</td>
<td>RCA</td>
<td>96530</td>
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<td>12 MAKE ME OVER</td>
<td>Next Plateu</td>
<td>NPS107</td>
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<td>13 DEEP IN VOCIG</td>
<td>Epic</td>
<td>68801</td>
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<td>14 I NEED A RHYTHM</td>
<td>(Virgin</td>
<td>76033</td>
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<td>15 COME HOME WITH ME BABY</td>
<td>Epic 496777</td>
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<tr>
<td>16 KEEP ON MOVIN</td>
<td>Virgin</td>
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<td>17 FRENCH KISS</td>
<td>Virgin</td>
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<td>18 KISSES ON THE WIND</td>
<td>Virgin 96530</td>
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<td>19 I LIKE IT</td>
<td>Virgin</td>
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<td>20 PUT YOUR MOUTH ON ME</td>
<td>Columbia 446788</td>
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<td>21 WHERE DO WE GO</td>
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<td>22 THE RIGHT THING</td>
<td>Virgin 06560</td>
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<tr>
<td>23 EVERLASTING LOVE</td>
<td>Virgin 965674</td>
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<tr>
<td>24 GIVE ME ALL MY LOVE</td>
<td>Atlantic 066410</td>
<td></td>
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<tr>
<td>25 EXPRESS YOURSELF</td>
<td>Atlantic 0-21225</td>
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<tr>
<td>26 PAYBACK IS A BITCH</td>
<td>(RCA 1234-1-J)</td>
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<tr>
<td>27 WE GOT OUR OWN THANG</td>
<td>Atlantic 23942</td>
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<tr>
<td>28 LOVE HOUSE</td>
<td>(RCA</td>
<td>1234-1-JD</td>
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<td>29 SECRET RENDEZVOUS (Remix)</td>
<td>Warner Bros. 0-20602</td>
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<tr>
<td>30 THEY WANT MONEY</td>
<td>(RCA 1215</td>
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<tr>
<td>31 (HAMMER HAMMER) THEY PUT ME IN THE MIX</td>
<td>Capitol 1V-15460</td>
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**MUSIC AIDS**

**Daily mailers**

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Adam Horovitz</td>
<td>(818) 784-3253</td>
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**I'M THE KING AD WHAMMY, AND I ALWAYS WEAR MY JIMMY HAT:** Adam Horovitz is pictured above taping a PSA for Music Against AIDS, a charity auction to be held October 15 at the Beverly Wilshire in Los Angeles. All proceeds go to the American Foundation for AIDS Research. For reservations, or to make a donation, call (818) 843-6253.
RHYTHM & BLUES

KNOW YOUR RIGHTS! This industry, especially when it comes to black music, has a long and notorious history of artist rip-offs. If I had a dollar for every time an artist got a couple of hundred bucks (if that much!) for a hit record, I'd be a rich man. Books have been written about the exploitation of our national treasures who pioneered the blues and R&B. In no way is this a thing of the past, however. Otherwise sane people have created hit records, only to have someone else reap the rewards. I personally know of one record, which sits high in the Top 40 as we speak, for which one of the main contributors received no songwriting credit, and thus receives no royalties despite its massive sales. He learned his lesson finally, but I'm sure there will be many more instances of this type of behavior going on.

to curve the abuse, Jeffrey Cooper of Midnight Star has started A.A.R.A. (The African American Recording Artist), a new magazine designed to educate and establish artists alike about the business side of their recording careers. The first issue is entitled "Are You Getting Paid?" It provides an educated overview of the basic necessities to set up the business side of your career, and has a good in-depth discussion of choosing and negotiating with a personal manager. Though the issue could fill up a book, Cooper provides a useful set of guidelines to go by, and if an artist followed his seven points (example: If you're a group, the manager should not be a family member of anyone in the group), he/she could save a lot of time and hassle in the future.

In addition, there is a legal section in the magazine, which is inaugurated in this issue with a frank discussion of royalties by music attorney Michael Frisby, who does a good job of presenting an informed overview. The magazine does provide a warning at the end, however, which urges the reader to investigate the issues further, and make sure to secure legal counsel.

The magazine doesn't pretend to have all the answers, and openly encourages discussion on all the issues presented. It's got an honest, community feel to it, and could become a valuable forum for communication. They are also building a list of African American managers and entertainment lawyers for a future issue, so contact them if you would like to be included. The magazine is published every other month, and a year's subscription can be obtained by sending a check for $12 to A.A.R.A., P.O. Box 4677, Cincinnati, OH 45240. It's definitely a worthwhile investment. People interested in contributing to the mag can call Cooper at (513) 742-9357. Support this magazine, for your own good and for the good of the community.

Neil Harris

LOOK WHO'S DANCIN': Ziggy Marley & the Melody Makers recently held a press conference in Los Angeles to announce their upcoming U.S. tour, which started two weeks ago, and should be coming to a theater near you soon. Pictured are bassmeister Zeko Geessee, Ziggy, and rap sensation Stephen Marley.

THAT'S TINA, NOT CHARLIE: Ford spokesperson Tina Turner recently stopped by Capitol Records' Los Angeles office to discuss her record "Foreign Affair," her first LP in three years. Pictured are Bill Burks, VP Artist Development; Lou Mann, VP Marketing; Tuna and Ron McCarroll, VP Marketing.
3 MUSTAPHAS 3

Regardless of whether you happened to the world beat when the term was first coined in the early 80s, it was a description of bands that combined a few Afro-African influences with a Western rock sound, usually a mixture of drums and electric bass, plus a touch of romantic and feminine firepower. Another factor is the maturation of their production techniques—the addition of snippets of disparate styles and instrumentation within the same song. For example, check the heavily reverberated guitar on "Awara Hoon," the Indian film music tribute that kicks off the disc. Or marvel at how the Bulgarian "Stina Lisa" suddenly takes on the string sounds of Cuban son for a while, only to return to the funkier style. The Mustapha brothers must be recognized as some of the most talented players of their respective styles. One factor in this reevaluation is the emergence of singer Lavra Tina Davis M, whose exquisite, multilingual voice adds a touch of romance and feminine firepower. Another factor is the maturation of their production techniques—the addition of snippets of disparate styles and instrumentation within the same song. For example, check the heavily reverberated guitar on "Awara Hoon," the Indian film music tribute that kicks off the disc. Or marvel at how the Bulgarian "Stina Lisa" suddenly takes on the string sounds of Cuban son for a while, only to return to the funkier style. The Mustapha brothers must be recognized as some of the most talented players of their respective styles.

The Balkan locale of Szegedely via the British Isles comes 3 Mustaphas. Their latest, Heart of Uncle (Globe Style U.K.), is an hour-long disc full of original and reworked traditional music from around the globe. Once seen as a novelty act by many (including this observer) they have turned their zany mystique, semi-made cultural bazaar and everything-but-the-kitchen-sink approach, the Mustapha brothers must be recognized as some of the most talented players of their respective styles. One factor in this reevaluation is the emergence of singer Lavra Tina Davis M, whose exquisite, multilingual voice adds a touch of romance and feminine firepower. Another factor is the maturation of their production techniques—the addition of snippets of disparate styles and instrumentation within the same song. For example, check the heavily reverberated guitar on "Awara Hoon," the Indian film music tribute that kicks off the disc. Or marvel at how the Bulgarian "Stina Lisa" suddenly takes on the string sounds of Cuban son for a while, only to return to the funkier style. The Mustapha brothers must be recognized as some of the most talented players of their respective styles.

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smash! Long live Glasnost! Contact (312) 252-1000. (BR)

**THE ROLLING STONES:** "Mixed Emotions" (Rolling Stones/Atlantic 1765)

These youngsters were obviously heavily influenced by punk rock sensations Old Skull, as the song has the type of appeal that could only be generated by a bunch of kids playing in the studio for the first time. Their naivete shines through, and they hook you with their charm. Definitely a band to watch. (BR)

**OTIS DAY & THE NIGHTS:** "Something Dumb" (MCA 53403)

Yup. (BR)

**TIM FINN:** "How I'm Gonna Sleep" (Capitol 79757)

Pretty well, if you use this record as a sedative. (BR)

**PATTI LA BELLE:** "If You Asked Me To" (53358)

Ah, that Diane Warren. She's everywhere. This has her trademark all over it, so you know it's gotta be, well, um...boring. (BR)

### Albums

**BIG AUDIO DYNAMITE:** Megatop Phoenix (Columbia 42112)

Mick Jones' long illness and brush with death has definitely given B.A.D. much more focus and energy. Their last LP, Just Play Music, was thin and confused—it seemed the group had extended their original ideas to the limit, and had trouble coming up with new ones.

Megatop Phoenix, on the other hand, glides along with new-found energy and is definitely a product of Jones & Co. going back to their roots and combining them with the dance explosion that has hit the U.K. hard in the last few years (house records regularly hit the top 10 on the pop charts there). Hank Williams and Todd Terry coexist peacefully on this disc, and the whole thing is mixed together to form a cohesive LP. Perhaps the biggest plus is that B.A.D. are taking chances again, and there is no higher a recommendation I could give it than mentioning that fact. (BR)

**THE BLACK VELVET BAND:** When Justice Came (Elektra 9 60885-1)

The land of Eire is all over this record. There has been a real explosion of great Irish bands in the last few years. Hothouse Flowers, Something Happens, Too Much For The White Man, and many
bitter tears and a sweet smile. I miss the utterly charming between-song storytelling on last year’s One Fair Summer Evening, but Griffith remains one of the most enduring yarnspinners around. Sweetness tends to get a bum rap in this business; don’t let that make you pass Storms by. (KG)

The Black Velvet Band is the latest import, and When Justice Came is a quietly intense communique from the depths of Dublin. Kieran Kennedy’s vocal chords are probably a genetic twin to Hothouse Flower’s Liam O’Maonlai, but that’s no cut. The Black Velvets are slower and more bluesy than the Flowers, but their Caledonia soul strains run just as deep—strains you can trace from The Tain to Yeats to Seamus Heaney and America.

In occupied lands, the boot heel of suppression can translate into a fragmentary grenade or a secret language of opposition. The Black Velvet Band sing with the just-below-the-surface tension of a Tol-land Man waiting to be blown out of the peat. “Ha!”, they sing on “We Called It.” “You said that we thought we were the only ones.” (KG)

The Graces, led by ex-Go-Go Charlotte Caffey, are anything but your average she-rockers. Compared to girl popsters such as the Bangle, Bananarama and Expose, the Graces stand out like an extremely large diamond in an extremely large pile of sand. There is no irritating, snivelling chick whining about how her boyfriend dumped her, they do not sing the entire album in unison, and best of all, there is not one “WOOOOOOOOOO” on the whole record. It’s all just sort of calm and peaceful, with an occasional burst of uptempo, shut-up-and-get-happy music that is a proven balm for bad moods. (Staffers at the office have been wondering about my skipping about and throwing roses as I come in the door each morning.) Choice cuts include “50,000 Candles Burning,” “Time Waits For No One,” and the current single “Lay Down Your Arms.” The Graces bring originality and maturity to the female pop world, something we haven’t seen or heard since...uh...

(KG)

The Oyster Band is what the original Fairport Convention might have sounded like if it were a bit less inspired by Richard Thompson’s troubadour muse and a bit more inspired by the Pogues’ drunken revelry. The Oysters set traditional British dance music to a bittersweet rock shuffle beat—like Los Lobos (with appropriate cultural translations), who the Oysters resemble in spirit and attitude. They are, however, quite British. “Tincans” is a Guiness-fired English folk stomp, and their cover of New Order’s “Love Vigilantes” is powered by the insistent rhythm-machine-like sawing of Ian Telfer’s fiddle. John Jones’ accordion also has something to do with it all—he plays like children dancing. (KG)
young artists out there now that are capable of carrying on the strong traditions of country music, and of “filling their shoes," in a sense.

"New names, fresh artists seem to be the trend now and it makes us old-timers wonder what's going to happen to us," Jones admits. "But it's very refreshing and it's good to see good young talent coming up in the business to take over for the future. There's some good talent out there."

Jones' tribute to greats like Hank Williams, Roy Acuff and Ernest Tubb in "Who's Gonna Fill Their Shoes" is one that makes us all wonder who will fill those shoes, and many have wondered why Jones sang it, when he should have been included in the tribute. "Several people have asked me about that, but if you'll listen, I kind of sneaked myself in there just a little bit," Jones says, with a little gleam in his eye. "I didn't say my name, but in one line I sneaked a 'me and you' in there when I was talking about filling their shoes. I hope it didn't sound concerted... But seriously, I was truly paying respect to all my colleagues in that song."

Jones has been right up there with a lot of those colleagues for more than 35 years. He started recording in 1953 for a small independent label. His first hit came in 1955 with "Why, Baby, Why" and Jones was named Most Promising Artist in 1956 in the Cash Box awards. And since that first big hit in '55, George Jones has had songs on the country charts every year.

"Those awards back then really meant more to me than a lot of them do today," Jones recalls. "It was strictly from the people. If you really sold that many records and you really did that, then it's not a pat on the back or politics—like it is today." Many awards and many hit songs later, George Jones is still doing it his way—from the heart. Through the years, writers have always drawn a parallel between Jones' personal life and his music. Jones himself is quick to admit that many of his songs are songs he has lived, and that is why they come across so full of real emotion—a George Jones classic.

"Well, I try not to make a song a phony," Jones explains. "What I love to do best is sing country music. Just for that almighty dollar, I'm not going to cross over or try to jazz up my record sound. I'm just trying to sing country music the way I see it and the way I love it and I figure I've been very fortunate doing it that way. Why would I want to change now and make all my fans mad at me?" Jones asks, grinning.

"I believe my success at this [music] is mainly because it's what I love—it's what's in my heart. And anybody that turns against country music and does all this other stuff, well, I'm just not for it at all. I think you're supposed to love it and put your roots down deep into country music—not for the sake of it, but because that's what's all about. That's where it all begins," Jones says, then adds, laughing, "I couldn't pop goop unless they put a firecracker up me, then let it!"

"But seriously," Jones continues, "you can hear people sing and you can tell which ones are phonies and which ones aren't by the way they deliver that song."

Jones also admits that many of his songs today also depict his personal life. Both "The Right Left Hand" and "One Woman Man" immediately bring Jones' wife, Nancy, to mind. Nancy, Jones says, was instrumental in getting his life and his career back on track when he had reached a very low point.

"I remember when we first met," Jones says, thoughtfully, "I was down to nothing. The people working with me weren't really with me, you know? I think I had twenty dollars in my pocket when Nancy and I went out together, and I remember one time we shared a hamburger somewhere because I didn't have enough money to buy two. I know a lot of people might have a hard time believing that, but it's true! She's been right there with me and has helped me rebuild my life and my career. And that means a lot."

Jones is definitely back on track these days. He says he's busy on the road touring or in the studio recording. "I'm always looking for material and I'm getting songs together now for my next album. I guarantee you my next album will be my best," Jones says, matter-of-factly. "I've just signed with Epic [with whom he has been since 1971] and I'm looking for five or six really knock-out songs to put on this one. Right now I have two or three of those... I sure would like to get 10 of those on there. Wouldn't that be something—to have all 10 songs on an album go out as singles!"
"IT TAKES A CERTAIN AMOUNT of inventiveness, but I write stories about people and what they think and do when they're bigger than life or worse than they really are, but there’s not really an emotion I put in a song that I haven’t. I've been lonesome. I've been rejected. I've been bad. I've been drunk. I've done all those things so I'm not writing about something I don't know about. I know the mistakes I've made and the wrongs that have been done to me—and I have a real good memory."

That memory has produced about 4,000 songs from a man who is truly one of the finest songwriters to ever hit the streets called Music Row. But even with the tremendous success he has seen, Harlan Howard is a gentle, quiet man who credits much of his success to luck, good friends and being in the right place at the right time.

"I came to Nashville in June of 1960," Howard recalls. "There was a little group of us that all hit town about the same time, and it was a great time to come in because they had just built a studio or two. It was Roger Miller, Hank Cochran, Willie Nelson, Bill Anderson and myself. We all got here and joined three or four writers that were already doing well."

Howard remembers being a starving songwriter when suddenly Nashville really started to come together as a recording center. The rest is history. Howard started turning out hit songs, and he continues to write songs like “Above and Beyond,” which was Buck Owens’first #1 hit in 1960 and is now rapidly climbing the charts for Rodney Crowell. Others include “Heartsaches By The Number,” “To Fall in Pieces,” "Tiger By the Tale,” “Pick Me Up On Your Way Down,” and "Why Not Me,” which became a big hit for the Judds in 1985. He has also scored with big hits in the pop and R&B fields. These are "The Choking Kind" and "No Charge," which Howard says is his favorite of all.

"A little lady named Melba Montgomery recorded that in the early 70s. I don’t know if you've ever heard it [that’s how modest he is],” he begins. “It’s about this little boy who comes in with this bill for mowing the lawn and this and that, and Mama turns the paper over and says, ‘For the nine months I carried you inside, no charge… but to this day, that song still moves me. I don’t know where it’s going, but I’ve had some big ole hairy-legged boys tell me they almost wrecked their cars when they heard that song. It was recorded in several languages and it’s had a family, emotional impact on a lot of people. I hit a nerve there."

Howard took a break from writing for a year and is just now starting to write again. But one thing he hasn’t taken a break from the past six years is an annual gathering on his birthday for what he calls a tribute to Music Row. It's the Harlan Howard Birthday Bash.

"We expect to have about 4,000 down there this year at the BMI parking lot," says Howard. "This thing started six years ago in a night club. I did a benefit for someone who was sick. We all had such a good time, and the next day a couple of gals I know on Music Row suggested that we do it every year. We've been able to help make money for the Nashville Songwriters Association International [NSAI] and the Nashville Entertainment Association [NEA] and it’s grown every year."

Howard says this year’s bash, hosted by Nancy Griffith and Mike Reid, will be followed by WSIX Radio morning personality Gerry House, is really important to him because a majority of the proceeds will go to something that is dear to his heart.

"The money’s going into a special fund for the Songwriters Hall of Fame building fund," he says, fondly. “That’s dear to me because people like songwriters and musicians, we’re not stars, so most of us never make it to the Country Music Hall of Fame. That is for stars, but we’re honorable people so we should have our little corner of the world for those of us who do this one thing. We need a little building down there somewhere to honor and respect our own people. So that’s what we’re trying."

Even though the Birthday Bash, this year on September 7 (his birthday is September 8), is given in Howard’s honor, he says this year he is backing out. "I get nervous for a couple of months before the show because I don’t really like to perform. I think maybe it’s time to turn it over to some of the younger writers who like to perform. But... he continues, laughing, “I’ll be there in the audience. I wouldn’t miss a party like this for nothing.

"Sometimes I stop and think, ‘Gee, I wish I wasn’t 60 years old,’ but when I really analyze it, I’d have to be my age now in order to have gotten here in 1960 when Nashville was starting to flower. And the birth of Tin Pan Alley, Nashville—I was in on that. So, when I think about that way, I don’t want to be held back."

Nashville still needs Harlan Howard, and he needs Nashville. He says he realizes he’s had a great life and is glad there is no mandatory retirement age here. "My gosh, I have this beautiful life like this," he says, gesturing around the room of his new condominium. "You know, just in this neat town... I’m a big fan of Nashville, so it’s like these towers of people I work with on Music Row are a lot of fun. There are a lot of brilliant minds and wit and talent here. And the comings and goings of the people I’ve known for the last 35 years, plus the ones I’m meeting now—it’s incredible! What a neat career, what a neat craft to be in..."

"I don’t know how, the way I’m geared, that I’d ever quit,” he says, thoughtfully. “I can’t imagine writing a song and quitting, or five songs and quitting...even 500. I mean, how can you give up such a beautiful life?"

Kay Knight
COUNTRY MUSIC

ALBUM RELEASES

MARIE OSMOND: Steppin’ Stone (Capitol CI-91781)
This one is full of heartfelt emotion, as only Marie Osmond can deliver, in love or love-gone-wrong songs galore. This project includes great cuts like “Slowly But Sure,” “What’s In It For Me” and “What’s A Little Love Between Friends.” It includes a couple of up-tempo tunes as well, including the title cut and single release “Steppin’ Stone.” Expertly produced by stellar producer Jerry Crutchfield, this one portrays Osmond’s true colors—pure but sophisticated country.

SCOTT McQUAIG: Scott McQuaig (Universal-76000)
“TRADITIONAL COUNTRY WITH THAT TRUE honky-tonk twang. This new artist’s debut album is filled with strong lyrics that truly depict what country is all about. Cuts like “Honky-Tonk Amnesia,” McQuaig’s first single from the LP, “Johnny and the Dreamers” and “My Friend the Bottle” take it straight to a good ole boy’s heart. Top-notch production by Jimmy Bowen and McQuaig’s strong vocals are to take this newcomer quickly up the charts and to the airwaves.

SINGLE RELEASES

GARTH BROOKS: “If Tomorrow Never Comes” (Capitol B-14430)
Chances are you’ve already been exposed to this tune and if you haven’t, you’re missing out. Country newcomer Garth Brooks wastes no time in backing up his debut single “Much Too Young”! To Feel This Damn Old?” & with an even stronger release. “If Tomorrow Never Comes,” produced by Allen Reynolds and cleverly written by K. Bazy and Brooks, displays an example of elite country music perfection. Life could end today, but will there be enough love left behind for those we love? Brooks ponders this possibility, which forces us to ask ourselves the same question. With freshly polished vocals and a heart that sings even louder, Brooks delivers a treasure and a radio wonder.

COUNTRY FEATURE PICKS

MO BANDY: “This Night Won’t Last Forever” (Curb/MCA CRB-16555)
“This Night Won’t Last Forever” presents us with a statement based on reality—that a night can’t last forever, but for the time it does last, precious moments are the result. Bandy broadens his strong vocal ability in this one, produced by Jerry Kennedy. This cut from Bandy’s Many Mansions LP proves to be a clever pick.

EDDY RAVER: “Bayou Boys” (Universal UVL-66016)
“Bayou Boys” kicks off with an upbeat musical charge, immediately charming us into its good-time melody. The Bayou Boys are perhaps on the wild side, but they sure have fun. Raven comes through on this cut, produced by Barry Beckett, with complete control. “Bayou Boys”—a happening piece of work on its way to the top.

LORRIE MORGAN: “Out Of Your Shoes” (RCA 4016-7-RAA)
Thanks Lorrie—“Dear Me” served its purpose, but dear listeners are ready for something new. “Out Of Your Shoes,” produced by Barry Beckett, does indeed deliver a crisp and pleasing lyric, which argues with the familiar “I’d hate to be in your shoes” line.

SHENANDOAH: “Two Dozen Roses” (Columbia 388906)
This just could be another Shenandoah radio favorite. With superb harmony, mind-clinging lyrics and excellent production, headed by Rick Hall and Robert Byrne, “Two Dozen Roses” deserves an honorable thumbs-up.

CALENDAR OF EVENTS

COMING UP:

SOME OF THE FRESHEST new acts in country music will appear on the showcases at the Country Music Association’s 18th annual Talent Buyers Entertainment Marketplace on October 6-8 at the Hyatt Regency Hotel in Nashville.

Confirmed to perform at TBEM are Garth Brooks, the Burch Sisters, Canyon, Lionel Cartwright, J.C. Crowley, Linda Davis, Robin Lee, Shelby Lynne, Scott McQuaig, Lorrie Morgan, Shenandoah, Russell Smith, Marty Stuart and Jason D. Williams.

For TBEM information or registration brochures, contact CMA’s Special Projects Department, 7 Music Circle North, P.O. Box 22299, Nashville, TN 37202; (615) 244-2940.

BACK IN TIME:

SEPTEMBER 5—Glenn Campbell’s “Rhinestone Cowboy” single becomes a million seller (1975)
SEPTEMBER 6—Happy Birthday to Mel McDaniel (1942)
SEPTEMBER 7—Oak Ridge Boys’ “Everyday” spends its second week at #1 (1984)
SEPTEMBER 8—Willie Nelson’s “Blue Skies” reaches #1 (1978)
SEPTEMBER 9—Happy Birthday to Southern Pacific’s John McFee
SEPTEMBER 10—Ricky Skaggs’ “Heartbroke” debuts on the charts (1982)
SEPTEMBER 11—Barbara Mandrell is injured in a car accident (1984)
RISING STARS

CEE CEE CHAPMAN: A Regular Kind of Gal Who Just Happens to Sing

AM I DESERVING of such an honor? The question was short and to the point—"How would you like to do an interview with Cee Cee Chapman?" My answer missed out with no hesitation whatsoever—"Yes, most definitely yes!" After all, I have been hearing quite a bit about this lady around Music City—how she is able to take a song and add to it a shining element of magic, and how she could possibly be classified in the future as one of country music's top female artists. I soon discovered that Chapman is not only launching toward the top musically. She also proves to be extremely top-notch just being who she is—a regular kind of gal who just happens to sing.

Chapman was born in Portsmouth, Virginia and raised just across the river in Norfolk. She was exposed to country music by listening to her father's extensive record collection. She recalls, "I loved hearing Merle Haggard and George Jones, especially, and I always enjoyed listening to Dolly sing. Daddy didn't really care much for rock, so I got to hear a lot of country while I was growing up.

Chapman's love for country music grew as she did, but the growing process wasn't always so easy. Perhaps one of the toughest battles she faced was the battle with time—just waiting for her breakthrough to finally happen. 'I've done what most everyone else has tried to do. I went to college, I went to beauty school, I was a waitress. I worked for major corporations, but I still tried to sing as much as I could and I kept trying to do all of that career stuff. I had nothing against all of that, but I just wasn't happy,' she admits.

Chapman eventually journeyed to Nashville with high hopes of exposing her voice to the right ear. The right ear turned out to be well-known songwriter-producer Bobby Fischer. "It wasn't just the music thing that made us click," Chapman explains. "He liked me personally and I liked him personally. I'm just so lucky—I trust him and he trusts me. He's like a brother to me. Bob Fischer, Charlie Black and Austin Roberts are not only my producers, but they're my real good friends, and Ed Seyto, too, who's my engineer. We do hard work and we treat each other like we want to be treated."

Chapman has been with Curb Records for about a year and has recently released her debut album, Twist Of Fate. This project has already delivered two highly recognized singles: "Frontier Justice" and her current release "Twist of Fate," which is racing up the country charts, gaining remarkable airplay and capturing the hearts of all who hear it. "Twist of Fate" also sparks Chapman's video debut, which has become a favorite on Country Music Television.

Chapman admits that her parents played a big role in guiding her to where she is today. "My dad, who is my best friend, always told us kids if we ever did anything, not to ever do it sloppy." She says, "I'm pretty critical on myself and that comes from my parents. My mother was really good at being a homemaker—she was good at everything she went to do." Perhaps the love and desire to always do the best, which she learned from her parents, is the reason for the unique sincerity that shines through Chapman's music as well as her personality.

"Oh God, I feel everything like it sticks me through my heart," she says. "I'm a real sensitive and very emotional person, which doesn't always come out so good, but it helps sometimes. Like a song off the album...my mother passed away July 24 of last year. After she died, I went to record and the words in this one song called 'A Winner's Night' just touched me so much. I was in the studio trying to sing this song and all I could think about was my mother because she was the kind of person that made everyone's life good. It was always 'How is your day gonna go?' In fact, when she was real sick, my sister and I were like little nurses when she was at home in bed with cancer. I wasn't signed to a record label yet and every day she would ask me if the record company had called. Here's my mother's dying and wondering how my life is going. So anyway, I'm in the studio singing this song and I could only get through it. The people in the control room knew that something bad was happening out there, so they came out and asked if they could do anything. They turned down the lights and I thought to myself, 'Mom wants me to sing this song real good,' so I sang it to her. She never got to hear about me being signed, but before she died she said, 'Don't you dare give up. I mean, talk about an inspirational woman—that was her. I love her so much every day and I know she knows that too, so maybe I've got an angel up there.'"

Chapman will be performing in the Netherlands in October, which will mark her first time being out of the United States. "I'm so excited," she says. "Everytime I talk about it, my heart goes bump-bump, bump-bump. They like my music over there and that makes me so happy."

"I'm just a very down-to-earth person. I think people are fooled sometimes about the music industry, because so-and-so sings or because someone is on a poster. I'm no different than anyone else," she says, thoughtfully. "I think I'm just a regular kind of gal, a nice person and I happen to sing."
COUNTRY INDIE SINGLES

1. A SONG A DAY (KEEPS THE BLUES AWAY) (Stop Hunger SHR-MT1110)
   - Mickey Jones
   - 8

2. LEAN ON ME (Ovation Lee LR-45-132)
   - Marcy Carr
   - 3

3. IF YOU DON'T KNOW ME BY NOW (Evaston EV-1100-A)
   - Joe Stampeley
   - 3

4. ANYTHING WORTH KNOWING (Musical MR-012/AA)
   - Easy Creek
   - 4

5. UNTIL I CAN LET GO OF THE BOTTLE (Killer K-121)
   - Johnny Jones
   - 4

6. INIVCIBLE (American Image AIR-1003)
   - Eddie Bond
   - 10

7. BAD MOON RISING (Soundwaves SW-376)
   - Cerrito
   - 14

8. TENNESSEE PLEA (Premier PL-112A)
   - Johnny Dye
   - 12

9. IF I LIVE TO BE A HUNDRED (TILL DIE YOUNG) (Round Robin RR-1881)
   - Gale Crews
   - 2

10. CHANCES ARE WE'LL BE CHEATING (Master MR-013/AA)
    - Arne Bennoni
    - 2

11. YOU AND THE HORSE (THAT YOU RODE IN ON) (Tia Star TS-1207)
    - Patryce Cole
    - DEBUT

12. FINDERS KEEPERS (Round Robin RR-1882)
    - Harlan Heggelson
    - 2

13. AN OLD FASHIONED LOVER (Gallery II G-2034-A)
    - Ginny Peters
    - DEBUT

14. OUTSIDE CHANCE (USA 6250-11)
    - Larry Dean
    - 2

15. NEW MEXICO SUN (Tuck TR-24)
    - Summer Cassidy
    - 2

16. I LOVED YOU ALL OVER THE WORLD (Sun AM-1005-7)
    - Gary Ray
    - DEBUT

17. I'M LISTENIN TO HANK (Predicate RD-205-A)
    - John E. Hartley
    - DEBUT

18. HONKY TONK HOLIDAY (Killer K-118/A)
    - Dwayne Crews
    - DEBUT

19. AT THIS MOMENT (Evergreen EV-1096)
    - Holly Lipton
    - 2

20. JUST THE TWO OF US (Stop Hunger SHR-MT1110)
    - Bobcat Douglass & Linda Kaye
    - 4

COUNTRY INDIES

**INDIE SPOTLIGHT**

**CHRIS LEDOUX: "Songs of the Pioneers" (American Cowboy Songs 4000)**

There is a demand for a unique voice to contribute to such a western swingin' celebration of a song as this, and LeDoux meets that demand. "Songs Of The Pioneers," produced by LeDoux himself, gives us a change of pace, yet keeps it a traditional arrangement for an energy-peakin' cowboy tune. The lyrics are a smart/sharp combination that honors the long-gone pioneers of the past, backed up by a toe-tappin' down-home music ensemble full of get up 'n go.

**ANGELA CHRISTIE: "It's All Up To You" (Fraternity F-3550-A)**

"It's All Up To You," produced by Ted Karas and Christie, crosses over into the extremely pop approach to country music. Christie's vocals flow right along with this contemporary tune that says it takes more than one to make love work.

**JUANITA ROSE: "You Got the Best of Me" (Gallery II G-2026-A)**

Adding a little bit of that doo-rop flavor from out of the '50s, plus a host of back-up vocals and all, Rose inspires us to sink right into the tender emotions involved when the heart is taken over. "You Got the Best of Me" is produced by Jack Gale and Jim Pierce.

**DAVID SPEEGLE: "Tie Me Up (Hold Me Down)" (Bitter Creek BCR-07789)**

COUNTRY FEATURE ARTIST

**TERRY WOOLEY: Making the Right Choices**

A VERSATILE PERFORMER, Terry Wooley can write 'em, sing 'em, and play 'em. Yet, growing up on a farm in Lebanon, Kentucky, music was just a consuming hobby for Wooley. "As a kid, I never considered making this a career. I just enjoyed it," he says.

Wooley started showing his talents the first year of school, doing a solo of "Noel" in the school play. "We practiced during gym class," Wooley recalls, "and I'd sing through the coach's announcin' amplifier and mike, and the class would become the audience."

During this time, Wooley was involved in learning the piano until his father made a comment that Wooley says caused him to see the light. "He said that a piano was too heavy to pack around, so that's when I took up the guitar," he laughs. "I decided I was going to be a major guitar player."

At the age of nine, Wooley was dedicated to his guitar. His parents, confident their son was fast asleep, had no clue that he would sit by his bedroom window and strum his guitar until early morning. That was until, "I took up tobacco chewing and my parents saw me sending the tobacco out the window!"

At the tender age of 12, Wooley and a few classmates formed a country group called the Finishing Touch. "We stayed together for three years, playing one actual show during that time, but boy did we practice! Every Sunday and Wednesday after church we'd go practice. It was the big thing to announce we had to go to band practice!"

Not until long after those school days, however, did Wooley finally decide he would take a stab at turning his hobby into a career. "I began working the club circuit, being out on the road nine to ten months at a time, never getting to be home." Wooley remembers. "I think I played every club from California to Maine to Florida to Texas. But I just didn't imagine the music business would be like that—being gone for months on end, with each place beginning to look like the next. In 1985, I had to come off the road and I couldn't wait like that anymore—or so I thought."

Wooley began working as a car salesman, but within two years, "on the road" fever struck again. "You just can't get that out of your blood. But this time, I did more fairs and concerts, fronting for the major artists. I worked a lot with Nat Stuckey, who taught me a lot of the dos and don'ts of the music industry."

One thing Wooley never had to be taught was how to write. "I love to write, all kinds of country songs, from ballads to dance tunes," Wooley adds.

"When I have an idea, it's complete. The music comes with the words. I don't have to come up with one and the other later; it's already together."

That certainly makes it easier when Wooley does his spontaneous writing on stage. He will take a line from the audience and immediately turn it into a song.

"I get a great feeling when I come up with a really good song," Wooley claims. "Especially when people tell me how much they enjoyed it."

This may be a little problem, as this multi-talented fellow's favorite time to write is in the middle of the night. "When the song is completed, everyone in the house gets up to hear the finished product. My wife and daughter are quick to tell me how great it sounds, as they roll over to go back to sleep," Wooley laughs. "I used to wait until morning to write down my ideas, but I know I've forgotten at least two number one songs of the year by not getting up and finishing it right when I thought of it."

Wooley shows his superb writing ability in his latest release on Hilltop Records, "Blow Your Memories Away." Morris Tucker, Wooley's manager, also shares in the writing of this tune, which debuted on the Cash Box Top Country Sings chart at #80, with a bullet.

Wooley's immediate plans are to enjoy the positive comments from radio and to soon return to the studio to prepare for his first album release early next year. The slight problem to turn his childhood hobby into his life's career is certainly proving to be a wise one for Terry Wooley.

**T.L. CARR**
LIKE FOXES ON THE RUN, so are these six talented guys—who have managed to gain overwhelming recognition as one of today's leading southern gospel bands, yet continue to hold the country audience captive as well. The Fox Brothers are literally running around the country, singing and leaving behind a message of hope and positive reinforcement.

Although their music, appearance and high-power energy seem totally fresh, the original Fox Brothers have been singing and shining for a number of years. The original group consisted of three blood brothers. Roy began singing at the age of eight, Randy was six and Lynn took to singing when he was eight old. They first initiated their to-be career by singing at a small country church that they and their parents, Gilbert and Mordled Fox, attended. As the young boys grew in size and talent, they began developing their different vocal parts. As they soon began to sing in other churches in neighboring communities, their popularity increased; later they met a bass singer who joined the group in 1974.

Since then, the Fox Brothers have added to their pack Arnold O'Neal, Jerry Wells and Jeff Pearcy, to complete a six-Christian-man combination that creates a superbly harmonious vocal delivery, backed up by a superior instrumental ensemble.

"The music itself is very important to us," explains Lynn. "We want to have the very best songs available to us and we want to present them in the very best way we know how. I guess we spend a lot more time in the studio than most do. We try to perfect what we do musically and vocally, and we hope that shows up on our records. Being in the music business means a whole lot more than just being good guys—the quality is very important too."

It's quite obvious just how committed the Fox Brothers are to their work. The long hours and the attempt to reach perfection does indeed show up on vinyl. They have just recently been named one of the Top Country Indie Groups for 1989-1990, according to Cash Box. The group took that prize at the 1990 Texas Music Awards.

"Carry On Children," which is featured on their latest project, and also holds the number 18 spot on this week's Southern Gospel Top 40 Singles Chart.

They appear on television, they keep radio hopping, they travel approximately 100,000 miles per year and it comes as no surprise that they seem to cater not only to the gospel market, but also to the secular market. "Country radio is playing our stuff, gospel radio is playing our stuff, and we want to be very careful as far as marketplaces are concerned," says Roy. "We hate to label ourselves as country music fans and a whole lot of country music fans."

"Unusual is perhaps the appropriate word to describe such a group who can be categorized as gospel and country, while recording and performing the same material. "We're probably the only gospel group, and I hate to label ourselves that way in a sense, who reaches both audiences like that," says Roy. "All of our songs have messages to them. I guess every song in the world has a message—some are positive and some are negative ones. But as far as we're concerned, all of the messages in our songs are positive. 'Carry On Children' is a song with a hopeful message. In fact, it's written by country artist Jamie O'Hara, of the O'Kanes. What makes a song successful is its ability to be one that people can relate to."

"Many groups in gospel music," Lynn interrupts, "have gotten to the point where they're very serious on stage, and they're... it's almost as if they tell the audience, 'Hey, you can be like us.' That has taken out the casual listeners of gospel music. We're not saying that's bad though. We are just giving them an alternative and a different sight."

"We grew up listening to the Statesmen, the Blackwood Brothers, the Goodman Family and the Oak Ridge Boys many years ago in the '50s and '60s," remembers Roy. "Back then, when you went to a gospel music concert you went and had a great time. It was a lot of fun and there was a lot of singing. The vocals were just amazing and the personalities on stage were fun too."

"Our group is just a modern day extension of that," Lynn adds. "Yeah, there are still people out there who want to have fun at a gospel concert and have a good time."

"We're giving people a personal message, even if we are touring with country artists like Ronnie Milsap, Hank Williams Jr, or whomever on radio for airplay and dates to play." Roy says, "We're playing to the average Joe on the street. We're not playing to various gospel music�""all day long, we're really just giving the kick of singing to people who don't normally get to hear our kind of music and we find that they really enjoy it a lot."

When the "Lynn" gospel crowd or the average "Joe on the street, the Fox Brothers certainly give 'em what they want to hear. Gospel all-nite sings, fairs, country music shows, political rallies, church and co-op meetings are just a few of the many stints that feature the Fox Brothers. "We're proud of what we do," proclaims Lynn. "And we're proud of our music. Our personalities really come out on stage. (Roy's crazy-crazy sense of humor comes out through his half-televised stage antics as eating corn dog on a turkey leg on stage.) We try to be very open with the people. We try to gear our programs so that we can really get to know the audience as if we were sitting right in their living room."

"If someone comes to a Fox Brothers concert, they're gonna be entertained, they're gonna get a message, they're gonna have a good time and be able to forget everything else for about an hour and a half," says Roy. "We try to give the audience one hundred percent because they come out to see us do our thing. We want to make music that the audience and people out there want to listen to, but we also want something from them with something they will remember that will hopefully make their lives a little easier to deal with."

The Fox Brothers will begin their third Morning Star project in October—one which is sure to deliver the same high quality material as their six previous albums have. Also, the guys have just recently completed a Tennessee Tourism public service announcement, in which they sung and performed. The heavy touring schedule pretty much dominates the lives of these guys right now, but you can bet that no matter how heavy their schedule becomes, they'll remember to take some time away from the road to get together with their families. "We are the same offstage as we are onstage," says Jeff, with a bass voice that's simply awesome. "What you see is what you get." And what you get is Roy, Arnold, Jerry, Jeff, Randy and Lynn—a not-so-average group!

RiverSong recording artist the Kingsmen finished work on their new release The Judgement. The new project features the stirring story/ ballad "The Judgement," which is already receiving tremendous response. This project is the first to introduce the vocals of new member Tim Surratt. Pictured mixing The Judgement at Nashville's Oak Valley Studio are (L to R) Norman Holland, RiverSong director of A&R; Gary Dillard, Kingsmen member; Eldridge Fox, Kingsmen manager and producer; and Kevin McManus, engineer.
Gospel Music

Hot! Live! Southern! You Can't Ask For More!!

As he prepares to dare the rapids, Morgan Cryar holds up a sign congratulating the winner in the Morgan Cryar Like A River rafting contest sponsored by Reunion Records. Steve Parolini, assistant editor of Group Books, was the winner of the all-expense paid journey to Nashville and the Ocoee River rafting trip on September 1-3.

Gospel Fireworks: This year's Tennessee State Fair will be exploding with the music of some of gospel's most popular artists as The Benoon Company presents Gospel Fireworks '89 on Monday, September 18 at the Tennessee State Fairgrounds in Nashville. Gospel Fireworks '89 will feature performances by the Kingsmen, Heirloom, Jeff & Sheri Easter, J.D. Sumner and the Stamps, Gerald Wolfe and Gold City. Gospel Fireworks '89 is free with general admission to the fair. For advance tickets or further information, contact the Tennessee State Fair at P.O. Box 40208, Nashville TN, 37204 or call (615) 259-1969.

Album Reviews

• Bash 'n the Code: More Than Enough (Star Song SSC-8130)

Bash 'n the Code's Star Song debut project is a hit! The title cut, which is the current single release, conveys the message that in Christ we have more than enough. Even in your darkest, bleakest night...you're never alone. This powerful statement of faith is the link throughout this collection, produced by John J. Chisum and John Andrew Schreiner. An additional aspect that can't go without recognition is the band's use of such innovative arrangements. A dominating pop flavor blends with a fabulous horn ensemble and a slight choral flair to create a top-notch project. Keep your ears alert for "Time After Time," "Hide N Seek," "Silence" and "Cynic Clinic." Expect a smash from Star Song's Bash!

• Steve Archer: Hits (Home Sweet Home 7010039402)

Proving itself to indeed be a hit for Archer, Hits, produced by Chris Christian, is a 1988 release, but deserves high honors and shouldn't go unrecognized by Cash Box. Familiar cuts such as "Safe" and "Through The Eyes Of Love" are sparks of professionalism. However, this entire collection easily captures the musical ear for its high production quality and the average heart for its clever lyrics and overall message. Archer's unique vocals deliver a warm sense of sincerity that charms the listener into the true meaning behind Hits. "Evermore," "I'll Do My Best" and "We Are His Hands" also receive a thumbs-up.

• The Talleys: Typical Day (Canaan 7018978553)

Should we dare to whisper "country-rock" when describing the title cut? It could possibly give that impression—hot piano licks and a rockin' blend of music says maybe so. Producer Gary McSpadden must have certainly had his hands full with Typical Day. Sharp production quality can't go unnoticed and neither can the ever-so-smooth voices of the Talleys. Each cut, including "Unmerited Favor Of God," "Lonely People," "When You Speak The Name Of Jesus" and "Close To The Wall," carries an individual crisp style—some with a bluesy feel and others with a more traditional approach. Typical Day's purpose is obvious: Jesus will soon return and the day he does will be a typical one.

Introducing an album from one of the hottest bands in southern gospel music—the Hemphill Band. Currently, the guys are in the studio working on the album, which will feature new arrangements of everyone's favorite hymns. Entitled Band of Light, the album is set for release in November. However, the new recording will be made available during the National Quartet Convention in Nashville, exclusively at the Homeland booth. Pictured at the studio are (L to R): Trent Hemphill, Eddie Bell, Dave Creech, engineer John Nicholson and James Freeze.
COIN
MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

PIONEER LASER ENTERTAINMENT (subsidiary of Pioneer Electronic Corp.) of Carson, CA is all set to show their new compact disc jukebox along with their new Laser Disc jukebox at AMOA Expo ’89. Mark your calendars. C.A. Robinson & Co. revised their scheduling a little bit for their annual post-Expo showings. Incidentally, this year marks the 16th edition of this popular event. The dates are: Wednesday, September 20 in Los Angeles and Friday, September 22 in San Francisco. Based on previous performances at this traditional trade function (attendance was around 1,200 or so last year), you can bet there’ll be SRO crowds at both showings!

DATELINE: ADDISON, IL, home of Rock-Ola Mfg. Corp., where all hands have been concentrating on the upcoming introduction of the factory’s first dedicated CD jukebox. You’ll see it at Expo and, from what marketing and sales chief Frank Schulz tells us, it’s a real beauty of futuristic design, and all new in terms of technology as well as cosmetics. It’s called the Laser 2000, by the way, so be sure to visit the Rock-Ola exhibit and have a look.

As long as we were in the neighborhood, we also made contact with exec VP Joe Pankus at the Seeburg facilities in Addison, who advised that the Laser Music System CD juke will be among the major attractions in the Seeburg exhibit. Factory has done some rearrangements of the software, and has enhanced the menu selection process to make the model even more appealing. Incidentally, Expo attendees should be prepared for the possibility of some celebrity appearances at the Seeburg booth and also at their big bash on Monday night!

Be on the lookout for Police Force, the latest pin from Williams, which is currently on limited test and bringing in “outstanding results”! The scoring potential on this machine takes pinball into a new era,” according to marketing chief Roger Sharpe. As he explained, you can get a first million, a second million, and so forth, meaning the scoring possibilities are unlimited. The creative team behind Police Force consists of Mark Ritchie, Bill Pfutzenreuter, Python Anghelo and Barry Oursler. You’ll see it in the Williams exhibit at Expo.

Coming soon from Konami is a new kit called S.P.Y. (Special Project Y). Tune in next issue for further details.

INTRODUCING NIGHT STRIKER, the latest video entry from Taito America Corp., which takes players into the year 2000. Here’s the scenario: The elite division of the United Nations Special Service Agency, Night Striker, is attempting to locate kidnapped Dr. Lindbery Masco, world authority on laser science. With the recent threat of global destruction facing the planet, it is imperative that the good doctor be found because his vast knowledge of laser science can stop the evil forces and save the earth from total annihilation.

As the action begins, the player takes the controls of the AV 2000, a technologically advanced vehicle used for urban combat, becoming one of the Night Strikers as they embark on a journey through futuristic cities. Along the way there are breathtaking landscapes and skyscrapers in view as the search for clues continues. The game’s environmental cabinet surrounds the player with sounds, vibrations and spectacular lighting effects. This is not just a game, it’s an experience! Night Striker is a one-player shooting/driving game. Its fully digital soundtrack includes the new age sound of composer Zuntata. The cabinet is comprised of 34” plywood construction, and is covered with durable vacu-form shell, giving it that futuristic, attractive, streamlined appearance. Special lighting techniques create the illusion that the cabinet is actually in motion.

During the course of play, there are periodic decision points that allow the player to map his own course and choose each mission. The available courses run through cities, suburbs, factories, ancient temples, canals, the skies and even the open sea, with the player searching out and destroying the leader or “boss” villain in each mission. The player’s arsenal includes rapid-fire and guided missiles, using the control grip for direction. With Taito’s continue-play feature, the player can go on until the entire mission has been faithfully executed.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Rd., Wheeling, IL 60090.

INDUSTRY CALENDAR 1989

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

September 21-23: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.

October 12-15: NAMA Convention; national convention/exhibit; McCormick Place; Chicago, IL.

October 18-22: No. Carolina Coin Operators Assn.; annual state convention & trade show; Charlotte Marriott Hotel Executive Park; Charlotte, NC.

November 2-4: West Virginia Music & Vending Assn.; annual state convention; Ramada Inn; Charleston, WV.

SNK CORPORATION OF AMERICA has chosen the 1988 AMOA Exposition as the site for the official debut of its new game Street Smart. The show will take place September 11-13 at the Las Vegas Hilton, where the new piece will be prominently displayed in the SNK exhibit.

Street Smart is a two-player, cooperative/interactive game, using eight-way joysticks and three buttons for controlling the action; there’s the added incentive of the player buy-in/continuation feature to keep the momentum going. As the name of the game indicates, the theme involves players fighting different enemies as they travel to eight U.S. cities vying for the championship title. In a two-player game, the players’ objective is to defeat the enemy and then compete in a “grudge match” against each other. The winner of this match is awarded extra stamina, and then both players advance to the next city. There’s a lot of excitement and a lot of challenge in store as the game proceeds through the various stages.

Street Smart is being produced as a dedicated, 19” monitor model at 3-KOAM in Fremont, CA. Further information may be obtained through factory distributors or by contacting SNK Corporation of America, 246 Sobrante Way, Sunnynvale, CA 94086.
Beckham Seeks Re-Hearing on Parallels Decision

CHICAGO—A recent court decision, in the case of Red Baron vs. Taito, judged that parallel boards used in coin-operated video games without the sanction of the copyright owner constitute a violation of the Copyright Act (Cash Box, August 5, 1989) and are thus prohibited by law. Elsewhere in this issue you will read a statement by AAMA president Gil Pollock pertaining to this decision. Red Baron's Bill Beckham, the major figure in this case and the operator who initiated the campaign and encouraged his colleagues to purchase and operate parallels, considers the decision as more of a setback than a defeat. In view of a favorable 1988 ruling (since overturned), he feels that the “final decision is not in yet,” and has already filed a petition for re-hearing.

Under the auspices of the American Operators for Equal Treatment, which he founded expressly for the purpose of gaining operator support in addressing this issue, Beckham issued a mailing and an appeal for funds to “continue this fight.” In his letter, he stated in part, “No matter what happens with the petition, the ultimate decision will probably rest with the Supreme Court of the United States. Because of the direct immense financial impact this decision has on our businesses, we would like to take this case to the highest court in the land if necessary.”

Operators who would like to contribute to the fund or learn more about the campaign may contact American Operators for Equal Treatment, 6540-A West Central Ave., Toledo, OH 43617 or phone (419) 841-2396.

AMOA & AAMA Discuss Joint Strategies at Dallas Meeting

CHICAGO—The joint industry committee of the Amusement & Music Operators Association and the American Amusement Machine Association met in Dallas on July 31 to discuss passage of dollar coin legislation, which both groups strongly support.

Also under discussion at this session were public relations programs, including the ongoing donation of amusement and music equipment to the nation’s Ronald McDonald Houses and the development of programs to increase consumer interest in coin-operated games.

“AAMA and AMOA are taking the leadership role in developing consumer interest and a new generation of players for the coin-operated amusement and music industry,” stated Clyde Knupp, AMOA president.

As stressed by AAMA president Gil Pollock, “By working together, operators, manufacturers and distributors in the industry can effectively compete with other forms of entertainment.”

Knupp added that, “Both AMOA and AAMA understand the importance of working together. The industry is more effective working as one.”

AAMA with headquarters in Alexandria, VA, is the trade association that represents manufacturers and distributors. Chicago-based AMOA is the trade association that is comprised of some 1,400 owners/operators, distributors and manufacturers of coin-operated amusement, music and vending equipment.

The committee’s next scheduled meeting will take place during AMOA Expo ’89, September 11-13, at the Las Vegas Hilton.

SHOWIN’ HOW IT’S DONE! On July 20, a championship Air Hockey exhibition was held in conjunction with the opening of the AMOA-sponsored game room for the athletes at the U.S. Olympic Festival in Norman, OK. Demonstrating the sport of Air Hockey were (picted) Paul Marshall of Dallas, two-time champion Robert Hernandez of Houston and current national champ Tim Weissman. Also participating were two-time winner Mark Robbins of Dynamo Corp. and Connie Rector of Houston.
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