CASH BOX SALUTES

AMOA EXPO '89

LAS VEGAS
Rotten Filthy Stinking Rich. Just getting measly gold plaques were Martha, Dylan and the Dead, Merle Haggard’s “Epic, Paul McCartney’s Flowers in the Dirt,” Soul II Soul’s “Back to Life,” White Lion’s Big Game, Depeche Mode’s Black Celebration, the soundtrack to Ghostbusters II, Exposure’s “What You Don’t Know,” Stevie B.’s “In My Eyes,” Heavy D and the Boys’ “Big Tyme,” Kool Moe Dee’s “King of the Blues,” Santi Patti’s “Make His Praise Glorious,” Roba McIntyre’s Sweet Sixteen, the Josh Henson Band’s “See the Light,” David Sanborn’s “Close-Up,” Big Daddy Kane’s “Live in the Lane,” Modern English’s “After the Show” and Bon Jovi’s “Blonde Horse” (do they each get one, or do they split one?).

Metallica and Santi Patti each got video awards (separate ones, I think) and we’ll skip the singles.

ASCAP DOINGS: “The Music Business: Behind the Scenes” is the name of an ASCAP music business seminar, slated for this Wednesday (Sept. 13) at a hotel in downtown St. Louis. The registration fee is $60. It’s free and open to the public.

David, former ASCAP president and now a lyricist, will lead a special ASCAP “Songwriters Workshop,” which will include the training of 20 young songwriters (folks) on Oct. 17 from 2-5 p.m. To get into that you’ve got to apply, by sending a cassette, lyric sheet and resume, to ASCAP, 424 N. Beverly Dr., Beverly Hills, Calif. 90210. There is a stipend of $200.

YOU KNOW, THE PLACE WITH THE WALL: Berlin Independent Days, an ever-growing pow-wow of indie, is back on from England and the Wall. The event is set for Oct. 28-31 this year, and if you’ve never spent Halloween in Berlin, you’ve never spent Halloween. You’ll want to make a reservation at 25-31 St. Ulrichstrasse, Berlin, Germany, to reserve your place.

WANNA STEP ON MTV? Then get your shoes. That’s right, MTV has entered into deal with the Van’s Rubber Company, makers of VANS, for the eagerly awaited debut of MTV footwear. Beginning in October, you’ll be able to choose between a “core” of four styles, each with that familiar logo plastered all over them. Sounds like a good thing to wear with your Keith Richards orthodox chinos.

GOT LIVE IF SOMEBODY DOESN’T STOP THINGS FIRST: Died Pretty, the Beggars Banquet recording artists who don’t have their own line of jeans yet, will perform at the 3rd Annual San Diego—on Sept. 24...“Barry Manilow On Broadway” hits the road, with a St. Paul benefit Sept. 22, and then he’ll slowly crawl around the country...Wayne Newton will join John Denver and Phoebe Snow, Donald Fagen and many other luminaries will be at N.Y.’s Lone Star Roadhouse Sept. 20 for New York Soul: The Songs of Bert Berns and Jerry Ragovoy, the folks who brought you “Twist and Shout,” “Hang On Sloopy,” “Time Is On My Side” and others.

Movers & Shakers

**Al Teller** has been appointed chairman of the MCA Music Entertainment Group. Teller came to MCA in 1988 as a vice president of MCA Inc. and chairman of its Music Entertainment Group. Teller has been with MCA since 1983 when he joined as head of its record and music operations. In the ensuing six years, Teller (Mr. Sheinberg’s words), “made an enormous contribution to the success of MCA’s businesses.” Teller will continue to act as MCA’s representative for the Lafayette College negotiations and will also continue to act as a consultant to MCA for its Facilities Merchandising operation. Teller is in the process of finalizing his future plans, including possible business ventures with MCA.

**Barbaret** has resigned as a vice president of MCA Inc. and chairman of its Music Entertainment Group. Azoff has been with MCA since 1983 when he joined as head of its record and music operations. In the ensuing six years, Azoff (Mr. Sheinberg’s words), “made an enormous contribution to the success of MCA’s businesses.” Azoff will continue to act as MCA’s representative for the Lafayette College negotiations and will also continue to act as a consultant to MCA for its Facilities Merchandising operation. Azoff is in the process of finalizing his future plans, including possible business ventures with MCA.

**Cohens** are busy. We wish him well in his future endeavors and we remain hopeful that we will be involved with Irving for many years to come.

GETTING THE BLUES IN LONG BEACH: The 10th annual Long Beach Blues Festival is coming up on September 16 and 17 and such acts as The Fabulous Thunderbirds, John Lee Hooker, Koko Taylor, Little Milton, and Buddy Guy are going to be getting down at what’s known as the largest blues festival west of the Mississippi. The festival, which is broadcast on radio station WCLK and tickets are available now through Ticketmaster at (213) 489-3232 and (714) 746-8855. Information, call the 24-hour Festival Hotline, oooosh, is one of those 976 deals! (at 213) 498-8052. (Sorry.)

**GOT PLATINUM IF YOU WANT IT?** Bobby Brown had better clear off some big wall space. Don’t Be Cruel, Dick is duly noted, has just gone quintuple platinum, according to the RIAA’s August list of gold, platinum and multi-platinum albums they, how about tin albums for real fans) of the era. Bobby Brown in the brown in the brown in the last category last month (along with some Columbia oldies we won’t bother ourselves with) were Guns N’ Roses’ G N’ R Lies (three million), Prince’s Batman soundtrack (two million, also platinum and gold), Richard Marx’s Repeat Offender (two million), Milli Vanilli’s Girl, You Know It’s True (two million), Bruce Springsteen...Born in the U.S.A. (11 million, so we’ll mention it) and Fine Young Cannibals’ The Raw & The Cooked.

Hitting museum were the Original Cast Recording of Phantom of the Opera. L.L. Cool J’s Walking With A Panther (also gold), 10,000 Maniacs’ In My Tribe: Public Enemy’s It Takes A Nation of Millions... Amy Grant’s The Collection and Warrant’s Dirty
5 AMOA EXPO ’89 SPECIAL ISSUE
5 First Things First! / Camille Compasio
5 A Welcome From The President of AMOA / Clyde Knupp
5 Expo ’89 Convention Site / Camille Compasio
6 AMOA Expo ’89 Floor Plan
8 Believe In The Jukebox! / Rick Bleiweiss
8 Why Distributors? / Doc English
10 Loewen America’s Carol Strahan / Camille Compasio
14 Betson Enterprises—Stability and Staying Power! / Camille Compasio
16 AMOA Expo ’89 Exhibit Hours
17 SNK Corporation of America, Looking Ahead to Further Advancement in Electronic Technology / Camille Compasio

30 THE OAK RIDGE BOYS: MUCH MORE THAN MUSIC

The mountain men of country, working for a kinder, gentler world.
Kay Knight

COLUMNS
4 The Buzz / Byron Rockowitz says goodbye by saying Hello Disaster.
22 Shock of the New / Karen Woods ponders her alternatives.
23 The Heavy Metals / Janiss Garza holds a Motley Crue lovefest.
24 Beats & Hype / Jazzy V. turns out the lights
25 On Jazz / Lee Jeske went to Rio, but he’s back.
26 Rhythm & Blues / Neil Harris joins Jazzy V. out the door.
28 Rock & Roots / Ken Micallef’s got the Rockets in his pockets.
36 Contemporary Christian / Kimberly Wix talks success with Terry Salyer.

CHARTS
20 Top 200 LPS
22 Top 40 Alternative LPS
23 Top 40 Heavy Metal LPS
24 Top 40 Rap LPS
25 Top 40 Traditional Jazz LPS
26 Top 75 Rhythm and Blues LPS
27 Top 100 Rhythm and Blues Singles
28 Top 40 Roots Music LPS
29 Top 100 Pop Singles
31 Top 100 Country Singles
32 Top 50 Country LPS
35 Top 25 Country Indie Singles
37 Top 40 Contemporary Christian Singles
37 Top 40 Southern Gospel Singles

DEPARTMENTS
2 Tickertape: The facts, the rumors, the lies, the deceptions, the Irv Azoff updates.
2 Movers & Shakers
5 Coin Machine
30 Country
36 Gospel
39 Classifieds

Cover designed by James Gonzalez, Esq.
THE JACKETS OFF THEIR BACKS: To celebrate their 15th year together (before losing bassist Dee Dee) and the release of their 13th album, Brain Drain, the Ramones recently donated one of their trademark black leather jackets to the Hard Rock Cafe in New York. Pictured here at the presentation are, from left, Joey Ramone, Marky Ramone, and a Hard Rock representative.

only a unique, powerful singer, he's also a maniac on stage, like someone caught in the throes of a voodoo spell. And a good one, at that. The band did "We Care a Lot" and "Epic" back to back, and I was happy. Wow.

LISTEN TO THESE RECORDS, PLEASE: Three new releases have been hogging the turntable in my house for the past few days. Long-standing Cash Box fave Don Dixon has a new Enigma release called EEE (huh?) that is pure and simple Dixonom. Classic stuff, what we've come to expect from this guy. Sidekick Marti Jones is on it, as well, and if you're a Marshall Crenshaw fan, you're in for a treat. Dixon does his version of "Calling Out For Love (At Crying Time)," a song he co-wrote with Crenshaw, and which Crenshaw did on Mary Jean and Nine Others.

Record number two is by a Nashville band called the Questionnaires, but this is not country, it's rock and roll, dude. Window to the World is rather exceptional for a debut, and includes a cover of the Flamin' Groovies "Teenage Head" on it to boot. That particular track stands out, because of its rather juvenile lyrics. The rest exhibits a little more maturity and a lot more wisdom. Good stuff.

Record number three is Gavin Friday and the Man Seeezer on Island. The album is called Each Man Kills the Thing He Loves, and it's not your standard fare even for an alternative record. Friday is a former Virgin Prune gone Wilde. And Brecht. And Brell. This is not music for the intellectually underdeveloped; if you're tired of "power ballads" and songs with more than one "baby" in them, check this out.

RAMONES MANIA: I'm not really a huge Ramones fan, but they keep doing all this, um, newsworthy stuff. Last week it was the Telethon, this week Joey becomes a promoter. Diversification, I guess. The event is called CBGB Under Siege, and is a showcase of what Joey considers to be "the next generation of New York City's rock and roll music." That next generation includes Warm Jets, Knew Breed, Belle Buell and the Gargoyle's, Tribe 375, Manitoba's Wild Kingdom and Blitzspeer. Sept. 12, 315 Bowery, 87, starts promptly at 9 p.m., which on CIB time means around 9:30.

Karen Woods

POCO joined Richard Marx onstage at a recent private party/Roxy gig on Hollywood's Sunset Strip. The sextet performed an all-cappella version of Sam Cooke's "Bring It on Home to Me." Pictured left to right: Rusty Young, Jimmy Messina, Richard Marx, Richie Furay George Grantham and Randy Meisner.

CASH BOX MAGAZINE 4 September 16, 1989

HELLO DISASTER

BYRON ROCKOWITZ
COIN

MACHINE

FIRST THINGS FIRST

HERE WE ARE IN LAS VEGAS, NEVADA, getting ready to do our thing at AMOA Expo '89. This is a far cry, geographically (and in terms of, shall we say, environment), from Chicago, the traditional site for this convention. But when you think about it, Las Vegas is the place to be if you're looking for entertainment and all of the other elements that will, at least temporarily, provide the perfect respite from the businesswoman who'd like to get away from it all for a spell, have some fun and at the same time participate in a very important business-related function. The correlation is obvious—the key word is entertainment—and it will be abundant on the exhibit floor, in the form of coin-op amusement equipment, in a wide enough variety to keep everyone interested. With no time constraints to limit the fun, there'll be plenty of time to take advantage of everything else Las Vegas has to offer. Just remember, though, first things first!

If you've been reading the trade publications, you're aware of the show agenda the Expo '89 Planning Committee has arranged and tailored to fit your needs. They've been complaining about the "lack of new game themes" and the necessity for some innovative concepts, for something different, that will breathe new life into the marketplace and relieve the apparent stagnation. For the past several weeks you've seen signs that the tide is starting to turn, that the manufacturers have been listening and have been coming up with a few really good pieces. If tradition holds true, they've been saving their best for the Expo exhibit floor, so it stands to reason there should be some really outstanding equipment introduced at this convention—exactly what the doctor ordered for the operator community.

Then there's the "dynamic" educational program, consisting of fourteen seminars that cover everything from CD jukeboxes to vehicle maintenance, route security, game conversions and video poker, all designed to give operators something they can take home with them and apply to their individual businesses.

As we all know, the jukebox centennial, being celebrated this year, will play a major role in the AMOA Expo '89 format. Many things are planned, including a big, all-star awards banquet and show on Tuesday evening, September 12, which will feature a "legends of the jukebox" award that's been added for this special occasion. The jukebox manufacturers, every single one of them, will be displaying their current lines, including every possible model imaginable for today's market, with special emphasis on dedicated CD jukeboxes.

The stage is set; the timing is right. You've got a Monday-Tuesday-Wednesday format, which means you'll have to adjust your schedule accordingly, but you can do it. What remains to be seen is a big turnout of operators to appreciate all of the goodies the exhibitors are providing.

As we said earlier, remember to put first things first—cover the show, enjoy it, see everything, go to the seminars. Then, after hours, get out and do your thing at the casino!

Camille Compasio

A WELCOME FROM THE PRESIDENT OF AMOA

AMOA EXPO '89 WILL BE A SHOW TO REMEMBER! I'm glad you took the time from your business to learn more about new ideas in the coin machine industry.

This year we're also celebrating the 100th birthday of the coin-operated phonograph, or jukebox. It's today's benchmark for the future.

AMOA's Statement of Purpose is to foster the interest of companies in the coin machine business. That's what Expo '89 is all about.

The AMOA board of directors and staff have AMOA's purpose in mind, moving in a very positive direction with more educational programs, including a positive growth of darts (via AMOA's National Dart Association) and increased activity in Washington, D.C. Every AMOA committee is dedicated to the industry and working for your benefit.

Are you prepared for the '90's? It will be a time of new technologies, new ideas and a different approach to the ways you conduct business. Working together is the theme of the '90's as we move into an era of marketing our products. AMOA is at the forefront, working with manufacturers, distributors and operators.

CLYDE KNUPP, AMOA PREZ

I'm proud of our industry as we become more professional and specialized.

Enjoy our annual convention and trade show. Attend our annual business meeting, educational seminars and the awards banquet and stage show. And don't forget to support the manufacturers and distributors who support AMOA.

Welcome...and enjoy!

Clyde Knupp
AMOA 1988-89 President

EXPO '89
CONVENTION SITE

THE TOWERING LAS VEGAS HILTON, with 3,174 luxurious rooms and suites, is the embodiment of everything exciting in the famous Nevada resort city. The rooftop recreation deck, located on the third floor, includes a 350,000-gallon swimming pool, six lighted tennis courts and an 18-hole putting green. Directly beneath the deck is the magnificent Hilton Showroom, the casino, thirteen distinctive restaurants (including the spectacular $2 million Benihana Village), and over 220,000 square feet of meeting and convention space, which is fully equipped to accommodate every need, from a board meeting for ten to an elegant sit-down banquet for up to 10,000.

The hotel is located on the picturesque 80-acre site only a block away from the glittering Las Vegas strip and only steps away from the famed one-million-square-foot Las Vegas Convention Center.

The Hilton's thirteen dining facilities include the LeMontrachet and Andiamo restaurants that offer foreign-flavored dining; the Hilton Steak House, which serves Texas-style meals; the unique Barronshire Prime Rib Room, specializing in prime ribs of beef; the beautiful Benihana Village, which offers Japanese dining and entertainment in an authentic setting; Mancchen's Deli Tavern, where you can choose from a tempting array of delicatessen specialties for sit-down or take-out service; the Socroro Springs Cafe, a 24-hour coffee shop that offers a full course meal or a delicious snack any hour of the day; the Odyssey Buffet, which features a daily variety of buffet favorites along with a Sunday brunch; and the Cafe Eclair, specializing in tempting cakes, pastries, icrean, sandwiches and coffee.

Among the Hilton's numerous specialized accomodations for guests are a 2,900-car parking lot with 24-hour valet service, a computer system for instant check-in and check-out, complete men's and women's health spas and two extensive shopping promenades housing a beauty salon and barber shop, a video arcade, fine women's and men's wear stores, gift shops, an art gallery, a jewelry store and a toy shop.

The Hilton introduced a new entertainment policy in 1986 that produces a continuous line-up of some of the top names in show business, appearing in the hotel's showroom. The list includes Bill Cosby, Engelbert Humperdinck, Eddie Murphy, Dionne Warwick, Jeffrey Osborne, Gladys Knight and Wayne Newton, to name a few. Concerts, fights and other special events such as World Championship Tennis are also part of this vast entertainment scenario.

The Las Vegas Hilton is located at 3000 Paradise Road in Las Vegas—"America's Show Business Address!"
AMOA Expo '89 Floor Plan

September 11-13, 1989
Las Vegas Hilton
The 100 CD Galaxy HyperBeam™
The most impeccably clear, thunderously powerful music reproduction ever attained. A speed of music change over 12 times faster than anything available. And incomparable reliability. It all adds up to cashbox increases. Dramatic increases. Give us an opportunity to prove it to you.

Call us for the name of the NSM Distributor nearest you: 312-992-2280
BELIEVE IN THE JUKEBOX!

BY RICK BLEWEISS, VICE PRESIDENT, SALES, ISLAND RECORDS

WHY DISTRIBUTORS?

BY DOC ENGLISH

THE RECORDING INDUSTRY IS CONSTANTLY seeking new ways to break records. There are always too many good records and artists that never reach their potential because mainstream radio or MTV doesn’t play them. We try to gain exposure on these records through the press, in-store retail campaigns, alternative college radio, contests, merchandising, tie-ins, etc. These avenues are rarely as effective as radio, but we keep trying.

At Island Records believe that the jukebox can be one of these alternative ways of bringing a record in front of the public, and that as a medium and a tool it has been overlooked and underused. The drivin’ n’ cryin’ promotional contest we’re running (in conjunction with AOMA) is our way of testing this idea.

drivin’ n’ cryin’s “Straight To Hell” is a song that may only get played, if any, at radio, but it is a great single for bars and diners (the kind of song whose chorus you sing in your head for weeks after hearing it). We’ve incentivized jukebox operators and bar/diner location owners to feature “Straight To Hell” in their boxes. We’ve given them 10,000 singles for free, 20,000 posters that detail the contest, 1,000,000 entry blanks and colorful title strips that stand out in the box. The public is directed, via this colorful poster, to enter a free contest to win two Wurlitzer jukeboxes. To help answer the question (about “Straight To Hell”), the poster tells them that the song is in the location’s jukebox.

We think that if enough people hear the song it will start a buzz and a groundswell. This may not only cause some immediate sales for the single but should also result in a longer-term awareness of the group drivin’ n’ cryin.’ We have loaded the contest in the Southeast, which is the group’s stronghold, so as to get as much exposure as possible; but if the promotion works we’ll spread it across the US. (By the way, we just finished a different program for the group in U, the National College Newspaper, which drew over 6,000 entries from all 50 states.)

Since we just started the promotion we don’t have any location feedback yet. However, we are getting calls from one-stops who want to know how they can get in on the promotion. We’ve also heard from other record companies who are being told that this is the best box promotion people have seen in years, asking us how we’ve done and how we’ve done it.

Sam Atchley of AOMA has been instrumental in putting this together with us (as has the Sterling Title Strip Company). We are now looking at ways to utilize boxes with other acts in different areas of the country (i.e. promoting the Pogues in boxes at Irish bars and taverns).

It’s certainly true that most people will only play their favorite songs on a jukebox, ones that they’ve already heard on the radio. But I believe that you can direct and incentivize the public to spend their quarters in a jukebox to try songs they’re unfamiliar with. It’s certainly a low-cost way for the public to be musically adventurous. When record companies, bars, and AOMA work together in a concerted effort—as happened in our promotion—they can create a real area of alternative exposure for recorded product.

One last thought—the public is buying more and more cassette singles and some CD singles. Conversely, there are less and less vinyl 7” singles. As we all know, some major retail chains have stopped carrying vinyl singles. In a very short time the only users of 7” vinyl singles will be jukebox operators. If they convert to CD boxes there will be no need to make any 7” vinyl at all. It doesn’t matter to the record companies what configurations are used in the jukeboxes. We only care that operators buy and put our songs in their boxes. In fact, from a record company standpoint, if box operators convert to CD boxes we could eliminate the vinyl single and have one less configuration to stock, track, run out of and get returned. The future of the vinyl single is in the hands of the jukebox industry. But more importantly is the future of the jukebox as a means to promote and expose product. That is in the hands of both the record and jukebox industries. The potential of that cooperative future transcends whether a song is on vinyl or CD.

Periodically a certain question rears its head like an ugly dragon—why do we need distributors? The question usually pops out of the mouth of some manufacturer who want to sell direct, or operators who are convinced that if they excise the middleman, they can get a better deal. Are they right? Should the ancient, sacred and immutable jukebox business—manufacturer, distributor, operator, location—be overturned? Let us dispense with the suspense. This article is an apologia, a defense for distributors. What can a distributor offer that a manufacturing selling direct cannot?

FINANCING:

Direct sellers sell for cash. Distributors offer terms—30 days, 60 days, contracts, rentals, lease purchases, revenue sharing, balloon payments—as flexible as the rubber man at the corner. And an operator can save money by stockpiling, freeing up his cash flow. Operators who sell new, and constantly, can save thousands of dollars by stockpiling. We've heard of operators who rent out (to their customers) brand new CD jukeboxes and charge for the months the customers are only getting the machines for their cash flow and if you pay for your equipment before you have made the first penny on it, then the flow would be your savings. An operator can get a distributor's approach allows the operator to get a partial return on his investment before the bill comes due.

INFORMATION:

The jukebox distributor is a centralized clearing house of pertinent information for the operator. A direct-selling manufacturer knows one product, pushes one product—and the information he presents about it may be skewed. According to the average manufacturer, when hasn't his worst game made at least $250 per week on test, and he never returns it any stiff! Of course, he always tests it in an Arcade Colossal or The World's Busiest Convenience Store where the Asteroid Man is selling it for $25 a week. Oddly enough, they only become stiff after you buy them.

The distributor, representing a gaggle of manufacturers, helps the operator winnow through the merits and minuses of the merchandising on the market, provides test reports from operators. In addition, he can tell you what's in the gazetteers, apprise you of service bulletins, help you sell your route or arcade or buy a new one, hand out brochures, advise you to hold on to your Gamelet because the owner of your top location wants to give it her son for his birthday, your distributor will unearth it for you. And the service is all under one roof.

SERVICE AND PARTS:

Speaking of service, the direct seller of jukeboxes is a long shot in repairs and parts. You may have to go to coast to coast to get your board repaired—not very convenient if you have a Friday emergency, or you're in Alabama the day after your board is dead but you return your board to a direct seller. If the gods smile on UPS, you can send it out the next day air and get it back next day air, plus a day for repair, three days minimum if all goes well, and all never goes well, and who pays the freight?

With your neighborhood distributor, you can often get on-the-premises service. If you're lucky, he may have the advance replacement on your bad board, so your machine is up and running within hours, ready for samba night at the local biker bar. What if you need one for the entire machine? Try to send that UPS to the direct seller?

WARRANTIES: What does the direct manufacturer offer? Most distributors offer 90 days on new merchandise even when they only get 30 from the factory. They extend the warranty above and beyond as a good-faith gesture, a la Iacono, to their customers.

Parts? Convenient one-stop shopping. The distributor can get you anything you need to repair the machine, no matter where you bought it. The direct manufacturer may offer only what he has on his shelf, or you may have to deal with all the different manufacturers.

TRADE-INS:

What about used equipment? Do manufacturers take trade-ins? Will they truck down and sell you that secondhand driveboard you once requested? The answer is obvious. Direct sellers sell new, and once you buy their product, you're stuck with it for better or for worse, in sickness and in health. The distributor will take a trade, and how often this transaction eases an operator's cash-flow dilemma and enables him to buy another piece of equipment to keep the endless cycle going. Without the existence of distributors, the bulk of used machines would end up in the operator's shop, garage, warehouse, or next to the kitchen table in the breakfast nook!

STABILITY:

The local distributor provides stability. He is blood, bone, brick and mortar. He is a fixture, a permanent fixture. You can go and see him, have a cup of coffee, sit across the desk, complain about the high price of games, the escalating price of kits, speculate on the future of the industry, debate who’s going to win the pennant. The coin machine business is a highly personal business, each distributor has a rating, the dealers know him, he and the manufacturers know him, the board assemblers, not true manufacturers. They could fold up shop and be gone by nightfall. Go to Japan, license is rubacebus, viola, and a smidgen of the preto-chango, you're a manufacturer! It requires a bit more than this to become a fully fledged distributor.

Operators should be wary of manufacturers who bypass distributors and sell direct. Their next logical step may be to bypass operators and sell to locations! A coin machine business without distributors would be It's a Wonderful Life without George!
Discover unparalleled sound quality.
Discover dramatic increases in collections.
Discover new locations.

Discover FIRE.

100 CD HyperBeam™ Laser Disc Wall Phonograph
A Hyperbeam sound quality so near absolute perfection
that it's almost impossible to distinguish from a live per-
formance. A speed of music change that is over 12 times
faster than anything available. And a level of precision-
engineered reliability that is setting new industry
standards.

All in a strikingly beautiful, compact wall cabinet. So,
space limitations no longer have to exclude you from
what can be some of the best income-generating
locations.

Visit your NSM Distributor for a hands-on demon-
stration. And discover a level of quality, speed and
dependability that is unequalled in the industry.

Discover Fire.

The New
NSM-LIONS
Call us for the name of the NSM Distributor nearest you: 312-992-2280
HER OFFICIAL TITLE IS Assistant Corporate Secretary, her responsibilities are all encompassing, and what makes Carol Strahan's role rather unique is the fact that she is married to the president of the company—Loewen America's Rus Strahan. So, how do you maintain a productive working relationship and a strong, solid marriage, which is what this couple has accomplished? As Carol said, "Rus and I discuss business during the course of our working day and also on our ride to and from the office. Considering the extensive amount of traveling Rus does, and everything else, ours is not a Monday-through-Friday schedule; it goes far beyond that. At the beginning, though, we found ourselves talking shop seven days, and nights, a week; but, while this might be good for some people, we discovered that we needed something else to focus on, outside of business. So we have an agreement whereby as soon as we arrive home, all business talk stops!"

Aside from answering the busy telephones, arranging for all equipment shipments to distributors, making arrangements for the various trade shows in which Loewen America participates (on both the national and regional levels), Carol does all the payables, receivables, and also handles daily bookkeeping activities. Quite a workload, wouldn't you say? And yet she still manages to be so pleasant and accommodating whenever you call over there, either in person or on the phone.

What do you like most about your job, we asked? "You could say I'm kind of my own boss," she responded, "in that I am in a position to make many decisions on a daily basis without having to get an okay from anyone. I can set my own pace, actually, and that means a great deal since I do not have a 9-to-5 job. Let me just interject that, in the past I used to enjoy receiving my paychecks—and still do, of course—however, now I write them!"

On the flipside of the coin, we asked about her dislikes (as you read her response, you'll notice parallels with what many women in the business world experience). "The majority of people who are in contact with NSM/Loewen America immediately think of Rus, because he is such a driving force at the company," Carol says. "However, I am often referred to as 'Carol of Loewen America...the girl who answers the phone' and that's a little disconcerting, especially when it comes from many of our own people in Germany. You know, it's really awkward, during meetings in our office, when Rus is asked to have his secretary—me—get the coffee!"

Continued on page 12
Carol’s previous business experience, which was somewhat related, paved the way for her ultimate entry into the world of coin-op music. Prior to joining Loewen America, she worked for a frightful forerunner who handled imports of the NSM phonographs from West Germany. Mr. Bert Davidson, the NSM liaison in the US at the time, would often call her and advise her as to the disposition of the individual shipments. Eventually, she started invoicing the phonographs as well, becoming increasingly familiar with the product and the industry. In July of 1978, Rus Strahan was officially hired to open an office in Chicago. This gave way to the formation of Loewen America, Inc., and its subsequent incorporation in January 1979. Carol went to work full time for NSM in December 1978, and the transition was simplified by the fact that, “I already knew the various models and the customers at that time.”

Let us now focus on how these two people met, and ultimately merged. Ma Bell, who provides for us all the main option in person-to-person communication, played a major role. In other words, their initial introduction came by way of telephone. In Carol’s words, “I had spoken with Rus via phone many times while I was at my previous job. His family’s business in Massachusetts [Plumor Music] was the service/parts arm for NSM phonographs, prior to the establishment of Loewen America, so there were many occasions for telephone contact. Would you believe, we had spoken to each other on the phone for two years, without having ever met! And then, when Rus came to Chicago to work for NSM, it seemed like a logical move for me to help him in the set-up. For the first year, it was just the two of us, so I soon became very familiar with the parts and all of the other functions of the company.”

Rus and Carol celebrated their sixth wedding anniversary on July 2 of this year. She is a native Chicaguan, born and raised in suburban Oak Park, Illinois. They currently reside in Carpentersville, which is a suburb approximately thirty miles northwest of O’Hare.

Getting back to business, we asked Carol to elaborate a little about the current NSM line and Loewen America’s planned participation in AMOA Expo 89. “We presently have a wide range of jukeboxes for all locations,” Carol said, “from complete dedicated CD models, combination CD/45 machines, ‘straight’ 45 jukeboxes, etc. Our line has been enjoying much success in the American market. Within the next few weeks we will be receiving our NSM Fire, which is a dedicated CD wall jukebox. We already have pending orders for this model. At the AMOA show in Las Vegas, we will be showing a variety of the NSM Fire for all uses: i.e., homes, record stores, etc. Rus and I are anticipating a lot of terrific reaction to what Loewen America will be displaying at Expo” (Ed. note: This interview was conducted on July 21, which means the NSM Fire will have arrived by the time the issue hits the trade.)

So, how do the Strahans unwind when they finally reach home after a hard day’s work? “Both Rus and myself like to work outside and we’re very much involved in gardening,” she enthused. “We do have an arrangement, however, I usually mow the lawn and Rus shovels snow in the winter. This has worked out very well. But, lately, we have been sharing these ‘wonderful’ tasks! Since you asked about my ability as a cook, I must honestly rate myself as average, although I haven’t had any complaints from Rus, so I guess I’m not really that bad! My mother-in-law, Wanda, is the gourmet cook in the family! To be honest with you, there are many times when Rus and I eat out, simply because, after working all day it’s kind of difficult to think about starting dinner at 7 p.m. or thereabouts!”
Gentlemen, start your adrenalin.

Super Monaco GP

Super Monaco GP is as close as most people will ever get to grand prix racing. If you have the nerve for it, you can race wheel-to-wheel through the streets of Monte Carlo with the world's hottest open-wheel drivers. But be warned. Sega has taken simulator technology to the ultimate with a new Air Drive Suspension System that hummers drivers with every high-speed turn, bump, and power drift. And an innovative monitor manifestation system powers images to life-like proportions.

Super Monaco GP — available in deluxe, cockpit, and upright models — bristles with other technological advances, like an F1-developed wing shifting mechanism; ultra-real graphics; player's choice of automatic, 4-speed, or a challenging 7-speed transmission; and a four-channel, super-woofer sound system.

For more information call your authorized SEGA distributor.

SEGA Enterprises, Inc. (USA), 2100 Paragon Drive, P.O. Box 601550, San Jose, CA 95161-0550, (408) 435-0201.

Copyright 1989 SEGA Enterprises, Inc. (USA)
BETSON ENTERPRISES—STABILITY AND STAYING POWER!

BY CAMILLE COMPASIO

BETSON ENTERPRISES, AS WE KNOW IT TODAY, is a manufacturer of cranes and redemption games, and also a major distributor of amusement games, jukeboxes and vending machines. But that's not all. As part of H. Betti Industries, the company's involvement in their coin-op world has no boundaries.

Besides their headquarters in Moonachie, New Jersey, Betsen has branch offices in Milford, Connecticut as well as New Hyde Park, Long Island. Imperial International (Betsen's billiards and parts supply company) is located in Lyndhurst, New Jersey with a second office in California. And then, there's Betsen Pacific, with offices in Los Angeles, San Francisco and Phoenix, to round out the Betti organization.

This company has made giant strides over the past five and a half decades, utilizing its strong foundation to weather the lean years and further develop its resources during the up and down periods that have prevailed in the industry. Founded in 1934 by Huberto Betti, Sr., the company has evolved and prospered, earning a special status of respect and high regard in the coin-op trade.

Mr. Betti's son, Bert Betti Jr. (Betsen's CEO), has the distinction of being the first distributor to be honored with a special tribute by the American Amusement Machine Charitable Foundation at its 1989 dinner this past February, for distinguished service in the coin-op industry and on the community level as well. The Betti family members are totally involved in the company's operation and represent the influence instilled by Huberto Betti Sr. The executive roster at Betsen Enterprises includes Hugh Betti, president and Joe Cirillo, executive vice president. Peter Betti, a third-generation family member, is in charge of the Betsen Pacific facilities and Robert Betti is part of the senior management team at H. Betti Industries.

Betsen is a regular participant in the annual AMOA convention. Among the products that will be on display in their exhibit at this year's Expo are cranes, Reel Poker, Klondike 1-player pusher, Rivera and Silver Splash 6-player, along with Big Hitter and their newest redemption game, Flash Four. This is a must stop during your tour of the exhibit floor!

The accompanying photos, depicting various members of the team, were taken at company headquarters.

Here you see senior engineer Bill Selbert (l), obviously solving an electronics problem with redemption service manager George Angermeyer.

One of John Margold's more pleasant tasks, as director of sales & marketing for redemption and novelty sales, is to help Betsen's Big Hitter model with her grip. Nice work if you can get it!

Say hi to Betsen's famous (or is it infamous?) parts mgr. John Feltz!

Remember you saw it here first! This is Betsen's newest redemption game, Flash Four, being shown to us by Robert Betti; and, of course, you'll get to see it, in person, at Expo!

ATTENTION JUKE BOX OPERATORS:

Chris LeDoux, songwriter/singer and former world rodeo champion has many fans in your area...music fans from his 21 albums and rodeo fans from his days in the sport.

His last three singles were awarded Cash Box spotlight awards and much radio play around the country.

Over the years we've only pressed up enough for radio stations but have plenty for your use of the new one, "Sons of the Pioneers"/"Yukon Rose."

Give us a call about jukebox play in your area: (615) 444-8431. Drop us a line if you'd like to: American Cowboy Songs, Inc., Rt. 7, Box 220, Mt. Juliet, TN 37122.
Wurlitzer Juke-Boxes: Perfection Tradition Innovation

One More Time
Reproduction of the most famous juke-box.

CD-CARNEGIE
CD-sound in Wurlitzer technology.

WURLITZER
Deutsche Wurlitzer GmbH
P.O. Box • D-4995 Stemwede 1 • W-Germany
Phone 0 5745-280 • Fax 0 5745-2820
US-Contact: Jerry Reeves • Phone 407/843-4302
<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sunday, September 10</strong></td>
<td></td>
<td>Registration Open</td>
</tr>
<tr>
<td>3:00 p.m. – 8:00 p.m.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Monday, September 11</strong></td>
<td></td>
<td>Registration Open</td>
</tr>
<tr>
<td>8:30 a.m. – 5:00 p.m.</td>
<td></td>
<td>Educational Seminars*</td>
</tr>
<tr>
<td>8:30 a.m. – 11:30 a.m.</td>
<td></td>
<td>Special Distributor Hour (distribs only)</td>
</tr>
<tr>
<td>8:30 a.m. – 11:00 a.m.</td>
<td></td>
<td>Spouses Hospitality*</td>
</tr>
<tr>
<td>9:00 a.m. – 10:00 a.m.</td>
<td></td>
<td>Exposition Ribbon Cutting Ceremony</td>
</tr>
<tr>
<td>10:00 a.m. – 5:00 p.m.</td>
<td></td>
<td>Exhibit Hall Open</td>
</tr>
<tr>
<td>11:30 a.m. – 2:00 p.m.</td>
<td></td>
<td>Spouses Lunch &amp; “Feeling Good” Presentation*</td>
</tr>
<tr>
<td>2:00 p.m. – 4:00 p.m.</td>
<td></td>
<td>Educational Seminars*</td>
</tr>
<tr>
<td>3:30 p.m. – 5:00 p.m.</td>
<td></td>
<td>Cash Bar Open in Exhibit Hall</td>
</tr>
<tr>
<td><strong>Tuesday, September 12</strong></td>
<td></td>
<td>Registration Open</td>
</tr>
<tr>
<td>8:30 a.m. – 5:00 p.m.</td>
<td></td>
<td>Special Distributor Hour (distribs only)</td>
</tr>
<tr>
<td>9:00 a.m. – 10:00 a.m.</td>
<td></td>
<td>AMOA Brunch &amp; Annual Business Meeting*</td>
</tr>
<tr>
<td>9:30 a.m. – Noon</td>
<td></td>
<td>(Brunch will be served from 9:30 – 10:00 a.m.)</td>
</tr>
<tr>
<td>10:00 a.m.</td>
<td></td>
<td>Keynote Address—Mike Vance</td>
</tr>
<tr>
<td>10:00 a.m. – 5:00 p.m.</td>
<td></td>
<td>Exhibit Hall Open</td>
</tr>
<tr>
<td>11:30 a.m. – 1:30 p.m.</td>
<td></td>
<td>State Assn. Executives Lunch/Meeting (invitation only)*</td>
</tr>
<tr>
<td>2:00 p.m. – 4:00 p.m.</td>
<td></td>
<td>Educational Seminars*</td>
</tr>
<tr>
<td>3:30 p.m. – 5:00 p.m.</td>
<td></td>
<td>Cash Bar Open in Exhibit Hall</td>
</tr>
<tr>
<td>6:00 p.m. – Midnight</td>
<td></td>
<td>AMOA Awards Banquet &amp; Stage Show*</td>
</tr>
<tr>
<td>6:00 p.m. – 7:00 p.m.</td>
<td></td>
<td>Cash Bar Reception</td>
</tr>
<tr>
<td>7:00 p.m. – Midnight</td>
<td></td>
<td>Banquet &amp; Stage Show</td>
</tr>
<tr>
<td><strong>Wednesday, September 13</strong></td>
<td></td>
<td>Registration Open</td>
</tr>
<tr>
<td>8:30 a.m. – 2:00 p.m.</td>
<td></td>
<td>Educational Seminars*</td>
</tr>
<tr>
<td>8:30 a.m. – 11:30 a.m.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00 a.m. – 4:00 p.m.</td>
<td></td>
<td>Exhibit Hall Open</td>
</tr>
</tbody>
</table>

*Check Convention Directory for Location Site

---

**AMOA — BOOTH 2600-02F**

**Twister**

“**Twister**” is coming to the redemption market. **Exidy** has a game that will keep the coins coming and the players are challenged for hours. The alley game plays with dazzling excitement and has challenging strategy. “**Twister**” has clever audio, Deltronic or Mr. Ticket ticket mech. 7-ft. long, 2-ft. wide.

“**Twister**” is a great game of skill...

“**Bonus Bucket**” feature keeps the players playing — “**Twister**” is more than just a ball up an alley!

Strategy and excitement with a new “**Twist,**” this redemption game has great appeal for family entertainment centers, mini-golf, boardwalks, mall arcades, sport bars etc.

Ask about **Exidy**’s free freight program. Shipments start August 28, 1989.

Manufacturing, Parts & Service  
Office 916-244-6410 • Fax 916-244-6906

Marketing and Sales  
Office 415-325-5814 • Fax 415-325-5817
SNK CORPORATION OF AMERICA:
LOOKING AHEAD TO FURTHER ADVANCEMENT IN ELECTRONIC TECHNOLOGY

BY CAMILLE COMPASIO

OVER THE PAST FIFTEEN YEARS, the market has seen a string of hit products bearing the familiar SNK signature. The include Vanguard, Victory Road, Guerilla War, Touchdown Fever, P.O.W., Ikari III—The Rescue and Mechanized Attack; with the current Gang Wars and the very newest release Street Smart already gearing up for induction into this hall of fame!

What we will be concentrating on here is a company of international prominence that further solidified its penetration into the US market with the establishment of an American-based subsidiary.

SNK Corporation of Osaka, Japan was founded in 1973 by Eikichi Kawasaki, who now serves as chairman and also heads up the factory's expansive research and development division at home headquarters. Several weeks back, groundbreaking ceremonies were held for SNK's third building in Osaka, which will house sales and marketing as well as administration (Cash Box, September 9, 1989). The firm currently employs 180 people in this area of the world.

In November, 1986, SNK Corporation of America came into being, in Sunnyvale, California, with coinbiz veteran Paul Jacobs at the helm as president. Jacobs has been in the coin-op industry for twenty-six years and possesses a command of the market and a total knowledge of the business. He is involved not only with SNK's growing coin-op division but its active consumer division as well. He also handles all of SNK's financial dealings. There are twenty-two employees on the staff and present plans call for the purchase of a new, more spacious building in the immediate future, to better accommodate SNK's needs here in America.

The success of a company and the success of a product go hand in hand with aggressive leadership and a dedicated backup team. Paul Jacobs has surrounded himself with a staff of seasoned professionals who very capably handle the various departmental functions at the company on a daily basis. We will now focus on some of the members of Paul's team.

John Barone, vice president of the coin-op division, has paid his dues and gained considerable expertise during his eight years in the coin-op business. He's been with SNK for two years and works very closely with Paul.

Susan Jarocki, product manager/marketing administrator, has also been with SNK Corp. of America for two years. She's had experience in both the distrubuting and manufacturing levels of the trade and comes from coin biz roots (her father, Stanley Jarocki, is V.P. of Grand Products and a prominent coinbiz vet).

Neal Zook, director of operations, has racked up ten years in the coin business. His duties at SNK include coin-op engineering, production, computer entertainment software and other special products.

As further evidence of SNK's progress in the domestic market, two additional sales positions were recently created to handle US distribution. Tracy Tate joined the company one year ago as western sales manager. Rachel Davies, who works out of Syracuse, New York, joined SNK in July of this year as eastern sales manager.

In August of this year, Jeff Peters joined the team in the capacity of software manager. And then, there's Tommy Lynn, service manager; Vincent Gabriel, shipping manager; and Kevin Britton, controller.

SNK Corporation of America has gained considerable strength in the consumer market and was one of the original five Nintendo Entertainment System licensees. Needless to say, Linda Lavin, national sales director, consumer division, is kept quite busy dealing with the fast-paced market.

We should also mention that the software market is currently in development for SNK Corp. of America's entry into the personal computer market. Additional toy items are in the works.

But getting back to the coin-op market, SNK is constantly researching new avenues and, with the addition of research and development teams in Osaka, there's no limit to what can be accomplished in electronic technology that will provide the industry with state-of-the-art graphics and sound capabilities. These are among the company's goals as we start preparing for the advent of the '90s!
It is the year 2009. The elite division of the United Nations Special Service Agency, NIGHT STRIKER, is attempting to locate kidnapped Dr. Undbery Masco, a world authority on laser science. With the recent threat of global destruction facing the planet, it is imperative the good doctor be found. Only his vast knowledge of laser science can stop the evil forces and save the Earth from total annihilation.

© 1989 TAITO AMERICA CORPORATION
NIGHT STRIKER

NIGHT STRIKER is a one player shooting/driving game loaded with real excitement and outstanding graphics. Its fully digital soundtrack includes the “New Age” sound of composer, Zuntata. The cabinet is comprised of ¾” plywood and MDF, a proven strong high-density material. The cabinet is further covered with a durable vacu-form shell, giving it that futuristic and attractive streamline appearance. And special lighting techniques create the illusion that the cabinet is actually in motion.

Where the player is concerned, NIGHT STRIKER leaves little to the imagination. Its environmental cabinet surrounds the player with sounds, vibrations and spectacular lighting effects, resulting in an unsurpassed level of enjoyment. NIGHT STRIKER is not just a game... it's an experience!

In NIGHT STRIKER, periodic decision points allow the player to map his own course and choose each mission. The available courses take the player through cities, suburbs, factories, ancient temples, canals, the sky and even the open sea to search out and destroy the leader or “boss” villain in each mission. The player's arsenal includes rapid fire and guided missiles, using the control grip for direction.

And Taito's Continue Play feature allows the player to continue until the entire mission has been faithfully executed.
SO HERE I SIT, trying to think of something “alternative” to write about. I draw a complete blank. Then I come to the conclusion that I don’t even really know what “alternative” is, which is a pretty sad statement from someone who is supposed to be an alternative writer. But the question is a valid one, something that I’ve heard several late-night, caffeine-fueled or beer-sodden discussions about, always with other “alternative” types, and the consensus is that no one really knows. We know it when we hear it, but if you were to ask the average writer, publicist, promoter, or A&R person what is alternative music, they would probably respond with a stare as blank as this computer screen.

Maybe we need a new word. “New Music” doesn’t work. Technically, everything is new for a while. Out of the box, Kylie Minogue is as new as Kate Bush. And it certainly didn’t work for the New Music Seminar; what started as a meeting of the minds of the um, alternative set has become a massive conglomeration of people from all walks of musical life.

Bzzt. “Post Modern?” Come on. When was “modern,” and when did we get “post” it?

“Punk” was a good word for that era, because that’s what it was about—rebellion, angst, anger, basically getting in someone else’s face, especially if that person was in a position of authority. That kind of anger is, however, a bit difficult to sustain, so it evolved into “New Wave.” Also not a bad term, borrowed from the art world, meaning something that is a bit ahead of its time. It was also almost as easy to identify as punk; you knew it when you heard it, because it was experimental or electronic or what have you, and it had a look as well. “Gothic,” also not bad. Dark music, black, black and more black. “Hardcore” is self-descriptive as well.

But when you start to think about the entire “alternative” umbrella circa 1989, it gets pretty damn fuzzy. What does R.E.M. have to do with Front 242, what do the Sex Pistols have in common with Golden Palominos?

What’s the common denominator for Martin Gore, Steve Kilby, and Alex Chilton? The Replacements and Residents? Jangle and thrash? The Beautiful and the Damned? It’s all so confusing.

R.E.M.

Alternative, as overused and underdefined as it is, at least to a certain extent describes the goal of this strata of the musical atmosphere. It can be all be traced back to the common intention of creating something that doesn’t reflect, or worse, mirror what the mainstream accepts as pop music. But we can’t use the old “if it looks like a duck, walks like a duck and quacks like a duck, it’s a duck” formula here. The bands and the artists that are neatly slotted into the alternative format don’t look alike, and they don’t quack alike, either. I did an interview with Gavin Friday today, formerly of the Virgin Prunes. This guy is alternative, in the sense that his record is unlike anything else I’ve heard in a loooong time. But his record is being promoted in the same breath as labelmates the Kevin McDermott Orchestra. One is Scottish folk-based, the other is like stepping into a haunted cabaret. I could cite a hundred more examples of this sort of dichotomy, but there’s no point. You get the point. At least metal people can recognize each other on the street. Tight pants, big hair, mirrored shades—hey, you look like me!

Sigh. I’ll keep pondering this, and come up with another band—of the alternative persuasion—to write about. In the meantime, I’ll use the definition a friend of mine gave me earlier today. “If it’s being promoted by the alternative marketing department, it’s alternative.” That’s kind of what its come down to, isn’t it?

Stay tuned.

Karen Woods
THE HEAVY METALS

IT'S TOO QUIET AROUND HERE! I'm suffering from the frustration of having very little to report this week. However, thanks to the Foundations Tip Sheet, I've unearthed a few juicy tidbits for all you headbangers out there.

It's finally official that drummer Tom Hunting has left Exodus. He was absent for the start of the band's US tour because of illness, and now has been permanently replaced by John Tempesta, who was a roadie for Anthrax...Crimson Glory has been signed outright to MCA, and the label will re-release its latest album, Transcendence...Being in Nuclear Assault is not enough to keep bassist Dan Lilker busy. He's put together a new project, which he calls God's Balls. The other members of this group are Paul "Beertruck" Michaels, Eric from Sanctus and former Hades member, Tom Combs. Lion has broken up, and guitarist Doug Aldrich has joined Hurricane, replacing Robert Sarzo. Aldrich has also been sitting in with Brunette, which is gearing up for its Capitol debut. The group is currently searching for a brown-haired second guitarist...Progn has been signed to Epic Records...Let's see, what else have I heard...W. Axl Rose is in Michael Monroe's new video...Kings of the Sun is working on their next record...House of Lords' Gregg Giuffria is gearing up for his Celebrity Golf Tournament with Johnny Walker (it's the choose, not a band) that's being held in Half Moon Bay...That's about it.

Of course, the big news is that we're being besieged by new fall releases, many of which will be reviewed in my next column. But this week, I was compelled to foam at the mouth over Motley Crue's new album, Dr. Feelgood. So without further ado...

WEEKLY EAR RINGER

MOTLEY CRAE: Dr. Feelgood (Elektra 9 60829)

After five albums, many Motley Crue fanatics still cite the group's first LP Too Fast For Love as its best. However, they don't consider the fact that in the early eighties, most of us critical types merely thought of the band as a sleazy joke played on serious music lovers. Time, and record sales, have proven us wrong. The Crue's raptail riffs have become an influential staple in the hard rock and metal community. Now, the original Angeleno bad boys (forgetting, temporarily, about the Doors, who are in a category unto themselves) have come up with their latest record of sordid tales, Dr. Feelgood, and it's about time we "serious" rock writers stood up and took notice.

I just realized I've done something that I promised myself I'd never do—go in to review a record, and write about anything but the music. So what do I think about Dr. Feelgood anyway? It kicks my butt. It reaches my heart through parts of my body I'd rather not mention—not here, at least. If you're looking to cop a piece of ass, you'd better damn well be charming if you want to be successful, and the Crue hasn't been this inviting since their first album. The darkly funky stompy of the title track has thrown a few people off, but if you dive into it headfirst, you'll emerge, boppin' nonstop. Then the band takes you home into the lazy blues intro of "Slice of Your Pie," giving you a momentary break before starting up with some heavy grind action. The boys keep it going, picking up the pace on "Rattlesnake Shake," and when they dive into "Kickstart My Heart," the celebratory rush is positively orgasmic. Side one ends with the romantic afterplay of "Without You," a warm ballad that musically settles up the level with "Home Sweet Home," and lyrically rings truer than the aforementioned hit.

I hope the more reserved of you out there in Readerland forgive the sexual references of the previous paragraph, but if you can't handle talking about one of life's more pleasurable pasttimes, you probably can't handle Motley, either. If you're familiar with the other albums of Motley Crue, you probably know that their debut, Too Fast for Love, contained a segment from the uptempo "Same Old Situation," which is about a babe who leaves her man—for another girl—to "She Goes Down," a wicked rocker loaded with single-entendres about...well, you figure it out. But if that makes your ears burn, relax for a moment and listen to "Don't Go Away Mad (Just Go Away)," the most emotionally real track on the record. It has a country-folk-lyke melody and says the sort of sad things you might think about an affair that you knew wasn't going to last. Then, just as it's about to wring a tear from your eye, it makes you laugh with its blunt, sixties-chord chorus. Great stuff. The record ends with "Time For Change," in which songwriter Nikki Sixx pays musical homage to one of his—and my—favorite old-time groups, Mott The Hoople.

This is the best-sounding record the Crue has made to date, thanks to producer Bob Rock. It's bright and punchy throughout. Rock has brought the group back to its fighting weight, and given it another addition of adrenalin as well. And as for what are usually my two biggest complaints with Motley Crue—namely singer Vince Neil and guitarist Mick Mars—they're actually turning into assets. Vince's high-pitched squealing has been grating in the past, but on Dr. Feelgood he fits himself comfortably into the songs. He'll never be remembered as a classic vocalist, but the quality of the songs carry him when he's weak. As for Mars—the axeman's finally emerging with a peculiar, warped style. Nearly every tune on this LP is different, and he gives them all his and it's incredibly exciting to watch. From the Beatles' White Album-era turn on "Slice of Your Pie" to the moans and screams on "Kickstart My Heart" to the simple acoustic riffing on "Don't Go Away Mad." Tommy Lee still stands out as the best player in the band, and his massive drumming adds punch to shore. Along with bassist Sixx, the group's mastermind, the four have created a unity that's more solid than ever.

Dr. Feelgood is an enormous achievement, and just plain wonderful album. It's also an important record, because it points to a new, more musically diver- sified direction for both Motley Crue, and for hard rock in general. And if any of these deep-thinking commentators of the rock world don't like...they know where they can put their high-falutin' opinions.

Janiss Garza

CASH BOX MAGAZINE

September 16, 1989
HEY, GUSS WHAT? I bet you can't even imagine in your wildest dreams what I'm about to tell you. It will be unfathomable, shocking, hysteria-inducing. You'll have to lock up the children. You'll have to hide the mic under your pillow. You'll have to make your crib earthquakeproof. Yes, kiddies, I'm outta here. History. Kaput. Movin' out and movin' up.

This is a big surprise to most of you. I'll bet most of you have just checked into buying pacemakers, and have quickly taken interest into the hazards of cholesterol. You've lived on a whole new meaning. You are reborn. You can see things a whole lot clearer. Suddenly the roses smell a whole lot sweeter. What the hell, you are thinking, does life really mean anyway?

It's a cruel world. Life is not always kind. How quickly a lamb can turn into a ferocious lion. How quickly bliss can turn into disaster. How much longer do we have to watch this bullshittin' from this writer? When is he going to get to the point? Why didn't I turn the page a paragraph ago?

On the show, I'd like to give a few special shout-outs to the people who have helped me get through the last six months here. Bud Scoppa, the man on the perimeter, who taught me everything I know about taking the street and putting it on the page clearly. Joe Williams for making me laugh. Tom DeSavia for making me aware that even squares from the Valley got soul. Gene Ferriter for making me aware of all things spiritual—he will always be a Number 1 brother in my heart. Kevin Coogan, the most peaceful man I've ever met. A special shout out to Elaine and Jimbo—art terrorists, wonderful human beings, and good friends. Word to Scotty and Stephanie for keeping it fun (though Steve never did show me those voluptuous melons of hers). A special thanks to Bob Long, a man with more patience than anyone I know—I hope to hook up with you again in more relaxed circumstances. Special thanks and love to Clements first born to Janiss Garza, the queen of rock and roll. And what list would be complete without party goddess Lisa Johnson (the illegitimate daughter of Magic), whose boundless energy could power small countries.

Since this column is looking like the credits on the back of an album, I'd like to thank Stu Fine, the master of Wild Pitch Records, perhaps the best indie rap label around. Someone pick this label up and give it the juice it deserves. To get started, you can pick up the phone and call (212) 594-5050. Word to Laura, Monica, and the rest of the Tommy Boy Posse, who are going to house the 90s. Thanks to Steve Fournier for knowledge, David Williams for the hits, and Mark Griffin for six minutes of madness.

On the personal tip, I'd have to thank Olga T. for giving me a reason to keep going every day. Without her I'd be half the man I am today. Word to DJ Everett, my man on the street, and the possessor of the best ears for all things funky. Hat Rob-O for keeping me young and honest, and DJ Mark M for helping me through the bullshit with his usual alchoical charm (Warning: Kids do not try this at home).

In the immediate future, I will join the Cash Box alumni at Request magazine, cold boostin' my readership to a cool half mill. I want to juice your product if it's hype, so send it to me at 7459 Hollywood Blvd. #3, Hollywood, CA 90046. Drop me a line at (213) 876-8514. I'll be in NYC in the next few weeks, but my homie Timmy Tim will be chillin' in my crib, so pick up the phone. I'll see you on the perimeter and in the charts. Peace.

JAZZY V'S GUIDE TO ESSENTIAL HIP-HOP RECORDS

**LOVE BUG STARSKY:** “You Gotta Believe” (“Live at the Disco Fever” (Feaver))

**WHODINI:** “Friends” (“Five Minutes of Funk” (Arista))

**THE RUSSELL BROTHERS:** “The Party Scene” (Columbia)

**VARIOUS ARTISTS:** Rapmasters 8 (Priority) (Includes vital early Sugarhill cuts including “Wheels of Steel”)

**LAKIM SHABAZZ:** Pure Righteousness (Tuff City)

**CHILL ROB G:** Ride the Rhythm (Wild Pitch)

**MC SCOTT DOWN:** I'm Coming? “Ring My Phone” (Pre-release cassette)

**BIG DADDY KANE:** It's a Big Daddy Thing (Cold Chillin'/WB)

**BEASTIE BOYS:** Paul's Boutique (Capitol)

**PUBLIC ENEMY:** Anything (Def Jam)

**VARIOUS:** The Enjoy Story (Stylus UK) (Contains essential early Enjoy cuts)

**VARIOUS:** Tommy Boy's Greatest Beats (Tommy Boy)

**GANG STARR:** No More Mr. Nice Guy (Wild Pitch)

**ART OF NOISE:** “Beatbox” (ZTT)

**ERIC B & RAKIM:** Paid in Full (Island/4th & Broadway)

**ROCKMASTER SCOTT:** “The Request Line” “The Roof is On Fire”

**DE LA SOUL:** Three Feet High & Rising (Tommy Boy)

**DOGG E. FRESH & THE GET FRESH CREW:** “The Show” “La Di Da Di” (Rap就意味着)(Rod Stewart)

**WORD OF MOUTH, FEATURING D.J. CHEESE:** “King Kut” (Beauty & The Beat)

(I'm sure I missed a whole lot of worthy records, but these are personal faves.)

Jazzy V.
HOW I SPENT MY SUMMER VACATION: I spent my summer vacation in Rio de Janeiro, in fact, doing all the things you can't do in New York in the winter—going to the beach, listening to music, drinking too much beer, eating too much barbecue. Yep, it's good to change your routine every so often, especially when you have to get on a plane for nine hours to do it.

I won't bore you all with the details of how I ended up in Rio de Janeiro. (Actually, I went there to see a friend of a friend, a music producer and a very good guy—but I will bore you with some observations about things Brazilian and not so Brazilian; see, there happened to be a jazz festival on at the same time; coincidence, I swear it.)

There is a complete fascination down there with our interest, up here, in the music from down there. Utter fascination. Do Americans really love Brazilian music as much as they hear? (Well, yes and no—they love it more, sure, but it still isn't exactly burning up the radio and sales charts.) Do Americans know all kinds of Brazilian music? (Well, not really. Most Americans do know the Brazilian music they begin with bossa nova and end with Tropicalismo, although David Byrne's upcoming samba package, and later forro package, should change that.) Why do Americans like Brazilian music? (If you ask me, it's because the best Brazilian music combines the same elements as the best American music—namely Europe and Africa, in other words, their music swings, just like most of ours.

In my time down there, I hung out a little bit at the Free Jazz Festival (Free being the name of a popular Brazilian cigarette), a sold-out-every-night event at a 1,500-seat theater in Rio which then moves, almost in its entirety, to a theater in Sao Paulo; the artists play Rio and then two night later play Sao Paulo, a pretty good approach. Two big-name Americans and one Brazilian act each night, with lots and lots of press coverage (it's odd landing in Rio and finding Max Roach's photo, in color, on the front page of the biggest daily paper). For what it's worth, here are some bits and pieces of Brazilian music: I heard some commercials, John Scofield, George Benson and John Lee Hooker, but I don't need to go into that here. I also caught snippets of some of the Brazilian acts, but nothing worth mentioning (although it is odd hearing blues in Portuguese, something that Andre Cristovao does; sort of like hearing Gillian Welch in English). Of the notable Brazilian performances I could, Hermeto Pascoal's, at the new Rio Jazz Club was by far the most extraordinary. Leading his incredibly versatile, tight band through a five-hour set (silly me, I left after three hours), the general multi-instrumentalist manages to be completely Brazilian and completely a jazz musician, no small feat. His incredible three- man rhythm section ranged through every type of Brazilian unimaginable, while he and his soloists, especially the marvelous saxophonist Carlos Malta, improvised with unflagging wit, invention and elan. Pascoal has a positive spin on his American performances, but this set was a killer. There are few jazz bands anywhere that sound this good.

Two other performances worth mentioning: Ney Matogrossô at Canecao and Emilio Santiago at Asa Branca.

Matogrossô is a contemporary of the Tropicalistas, but he's got his own flamboyant, campy style: part Caetano Veloso, part Mac West. He's not the angle of the former, nor does he have the charisma of the latter; in fact, live, as on his records, he strikes me as more artifice than substance. His show was more interested in his physique than anything else. I, for one, wasn't.

As for Santiago, he's a singer with a deep, romantic voice who is very, very popular and who seems to point to a trend in MPB. His band is almost like an American-style lounge band (keyboards, guitar, a David Sanborn-ish saxophonist, etc.) and his show easily covers a wide range of Brazilian material. Among the new songs is the precious nova of Ary Barroso and Lucipina Rodrigues to bossa nova to MPB to Roberto Carlos-like crooning to a reusing set of sambas. He even throws in a bit of Al Jarreau-ish improvising, for an added international gloss. Sick, but appealing.

Some other bits and pieces:

Two major Brazilian musicians, Luiz Gonzaga and Nara Leão, have died in recent months. Gonzaga was an accordion-wielding champion of the music of Northeast Brazil (wait for Byrnes' foro album to learn more about that), the composer of the standard "Asa Branca," and the father of one of Brazil's most popular songwriters, Camelô Almeida. Leão was a firstgeneration bossa nova singer, one of the best. Last year PolyGram, over here, put out an enchanting album of her bossonova interpretations of American songs, produced by the longtime bossa nova producer Roberto Menescal.

A new nightclub in Ipanema is a snug, appropriately romantic room called, alternately, the Vinncius Piano Bar and Ao Templo do Bossa Nova. Sitting right down Rua Vinncius de Morais from the famous Garota de Ipanema, where you-know-what song was composed, the room offers some of the best nova of yesteryear. (For the record, bossa nova was born in 1958.) It's a local hangout, and it's a lot of fun.

Lee Jeske

---

**JAZZ PICKS**

- **GEORGE SHEARING:** *In Dixieland (Concord Jazz 4388)*
  - A nice idea: of George digging into some sweet, or lightweight, traditional jazz in the company of such bred-in-the-bone traditionalists as Kenny Davern and Warren Vache.

- **GENE HARRIS:** *Listen Here! (Concord Jazz 4385)*
  - Lusty, bustling two-fisted blues- and gospel-based piano from Harris, accompanied, if redundantly, by Ray Brown, Jeff Hamilton and Ron Eschet.

- **SCOTT HAMILTON:** *Plays Ballads (Concord 4386)*
  - Lovely!

- **MIKE STEERN:** *Jigsaw (Atlantic 82027)*
  - Fusion guitarist is a little mellower, a tad more melodic, on this go-round, but there's nothing real new on this album. The usual New York fusionables (Bob Berg, Jim Beard, Jeff Andrews, Peter Erskine) are on hand.

- **CLASSIC JAZZ ENSEMBLE:** *Classic Blues (Delmark DS-221)*
  - Spunky, unusual (trumpet and three reeds) traditional jazz sextet from, appropriately, Chicago, in a refreshing, lively slate of good old good ones.

- **MALACHI THOMPSON:** *Spirit (Delmark DS-442)*
  - Underrated free-bop trumpeter in a tidy, bluesy session from, probably, about 10 years ago, since the late piano monster Albert Dailey is on board.

- **CHARLIE SOEMAKE/HAROLD LAND:** *Stand-Up Guys (CMG 8018)*
  - Loose hard-bop blowing date, a good showcase for its veteran West Coast leaders, vibesman Soemake, tenor great Land, and pianist Randy Cannon.
JAZZIE B OF SOUL II SOUL

BYE, BYE! I'm gone. For good. These will be the last words you read from my overworked fingers in this mag (the crowd roars). I'm taking a long-needed vacation, but before I go I guess I'll get a little sentimental.

When I arrived at the Box in January, it was to do the dance column, which is where my major area of expertise lies. To justify my full-time status, and to sneak out a few extra bucks from my employers, I agreed to do the R&B column.

To be honest, it was not something I was looking forward to. I had really disinterested in the R&B scene in the eighties, with the notable exception of the output of Jimmy Jam & Terry Lewis (who are finally opening the doors of their new Flyte Time studios in Minneapolis as you read this), whose combination of superb songwriting and street smarts I had always admired. Most of the rest bored me.

In the past six months, I have lived intimately with the music every day. Frankly, most of it still bores me. But I have found some great stuff. Seeing Miles Jaye live was a wonderful experience, and he restored my faith in the power of a great voice coupled with interesting arrangements can have. The man has got soul. So does Chuckit Booker, whose debut album points to a great talent to watch. The combination of funk and gospel spirituality that is Guy still keeps me going after all this time, but the new jack copycats that saturate the airwaves bore me to tears.

Thank god for Soul II Soul. So nice they said it twice. The soul is the key, and the soul is the one element missing from most of the music ruling the "Urban Contemporary" airwaves these days. The soul inspires, and if there aren't any of it going around on a particular week's releases, it's hard to get up the motivation to write. At least about music.

The other side of the coin in this column is the industry side. It's really sad that many of the people in our business still haven't learned from the mistakes of those that came before them. People are still getting ripped off left and right. Listen folks, it's not getting a deal done that's important. Getting a good deal done is important. If you're hungry, you're gonna get eaten, so be careful.

And be professional. It has long been a practice in this business to tell black acts to arrive an hour or two earlier than they really need to be at a show, meeting, etc. This is because it is widely assumed you all don't have your shit together. Don't continue to reinforce this stereotype. If you as an individual don't have your shit together, it will leave a lasting impression and harm the chances of the next brother that walks in the door.

That said, I bid you goodbye. I'd like to thank a few people before I leave. Shetli Andranian at Atlantic does her job extremely well—she is an asset to any band on the label. Thanks to Cynthia Badie-Rivers at Columbia, who is always a pleasure to talk to. Thanks to Gwend Smith at Jacuzzi, perhaps the best freelance publicist around. These people are genuine, concerned, and dedicated, and deserve all the good things that happen to them. As for me, I'll still be writing. I will be handling R&B for Request magazine, which is published by the Musicland chain, as well as contributing monthly columns to a number of smaller mags. If you need to reach me, drop me a line at 7459 Hollywood Blvd, Hollywood, CA, or call (213) 876-8514. Thanks again for paying attention.

Neil Harris

RHYTHM & BLUES

September 16, 1989

The grey shading represents a sizable, indicating strong upward chart movement.

<table>
<thead>
<tr>
<th>R&amp;B LPs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Big Time (MCA 42302)</td>
</tr>
<tr>
<td>2. Unfinished Business (Fresh 90120)</td>
</tr>
<tr>
<td>3. Keep On Movin' (Virgin 91267)</td>
</tr>
<tr>
<td>4. Let's Get It Started (Crest 90924)</td>
</tr>
<tr>
<td>5. Can't Play It No Other Way (MCA 40177)</td>
</tr>
<tr>
<td>6. Let's Get It Started (Capitol 90924)</td>
</tr>
<tr>
<td>7. Gender Music: The Blueprint Of Hip-Hop</td>
</tr>
<tr>
<td>8. The WHO'S LIVIN'</td>
</tr>
<tr>
<td>9. The Young Son Of No One (Atlantic 81995)</td>
</tr>
<tr>
<td>10. Let's Get It Started (Capitol 90924)</td>
</tr>
<tr>
<td>11. Keep On Movin' (Virgin 91267)</td>
</tr>
<tr>
<td>12. Let's Get It Started (Capitol 90924)</td>
</tr>
<tr>
<td>13. Can't Play It No Other Way (MCA 40177)</td>
</tr>
<tr>
<td>14. Let's Get It Started (Capitol 90924)</td>
</tr>
<tr>
<td>15. Can't Play It No Other Way (MCA 40177)</td>
</tr>
<tr>
<td>16. Let's Get It Started (Capitol 90924)</td>
</tr>
<tr>
<td>17. Gender Music: The Blueprint Of Hip-Hop</td>
</tr>
<tr>
<td>18. The WHO'S LIVIN'</td>
</tr>
<tr>
<td>19. The Young Son Of No One (Atlantic 81995)</td>
</tr>
<tr>
<td>20. Let's Get It Started (Capitol 90924)</td>
</tr>
<tr>
<td>21. Keep On Movin' (Virgin 91267)</td>
</tr>
<tr>
<td>22. Let's Get It Started (Capitol 90924)</td>
</tr>
<tr>
<td>23. Can't Play It No Other Way (MCA 40177)</td>
</tr>
<tr>
<td>24. Let's Get It Started (Capitol 90924)</td>
</tr>
<tr>
<td>25. Keep On Movin' (Virgin 91267)</td>
</tr>
<tr>
<td>26. Let's Get It Started (Capitol 90924)</td>
</tr>
</tbody>
</table>

---

CASH BOX MAGAZINE 26 September 16, 1989
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks</th>
<th>Top 20 Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>My Fantasy</td>
<td>Teddy Riley &amp; Guy</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Let Go</td>
<td>Sharron Bryant</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Remember the First Time</td>
<td>Eric Gable</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Spend the Night (Ce Soir)</td>
<td>Warren Bros. 7-22900</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Taste of Your Love</td>
<td>The Isley Brothers (Ronald Isley)</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Can't Get Over You</td>
<td>Maze</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>I Do</td>
<td>Natalie Cole</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>If You Asked Me To</td>
<td>Patil LaBelle</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Put Your Mouth on Me</td>
<td>Eddie Murphy</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>It Ain't My It's Everyt1me</td>
<td>Aretha Franklin &amp; Whitney Houston</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Heat of the Moment</td>
<td>After</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Back to Life</td>
<td>Soul II</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Sarah, Sarah</td>
<td>Jonathan Butler</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>2000 Jackson Street</td>
<td>The Jacksons</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Don't Make Me Over</td>
<td>Sybil</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Just Git It Together</td>
<td>Lisa Lisa &amp; Curt Jam</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Out of My Mind</td>
<td>O'Jays</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Sweet Talk</td>
<td>D'sarra Hicks</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>It's No Crime</td>
<td>Babyface</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>Miss You Much</td>
<td>Janet Jackson</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>Baby Come to Me</td>
<td>Regina Belle</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>II Hype</td>
<td>Entouch</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>Babies Having Babies</td>
<td>Terry Talo</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>Just What I Like</td>
<td>Warner Bros./Reprise</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>Smilin'</td>
<td>Atlantic</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>26</td>
<td>Something in the Way</td>
<td>MCA</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>27</td>
<td>Talk to Myself</td>
<td>Christopher Williams</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>28</td>
<td>Spend the Night</td>
<td>Uptown/MCA</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>29</td>
<td>All My Love</td>
<td>Peabo Bryson</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>30</td>
<td>I'm in Danger</td>
<td>Mother's Finest</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>Breathe Life into Me</td>
<td>Mica Paris</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>32</td>
<td>Ain't My Type of Hype</td>
<td>Columbia</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>33</td>
<td>Two Wrongs (Don't Make It Right)</td>
<td>David Peaston</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>34</td>
<td>It's Funky Enough</td>
<td>Atlantic</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>35</td>
<td>All I Want From You</td>
<td>The Temptations</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>36</td>
<td>You Are My Everything</td>
<td>Columbia</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>37</td>
<td>Bust a Move</td>
<td>Young M.C.</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>38</td>
<td>Rock Wit Cha (MCA/53652)</td>
<td>Bobby Brown</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>39</td>
<td>Partyman</td>
<td>Paisley Park Warner Bros. 7-22814</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>40</td>
<td>Fun (RCA 6010-1-IRD)</td>
<td>Grady Harrell</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>41</td>
<td>I Go to Work</td>
<td>Javvia/RCA</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>42</td>
<td>I Wanna Come Back</td>
<td>Warner Bros. 22963</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>43</td>
<td>So Wat Cha Sayin'</td>
<td>Sleepin Bag Fresh</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>44</td>
<td>My Sugar</td>
<td>Warner Bros. 7-22966</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>45</td>
<td>State of Attraction</td>
<td>Rhonda Clark</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>46</td>
<td>(Don't U Know) I Love You</td>
<td>Chuckie Booker</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>47</td>
<td>N.E. Heartbreak</td>
<td>MCA</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>48</td>
<td>Fight the Power</td>
<td>Motown</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>49</td>
<td>The Way It Is</td>
<td>RCA</td>
<td>10</td>
<td>1</td>
</tr>
</tbody>
</table>

**#1 Single: Teddy Riley & Guy**

**#1 Debut: Finest Hour #68**

**To Watch: Jody Watley #53**
"I'VE ALWAYS HAD THE SAME CONCEPT—that the blues can be fun and it doesn't have to be just one slow song with 20 rounds of guitar and 20 rounds of harp. I've always had tight arrangements on records."

Insightful words from Anson Funderburgh, whose articulate, razor-sharp guitar work has helped to propel him and his group the Rockets to the top of the heap of blues bands today. Their new album Rock 'Em Up is out and continues to draw upon Funderburgh's meticulous blues picking, combined with Sam Myers' authentic, heartfelt vocals and harmonica and the Rockets' musically swinging approach, all of which solidifies their reputation as the pick of the litter in the ever-widening current blues scene.

Here is a group who has really done their homework. Not since the days of Paul Butterfield or the Electric Flag has a primarily white blues band made music that could stand alongside Muddy Waters or Howlin' Wolf and not totally pale by comparison or sound overly Caucasian.

Listening to any of the Rockets' records, one can hear a high degree of swing, authenticity and subtle yet powerful arrangements that come from years of musical experience and listening to Mississippi, Texas, New Orleans and Chicago blues, and everything else in between.

"All of us pretty much hear this kind of music and it just comes," Funderburgh says, "We work on our stuff, but not as much as you'd think."

"I love jazz," says Kenny Burrell, Barney Kesel, Billy Butler, and Coltrane. Old Miles Davis stuff. Jimmy Smith too." His admiration for these jazz masters reflects itself in his own consummate musicianship and the band's overall attention to detail.

The other obvious reason for that authenticity is Sam Myers. A veritable blues legend who played drums and harmonica for Elmore James, Myers' depth of soul and experience is mirrored in his warm, round vocals just as Funderburgh's solid yet humble personality comes across in his guitar work.

Funderburgh says of his friend and bandmate, "I think one of the most important parts of a blues band is the vocal and he's just an unbelievable vocalist. He is a part of our authenticity in both look and sound. A good vocalist is worth his weight in gold." That admiration holds true on and off the stage. "We're real good friends. We room together, practically live together. Either one of us would give the other his last dollar if need be. We're just really good friends."

This compatibility and respect display themselves on Funderburgh's three excellent albums. The new one, Rock 'Em Up; 1987's classic Sins, including the track "Changing Neighborhoods," which won the W.C. Handy Blues Song of the Year (Sins also took Contemporary Blues Album of the Year honors for 1988, and the group received Best Blues Band of the Year Award) and My Love Is Here to Stay. All three, plus other present efforts, are available from Black Top Records. The label's founders Hammon and Naumann Scott have gained quite a reputation for finding and recording blues legends in sympathetic surroundings. In addition to his own releases, Funderburgh's guitar prowess can be found on new Black Top releases by James Thunderbird Davis and Snooks Eaglin (as well as the new Delbert McClinton disc).

With all this praise and acclaim from the blues community, one would think national recognition would be right around the corner for these 10-year veterans of the road. Unfortunately, loyalty to a traditional form and platter-shattering live shows do not always lead up to national success or media attention. When queried as to the long-overdue praise they're starting to receive, compared with the commercial successes of Robert Cray or Stevie Ray Vaughan, Funderburgh replies with typical warmth and modesty, "If it weren't for Stevie Ray and Robert Cray, it'd be a lot harder for us. They're appealed to a larger audience. When people hear their versions of Slim Harpo or Lazy Lester, they go back and listen to those old guys and then they hear us and they say, 'Damn, that is right!'"

Not surprisingly, Funderburgh's views on current blues trends are heartfelt. "All of us have grown up with harp and old records, we try to take the modern technology of the studio and just do what we do. Some of the newer bands try to make their records sound like an old record and I think that's why they don't get across to more people than they do."

Anson Funderburgh and the Rockets featuring Sam Myers are in for the long haul, as their number of fans grows (whom I spoke with at their Lone Star appearance agreed it was one of the best blues shows they'd ever seen) and more media attention comes their way.

Ken Micaleff

ROOTS PICKS

PROFESSOR'S BLUES REVUE FEATURING KAREN CARROLL: Professor Strat (Delmark DS 650)
This record feels good! Eddie Lusk and crew stir up a brew of blues-tinged gospel so authentic you'll be looking for a church program to fan yourself off with. Breathing life into tired old numbers such as "Stormy Monday" and "This Little Light of Mine," as well as their own soulful originals, everyone involved sounds like they're having a great time just doing what comes naturally. Karen Carroll's voice is a plus. Joey Woelfill's excellent Memphis-ish guitar work adds to the groove and the Professor's mellow organ carries it along nicely.

BOOGIE BILL WEBB: Drinkin' and Stinkin' (Flying Fish 106)
Immortalized for his 1952 Imperial recording "Bill's Boogie Woogie," Webb hasn't changed his image, funky, lazy blues one notch. Webb is one of the few artists who can play 13 bars in a 12-bar blues structure and make it work (somehow). This unique sound is heard to best advantage on the title cut, a remake of "Bill's Boogie Woogie" and the R-rated "Paul Jones and Little Virginia Dare," an historically important piece of America showing the influence of the blues on gals and an unusual ability to incorporate cultural lingo. Weird but rewarding.

LOUDON WAINWRIGHT III: Therapy (Silvertone Records 12035-L)
Wainwright's music always picks up where the blues leaves off, particularly for yuppies, white intellectuals and anyone else plagued by chronic depression, lack of variety. His proposition? Face it head on and laugh. Most of the time it works. An "Helen's Wall," "Aphrodisiac," "Fly Paper," "Thanksgiving" and "Therapy." No pain, no gain, no claim to fame. Catharsis is good for you, boys and girls.

VARIOUS ARTISTS: Kings of the Blues (Ace CH 276)
This collection is chock full of good groovin', slow movin' rhythm and blues drenched numbers guaranteed to have all at your next party asking, "Who the heck is that?" B.B. King, Babyface Turner and Floyd Dixon featured. Dig it.
**CASH BOX CHARTS**

**TOP 100 SINGLES**

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

**September 16, 1989**

### #1 Single: Gloria Estefan

- **Song:** Don't Wanna Lose You
- **Artist:** Gloria Estefan
- **Weeks at #1:** 2

### #1 Debut: Vesta #70

- **Song:** Let Go
- **Artist:** Sharon Bryant
- **Weeks at #1:** 6

### To Watch: Aerosmith #38

- **Song:** Love in an Elevator
- **Artist:** Aerosmith
- **Weeks at #1:** 5

---

**Complete Chart:**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Weeks at #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DON'T WANNA LOSE YOU</td>
<td>Gloria Estefan</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>HANGIN' TOUGH</td>
<td>New Kids On The Block</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>HEAVEN</td>
<td>Warrant</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>COLD HEARTED</td>
<td>Paula Abdul</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>SHOWER ME WITH YOUR LOVE</td>
<td>Surface</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>IF I COULD TURN BACK TIME</td>
<td>Cher</td>
<td>11</td>
</tr>
<tr>
<td>7</td>
<td>GIRL I'M GONNA MISS YOU</td>
<td>Milli Vanilli</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>KEEP ON MOVIN'</td>
<td>Soul II</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>THE END OF THE INNOCENCE</td>
<td>Don Henley</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>18 AND LIFE</td>
<td>Skid Row</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>CHERISH</td>
<td>Madonna</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>ONE</td>
<td>Bee Gees</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>ANGEL EYES</td>
<td>Jeff Healy Band</td>
<td>6</td>
</tr>
<tr>
<td>14</td>
<td>KISSES ON THE WIND</td>
<td>Nenah Cherry</td>
<td>19</td>
</tr>
<tr>
<td>15</td>
<td>MIXED EMOTIONS</td>
<td>The Rolling Stones</td>
<td>25</td>
</tr>
<tr>
<td>16</td>
<td>DON'T LOOK BACK</td>
<td>Fine Young Cannibals</td>
<td>18</td>
</tr>
<tr>
<td>17</td>
<td>THAT'S THE WAY</td>
<td>Katrina and the Waves</td>
<td>21</td>
</tr>
<tr>
<td>18</td>
<td>IT'S NOT ENOUGH</td>
<td>Starship</td>
<td>24</td>
</tr>
<tr>
<td>19</td>
<td>TALK IT OVER</td>
<td>Grayson Houston</td>
<td>20</td>
</tr>
<tr>
<td>20</td>
<td>MISS YOU MUCH</td>
<td>Janet Jackson</td>
<td>30</td>
</tr>
<tr>
<td>21</td>
<td>SOUL PROVIDER</td>
<td>Michael Bolton</td>
<td>23</td>
</tr>
<tr>
<td>22</td>
<td>PARTNERS</td>
<td>Prince</td>
<td>31</td>
</tr>
<tr>
<td>23</td>
<td>LOVE SONG</td>
<td>The Cure</td>
<td>27</td>
</tr>
</tbody>
</table>

**Additional Songs:**

- **45**
  - **Song:** DON'T WANNA LOSE YOU (Chrysalis 1220)
  - **Artist:** Lionel
  - **Weeks at #1:** 7

**Total Weeks ▼ Last Week ▼**
THE OAK RIDGE BOYS: Much More Than the Music

BY KAY KNIGHT

AFTER A DECADE AS ONE OF COUNTRY music's most successful groups, it would seem that events that excite and motivate these guys would become fewer and farther between. NOT SO for the Oak Ridge Boys. Whether it be a concert at a state fair or a barbecue on the White House lawn, the initial excitement with which it all began is still there.

That excitement is something each and every fan of this multi-talented group can relate to—one that has lasted for thousands of years. We're speaking of the man and the President of the United States, a man with whom the Oaks have been friends since 1983.

"We performed at the Congressional Barbeque in 83 when George Bush was Vice President," remembers Oak tenor singer Joe Bonsall. "He couldn't attend that evening, so while we were sitting up on the lawn of the White House, he came down for the sound check. We sang for him, like a private show—just anything he wanted to hear."

"We knew he was really serious about being a fan of ours when he knew almost every one of our album cuts," continues lead vocalist Duane Allen. "Not just our singles, but songs off the albums that never got radio play! So we played a lot of them for him, and he brought us all VP tee-shirts. We've had a very close relationship with him ever since."

"Yeah, and it's kind of neat that six years later, here we are singing on the White House lawn again, at this year's Congressional Barbeque, still happenin' in country music," says Bonsall, laughing as he adds, "with a couple of new faces—but there's a new face in the White House too!"

The Oak Ridge Boys admit that President Bush has influenced their music and it is evident in their current single "An American Family." On the back of the new album cover of American Family, there is a dedication to the President that reads:

On Inauguration Day, January 20, 1989, the four Oaks sat among thousands and listened to President George Bush speak on the future of America—a kinder, gentler nation for the 1980s with old-fashioned morals and a new focus on the American family. We each reflected on how fortunate we were to live in a country where if you follow your dreams and work hard, the opportunities to succeed in life are there for you, no matter who you are. We sincerely thank our fans, friends and our own "American Families" for allowing us to follow our "dreams." Duane, Joe, Steve and Richard.

That dedication, says the Oaks, is pretty much how they feel about what the country means to them. Not that they're waving flags, but the songs on this new album are of that nature and express an appreciation of the nation and the people that make it.

One such song is the Oak Ridge Boys' current single "An American Family." "We'd had that song for six years," says Bonsall. "We'd listened to it a lot, but after coming away from the inauguration, hearing George Bush talk about a new focus on the American family for the '90s, we thought hey, maybe it's time to sing the song."

Duane Allen agrees. "We feel like it's really a strong song. Every week when MCA has their staff meeting, they start that meeting with a song. Bruce Hinton [MCA Records president] chose 'An American Family' to play and he said when it got to the line in the song about the picture on the wall of Jesus in the garden' he asked Tony Brown, "Did your house have one?" and Tony answered, 'It sure did' and Bruce said, 'Mine did too.'"

"A lot of people can relate to those stories that this song portrays without getting religious. And it's almost a patriotic song, but it's not. As one critic said, 'It's not what the song says that makes it great—it's what it doesn't say.' It gets right to the point, but you don't wave your flag. It's just appreciation of it."

The whole album is a very "traditional" Oak Ridge Boys project that goes from one style of their traditionalism to another and it features each member of the group in lead vocals. But this time, the focal point is on morality, values, traditional family life and everlasting love—something that is becoming more and more a trend in country music these days, and something the Oak Ridge Boys have always sung about.

"We have so much versatility among us. One reason we've probably lasted so many years is that we've never sounded like anybody else," Bonsall reflects. "We studied and watched the many trends that have come and gone in country music, but we have always remained the Oak Ridge Boys, which is very important to us, to keep that identity."

"Yeah," interjects baritone singer Steve Sanders, smiling. "We just got this #1 single in Cash Box called 'Beyond These Years' and it don't sound like Randy Travis."

Bonsall agrees. "We believe in good songs, done well. We incorporate lots of styles. One song can be as country-sounding as Ricky Van Shelton and the next can rock your socks off like Rod Stewart. We're not all one vocal point. Steve singing lead on 'Beyond Those Years' is a different sound than Duane singing lead on 'An American Family' as far as the lead goes, but when we're all singing together, it's unmistakably the Oak Ridge Boys—and part of that reason is Richard."

Bonsall is speaking of bass singer Richard Sterban—a man of few words, but a man whose voice is definitely heard and is listened to when he does speak.

"I think more than any group in our business we are a true group," Sterban explains. "All four people are necessary to make it what it is, and without all four, it's not the group—and it wouldn't be successful."

The group sticks together in much more than their music too. They have always attached some value of the Oak Ridge Boys to contribute to various charities and worthwhile projects. They built a non-profit organization in the Dallas/Ft. Worth area called Stars for Children and in five years time, raised half a million dollars and built eight halfway-type homes for abused children. The National Association for the Prevention of Child Abuse contacted the Oaks following their work in the Texas area and asked them to become the national chairman of that organization, a task they fulfilled for the past five years. First Lady Barbara Bush has just taken over that obligation recently and the Oaks are moving on to other civic involvement.

"The way our group is geared, we wanted to turn our attention toward cleaning up our country and making it a better place to live," says Allen.

"We've not been real good to our Earnest speaker, says, thoughtfully. "We're all getting involved in some facet of the cleaning up the Earth campaign."

A full touring schedule, one of their busiest ever, is also keeping them very involved with everyday performances. The Oaks are currently hitting all the state fair dates, concerts the guys say are some of their favorites.

"We're really please that in addition to the added interest we're seeing this year in us in the Northeast, we're still working the fairs that have wanted us for years," says Allen. "We just finished our eleventh show at the Kentucky State Fair..."

"Yeah, Bonsall jumps in. "I always look forward to that one. Those kind always give us more to look forward to!"

Always looking forward and looking towards new ways to grow as entertainers, the Oaks say they have made many changes in the way they try to never make enemies. "We've gone through some critical times in our careers—times when people didn't always know where we were going," says Allen. "Some of those times, we didn't know either. But the times the Oak Ridge Boys have been the happiest are the times when we have a purpose and have a reason to be in the right perspective. The Oak Ridge Boys, at this time, have a new group approach because our careers are exploding like a new group and that brings out the little boy in any of us and all the excitement that goes with it!"

"When you get that excitement from the people, it's different every time and when you bring it, and they bring out the best in us," states Bonsall. "So as the Oak Ridge Boys, we have never taken that for granted and have to that happen for us, year after year after year. We can't get excited over that, you're all screwed up and you're in the wrong place! We do still feel that tremendous excitement every time we perform. Maybe that's a big part of why we're still around."

Allen explains further, "We just keep trying to do it better!"
"HE'S THE MOST SUCCESSFUL Irish Bar Mitzvah headliner that Long John Silver has ever had." Danny Davis has succeeded in making the instrumental commonplace in country music.

A self-proclaimed "ham," Davis quickly discovered his love for music after joining his local parish's drum and bugle corps in Dorchester, Massachusetts. "I found I could play the bugle, borrowed a trumpet from a neighbor, went to the director of the corps, who also directed the band, and talked to him about playing the trumpet," Davis remembers. "I started attending the class he taught on Saturday nights, and soon after, the teacher took me aside and asked if my family could afford private lessons. My mother couldn't afford a dime, much less the buck and a half he charged, so I got a job packing fruit for a New York vegetable peddler, all day on Saturdays—for a buck and a half."

Davis took lessons all that winter. His teacher took a hiatus during the summer and when Davis returned that fall to continue his lessons, the band told Davis to take the money he was making and give it to his mother. "For the next six and a half years this man taught me and never took another penny from me. He taught me everything I know, everything!"

Davis describes his most memorable show as the night his teacher, who was then 84 years old, came to see him perform with the Nashville Brass, alongside Chet Atkins, Bob Dipol and Floyd Cramer on a show called The Master's Festival in Seattle, Washington.

Davis says, in addition to the many things he learned from his music teacher, he also learned a bit of vital information from his mother. "She came into my room one night during practice and said, 'You're just playing notes, you have to play with feeling.' So from that point on, I added my own extra touches to my music—that added extra that the Jewish community would call 'schmaltz.'"

"Actually, [it's] the word in Yiddish for chicken fat," Davis laughs. "They'd add chicken fat to dishes for flavoring. So if someone plays with that extra feeling, adds a little something to what they do, he plays very schmaltzy, he has personality in it. He's adding chicken fat to the melody!"

That little added chicken fat has always placed Davis on top. Long before the Nashville Brass, Davis produced for RCA whom he was having a remarkable, unsuccessful career as a singer on the label," Davis recalls. "Although I did hit the Top 20 with my first release, 'Crazy Heart.'"

Sticking to the playing, Davis worked heavily with Connie Francis. "After a run of six number one hits, Connie—boom!—went off the charts, so I convinced her to come to Nashville to find some country songs to do. We recorded a couple of middle-of-the-road tunes and went back to New York and added the New York Philharmonic on strings. Boom! We were back in the Top 10!"

"This became a pattern, and that's when I decided if I could do this with a strictly pop singer and country songs, there's got to be a market for the instrumental sound," Davis says. "The president of MGM thought I was absolutely out of my mind!"

That same year Davis was responsible for signing the big British group Herman's Hermits to MGM, and after a chancy 15-dollar raise, Davis bid MGM goodbye and took a job with RCA. Shortly after joining RCA, Chet Atkins, then director of Nashville operations, requested Danny's transfer to Nashville, where he became Atkins' assistant. "About four months later, I told Chet about my idea and he told me to go for it. He strongly suggested that he didn't care what the New York attitude was. He ran this part of it, and he said to just do it! He even named it the Nashville Brass, instead of the name I had picked out, the Country Brass. He felt that sound would hit a larger field than just country."

The first Nashville Brass albums went out in September, 1968 and by January, 1970, Davis had had three albums released. "I was touring on weekends and working as an RCA executive during the week," Davis remembers. "After a suggestion from RCA, and encouragement from Chet, I quit and went to full-time performing with the Nashville Brass. I've never been happier!"

Consistently on top with the Nashville Brass, Davis' albums are plentiful. Davis won the Grammy Award in 1969 for "Kawliga," along with the CMA Best Instrumental Group of the Year, not only in 1969 but from 1970 through 1974. Davis can also boast of the RCA Golden Boot award for four consecutive years and the Silver Boot award in 1978. These are just a few of the accolades Davis has received; he's the list you can add the Metrotome Award from Nashville Mayor Beverly Briley in 1972, and numerous magazine awards.

Danny Davis and the Nashville Brass has definitely added that extra "chicken fat" to music. They are still on a very busy touring schedule, covering fairs and other concert dates across the country. Davis has also spent the summer performing in Branson, Missouri, where he plans to return next spring. "A lot of my dates are return engagements," Davis states, thoughtfully. "I love the touring; I'm happy and I admit it. I'm happy as a lark when I'm on stage!"

T.L. Carr

JIM VEST

HOME SWEET HOME

LESS PEOPLE

Produced by Hank Cochran, Jim Vest, Greg Kane for the Co Heart Music Group on

GIFTED FEW RECORDS

Promotion by Tommy Dee and TNT Promotion

1-800-726-7677

CASH BOX MAGAZINE 32 September 16, 1989
COUNTRY MUSIC

ALBUM RELEASES

BILLY "CRASH" CRADDOCK: Back on Track (Atlantic 82033-1)

Billy "Crash" Craddock is truly back on track with this one. Nelson Larkin's expert production and Crash's soulful vocals bring back a sound that has crossed back and forth from pop to country since its beginnings. From fun songs like his current single "Just Another Miserable Day" (Here in Paradise) to the soul-searching ballad "Slowly Diana" and "The Girls That Everybody Knew," which takes us back to the doo-wop days, Billy "Crash" Craddock is definitely "back on track" with this one. Good Stuff!

PATSY COLE: Patsy Cole (Tra-Star 690361)

This girl is truly a lady for the '80s and this LP is one for any lady's collection. There's everything from love songs to love-gone-wrong songs, like "I Never Had a Chance With You Eyes." Talk about different—Patsy Cole has total control of her sound, which is anchored by intriguing vocals. The tune first kicks off at a somewhat relaxed pace, then gradually turns into a burst of high-powered musical energy. After all vocals are added, it's like witnessing harmony being born. The birth of Patsy Cole Creek is certainly a plus for country music and this single assures us of its successful growth to come.

SINGLE RELEASES

OUT OF THE BOX

ZACA CREEK: "Sometimes Love's Not a Pretty Thing" (Columbia 3669062)

Love is not always a bed of roses—sometimes we step on a few thorns. This song seems to be the moral of this little story by new Columbia artist Zaca Creek. This tune, produced by Eddie Kilroy, gives us country music with its own unique flair. Talk about different—Zaca Creek has total control of their sound, which is anchored by intriguing vocals. The tune first kicks off at a somewhat relaxed pace, then gradually turns into a burst of high-powered musical energy. After all vocals are added, it's like witnessing harmony being born. The birth of Zaca Creek is certainly a plus for country music and this single assures us of its successful growth to come.

COUNTRY FEATURE PICKS

HOLLY DUNN: "There Goes My Heart Again" (Warner Bros. 7-22706-1)

Yep, sounds like another big one for Holly! Right from the beginning, this tune, produced by Dunn and Chris Waters, is musical excitement to the extreme. Dunn's voice takes charge of this cut, cleverly written by the talented Wayne Perry, Joe Diffy and Lonnie Wilson. With an up-beat and traditional instrumental arrangement, "There Goes My Heart Again" is a smooth cut with down-to-earth lyrics. Living up to his familiar vocal delivery, Williams strikes up another tune that only he could master. This cut flows with perfection and should flow right up the charts.

DON WILLIAMS: "I've Been Loved by the Best" (RCA 9017-7-RAA)

After having been loved by what Williams calls the "best," what else is left? "I've Been Loved By The Best," self-produced along with Garth Fundis, is a smooth cut with down-to-earth lyrics. Living up to his familiar vocal delivery, Williams strikes up another tune that only he could master. This cut flows with perfection and should flow right up the charts.

JASON D. WILLIAMS: "Waitin' on Ice" (RCA 9026-7-RAA)

Alright Jason D! This cut from Williams' Tore Up LP forces us to boogie to the max! If one can describe music as action-packed, "Waitin' On Ice," produced by Mark Wright, is just that. Although the love life explained in this piece is a bit frigid, the music and vocals come out sizzling. Williams compares to Jerry Lee Lewis on this one, giving us a great ball of fire performance on vinyl!

DAVID BALL: "Gift of Love" (RCA 8975-7-RAA)

The gift of love should always be looked on as a precious one. That's what Ball says in this snappy release from his Steppin' Out LP. There's a demand for an original voice in the music biz—Ball meets the criterion. Produced by Billy Williams and Bill Halverson, "Gift of Love" is definitely worth unwrapping!

CALENDAR OF EVENTS COMING UP:

A GLOBAL FOCUS ON MUSIC, culture and business will take place in Nashville, October 5-9, as Riverfest, an annual Music City celebration, plays host to the third annual International Marketplace of Festivals (IMOF).

IMOF is a "coming together" of more than 100 music festival organizers, industry dignitaries, talent buyers, production companies, artists and songwriters who will join in the exchange of ideas and information relating to musical production and culture. Riverfest and I M O F '89 will feature talent from a wide variety of national and international artists, including Ray Clark, Brenda Lee, Pati Page, Pat Boone, Johnny Rodriguez and Latin teen sensations Menudo.

For more information contact Rick Runyon, International Marketplace of Festivals, 2214 Metrocenter Blvd., Suite 128, Nashville, TN 37228; Phone: (615) 248-6000; FAX: (615) 254-3102.

BACK IN TIME:

SEPTEMBER 12—Happy birthday to George Jones (1931)

SEPTEMBER 13—Marie Osmond and Dan Seals top the charts with "Meet Me In Montana" (1985)

SEPTEMBER 14—Charlie Pride's "You're My Jamaica" reaches #1 (1979)

SEPTEMBER 15—Alabama's Feel So Right LP becomes a million seller (1981)

SEPTEMBER 16—Happy birthday to David Bellamy (1950)

SEPTEMBER 17—Happy birthday to Oak Ridge Boys' Steve Sanders

SEPTEMBER 18—Jim Reeves' "Is It Really Over" hits the #1 spot (1965)

DINAH IS BACK!

Dinah Shore has returned to television, and come back to Nashville and the Nashville Network to do so. Shore and TNN made the announcement in style at Nashville's elite restaurant of restaurants, Mario's, where guests were treated to some of Shore's favorite recipes from her famous cookbooks.

In announcing the new series A Conversation With Dinah, Shore had only good things to say about returning to her native state, "Even though I've lived in California all these years, when people ask me where I'm from, I still say Tennessee. There's just no way around it—the pull is that strong.

The program, which premiered the week of August 28, is a series of half-hour portraits of leaders in entertainment, sports and politics. Drawing from her vast and intimate group of friends, Shore will converse with such legendary figures as Jack Lemmon, Gerald and Betty Ford, Rosemary Clooney, Bob Hope and, in her first interview since leaving the White House, former First Lady Nancy Reagan. In the near future, Shore will also talk with two people who are near and dear to the hearts of country music lovers: Miss Minnie Pearl and the King of Country, Roy Acuff.

Shore's recordings (which have earned her nine gold records) continue to play all over the world. She has performed in virtually every country where her records are played. Her chief source of recognition and professional enjoyment, however, has come from her television career, which was launched with the long-running musical variety Dinah Shore Chevy Show. Her next television series was Dinah's Place and she then moved on to the 90-minute format of Dinah. Her prolific career on the television screen has garnered numerous awards, among them ten Emmy Awards and the coveted Peabody Award.

While in Nashville to announce the premiere of her new series, Shore took part in a week of dedications, television appearances and some down-home fun. The city of Winchester, Tennessee, where Shore was born, renamed its main street Dinah Shore Boulevard. Shore also appeared on TNN's Nashville Now and made an onstage appearance at the Grand Ole Opry.

A Conversation With Dinah is produced by Fred Tatashore Productions and is taped in Los Angeles. It will be telecast on TNN's Nashville Now and Saturdays at 10:00 p.m. (Central Time)
“About as high as I get anymore is two and a half.”

The “two and a half” that Capitol recording artist Dean Dillon is talking about is his two-and-a-half-year-old daughter, Jessie Jo. “She’s my main high. I get high too these days on fishin’, playin’ golf and singin’ a good song. Life and stoppin’ to smell the roses—that’s what it’s all about.”

“I’m still crazy and wild—I just don’t do drugs and drink anymore.”

That’s a statement Dillon couldn’t have made a few years ago when he came to Nashville to take the town by storm and become a big country music recording star. “You see, the thing about me is, when I came to town I was too crazy to do anything. I just knew I wanted to be in the business and to sing,” Dillon recalls. “But you had to play by their rules, and I ain’t seen one yet that I ain’t broke.”

Dillon says alcohol and drugs were all part of that image he thought was necessary to be a real country star. They were used by many of his heroes in the business, so he thought that was the game to play.

“I hung out down on lower Broadway, playing all those bars, hanging out with people I shouldn’t be, doing the things people had told me not to do,” Dillon says. “There you have your ingredients for a Dean Dillon success story.”

While saying it jokingly, Dillon readily admits that it was just that lifestyle that could have ended his success story before it ever began. “I was 16 when I came to Nashville. I couldn’t get a record deal, so I parted. It was great for my songwriting. I was living it and I was writing up a storm,” Dillon remembers. “I’ve always believed you have to live it to write it. Fortunately, I’ve lived enough that I don’t have to do that crap no more. But it was those songs that kept me alive for a long time.”

Some, written or co-written by Dillon, started hitting the charts for artists like Steve Wariner, with “By Now.” Others followed, like George Jones’ “Tennessee Whiskey” and Hank Williams, Jr.’s “Leave Them Boys Alone.” The industry really started to sit up and take notice when rising star George Strait hit gold with a vein of Dillon songs including “Down and Out,” “Unwound,” “Marina Del Rey,” “The Chair,” “Nobody In His Right Mind Would’ve Left Her,” “Famous Last Words of a Fool” and “Ocean Front Property.”

“I had a recording deal with RCA at that time and I had actually recorded ‘Nobody In His Right Mind’ before George did,” Dillon recalls. “I could record songs and they’d go to the 70s or 60s on the charts, then I’d give George a song and it would go straight to the top of the charts, you know? So it was pretty frustrating, but I was really glad I had George, because he kept me alive.”

“Don’t get me wrong,” Dillon explains quickly, talking about his wilder days, “I had a lot of fun. I like to have killed myself doing it though. There’s a price you have to pay, and time to pay the fiddler—and the bill may be more than you got.”

Dillon also admits that he took the opportunity RCA gave him to prove himself and, as he puts it, “screwed it up.” But in 1988, Capitol Records offered him a second chance at becoming a successful recording artist, a chance that Dillon says he is not going to blow this time.

Dillon’s first album with Capitol, Slick Nickel, drew critical attention to his recording abilities and his current LP I’ve Learned To Live proves he has done just that.

“One thing I have learned since I got sober is the powers over people, places and things,” Dillon says. “I can only do what I do to the best of my ability. Once you get out of my hands, that’s it. I have no control over it. I can’t tell a record label what to do and I can’t tell a deejay what to play or people what to like.

“So what you see is what you get,” Dillon says, thoughtfully. “I can’t lie to you and tell you I’m something that I’m not. I can just tell you who I am and if you like me, that’s fine. If you don’t—I maybe I can change your mind.”

“I hitchhiked to Nashville 16 years ago and lived in a room that cost me a dollar a day. It hasn’t been no bed of roses, but the hard times were also a blessing in disguise. That’s what it took to shape, form and mold me in the right direction. The good Lord upstairs already knew he’d given me the talent to do this,” Dillon adds, laughing. “He just left it up to me to form it, and boy did I do a bang-up job, huh?

“I’ve just come full circle. I’m back trying to do what I came to this town to do—and I’m in it for life.”

Kay Knight
LEAN HOME
Larry Jim could have ANYTHING.

MISSY felt MORE.

Joe Gary... 2

20 Mexico

DARE Ronnie OUTSIDE.

19 18 14 10 7 6 2 'Tennessee...

20 Rock

FRIZZELL: The Time Is Right

"Everyone is influenced by somebody, so don't dwell on it. Just go out and enjoy. If it favors Lefty Frizzell, that's okay. Who better than his younger brother?"

This sage advice was given to Allen Frizzell a few years back by an avid Lefty Frizzell fan—Merle Haggard. Frizzell has happily followed this advice throughout his career.

"Lefty obviously was an influence on me, more than I realized," explains Frizzell. "Along with the others that followed his music, I being his younger brother, was most definitely influenced by it. My brother David was more my influence on performing since I started touring with him when I was 19 years old. I never realized the impact on my singing that Lefty had on me until I sat in with a three-piece country band one night during a time when I was doing my own thing, mostly rock. I really wasn't into country, but I felt I could get through one of Lefty's songs. After I finished, the audience response was great and that's what began my switch over to a more country sound."

During this changeover, Frizzell sounded more and more like his brother Lefty. He was dubbed as a crossover between Haggard and Lefty, a great compliment, but it was too much like Lefty—more than Frizzell wanted.

"It wasn't until I started writing my own material that I found my own sound," Frizzell remembers. "Yet, I don't mind being asked about my brother and I always do a tribute to him in my shows. I'm a fan of Lefty's myself and love to do his material, unlike other artists who will fight against adding a father's or brother's music to their show and ignore the audience's request to do them. That's fighting the people you're out there to win over. I want my audiences with me and to enjoy my show."

Frizzell is continuously pleasing audiences with his music and his writing. His latest single as a writer was one recorded by Gene Watson,
GOSPEL MUSIC

TERRY V. SALYER: Ready to Take the Plunge

BY KIMMY WIX

FROM REGIONALLY TO NATIONALLY, Terry V. Salyer is more than ready to take the plunge. Such a big step isn’t being made by just him alone. Salyer is making his move through the encouragement and support from family, friends, and of course the Lord. Being an independent artist, Salyer didn’t expect to receive such an overwhelming response in such a short time. However, with the release of “Restore The Glory” from his recent Take A Stand LP (an EP Project), he’s gaining tremendous recognition at an unbelievable pace.

“We (TVS Ministries) are basically on a regional ministry right now, but through encouragement from a lot of people we’re trying to branch out and expand,” says Salyer. “So many people have said to me ‘Hey look, we think you need to do this on a national note.’ I started out as an unknown artist and that’s another area in which God has really blessed us and opened up doors. It’s hard to get a lot of airplay, but radio has added us to their list and all of a sudden we’re seeing chart action with a lot of movement. It’s all just unbelievable—it really is.”

Born in the small town of Paintville, Kentucky, Salyer moved to the North-west Ohio area at a very young age. While in Ohio, he obtained many interests, including music, theater and athletics. In these areas he was awarded honors and received numerous letters of encouragement. It was during this time that he accepted Jesus Christ as his personal savior and made him Lord of his life.

“Terry V. Salyer is a long story. I’ve sung in churches most of my life, but just recently my ministry has broadened and grown,” Salyer admits.

The heartbeats of his ministry is youth work. He has served as a youth consultant for over fifteen years. A few of his areas of local service have been youth minister, association youth leader and Baptist Student Union Campus Minister. He has led, performed and participated in many conferences, seminars and rallies in Ohio, Kentucky, Tennessee, Virginia and West Virginia. He has also worked extensively with the Kentucky and West Virginia Baptist Convention and National Sunday School Board in Nashville, Tennessee. In 1980, Salyer shared, performed and ministered in resort ministry for the Southern Baptist Convention’s Home Mission Board in the Olympic Games in Lake Placid, New York. TVS Ministries were born in 1988 when he accepted a call into a dedicated Christian service.

“Two years ago I would have said, Oh Man—there’s no way I can do this,” says Salyer. “There’s no way I could get up and take concerts all across America. But because of the way the Lord has opened doors and the way he’s blessed our hearts, I have a tremendous peace now. If the opportunity arose and we could really get out there and minister and share what God has done for us in our lives, I’m ready.”

For the past nine years, Salyer has also served as a store manager for the Kroger Company. He admits that such longtime commitment would be hard to abandon, but he’s definitely willing to do whatever the Lord calls him to do. “I enjoy doing what I do, working for Kroger, but I think that God has called us on to bigger and better things. People in the area are even offering their services for free—to just come and help with the ministry,” he says.

“We’re developing a network now in which we will be able to do a video on ‘Restore The Glory’ because of its success.”

“I always like to begin a concert with something upbeat,” Salyer ponders. “Some of the material I use is basically inspirational/adult contemporary. I’ve worked with youth for 15 years, so that’s been the majority of my song emphasis. Out of an hour-and-a-half session or concert, I may share about thirty minutes. When I do song, it’s something that’s usually happened in my life,” he says. “To me, there’s always a message behind it that not only I can sing, but I can also relate something about how the Lord has opened up something to my mind or in my life and how he’s used me or how I’ve learned from that to get through a tough experience. I like to share those experiences with people because there are lots of times at a concert when they’ll sit there and wonder, ‘OK, that’s a nice song and everything but how does it relate to me?’ I think a lot of times when we can share and tell about a tune while in concert, people can relate and naturally they clap onto that.”

Having an abundant amount of theater experience, Salyer hopes to eventually include more dramatization into his music ministry. “I’d like to do something similar to what Carman is able to do,” Salyer proclaims. “Maybe even in the middle of a song, I could do a dramatic presentation. I’m currently working on that type of material right now. I just want to be able to use all of the talent and ability that the Lord has given me to make an overall great presentation.”

Salyer’s wife Rebekah is very much involved with all aspects of his music ministry. He credits her for continuously offering total support. “It’s amazing how God was so instrumental in bringing us together,” he proudly admits. “From day one, Rebekah has always been so supportive. She’s a tremendous woman and my best friend.”

The next release from Salyer’s Take A Stand LP will possibly be a ballad entitled “My Heart Is His” or “You Gotta Love Somebody.” Salyer hopes, though, that he will soon reach an agreement with a larger company—one which will offer him the opportunity to reach more people. “It’s great, a lot of radio stations are already screaming for more material. However the situation turns out to be, I’m just ready and willing to step out on faith.”

Salyer’s most recent appearance was fronting one of his favorite artists, the Imperials, just this past fall. According to him, more opportunities are being created every day to do what the Lord has called him to do.

“Peer pressure is a mighty force in our society and I want to help to reverse that peer pressure. We hear people telling us to say ‘No’ to this and ‘No’ to that, but I want to reinforce people to say ‘Yes’ to Jesus Christ. That’s the real answer and the root of solving problems such as drugs and the homeless situation,” Salyer says. “I think contemporary Christian music can be the answer to a lot of those problems.”

CASH BOX MAGAZINE 36 September 16, 1989
**Canaan artists**

On Friday, August 16, WRNA Radio in Kannapolis, North Carolina, celebrated Canaan Records' 25th Anniversary by playing Canaan artists every other song. The station received overwhelming response to the special playlist, which featured past and present Canaan artists, from the Florida Boys to the Mid South Boys. Pictured is WRNA's Carl Ford.

**Album Reviews**

**MIKE ELDRED: Uncommon Love (Home Sweet Home 7010048409)**

Eldred's *Uncommon Love* is just that—uncommon. It's not too common to hear such an overall power and sincerity ring out from one voice. Eldred definitely rings out on each cut and also manages to send out a positive message with very well written lyrics. Currently, "Ready To Fly" holds the #15 spot on this week's Contemporary Christian Top 40 Singles Chart. "Ready To Fly" is sparked with an up-beat tempo, allowing us to realize just how much energy Eldred can put into a song. Produced by Chris Christian, Chris Thomason and Joe Hogue, *Uncommon Love* proves to be nothing less than top quality.

**PHIL DRISCOlL: Celebrate Freedom (Benson 022300)**

Chalk up another one for Driscoll! With his horn-perfected "The Star Spangled Banner" to kick off this project, Driscoll immediately fills us with a sense of pride for not only our grand country, but for its creator as well. To top off Celebrate Freedom, Driscoll's voice expresses as much emotion as his trumpet playing in "America the Beautiful." This project projects a warm feeling of being right in the same room as the actual music and vocals. Brilliantly co-produced by Larry Goss, Celebrate Freedom manages to crank out a heart-stirring musical celebration.

**THE PERRY SISTERS: His Name Be Praised (Morning Star MSC-4096)**

"Let His Name Be Praised" certainly seems to be the theme throughout this collection, including tunes such as "Be Hold The King," "Sweet Anointing" and "I'll Take to the Sky." These sweet-toned voices sing out beautiful lyrics and with a hint of strings to back them up; a traditional country yet inspirational flair and feel is obtained. His Name Be Praised, produced by Eddie Crook, delivers a tight vocal blend accompanied with incredible arrangements. This project proves up to the task of praising the Lord with style.

An all-star record and entertainment industry lineup performed on stage at the Shrine Auditorium in Los Angeles, California, recently in support of a fund-raising effort for AIDS research. The show, hosted by Dionne Warwick, featured over 200 artists, including choirs, musicians and soloists, rallying to the cause before an appreciative audience. At the event, Sparrow artist Deniece Williams premiered "We Sing Praises" with Natalie Cole. The two had previously recorded the duet for Williams' new Sparrow/MCA album, Special Love. During the evening, celebrities gathered backstage. Shown here, from left: Nia Peebles; Howard Hewett with new baby son, Howard Jr.; Thelma Houston; Williams and Melba Moore.
We Out Business

CAROUSEL $795; SECRET BOWL $995; MEDALIST VIPER $1895; TATOR SHOWDOWN $1495; TOOBIN FOR 6464

sent consecutive ADVERTISING. ACCOMPANY with CLASSIFIEDS accepted NOTICE add for
SALE: FERRIS CLASSIFIED F-14 OR 248-9000. OR
F-14, 9611. WRITE to classified areas. our
good deposit price). We reach classified ads
SALE: Old Bingo Pinballs. Great
... hoping to rise or fall. What games and locations are
Contact: SILENT PARTNER, 3441 South Park, Springfield, Ill. 62704. Tel: (217) 790-3359.
... for more info. Also old jokers.
... to the list. Includes updates, Box 764, Hermitage, PA 16145. The only
directory you’ll ever need.
... to include: Contact Hy Mizrahi or Stan Herman at (213) 552-7272.

CASH BOX

SYNDICATED BY KING FEATURES

THE MUSIC TRADE MAGAZINE

SUBSCRIPTION ORDER: PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME
COMPANY 
TITLE
ADDRESS 
BUSINESS HOME APT. NO.
CITY 
STATE/PROVINCE/COUNTRY ZIP
NATURE OF BUSINESS 
PAYMENT ENCLOSED
SIGNATURE 
DATE

SUBSCRIBE NOW! SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS RADIUS
$150.00 PER YEAR (USA & CANADA ONLY)
FOREIGN SUBSCRIPTIONS $165.00 PER YEAR
LIMITED TIME ONLY
CASH BOX

SOUTHERN GOSPEL SPECIAL
NATIONAL QUARTET CONVENTION

Gold City
J.D. Sumner & The Stamps
Heirloom
The Talleys
The Whites

Sept. 25-30
Ad Deadline: Sept. 20th
Contact:
Frank Scherman (615) 244-2898
Bob Long (213) 464-8241