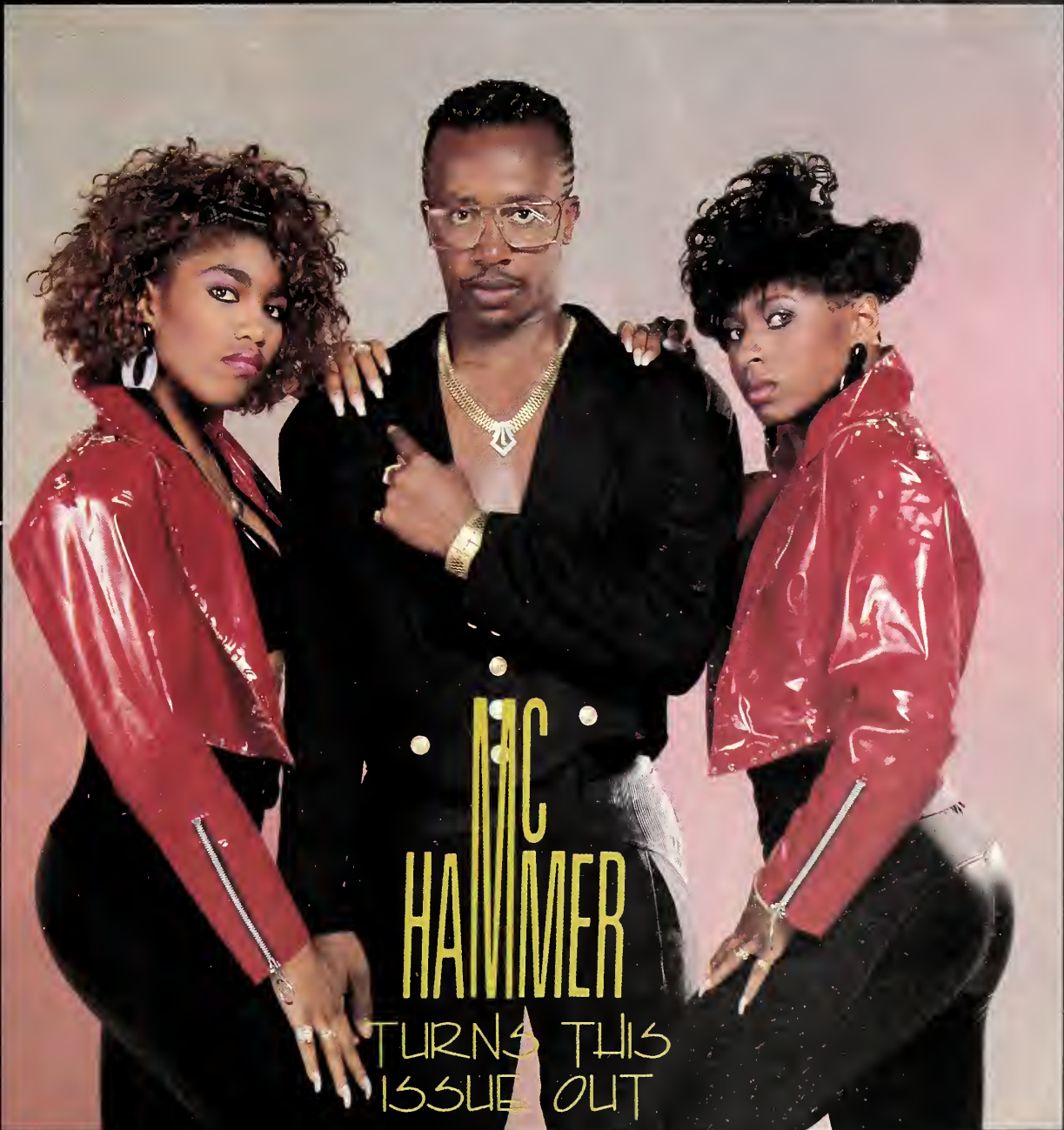


CASH BOX

MAY 27, 1989

NEWSPAPER \$3.50

SPECIAL ISSUE: HIP-HOP. THE STATE OF FRESH



THE MAJORS
THE INDIES
THE NEW SCENES
SAMPLING REPORT
RAGAMUFFIN

LUKE SKYWALKER: RAPS DIRTY
STEVE FOURNIER: MAKES A SPLASH
RED ALERT: RUNS IT DOWN
RICHIE RICH'S: UK STYLEE
FAB 5 FREDDY: CHANGES THE BEAT

KWAMÉ

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the single from the debut album
THE BOY GENIUS featuring
A NEW BEGINNING
(81941)



**THE
D.O.C.**

"It's Funky Enough"
the first single from the debut album
NO ONE CAN DO IT BETTER
(91275)
On Ruthless Records



BREEZE

"L.A. Posse"
the first single from the debut album
THE YOUNG SON OF NO ONE
(81995)

**THE FIRST PRIORITY
MUSIC FAMILY**

the compilation album
BASEMENT FLAVOR
(91046)
On First Priority



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CASH BOX**THE MUSIC TRADE MAGAZINE****C O N T E N T S****HIP-HOP: THE STATE OF FRESH****5 DIGITAL SAMPLING: THE BATTLE OVER BORROWED BEATS**
Chuck Philips**8 HIP-HOP HISTORY: D.J. RED ALERT GOES BERSERK**
Jazzy V.**9 M.C. HAMMER: MAN IN MOTION**
Joe Williams**10 CITYSCAPES: L.A., MIAMI, SEATTLE**
Duff Marlowe**12 LONDON CALLING: BRIT HIP-HOP HEATS UP**
Malu Halasa**13 POOLING RESOURCES: THE RAP PACK ATTACK**
Jazzy V.**14 MAJOR RAPPINGHOOD: A TALE OF TWO LABELS**
Bud Scoppa**15 YO! MTV: RAP'S SECRET WEAPON**
Tom De Savia**COLUMNS**

- 5 The Buzz / LA's Tom De Savia and NY's Karen Woods welcome Nashville's Kay Knight.
- 17 Globalist Groove / Tom Cheyney's reggae/rap connection.
- 22 Singles Going Steady / Julius Robinson raps it up
- 26 Rhythm & Blues / Neil Harris has got the music in him.
- 28 Shock of the New / Joe Williams is so white he glows.
- 29 The Heavy Metals / Janiss Garza metals with the industry.
- 30 Un Nuevo Horizonte / Mike Missie shakes and sambas.
- 31 On Jazz / Lee Jeske blows his horn.

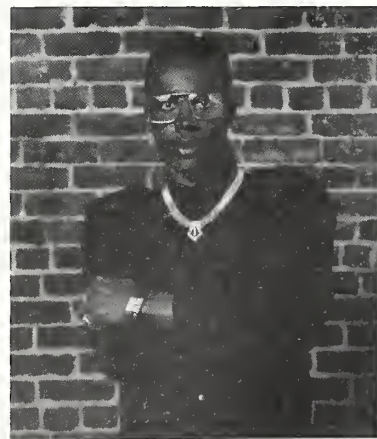
CHARTS

- 16 Top 40 Rap LPs
- 17 Top 100 World Music LPs
- 18 Top 200 LPs
- 20 Radio Report
- 23 Top 100 Singles
- 25 Top 100 Black Singles
- 26 Top 75 Black LPs
- 28 Top 40 Alternative LPs
- 29 Top 40 Metal LPs
- 30 Top 25 American/Latin LPs.
- 31 Top 40 Contemporary Jazz LPs
- 34 Top 50 Country LPs
- 35 Top 100 Country Singles
- 38 Top 40 Country Indie Singles

DEPARTMENTS

- 4 Tickertape: The facts, the rumors, the lies, the deception...
- 4 Movers & Shakers
- 24 Retail Report / Shoptalk
- 32 Coin Machine
- 39 Classifieds

Cover photo of M.C. Hammer & Oaktown 3.5.7. by Lori Stoll
Special graphic thanks to Mark Heimback-Nielsen

**M.C. HAMMER (Page 9)****JAZZY V.'S TOTALLY HIP-HOP TOP 10**

1. Olga T.—My one and only Jenny
2. Kool Moe Dee: "Pump Your Fist" (Jive/RCA LP cut)
3. Beastie Boys: "B-Boy Bouillabaisse" (Capitol LP cut)
4. Love Bug Starski: "You Gotta Believe/Live at the Disco Fever" (Fever)
5. Public Enemy: "Rebel Without a Pause" (Def Jam/CBS)
6. Soul II Soul: *Club Classics Vol. I* (Virgin)
7. De La Soul: *Three Feet High and Rising* (Tommy Boy)
8. Whodini: "Five Minutes of Funk" (Jive/Arista)
9. Russell Brothers: "The Party Scene" (Portrait)
10. The 45 King & Lakim Shabazz: "The Red, the Black, the Green" (Tuff City)

TICKERTAPE

THE BIZ: A&R, that much-maligned occupation, has reared its ugly head in the last pristine bastion of communal, '60s-style decision-making—**Enigma Records**. **William Hein**, chairman of the Culver City-based Enigma Entertainment Corp. announced that the record label, which has operated without a formal A&R staff, will now be setting up a department. Enigma has had a remarkable track record, using miscellaneous personnel to find artists—signings have included **Poison**, **Stryper**, **Motley Crue**, **Berlin**, **Bardeaux**, **Sandra Bernhard**, **Dead Milkmen**, **Devo**, **Hurricane**, **Mojo Nixon** & **Skid Roper**, **Red Flag**, **Smithereens**, **Al Stewart**, to name a bunch. Job seekers listen-up: Hein is looking for "individuals possessing extraordinary talent scouting skills, and the savvy to advise our artists on song and producer selection, as well as career direction." Qualified applicants should submit a resume to William Hein, Enigma Entertainment Corporation, P.O. Box 3628, Culver City, CA, 90231-3628. (No phone calls will be taken, they claim. But what about faxes, guys?)... We've caught wind of yet more changes in the publicity sector. In the next few weeks, **PolyGram's David Millman** will fill the now-vacant **I.R.S.** directorship, and **Virgin's Jolyn Matsumuro** will move over to **Geffen**.... On the media front, **Jonathan Gold** is out as music editor of the *L.A. Weekly*, and **Holly Gleason** has nabbed the features editor slot at *Hits*.... **Famous Music Publishing** has just inked a deal with **Mercer Ellington** to rep **Duke Ellington** worldwide, acquiring publishing rights to the entire Duke Ellington catalog. The announcement was made by **Robert Fead**, president of Famous Music.... **Soundscreen Ltd.**, a "multi-faceted international marketing company specializing in music from motion pictures," has been formed in New York by **Ron Eyre** in association with **Jack Maher**. Among the facets is a record label, **Soundscreen/Little Major Records**, which will issue soundtracks from foreign films, including *A Fish Called Wanda* and *Pelle the Conqueror*.... **HSS Inc.** of Ashland, Va., is the new exclusive U.S. distributor of **Slingerland Drums**. Thought you'd like to know that.... **Music in Action**, **Howard Bloom's** organization which is committed to battling the forces of censorship attempting to muzzle things like nasty words, nasty records and nasty bands, needs money. Fast. If you think fighting the **PMRC** and their ilk is a good thing, checks can be sent

to MIA at 705 President St., Brooklyn, NY 11215.

ART & ARTISTS: There's a Byrd in the House! Everybody at *Cash Box* is already coveting a new promo-only CD to be released on Capitol. It features **Crowded House's** new single "I Feel Possessed" with three live bonus tracks performed with the **Byrds' Roger McGuinn** during CH's recent tour. They are "Eight Miles High," "So You Wanna Be a Rock & Roll Star," and "Mr. Tambourine Man." ETA—June 9.... **Iggy Pop** is in Baltimore shooting his scenes for **John Waters' next movie, Cry Baby**. The film's music is sure to be a hot item—**Al Kooper** is slated to score, and a slew of songs are going to be used. The film will star **Willem Defoe**, **Johnny Depp**, **Polly Bergen**, **Troy Donahue**, **Patty Hearst**, **Traci Lords** and **David Nelson**.... **Legendary R&B songstress Gladys Knight** is set to record the newest James Bond film title song, "License to Kill," written by **Narada Michael Walden**. A video using a live performance of the song by Knight edited with footage from the film was shot last week in L.A., directed by **Daniel Kleinman**. The *License to Kill* soundtrack, scored by **Michael Kamen**, will also include performances by **Patti LaBelle**, **Tim Feehan** and **Ivory**.... **Pink Floyd in Concert: Delicate Sound of Thunder** is due to rumble into video stores on June 13, pig and all (100 minutes, \$24.98, **CBS Music Video Enterprises**).

AWARDS, AWARDS: The performing rights organization may be graying a bit at the temples, but the performing rights organization's 75th anniversary year has yielded a star-studded Pop Awards dinner (May 15). There were nearly 700 music industry pros on hand, including **Debbie Gibson**, **Richard Marx**, **Al B. Sure!**, **Keith Sweat**, **Pebbles**, **Michael Bolton**, **Narada Michael Walden**, **Leiber & Stoller**, **Brenda Russell**, **Stephen Bray**, **Desmond Child**, **Jimmy Webb**, **Seidah Garrett**, **Kevin Cronin**, **Michael Masser**, **Diane Warren**, **Steinberg & Kelly**, **Paul Stanley** and **Gene Simmons**. Topping the winners were **Bruce Springsteen** and **Debbie Gibson**, who tied for Writer of the Year, an honor which goes to the writers of the greatest number of award-winning songs during the 1988 ASCAP survey year. Only Gibson was on hand to receive the award, however. Publisher of the Year went to **Warner/Chappell Music**, whose hits in '88 included "Father Figure," "The Flame" and "Piano in the Dark."



ONE MOMENT IN TIME: Warner/Chappell's Jay Morgenstern (left) and Les Bider flank ASCAP's Morton Gould and our own George Albert at the ASCAP Pop Awards.

MOVERS & SHAKERS

■ **Linda Goldner Perry** has been named VP, creative, for **Warner/Chappell Music Group**. Perry joins the music publisher from **Lorimar Telepictures**, where she was VP of the music group. **Judy Stakee** has been named creative manager at Warner/Chappell Music. ■ **Ken Baumstein** has been named marketing director for **SBK Records**; he's based in the company's New York headquarters. Prior to joining SBK, Baumstein was head of marketing at **EMI** for three years and worked closely with **Bobby McFerrin** and **Richard Marx**. ■ **Jeanne Golly** has been appointed to the newly created position of VP, communications, for **BMG**. Golly most recently was at **American Standard Inc.**, where she was the chief communications officer for 10 years. Additionally, **BMG** has formed **BMG Video International**, with **Adrian Workman** named director. Workman formerly was head of marketing at **PolyGram Music Video**. ■ **Danni Krash** has been named manager, artists and repertoire, West Coast, for **Columbia Records**. Krash will seek out and evaluate new talent for the Columbia label, as well as coordinating the A&R activities of select artists on the roster. Most recently, Krash was host and talent scout for the L.A. cable TV show, *Rockin' in a Hard Place*. **CBS Records** also announces the appointment of **David W. Harleston** as counsel in the law department. ■ **Virgin Records** announces several staff changes. **Cledra White** has been promoted to director, East Coast artist development, based in New York. **Mary Barnett** joins the label as manager, video promotion. And **Bianca Baker** has been hired as manager, R&B publicity/artist development. ■ **Michael Steele** has been upped to the newly created position of director, national pop promotion, for **MCA Records**. Steele has worked as MCA's regional promotion manager in Atlanta since 1986. ■ **Arista Records** has promoted **Bruce Schoen** to the post of national singles director. And **Mary Taten** has been named national promotion administration director. ■ **PolyGram Records** has upped **Alan Rosenthal** to the position of director, policies/procedures. Rosenthal, has been with the company since '84 and was recently manager, financial systems development. **Marlissa Monroe** has been named manager, press/artist relations for the Philips label. **Karen Moody** has been named VP, Deutsche Grammophon. And **Lisa Schnapp** has been upped to manager, video production for PolyGram. ■ **Gabriele Zangerl** has been appointed director, international product management, international marketing division, **EMI Music Worldwide**. Previously, Zangerl was based in England and served as senior marketing executive, European territories for EMI. ■ **Geffen Records** has appointed **Samantha Martinez** to the newly created position of graphic arts manager. Martinez will coordinate all art elements into the finished manufactured product. ■ **RCA Records** has upped **Skip Bishop** to national director, pop promotion. Bishop will be based in New York, where he will be responsible for securing national airplay for CHR product. ■ **BMI** announces that **William Velez** has been named senior director, Latin music. **Daniel P. Gold**, attorney, has joined the staff of BMI's New York licensing department. ■ **MTV** named **Joel Gallen** executive producer, special programs, MTV Music Television. He was most recently with **Propaganda Films**. ■ **Jason McCloskey** has announced the opening of his own PR firm. He worked with both **Levin/Schneider** and **Michelle Marx PR** firms, and served as international publicity/promotion director for **A&M Records** for five years.

■ **STATION TO STATION: Bonneville Broadcasting System** has named **Michael H. Krafcsin** as director of client services. **Linn Harrison** has been named sales/program consultant.... **The Wave, WXDJ-FM 95.7**, covering Homestead, Miami and Fort Lauderdale, Florida, appoints **Phil Rose** promotions assistant.... **Donna Leonard** has been upped to VP, radio membership, for **NAB** (National Association of Broadcasters.).... **Satellite Music Network** announced the promotion of **Roy Simpson** to the position of general sales manager. **Charlie Strickland** has been promoted to the position of VP, affiliate sales from general sales manager.



Perry



Baumstein



Krash



White



Steele



Zangerl



Rosenthal



Schoen

DIGITAL SAMPLING

THE BATTLE OVER BORROWED BEATS

BY CHUCK PHILLIPS

IS DIGITAL SAMPLING the catalyst for a killer new art form, or simply the latest development in high-tech crime? The legality of sound sampling (regarding its relationship to copyright infringement) has yet to be tested in court. But as the quality of sampling gear goes up and the cost goes down, the presence of sampled guitar riffs, horn lines and drum fills grows more dominant in the record industry. Stateside, rappers like **Stetsasonic**, **De La Soul**, **Jungle Brothers** and **Tone-Loc** have incorporated samples of their heroes into money-making hit singles. In Europe, pop acts like **M.A.R.R.S.**, **Art of Noise** and **Bomb the Bass** have also climbed the charts on the back of digital samples.

Sampling is a sophisticated process whereby any sound (live or prerecorded) can be digitally analyzed and recorded, captured and stored in computer memory to be replayed later. Once sampled, unique vocal or instrumental characteristics which may have taken years for a performer to invent and develop can be duplicated at the touch of a keyboard.

Sound bites from recordings by artists like **James Brown**, **Sly Stone**, **Bootsy Collins** and **Arlester Christian** have been staples for club deejays and scratchers on the hip-hop and rap circuit for years. But as the increasing popularity of rap music begins to influence trends and profits in the mainstream pop marketplace, industry officials have begun to take notice.

Legally, sampling is a Pandora's box. Nobody wants to open the lid, but everyone wants to get inside. "Record companies feel uneasy about challenging outside rappers who sample from their catalog," **ASCAP** West Coast representative **Jerry Davis** said, "because they realize that eventually their own artists [who sample] are likely to expose them to similar claims in the future. Personally, I think what these kids are doing with samples is fascinating. It's a killer new art form."

Delicious Vinyl co-owner **Mike Ross** thinks so, too. Ross produced **Tone-Loc's** *Loc-ed After Dark* (the first rap album to reach #1 on the pop charts). "Sampling, when it's done properly, helps unite the raw feel of old records with new technology," Ross said. "When you rearrange old ideas with fresh beats and your own original sound, it can be a very new creative direction."

According to **Stetsasonic** producer **Daddy-O**, sampling is responsible for putting the soul back in black music. He has even come up with a new name for the process. **Daddy-O** calls it "recontextualization."

"Sampling is musical collage," **Daddy-O** said. "It's like when I was in school, during black history month we used to collect pictures of different black leaders and put them all in one picture, so that when you looked at that one picture, you could get a whole story of the struggle that had gone down. And basically that's what the bulk of rap represents today. It is a reflection of the black music, from the beginnings through the struggle, right up to the present day. Our African heritage—the reggae, the funk, the fusion jazz. A lot of the things that we sample are things that cannot be duplicated."

"When I speak about recontextualization or revivification, what I want to do is paint a picture, a musical collage. I mean, actually bringing the **Curtis Mayfields**, the **Sly & the Family Stones** and the **Wilson Picketts** back into the music, bringing those types of grooves back into the music. So that the music actually reflects what we've been through and where we're going."

Stetsasonic borrows samples from sources as varied as **Dyke & the Blazers** and **Lonnie Liston Smith**. But from the beginning, it has been their policy to seek out the publishing ownership of each sample they use, set up a fair percentage schedule, and pay them. "We wouldn't hear of getting sued," **Daddy-O**

said. "There has never been an issue of thievery with us."

Not everyone has the same attitude as **Daddy-O**. "In general, I'd say the majority of sampling that's being done, be it on independent or major labels, is probably sampling done without compensation," said **Rick Dutka**, vice president of business affairs at **Island Records**. "But in the last few months I think things are starting to turn around. There's probably a lot more clearances or attempts to clear prior to release than ever before."

Since the Copyright Act of 1976 was written before the advent of digital sampling, the law contains no specific language restricting it. Not since 1983, when **Willie Kammara** was prosecuted under the New York state larceny statute for releasing a 12" compilation of excerpts from current dance hits, has there been so much discussion about what, exactly, constitutes a "recognizable" sample.

The threshold issue in terms of copyright infringement revolves around a question of quantity. How much of a previous recording can legally be ap-

propriated before the sample constitutes a substantial taking? "Although there is a school of thought that says it is fair to use any sample [the fair use doctrine], we generally seek permission from the publisher and owner of the recording if anybody on our label turns in a record with substantial, recognizable samplings on it," said **Phil Wild**, business affairs representative at **Arista Records**. "Record companies want to avoid getting into a court test of sampling. What we're talking about here is a new creative movement on the horizon. Nobody really wants to impede it."

Sampling is also causing a stir in publishing circles. **Michael Jackson** and **SBK Entertainment**, who control much of the **Lennon-McCartney** catalog, recently threatened **SST Records** with a copyright infringement suit over **Das Damen's** sampled use of "Magical Mystery Tour." Although a case involving the **Beastie Boys** is still in litigation, for the most part publishing houses and record companies have begun to negotiate new deals regarding sampling. Discussions of fresh approaches like sampling treaties and micro-publishing fees are not uncommon. Companies are fashioning a variety of responses with settlements ranging from a flat-fee license to an actual royalty.

Even publishers who used to denounce the practice are beginning to come around. "I used to see red whenever I heard one of our songs being sampled on the radio, but now I just see dollar signs," **Rodney Gordy** of **Jobete Music** said. "People are starting to clear usage and pay royalties. That seems to be the trend now. Personally, I don't think sampling is very creative. But I don't think most rappers are malicious in their intent, it's just they're ignorant about the laws. If they want to make money using somebody else's work, that's fine—as long as the original artist gets paid."

James Brown, the most sampled man in show business, expressed his views about the new technology in a telephone interview last summer. "Almost every rap song has **James Brown** in it, but the **Godfather's** got enough to spare," **Brown** said. "I'm not angry with

Continued on page 16



THE BUZZ

LA MAKE MY DAY: Last weekend, at the invitation of Warner Bros. Records' Nashville office, I trekked to Reno to attend a press junket for Clint Eastwood's new film *Pink Cadillac*. The reason for the Reno locale, I was told, was because most of the film was indeed shot in "the biggest little city in the world." Never one to pass up a free trip, I boarded a plane and headed to Sin City.

Upon arriving at the hotel, I followed the Clint Eastwood posters to the registration desk, where I was instantly bombarded with a batch of promotional paraphernalia: a *Pink Cadillac* cup, a *Pink Cadillac* key chain, a *Pink Cadillac* T-shirt, a *Pink Cadillac* note pad—all tucked nicely into a *Pink Cadillac* tote bag.

The weekend was pretty much filled with *Pink Cadillac* activities. There was an opening cocktail party, a dinner, a "working lunch" (which made a friend assume I was being flown in to bus tables), a dinner show in the



PETERS: PRETTY IN PINK CADILLAC

hotel's "Headliner Room," and, of course,

a screening of the film.

The film itself is basically *Smokey & the Bandit* meets *Dirty Harry*. You see, Clint portrays a clever bounty hunter hired to find an unjustly accused **Bernadette Peters**, who has jumped bail in Sacramento and headed to Reno in her hubby's '57 pink Caddy with gobs of counterfeit cash. Once apprehended by Eastwood, Peters convinces the soft-hearted "skip-tracer" to help her beat the rap and protect her from the gang of wicked white supremacists (led by frustrated rocker **Michael Des Barres**) whose bogus bucks she still has in tow. To make things more complex, Peters no-goodnik husband is a member of the supremacist group and has kidnapped their eight-month-old baby girl as a hostage. And just when you think it can't get any better, a surprising plot twist finds Eastwood and Peters falling in love in the midst of the wacky chaos. Numerous shoot-outs, car chases and fist fights ensue as the duo battles for justice, love, freedom and the American Way across state lines. And, oh yeah, **Bryan Adams** has a cameo as a gas station attendant.

Fortunately, the reason I was flown in was to promote the film's soundtrack album, *not* the film.

The Warner Bros. soundtrack LP was exec produced by Eastwood and **David Valdes**, and features 10 pretty groovy country tunes, including new numbers from **Randy Travis**, **Southern Pacific** and the recent **Hank Jr./Hank Sr.** chart-topper "There's a Tear in My Beer." But the real standouts on the LP come from rising stars **Billy Hill** (Hillbilly, Billy Hill, get it!?) and, especially, **Jill Hollier** (a Warner Bros. singles artist who, if there's any justice, will record a full-length LP soon). In addition, pop legend **Dion** contributes "Drive All Night," a nifty pop/country tune with a hand-jivey backbeat that was penned and produced by Bryan Adams, and guitar maestro **Robben Ford** surfaces with a stylish reworking of the **Booker T.** blues/rock classic "Born Under a Bad Sign." All in all, a pretty diverse collection that's worthy of a listen, whether you liked the film or not.

P.S.: Remember the name Jill Hollier. Find her last single, "Many Tears Ago," and listen to it. You can thank me later.

HIGH BIAS: Got a hold of a few advance cassettes that I was really excited about, namely new releases from **Maria McKee** (Geffen), **Syd Straw** (Virgin), **k.d. lang** (Sire) and **Phranc** (Island).

McKee's LP is OK, but I still don't feel that it is the album that she is capable of making. McKee has one of the finest voices around, yet she seems to second guess herself too much when she's in the studio. Don't get me wrong, it's not a *bad* record—it's just not the masterpiece I always expect.

Straw's record, on the other hand, is just dandy. It's been a while in the making, yet it has definitely been worth the wait. For those of you that need a memory jog, Straw previously recorded and toured with **Anton Fier's Golden Palominos**. She is the latest addition to the growing list of sophisticated pop chanteuses battling the *Stepford Wives* (you know who they are) that currently inundate the Top 40 airwaves.

After working with legendary producer **Owen Bradley** on *Shadowland*, k.d. lang (lower case, please) reunites with her band **the reclines** for another helping of country camp. Her avant-garde musical attitudes aside, lang possesses some of the most incredible pipes in country music today.

Phranc, the "all American Jewish lesbian folksinger," returns with *I Enjoy Being a Girl*, due in July. **Folksinger**, her **Rhino** debut LP of a couple of years back, drew mass critical praise and reawakened some tired old ears—in turn, opening a lot of doors for other young performers. She's major label now, and her music hasn't lost any of the charm, humor or impact in the process. Trust me.

NEW RELEASES: **Monte Warden** of **A&M's Wagoneers** has announced the birth of his first child, **Carson VanSant Warden**. Carson was born on May 9 in Austin, Texas. And Warner Bros. publicist **Bill Bentley** and his wife **Melissa**, a freelance animation painter, are the proud parents of a baby boy, **Chet Brogan Bentley**, born April 25. Congrats.



GOD'S CRASHERS: Although the press release that accompanied this photo stated that **Elvis Costello's** recent performance on the Warner Bros. patio was "exclusively for Warner Bros. personnel," we couldn't help but notice a few familiar faces right up in the front row. Pictured are the awestruck **Tom De Savia**, pert former associate editor **Lisa Johnson** (now a Zomba talent scout) and the top of **Bud Scoppa's** head.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT: The lovely **Janiss Garza** has been on my back about writing a little more about the L.A. rock scene in this column, and since it's her area of expertise she offered a tasty tidbit to get me started. It's like this: Seems that Geffen A&R star **Tom Zutaut** has signed local faves **the Nymphs**, who, like other recent Geffen signing **Little Caesar**, will precede their major label debut LP with an independent EP on **Metal Blade**. Rock on...

Tom De Savia

NY THE BANE OF EVERY SOLO ARTIST'S EXISTENCE must surely be the constant comparisons to his or her former band. But in the case of **Tim Finn**, I can't help it. I loved **Split Enz**. It was a large part of my college soundtrack; I can remember coming home very late on numerous occasions, deciding it was too early for my dormmates to be sleeping, and blasting them all back into angry consciousness with "Shark Attack." (OK, I was obnoxious. But it *is* a great song.)

So when Mr. Finn came to the Lone Star Roadhouse last week in support of his oddly named Capitol release (*Tim Finn*) it was one of those shows I had to see, but wasn't sure I was going to like it or not. Happily, I loved it, as did everyone else in the house.



FINN WITH STEVE STEVENS(!) & NICK SEYMOUR (but we cheated—this pic was shot at Tim's L.A. Roxy show)

"He doesn't look like a parrot anymore," as a friend commented, but he can still hold one's attention, even in a brown suit. He's somewhat manic and disjointed onstage, charmingly awkward, which makes for an interesting show. (Which way is he going? Oh, *that* way.) And his between-song patter reminded me for some reason of the Home Shopping Network, even when he was talking about Darwin. Go figure.

Musically, he has grown up, which is to be expected, but his lyrical observations, while from a more mature perspective ("Been There, Done That"), are every bit as pointed and poignant as they ever were.

The set consisted of most of the new record, and also included my favorite Split Enz song, possibly one of my favorite songs of all time, "I Hope I Never." Can't help it. The man can write a ballad, no?

How strange. **Crowded House** just popped into my head, but I can't figure out why. Oh, well, it must not be important.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT: There are times when rock & roll just won't do, when guitars and bass and drums are just...boring. You need something different, but something that is still music. I have the perfect solution: **the Grindstone series.**

This is probably one of the last frontiers of alternative music. Entirely electronic, some of it industrial, some of it leaning toward new age, sometimes danceable, sometimes hypnotic, sometimes annoying, but never boring. The Grindstone series is a trilogy of compilations, put together by K.O. City Studio, of East Coast electronic artists. The first was *Ears to the Grindstone*, which came out in 1987. The second was *Back to the Grindstone*, released last year, and the current collection is *Turn of the Grindstone*. The same artists tend to reappear from record to record, which is fine with me, particularly **Gelatinous Citizen**, **Lewis Francis** (who recently was nominated for a Wammie—that's a Washington Area Music Award to you and me), **Nomuzic** and **Parade of Sinners**.

All three are available by mail for a mere \$7. Contact K.O. City Studio, P.O. Box 255, Dracut MA, 01826.

PUT YOUR MONEY WHERE YOUR POLITICS ARE: *South Africa Now*, the only televised newsmagazine that provides regular coverage of the situation in South Africa (a country that doesn't have anything remotely resembling freedom of the press), is the recipient of donations from politico-musos **Bruce Springsteen** and **U2**, and **Jackson Browne** is reportedly donating the proceeds from the first single off his upcoming album.

South Africa Now is a non-profit organization, and depends on donations for its programming. Donations are handled by The Africa Fund, 198 Broadway, New York, NY 10038.

ANOTHER REASON TO GO SEE THROWING MUSES at the Bottom Line May 25: **Strange Cave** is opening. Two great bands for the price of one. And if you get to the early show, you could probably even run over to the Cat Club to catch **Roachford** in action. Is this or isn't this the new Living Colour? You decide.

Karen Woods

NA PREFACE: Gee, it sure is nice to be up here in the high-rent section of the magazine. From now on, you'll be seeing me here every week. As you will notice when you read on, this week's column will cover a bit of everything that's happenin' in Nashville, on and around Music Row, as we always do in our Nashville News column in the country section. Next week, however, we will bring you news about up-and-coming artists who are showcasing in Music City; we'll also report on some of the hottest songwriters in town who are pitching their goods at showcase spots across town. For now, it's on with the news.



BIG WHEELS: DUFF & DANIELS

WHEN IT COMES to helping others, folks in the country music industry jump right in and get involved. **Charlie Daniels** and his band played a benefit concert at **Billy Bob's Texas** dedicated to **Bill Duff** and the **Wheels Across America Tour**. The concert raised over \$9,000, which was donated to **The Miami Project to Cure Paralysis** for their efforts in finding a cure for spinal cord injuries. And wouldn't you know it, Daniels and his band took a bus from Nashville to Fort Worth in order to save money for the project. **Wheels Across America** is the six month, 5,000 mile cross country journey of nationally-ranked wheelchair athlete **Bill Duff**, 26, left Los Angeles on January 17, 1989 and plans to reach New York city by June 28, 1989. To date, Duff has wheeled over 3,000 miles.

Jim Ed Norman, the head of **Warner Bros. Records'** Nashville office, recently presented a \$10,000 check to **Belmont College Music Business Director Bob Mulloy**. A portion of the unrestricted grant will be used to award an annual Warner Brothers Music Business Scholarship. Another country music biggie has decided to contribute to the future business people of the industry. **ASCAP**, through its Foundation, has made a \$1,000 grant to the college's music business program for an ASCAP Scholarship. Others in the business who are contributing grants through scholarships this fall are **The William G. Hall Foundation**, **William Lee Golden**, **Don Gant**, **CBS Records**, **MCA Records**, **ICMBA/Peebles** and **The Turnley Foundation**.

TURNABOUT: Well, the girls at **Opryland Music Group** haven't been successful at talking their bosses into donating more money into their payroll account, but they did get some pretty special service out of them recently. **Opryland Music Group** executives **Jerry Bradley**, **Jerry Flowers** and



BRADLEY, FLOWERS, MONK & GALS

Charlie Monk donned tuxedos and "stooped to serve" the ladies in honor of National Secretaries Week.

RECORD CO. TIDBITS: **Dean Kay**, president of **PolyGram International Publishing, Inc.**, has appointed **Bob Kirsh** VP of the company's publishing division. Prior to his recent appointment, Kirsh was the Nashville division manager for the **Welk Music Group**, now owned by PolyGram. During his seven years with Welk, Kirsh signed such artist/writers as **Reba McEntire**, **Gene Watson** and **Ricky Shelton**. He also serves as a vice president on the board of directors of the **Country Music Foundation** and is on the board of the **Nashville Entertainment Association...**

Another promotion within the realms of the record companies goes to **Allen Brown**, who has been appointed to the position of director, media & artist development. **CBS Records/Nashville**. According to marketing VP **Mike Martinovich**, Brown will solicit national television appearances, organize and supervise media action programs and plans, and strategize CBS artists' overall tour packaging and artist image enhancement.

SHOWCASE NEWS: Boy, am I impressed with the excellent talent I've encountered this past week while making my rounds on Music Row. The very talented **Gidget Baird** hosted a songwriter's showcase at **Douglas Corner** and totally blew the crowd away with her true-traditional sound. This petite lady with a powerful voice, could make any man sorry he'd messed over this girl with such songs as "I'll Walk Before I'll Crawl" (co-written with **Linda Buell** and cut by **Janie Frickie**) and "You Were Sadly Mistaken From Me." And speaking of Buell, this lady also took the stage by storm with her true honky-tonk, cry-in-your-beer country style. My two favorites (that brought a tear to my eye) were "I Miss Lovin' You Again Today," and one of the most beautiful songs I've ever heard, "There's No Easy Way Out of Falling in Love." These ladies are here to stay! And I must make mention of the very talented songwriter, **Roger Farris**, who treated us to performances of his hits "Ya Ba Da Ba Do (So Are You)" (which **George Jones** is currently rocketing up the charts with) and "Some Old Side Road" (an RCA cut by the late **Keith Whitley**). So much talent in one room!

And last but surely not least, I thoroughly enjoyed the **CBS Records** showcase held recently at Nashville's newest night spot, the **Ace of Clubs**. The showcase introduced CBS's newest addition, **Zaka Creek**—four rocking brothers from the West Coast. (It's hard to believe there could be this many good-looking fellows in one family.) The band mesmerised the crowd with ballads like "It's Never Gonna Stop 'Til You Love Me" and "Following My Heart," and rocked the audience with their "Hard Drivin' Rain." From the spurs on their boots to the fringed-leather jackets, these California cowboys came to rock and are sure to raise eyebrows in Music City.

Kay Knight



SOMEBODY BRING ME SOME ORO: The Recording Industry Association of America presents **Island** recording artist **Melissa Etheridge** with her first gold album award for her eponymous debut album. **Etheridge** performed at a sold-out concert at the **Bayou in Washington, D.C.**, on May 1, 1989. In the photo, Etheridge brandishes her disc, with the full approval of **Angela Corio**, **RIAA Gold** and **platinum administrator**.

D.J. RED ALERT GOES BERSERK

BY JAZZY V.

D.J. Red Alert has been involved in hip-hop from the beginning. From his early days in the *Zulu Nation* to his dominance of New York hip-hop radio, he is one of hip-hop's true survivors. In our minds, there are very few people who could run down New York hip-hop history any better. So we now turn you over to Red, with limited editorial interruptions [that look just like this].



THE ROOTS

"In the mid '70s, the gang wars between the **Black Spades**, the **Black Pearls**, the **Bachelors**, and the **Uptown Organization**, and others throughout the five boroughs were starting to simmer down, and people were trying to build their own musical base. At this time **Kool Herc** came from Kingston, Jamaica, and created a new sound in the upper part of the Bronx. He would take two copies of the same record—it didn't matter if it was up to date or old—and he would play the break from the record switching from one turntable to the other, which started the basic hip-hop sound. At this time he used a mike mixer and had a little Shure P.A. and amplifier. He used to play a combination of old and new records—at the time the big hits were 'Pick Up the Pieces,' 'Hijack,' 'Bad Luck' and **K.C. & the Sunshine Band**, and he mixed them with **James Brown**, **Sly** and old **Motown**.

"There was a fella with him who went by the name of **Coke La Rock**. I consider him to be the very first M.C. He used to repeat a phrase that I'll always remember—"You rock and you don't stop"—which many others picked up on. Later Herc's crew grew to include **Little D.J. Timmy**, **Clark Kent**, and **J.C.**. He used to play the local clubs like **Top of the Lane**, **Twilight Zone**, and **The Executive Playhouse**. D.J.s such as **Grandmaster Flash**, the **Cold Crush Brothers**, **Grand Wizard Theodore** and **Grandmaster Caz** all used to come see him and learn from him.

"On the other side of town, **Afrika Bambaata** [who was a leader in the **Black Spades**] formed a group called **The Organization**, which lasted about a year and was basically a gang. Then Bam's parents bought him a sound system—they always had a strong musical influence on him—and he already had a great collection of strange records to use. Herc and Bam each added dancers to their groups. [Herc's crew included the **Nigger Twins**, **Eldorado Mike**, **Trixie**, and **Sha Sha**—the best known dancers at the time—and started break dancing.] Bam then went to Africa, and when he came back he formed a group of ten dancers, five girls and five guys, who were known as the **Shaka Zulus**. Shortly after he formed the **Zulu Nation**.

"The early **Zulu Nation** included Bam, his dancers, M.C.s **Pow Wow**, **Ice Ice**, **M.C. Hutch**, and D.J.s **Sinbad** and **Zambu**. Bam shortly afterwards got rid of his D.J.s and hired my cousin **Jazzy J.**, who I taught to D.J. I had learned to make a break work from **Grandmaster Flash** and **D.J. A.J.** at their house parties, and had formed a group with Jazzy J. called the **Jazzy Three** [who later became the **Jazzy Five** and recorded the early rap hit 'Jazzy Sensation.']. So in 1978 I started with Bam, and he taught me how to combine hip-hop with rock, new wave, disco, reggae and jazz.

"Bam was the first to branch out and travel, going to New Jersey, Connecticut, Long Island, and eventually made inroads with the trendy Manhattan crowd. He started at **Negril** [which was owned in part by **Bob Marley**], and then moved to **Danceteria**. At the time, 'Jazzy Sensation' was starting to get real big, and people began to notice us. We kept in constant communication with the other crews [Grandmaster Flash's posse, A.J.'s posse], and they came down to see us. Then we moved into the **Roxy**, and 'Planet Rock' took off, which opened doors for us and the other crews. We would draw 2,500 people every Friday night, and everybody was suddenly getting discovered in the place.

"**Barry Mayo of WRKS-FM** [an urban N.Y. powerhouse, and the first station to be known as **KISS-FM**] came down to the Roxy in late '83, liked what he heard, and decided to put Jazzy J. on the radio. He wanted **Afrika Islam** [now **Ice T's** partner in rhyme], but they couldn't work it out. After two months, however, Jazzy J. left to pursue other interests [rumors were he wasn't getting paid]. Then I started doing the mixes. For the first month, I followed their format, but after that I switched to my own. I got put on the payroll in early 1984, and have been working there ever since."

RADIO WARS

"In 1980, **Mr. Magic** started at **WHBI** radio with a hip-hop show. He was the first to play it on the radio, and he soon moved to **WBLS**. I looked up to Magic a great deal, but when **KISS** started up, Magic was dissin' it. First **Jazzy J.** got it, then me. People kept tellin' me to get back at him, but I couldn't worry about him. I had to worry about my own career, and besides he was juicin' me just by talking about me.

"In 1986—god bless the dead—**Scott La Rock** and **KRS-1** formed **Boogie Down Productions** and made 'South Bronx' to state where they thought hip-hop really started. **The Juice Crew** [Marley Marl, **Roxanne Shante**, **MC Shan**, **Big Daddy Kane**, **Biz Markie**, etc.] were offended by this, and Marley made Shan do "Kill That Noise" in response, which dissed Scott & KRS-1. Then BDP came back with 'The Bridge Is Over' [the Juice Crew originated in Queensbridge, N.Y.], and I did a little part on it which became quite famous. However, despite all this dissin', I always felt my work spoke louder than my mouth, and I felt I could prove more just by doing good work. If people believe in your work, they'll be with you, no matter what side you're on.

"**Biz Markie** and **Big Daddy Kane** were never down with the dissin' tip; they were in the Juice Crew to build their careers [rumors around New York say that Kane has left], and I got respect from them. Magic was getting out of control, and he even turned on his own people. Marley was doing his own thing as well, and he made a lot of mistakes. Magic even badmouthed Kane, and Kane got so fed up he caught Magic in the bathroom at **WBLS** and beat him down."

NEW SCHOOL

"The **Jungle Brothers** are my nephews, both **Mike G.** and **Afrika**. Their D.J., **Sammy B.**, is my cousin. They wanted to do something for a while, but they waited until they were ready before they came to me and said, 'Uncle Red, we want to make a record,' so I introduced them to [Idlers president] **Tony D.** They went into his 16-track studio and made a record. The first track was 'The Breaks,' which was never released. Then they did a novelty record called 'Jimbrowski,' which was a family saying [for a certain part of the anatomy—it was said that Jimmy was seven feet tall], and it became a hit. Then they made their first album, which pushed house into hip-hop with 'I'll House You.'

"At the time, **Q-Tip**, who was a friend of the **Jungle Brothers** from junior high school, started **A Tribe Called Qwest**. They were always hanging alongside the **Jungle Brothers**, and became friendly with **De La Soul**. Q-Tip appeared on each of their records, and became known in the community. [Rumor has it Qwest has just signed with **Jive** for a cool half mil.] These groups seem to have a natural link-up with each other, and are part of a very big family, similar to **George Clinton's Parliament-Funkadelic** organization. Besides **De La**, the **Jungle Brothers**, **Qwest**, and **B.D.P.**, it includes **Public Enemy**, **Queen Latifah**, **The Flavor Unit**, **D.J. Mark the 45 King**, and the **Ultramagnetic M.C.s**. We're a tight community, and we support each other. If someone is falling, we will all try to pick them up."

THE FUTURE

Red Alert is currently branching out in the business end of things, establishing a production and management company. He is also working closely with **B.D.P.** as an artist, and can still be heard every weekend on **WRKS** from 9–12 p.m., cutting and scratching his way into your heart. If you don't live in New York, ask your friend to tape it for you. Red states that "as long as there is excitement for me and interest in what I'm doing, I will stick around." And one last thing—Red will probably insert a new word into the ever-changing hip-hop lingo this summer when he unleashes "props" on the world. But Red isn't giving up the game, so we'll all have to use our imagination until then. ○

D.J. RED ALERT'S IMPACT LIST

1. DE LA SOUL: *Three Feet High and Rising* (Tommy Boy)
2. SLICK RICK: *The Great Adventures of Slick Rick* (Def Jam/C.B.S.)
3. STOP THE VIOLENCE MOVEMENT: "Self Destruction" (Jive/RCA)
4. KOOL G. RAP & D.J. POLO: *Rags to Riches* (Cold Chillin/WB)
5. SOUL II SOUL: *Club Classics Vol. 1* (Virgin)
6. STEZO: "It's My Turn" (Sleeping Bag)
7. FREAK L.: "When the Pen Hits the Paper" (Urban Rock)
8. CHUBB ROCK: "Ya Baddi" (Select)
9. IZZY ICE & D.J. MAJESTY: "Soul Man" (pre-release tape)
10. LAKIM SHABAZZ: *Pure Rightousness* (Tuff City)

M.C. HAMMER

Man in Motion

BY JOE WILLIAMS

M.C. HAMMER IS A BUSY MAN. Producer, choreographer, performer, the Oakland-based rapper finds himself jetting from New York to L.A. to the Bay Area with a frequency that would leave a lesser man light-headed. One week it's the Universal Amphitheatre with **Guy and Today**, the next week it's New York for *Club MTV* and the week after that it's Atlanta for a stadium gig. In between he's shooting videos, visiting schools and juggling production chores for the likes of **New Edition** and Janet Jackson. This man has an appointment book the size of a Gutenberg Bible.

Two years ago the former **Kirk Burrell** was the bright hope of the Oakland rap community, a budding entrepreneur with his **Bustin'** record label and a performer noted more for his dance routines than his rhymin'. Today Hammer is in possession of a gold album, *Let's Get It Started* on **Capitol**, and his phone is ringing off the hook.

Hammer credits his loose-limbed, lively videos for his first wave of success, but says that it is his live presentation that is winning him converts across the country. The Hammer show is a choreographed spectacular, an explosion of dance and smoke and sound that includes a troop of male and female dancers, two D.J.s, a background singer and a "hype man" who continually exhorts "Go Hammer, go!" It's an act that some say wouldn't be out of place in Las Vegas, and it's arguable that Hammer's wholesome, high energy show is paving the way for the eventual mainstreaming of rap, a mainstreaming that could see rappers in the white cabarets before the end of the century. Already, he says, kids are doing "the M.C. Hammer dance" in discos from Carolina to Sausalito.

"Other rappers might get some 'dancers' and put them on stage with them, but they themselves don't dance," he says. "I've been dancing all my life. When I was a kid I used to watch all the old James Brown clips and do my own imitation, go down on my knees and have a guy put a robe on me. I was doing *James Brown Live at the Apollo* when I was six years old—and it's ironic, this week I finally played at the Apollo myself."

Hammer's dance routines, his incorporation of New Jack moves into what is usually a static, studio-bound art form, has given him a credibility with the mainstream R&B community that is shared by no other rapper. He is producing a record for three members of **New Edition**, doing a rap duet with Janet Jackson, and remixing material for her brother **Marlon**. He has been asked to choreograph videos for **Keith Sweat** and **Stephanie Mills** and plans to work on a **Jesse Johnson** project. And although he's hardly a crooner, Hammer's live performance attracts an r&b audience as much as a rap one.

"That's how it was made," he says of his shows. "It was designed that way."

Hammer started rapping in his native Oakland in 1983, performing with only a DJ., but already his act was a mix of dancin' and dissin'. In 1987 he formed **Bustin' Records** and released two 12" singles, "Ring 'Em" and "Let's Get It Started" (both of which are featured on the album.). The success of those singles was at least partly due to the unlikely influence of college radio, as Berkeley's **KALX** was an early champion of the homegrown hero.

Hammer's signing to Capitol was a big step forward for both the performer and the label. Capitol has since expanded its commitment to rap, largely through a deal with Hammer's **Bustin' Productions** that will see him producing as many as 10 albums this year. "That's what I'll be concentrating on," he says, "while making occasional guest appearances and spot singles." Hammer has new or upcoming releases from **Ace-Juice** (who are the singer and a dancer from his performance posse) and **Oaktown 3.5.7.** (a quartet of female dancers, also part of his live crew).

He says the key to his production style is his background as a dancer. "Because I'm a dancer, I know the rhythms and the beats that people will move to. When the tracks are laid, I can right away tell if you got a club hit or not. And that's important, because clubs break the records. Radio's not the breaking vehicle. Radio and the clubs can help each other out—if you have a club hit, people will start requesting it on the radio, but if you have a radio hit people won't necessarily want it at the clubs. When I'm producing, the artist knows that he'll get something danceable."

Although Hammer cites the old school, East Coast rappers as a big influence on his work, his aggressive beats, muscular vocals and state-of-the-art samples are strictly West Coast '89. (His



new single, "Turn This Mutha Out," is a tip of the sampling hat to Mr. Clinton; George, says Hammer, likes it just fine.) But although the album track "Feel My Power" throws down the gauntlet on behalf of the Left Coast, Hammer says the old geographic distinctions no longer apply. "You have uptempo artists on both coasts, you have hardcore on the East and West, and you have slower tempos on the East and West. There are no real differences any more."

Hammer does, however, feel a responsibility to offer a positive alternative to the more street-conscious rap being produced by some of the controversial SoCal rappers. "A handful of groups considered violent cannot represent the whole West Coast," he says. "**Tone-Loc** isn't that way. **J.J. Fad** isn't that way. And M.C. Hammer isn't that way. There's room for all kinds in rap."

Hammer is a Christian and on the new album offers a rap called "Son of the King" that never slips into the kind of cliches that would alienate a savvy public. But being a Christian hasn't precluded some very effective and clever boasting. "You should think highly of yourself," he says, "but never too highly."

Along with everything else he does, Hammer spends considerable time visiting schools and community centers, dispelling the gangster mystique and encouraging kids to stay in school. "I accept the responsibility of being a role model," he says. "I look forward to it."

Still, Hammer's lasting contribution to rap may be more stylistic than thematic. "Everybody's dancing now," he says. "Everybody wants to do the M.C. Hammer."○

M.C.
HAMMER'S
FAVORITE
DANCERS

1. MICHAEL JACKSON
2. JANET JACKSON
3. MARLON JACKSON
4. BOBBY BROWN
5. NEW EDITION
6. THE BOYZ
7. OAKTOWN 3.5.7
8. JAMES BROWN

L.A. Rap GID WEST, YOUNG B-BOY

A QUICK LOOK at the *Cash Box* Rap Album Chart should tell you what's happening with the West Coast rap scene lately. It's exploding. It's taking over. Suddenly, and seemingly spontaneously, Los Angeles rappers have taken a giant evolutionary leap forward, selling more records than anyone ever thought was possible with a fresh sound and style that's strictly home-grown.

The first signs of the West Coast rap explosion may have been detectable in the summer of 1987, when a young South Central L.A. rapper named **Eric Wright** hooked up with D.J./producer **Dr. Dre** and the pair financed their own record release. Eric called himself **Eazy-E** and threw down a shockingly realistic single titled "Boyz-N-The-Hood," a laboriously downbeat track that painted a haunting picture of inner city street life, L.A. style. The song, which lay in stark contrast to the sound that was coming out of New York at the time, became an underground hit, garnering airplay on L.A.'s rap power station, **KDAY**.

Later that year another significant event occurred—the formation of **Delicious Vinyl Records**. Club D.J.s **Mike Ross** and **Matt Dyke** put out an independently distributed 12" single by a newcomer named **Tone-Loc** called "Cheeba Cheeba." The record did moderately well and was followed by another Loc single, "Got It Going On," along with two releases by another Delicious act, **Young MC**. The records mixed rock guitar riffs into the sound, a style whose precedent was set by **Def Jam** producer **Rick Rubin** for acts like **Run-D.M.C.**, **L.L. Cool J** and **the Beatsie Boys**. But this time the beat was different. It was fresh, it was funky, and it was an immediate winner for kids who grew up on Aerosmith and loved to dance to rap music. The club and radio attention that the Delicious beats were getting sparked the attention of **Island Records** president **Chris Blackwell**, and by the summer of 1988 the labels had inked a distribution deal that set the stage for rap's biggest-selling single ever—and the biggest-selling pop single since "We Are the World"—Tone-Loc's "Wild Thing."

Meanwhile Eazy-E was busy setting up **Ruthless Records** and forming his new five-man posse called **N.W.A.**, (short for **Niggas With Attitude**). Mixmaster Dre and Eazy, joined by **M.C. Ren**, **D.J. Yella** and hard-core rapper **Ice Cube**, cut another intense street tale titled "Dope Man." The record, a no-punches-pulled look at the life of a South Central street entrepreneur, used aggressive drum beats and was laced with sardonic humour and X-rated language. The rap audiences love attitude, and these L.A. rhymers had plenty of it, perhaps even more than their experienced East Coast counterparts. The gang references were just part of this crew's lifestyle, and the picture the group painted was, well, real.

"The problem with East Coast rappers is that they think L.A. doesn't have any ghettos," Ren told us. "They think it's all palm trees and beaches. Tell them to come to Compton. I'll show 'em something."



N.W.A.

Dr. Dre spoke to *Cash Box* about N.W.A.'s sometimes negative media image. "All the bad publicity and everything? I feel like there's no such thing as bad publicity. Everybody's talking about a bad influence and all this. People who are talking about we're a bad influence aren't buying our records. The stuff we're saying on our records is not stuff that they don't already know, or live everyday, or think. So we just do what we want to do anyway."

Dr. Dre was involved in several L.A. area projects before he connected with N.W.A, including **World Class Wrecking Cru** and **Uncle Jam's Army**. But Dre doesn't like to belabor the past, feeling that his earlier work had much less impact. "I was originally doing stuff with other groups. But I didn't get to do what I wanted to do. So I hooked up with Eazy and started laying down the funky beats and writing some lyrics to go on top of them."

Why has it taken so long for the rap scene to take hold in L.A.? Dre chalks it up to style. "There haven't really been any good rap records coming out of here. All the records were dance related, with the faster type of thing going. I'm just basically getting into more street hip-hop."

The new approach is paying off in a big way for the Ruthless posse. N.W.A. and Ruthless have connected with L.A.'s **Priority** label, previously best known for the **California Raisins** record, and Priority has a national distribution deal with **Capitol Records**. Less than six weeks after its release under the agreement, N.W.A.'s *Straight Outta Compton* album was certified gold and is now close to platinum, and Eazy-E's solo *Eazy-Duz-It* is gold and rising as well. Priority president **Bryan Turner** gives N.W.A. plenty of rope in terms of artistic freedom. "We don't mess around with the actual song content," Turner stresses. "If an artist wants to say 'motherfucker' seventy-five times, I don't feel like I'm qualified to tell him to say it only three or four times, or not say it at all. The content of the material is left up to the artist, the management and the production company or the producers. That's their area of expertise. Ours is getting the records sold."

Though the sales are climbing rapidly and the groups are receiving some radio airplay in some regions, it's still an uphill battle getting the stuff over to the mainstream media. After airing an N.W.A. segment on *Yo, MTV Raps*, MTV's Standards and Practices Department officially rejected N.W.A.'s "Straight Outta Compton" video, evidently because they felt that the vid was sympathetic to gangs. Turner disagrees. "It's a documentary-style video depicting the reality of life in a South Central Los Angeles ghetto. It isn't a glorification of gangs or gang violence. Why is it that over 500,000 album buyers find N.W.A.'s descriptions of South Central L.A. acceptable and MTV doesn't?"

Most of South Central isn't wired for cable television, so the hometown audience wouldn't be affected anyway. But should the Ruthless crew eventually get their vid clips aired, the additional exposure on a national level could raise the stakes even further.

MTV did, however, find **Tone-Loc's** more toned-down approach acceptable when they decided to air the "Wild Thing" video on regular rotation. The big break sales-wise came soon after Delicious signed with Island and it was the major label muscle that did the trick. "Wild Thing" is now well on its way to triple-platinum, the follow-up release, "Funky Cold Medina," is approaching double-platinum and Tone-Loc's album is certified double-platinum.

Delicious has only just begun its assault on the hip-hop world. The label is set to release a Young M.C. single titled "Bust a Move" as well as an album. Young wrote the lyrics to Loc's two big singles and his innocuous style and the record's popish backing tracks should combine to produce another multi-format smash single for the label. Other acts, such as smooth rhymer **Def Jef** and female duo **Body 'N Soul**, are waiting in the wings, and the Delicious production team, **the Dust Brothers**, have wrapped up a new Beastie Boys album for Capitol.

Clearly, L.A. rap has come a long way since the days, just two years ago, when Ice T was the main force on the scene (and even then he still was billed as a transplanted New Yorker). The original L.A. rapper's gold LP, "Power," was an early hint of things to come from the West Coast, and since then T has been working with his own production company, **The Rhyme Syndicate**, which released an album that featured several different acts, including **the Spinmasters**, **Toddy T** and **Everlast**. Singles from **the Syndicate** on **Sire Records** will be released this summer.

The team is set. Tone-Loc, Young M.C., N.W.A., Eazy E and the Rhyme Syndicate. Rap's halftime is over. The third quarter has begun. L.A.'s got the tip. The ball is in our court. Look for some serious slam dunks. ○

Miami Rap THIS IS BASS



L'TRIMM

MIAMI IS A HOT TOWN. It's got it all. Hot weather. Hot chicks. Heavy deals and costumed wheels. Miami's got it goin' on. And the kids are taking it to the streets with a wild local style that's ready to succeed the L.A. sound as the mainstream music media's latest youth subculture discovery.

The forces that created the sound could only have come together in Miami, the worldwide transportation hub where America dips deeply into the Caribbean. But the Miami Bass sound is an urban sound, relying on the **Kraftwerk**-like techno sounds of the **Roland TR-808** drum machine, hot DJ scratching, and aggressive rap lyrics. You'll rarely hear the synth bass line that is the backbone of most U.S. dance music—here the kick drum does all the work, slamming out an ultra-low EQ sound that you not only hear, you *feel*. Miami's deep reggae roots may have contributed to the awareness of this all important concept of...bass. Taking the early-'80s electro-beat dance groove pioneered by **Soul Sonic Force**, the local D.J.s and producers took off on their own track and never looked back to the New York hip hop scene for style pointers.

Perhaps the best known outside of Miami, girl rappers **L'Trimm** layed down a super sexy style guide with the just too cute "Cars With the Boom," a major dance hit that gave the world a taste of Miami and got the duo a major label distribution deal with **Atlantic Records**. L'Trimm and another hot Miami act that's moving on the dance charts, **Gucci Crew II**, can be found on Hot productions killer compilation LP, *This Is Bass*. Highlights of this definitive collection include the Gucci's famously risqué account of a local garden tool, "Sally (That Girl)," **Afro-Rican's** insanely energetic scratch-jam "Give It All You Got," **Daddy O's** "This Is Bass" and Miami's most decorated rap stars—the **2-Live Crew**—, with "Throw the D." **Hot Productions** also offers their latest multi-artist LP, *Jam on Bass*, an up dated tour-de-force of the bass scene as it stands today. When you talk Miami bass, you gotta talk **2 Live Crew** and their label, **Luke Skyywalker**. The crew already has two gold albums, *2 Live Crew Is What We Are* and the recent release *Move Somethin'*. Reportedly, Luke Skyywalker has made over \$11 million promoting Miami music! Label owner **Luther Campbell** says that there's plenty more where that came from. "Yeah, we're just rollin' right along," Campbell told *Cash Box*. "The harder we work, the better the business gets."

Much of the business comes from the sales of albums rather than the 12-inchers that got them started. "M.C. Twist is one of our biggest sellers. 2 Live Crew is close to platinum. Right now LPs are what the kids want to buy. On Twist we sold very few 12-inchers, maybe 20-30,000. That's a legitimate 12". But the kids want to buy albums, it's like a couple of bucks extra and they get more cuts. It's getting to the point where the 12" is more a promotional tool." The kids obviously want a lot of bass for their money.

Luke doesn't thank radio too much for his success—the music rarely sees airplay outside of Miami and L.A.. "Our promotion is based underground. We start underground and then it surfaces.

We take a record and start from street level. We don't go directly to radio. Since we are an independent label it's very hard for us to get records on the radio. Some of the black radio stations don't support us. It's sad to say, but...its true." With them the promotion process begins with going to the huge Miami audience directly. "The same way you promote a rap concert, that's how we promote our records. We go straight to the clubs, then the record pools."

Record buyers are getting the message without hearing the cuts on their local radio stations—the word of mouth process accounts for a massive underground following all over the U.S., with the notable exception of New York. "We sell 25% of our music in California. We sell well in Texas, that's another 25%. We do well in Cleveland, in Ohio and of course the whole Southeast region. The only place we don't really sell well in is New York," Campbell stated.

Seattle Rap NASTY MIX ROCKS

SEATTLE is another burgeoning rap town, one that is making itself known nationwide. The label's top act, **Sir Mix-A-Lot**, already has a gold album with the hard-hitting mega-seller **SWASS**. Two of the group's videos are in rotation on MTV—the dancefloor hit "Posse on Broadway" (and we're not talking New York), and the latest single release, "Iron Man," a metal-meets-hard-core hip-hop cut that's ready to move up the charts, biting a bit of **Ozzy Osbourne's Black Sabbath** hit of the same name.

The Mix-A-Lot crew contribute a lot their community, a town that also was the birthplace of talented musicians like **Quincy Jones** and **Jimi Hendrix**. **Mayor Charles Royer** recently proclaimed April 29 of this year to be Sir Mix-A-Lot Day, in light of the group's stand against drugs and violence.

In this unit, ego takes a backseat to reality and responsibility. "In our group, if one guy starts to get conceited, everyone comes down on him," Mix-A-Lot says. "To stay successful I gotta talk to the people that buy my music. If you don't do that then your success will end quickly. **The Fat Boys** are done and **Salt-N-Pepa** better watch it. I used to be a rap fan, and the rappers that impressed me were the ones that came right out into the crowd, not the ones that ran back into the limo. Because rap is supposed to be real, it's supposed to be about the street."



SIR MIX-A-LOT



LUKE SKYYWALKER'S 10 SONGS TO CHILL ON THE BEACH WITH

1. TWO LIVE CREW & TROUBLE FUNK: "The Bomb Has Dropped" (Luke Skyywalker)
2. KID 'N PLAY: "Rollin With Kid 'N Play" (Select)
3. M.C. HAMMER: "Turn This Mutha Out" (Capitol)
4. EAZY E: "Eazy-er Said Than Done" (Ruthless/Priority)
5. DE LA SOUL: "Ghetto Thang" (Tommy Boy)
6. ANGEE GRIFFIN: "Toby" (Luke Skyywalker)
7. STETSASONIC: "Float On" (Tommy Boy)
8. ANQUETTE: "I Will Always Be Here 4 U" (Luke Skyywalker)
9. LITTLE BENNY AND THE MASTERS: "Mer-saa-dees" (I Hear Ya)
10. MC TWIST & THE DEF SQUAD: "Shock the House" (Luke Skyywalker)

LONDON CALLING

Brit Hip-Hop Heats Up

BY MALU HALASA



LONDON—When **Public Enemy's Chuck D.** predicted London would be the next capital of hip-hop, he was, perhaps, more impressed with the down-home spontaneity of the scene rather than the quality of the music. But the music has come a long way since Chuck uttered those words, and the scene is still just as strong.

Except for pirate stations, radio here plays less rap than its American counterparts. However, hip-hop does have chic street appeal. It is commonly used as background music for TV commercials and is featured on trendy pop programs like **Janet Street-Porter's Def II**. Venues, however, seem to be scared to present live rap shows, fearing the violent element of the audience they feel the shows will attract. They only book the occasional one-off gigs, leaving British rappers nowhere to go. Yet despite all odds, rap has become the underground sound of young black Britain.

As far as releasing records is concerned, hip-hop has been able to take advantage of the independent record network that accompanied the explosion of the dance music scene here. Three years ago, independent labels accounted for only 4.6% of the sales of the overall record market—but by last year their share had increased to nearly 20%. With the national charts dominated by dance records, along with the odd British rap record slipping into the top 20, the majors were finally ready to take notice. They had to.

The relationship between dance and hip-hop in this country is not just an economic one, however. DJ/performers like **Coldcut**, **Bomb the Bass' Tim Simenon** and **S'Express' Mark Moore** liberally use the hip-hop techniques of backspinning, sampling, and cutting on their chart hits. In fact, whether in dance or hip-hop, DJs dominate the climate of the current music scene. Aided by the unlimited leisure time that the dole que and Thatcher's cheap job schemes provide, British kids—black or white—have the ability to spend their time making music, usually with very scarce resources. In a culture where almost everyone plays something, the transition from the garage to the finished demo is extremely easy—and it often produces surprisingly polished results.

With the homegrown production talent becoming so accomplished, groups like the UK's premier rap duo, **Cookie Crew**, have come under criticism for going elsewhere. Their debut album for *ffrr/Polygram*, *Born This Way*, was produced in New York by **Stetsasonic's Daddy-O** and **Davy D.**, and the opinion among the London rap scene is that it wasn't worth the trip. The Cooks, however, have had two top 20 singles off the LP, so someone must have done something right. Surprisingly, London audiences remain unsupportive of homegrown talent, and success is considered a betrayal of sorts. The only thing that irks them more is rappers who ask them to say "ho." (Touring Americans be forewarned!)

In the past there has been pressure on English rappers to sound as American as possible, but with the emergence of a strong British identity the kids want to emphasize their accents and do songs about topics that relate specifically to them. The newest posse in town is **DETT, Inc.** (short for **Determination, Endeavour, & Total Triumph**). With a membership that includes rappers **Monie Love** and **MC-Mell'o'**, along with a gaggle of



COOKIE CREW

DJs including this year's Disco Mix Club World DJ Champion **Cutmaster Swift**, **DETT** represents the most articulate element of British rap.

British rap is starting to get respect outside Britain. During a recent visit to New York, **Monie Love** was the darling of the radical sect with her song, "Back to the Black," which calls for young black women to forget extensions and cosmetics that make them look white. Her second single, "Grandpa's Party," which is a tribute to **Afrika Bambaata**, deals with unification of the black diaspora, and is due out soon. It is a musically inviting house/rap hybrid, but the lyrics are hard. Her first record, "I Can Do This," blew the top off the rivalry between the **Cookie Crew** and **She Rockers**, and used the poppy **Whispers** "And the Beat Goes On" break. Perhaps this inclusion of pop elements will be Britain's lasting contribution to hip-hop.

The wise man of the English scene is **MC Mell'o'**, who is completing his debut LP for **Republic Records**. He can jump from Cockney to posh British diction to street slang with ease, and he also toasts a little—a nod to his reggae sound system roots. His common sense lyrics focus on black history, pride and culture. This concern for black political and cultural affairs has culminated with an anti-apartheid, ANC charity record that will include **Monie** and **Mell'o'** with a host of others, making it the British equivalent to the **Stop the Violence** movement. It is slated for release in midsummer.

However, the political record causing the most mayhem currently has to be **Black Radical MK II's** "Monsoon." Produced by **Coldcut**, it's an anti-society diatribe that accompanies their anti-Uncle Tom debut, "B-Boys, Be Wise."

So far the British scene has concentrated on singles, but this summer's LP wars will "separate the men from the boys." [It's interesting to note the British scene's rather quick assension into an LP market.—Ed.] So remarks **MC Duke**, now finishing up his debut album, *Organized Rhyme*. At a recent label party Duke climbed onstage to battle **Overlord X**, whose most memorable work to date has been last year's "14 Days in May," about the capital punishment of an innocent Afro-American in the deep South. Duke got the inspiration for the track from a controversial BBC documentary. Their battle was just about to get interesting when **Latifah**, who was visiting from the States, broke it up. "I hate to see to see two brothers fight in front of the devil,"

remarked the Princess of the Posse.

Her producer, **D.J. Mark the 45 King**, plans to work with Rob from the arty and aurally wierd **Stereo MCs**. Disregarding the Three Stooges-like antics of indie rappers **Pop Will Eat Itself**, **Stereos** are the only serious white contenders who will brave hardcore homeboy crowds. Hard-core is something the kids try to take seriously, but as everyone agrees, beyond a point it becomes parody. After last year's **RUSH Management** party, where **EPMD** insulted **Hijack**, the British group went on a rampage, beating up an innocent motorist and en-

Continued on page 16

RICHIE RICH'S
BRIT
HIP HOP
TOP 10

1. THE SCAM: "Boogie Back" (White Label)
2. TROUBLE: "It's Hype" (?)
3. HIJACK: "Take No Hostage" (Music of Life)
4. MC DUKE: "Miracles" (Music of Life)
5. OVERLORD X: "14 Days in May" (Mango)
6. RICHIE RICH: "My DJ" (Gee Street)
7. MONIE LUV: "I Can Do This" (Cool Tempo)
8. MC MELL'O': "Comin' Correct" (Republic)
9. MC GOLDTOP: "Introduction" (Gee Street)
10. STEREO MC'S: "On 33" (4th & Broadway)



DJ BIZNISS, SPARKI, SKI, DJ POGO, MC MELL'O' OF DETT

POOLING RESOURCES:

The Rap Pack Attack

BY JAZZY V.

STEVE FOURNIER IS NO STRANGER to the rap business. Six years ago, Fournier, who is based in Houston, started *Hip-Hop Connection*, probably the first nationally distributed hip-hop 'zine. The business was a different ballgame back then—New York was the only firmly established rap market, and the major labels did not yet realize the potential of the music. And though the indie labels supported the mag as much as they could, Fournier found the task of financing the *Connection* to be almost impossible without the influx of major label advertising dollars. Fournier struggled to keep it alive for a year or so, but finally the financial burden became too much to bear.

After the demise of the paper Fournier concentrated on solidifying the local hip-hop scene, deejaying at a number of top hip-hop clubs (he is now holding court at the Ultimate Rhinestone Wrangler—he must be good for b-boys to go to a place with a name that conjures up images of good old boys with gun racks in their pickups), and booking national hip-hop acts. Throughout this period labels kept in contact with Fournier, urging him to reactivate the mag, though Fournier still had the problem of finding the necessary green. Then Tom Silverman of Tommy Boy Records suggested he start a record pool to deal exclusively with rap product.

After making a few phone calls, Fournier quickly put the idea into action, and the **Rap Pool of America** was born. Both independent and major labels (who by this time had started heading into the rap market) offered their full support, telling Fournier to "start it and we'll give you anything you want." The pool filled an obvious void, and was welcomed by D.J.s all around the country. Fournier explains; "Rap D.J.s were tired of paying \$65-\$70 in dues to be in a pool where they would get 50 pieces a month, but out of that 50 maybe there would be only eight rap

records. The rest would just sit up against a wall. Many pool directors wouldn't hunt down rap records, so the poor guy in California or Idaho couldn't get a lot of rap product."

On the other side of the coin, the pool greatly benefited the labels. Fournier paints a typical scenario: "If a [promotion] guy wasn't too good at his job, he'd say, 'Service all the pools [with a rap record],' which could add up to 3000-5000 records being shipped. Pools would get 80 pieces each, and maybe only eight people could use them. The rest were kept by the pool director, and were maybe thrown out. [Fournier is being very diplomatic here—as anyone who has worked in independent retail knows, it is easy to stock your store with these unwanted promos, which are typically bought for 10-50 cents—therefore cutting down orders for commercial copies drastically, since the promos often arrive before the commercial product is solicited.] With our pool, the guys at the label only have to spend \$14 to ship a box of records to the pool, and I pick up the mailing to the guys. This cuts down on waste significantly."

Fournier hopes that these savings will benefit the artists, noting that "the majors can use the money saved to promote their rappers better." But he quickly adds that "Major labels need to promote their artists a whole lot better than they're doing now. Many seem to just sign the rappers and make as much money as they can. I would like to see them promote rap artists the way they do a Madonna or anyone else that makes as much money as the rappers do. They should just give them a list of stations and say, 'Go out and promote the record.' Instead they seem to promote them with the attitude that whatever they give them is 'good enough for them.' They are getting into the market so fast that they are skipping a couple of [the necessary] steps."

Fournier adds that "independent labels seem to have much better management of their acts than the majors do. They are often more professional." When asked about the state of the indies in the age of major label influence, Fournier responds: "The independents that have been around since the beginning are just as



BLACK BY DEMAND

STEVE FOURNIER'S TOP ACTS TO WATCH

- STEZO (Tommy Boy)
- KOOL G. RAP & D.J. POLO (Cold Chillin/WB)
- YOUNG M.C. (Delicious Vinyl)
- ROYAL FLUSH (Rapp-a-Lot)
- ROBBIE B. & D.J. JAZZ (Ruffhouse/Enigma)
- DISMASTERS (Urban Rock)
- DR. DRE (N.W.A./independent producer)
- BLACK BY DEMAND (Tommy Boy)
- 7A3 (Geffen)
- PRINCE PAUL (Stetsasonic/independent producer)

Continued on page 16

TMG Gallery of Artists Line-Up 1989

R&B

THE RYTZ
New Release
"Did I Not"
on TMG/Dark Place/
Profile Records



SHAWNEE
(Formerly with Epic/CBS)
Upcoming Release
"That Boy Drives Me Crazy"
on TMG Records

R&B

COUNTRY!
RICK HEFFNER
New Release
"Sea Cruise"
on TMG/Gallery II Records

R&B

DALE
New Release
"The Man in the Mix"
(feat. Elvin James)
on TMG RECORDS

Gospel!
SANDRA
Upcoming Release
"Power"
on Grace Records

COMING SOON:
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"Music of the Future is here Now"

THERE WAS A TIME when rap was exclusively the province of the independent labels, but that time is long past. Now virtually every major label is in the game, some establishing in-house rap departments, others hitching their wagons to a happening indie (e.g., Def Jam/Columbia, Delicious Vinyl/Island, First Priority/Atlantic). No matter which approach it has chosen, each major has undergone an intensive learning experience. The rap market has a faster pace from release to burnout; the market remains regional to a degree; and if a major doesn't stay on top of what's hip and what's not, rap record-buyers will have a good laugh at the label's expense and go elsewhere for their beats and rhymes.

Of all the majors, none has had a more volatile romance with rap than **Arista**. The affair began in 1982, when the label received the master of the debut **Whodini** single "Magic's Wand" from its affiliate, **Jive Records**. Literally no one at Arista had any knowledge of hip-hop at the time; the marketing, sales and promotion departments were suddenly faced with the need to learn about the intricacies of a new musical style and its audience. At first there was a great deal of resistance across the board, but the success of "Magic's Wand" and subsequent Whodini releases began to soften that resistance, and Arista staffers learned to live with it. What was missing was commitment.

Today's Arista, by contrast, is hip-hopping with gusto. Among those most deeply immersed in the label's hip-hop activities is artist development VP **Marty Diamond**, who learned the rap ropes while working with such acts as **Kurtis Blow**, the **Fat Boys** and **Erik B & Rakim** during stints at **PolyGram** and **Uni**.

While Diamond insists that Arista's rap success is the result of a team effort, he says that the label's commitment to rap "started with our A&R department. The reality of our success is we have great bands, from **Three Times**

Dope that **Richard Sweret** signed, to **K-9 Posse** and **Bobcat** that **Mitchell Cohen** signed, to **Too Nice** that **Erik Nuri** signed. And now there's another signing of Mitchell's that's out of the **RUSH** stable called **Seriously Fine**. We span a range in terms of the genre itself, from Too Nice's next cut, 'I Get Minze,' which is hip-house, to the sultry love raps of a Bobcat, to the street sense of a Three Times Dope and the dynamics of a K-9 Posse. The reality is they've given us good tools to work with. And in each case we've had to approach them slightly differently.

"One key element," Diamond explains, "is the timeliness of our records being turned around, which is a credit to **Milton Sincoff's** production department. Because this is a market that takes 'em in and spits 'em out pretty quickly, and if you're not there and you can't turn 'em fast, you're in trouble. Then there are the creative bits that go along with it that **Ken Levy** does, like the Bobcat stickers, pins and posters. We also did a rap sampler, which was serviced for in-store play to mom & pop retail outlets, and we've made a commitment to the rap video programs. **MTV** is obviously seeing phenomenal success, and they're selling a phenomenal amount of records." Diamond also acknowledges the efforts of R&B promotion VP **Tony Anderson**, AOR promo VP **Sean Coakley** (whose responsibilities include the alternative sector) and sales chief **Jim Cawley**.

Diamond, who credits **Tin Pan Apple** for introducing him to rap-style creative marketing during his time at PolyGram, is supervising a variety of schemes designed to expose Arista's young rappers. **K-9 Posse**, which was playing school dances in the Bronx just a few months ago, is now opening for **Bobby Brown** in basketball arenas. The label is in the midst of a series of Bobcat listening parties across the country, with the artist present for each. ("It's putting a face to a record, but it's also the artist becoming aware of the market.") Diamond points out that Aris-



JIVE'S KOOL MOE DEE



ARISTA'S THREE TIMES DOPE

MAJOR RAPPINGHOOD:

A Tale of Two Labels

BY BUD SCOPPA

ta is "somewhat constricted" in its efforts on behalf of **Three Times Dope** because one member, **EST**, is still in high school. ("His education is tantamount to us," claims the executive.) And at the insistence of Arista president **Clive Davis**, Diamond has begun putting together a low-priced rap show in an as yet unnamed New York venue.

Even on the major label level, the championing of rap carries with it social implications along with bottom-line considerations. And Diamond feels the two are compatible. "I think that rap music has the ability to communicate to the kids better than anything else," he says. "Just being part of the process is the key element. There are no magic tricks in the genre. The kids know what's real and the kids know what's not real. It's our responsibility to make sure the kids get an opportunity to see it or hear it. So the emphasis on the street becomes all the more pressing. And it's taking the artist's suggestions. They know what they're doing better than I do. They know what affects the kid."

"We want to be the best at this," Diamond says. "I don't think we would've delved into the fray if we didn't think we could do it."

While Arista has had to do some jamming to catch up with the hip-hop revolution, Jive has remained in the rap vanguard of the form since it took the plunge in '82. Ironically, the label's involvement with rap was based on the success of **Zomba Enterprises**, Jive's parent company, with heavy metal acts and producers.

"We see heavy metal as a sort of white version of rap," says seven-year Jiver **Barry Weiss**, the company's VP of marketing & operations. "The peer identification, the street, the core audience not needing to hear the record on the radio to buy it, all those sort of things. We got involved with Whodini after we'd seen **Afrika Bambaata's** 'Planet Rock' on **Tommy Boy** take off. We thought this was a form of music we could do well with. I'd had my own small label [**Star Wave**] before coming to Jive. When **Tom Sil-**

verman was starting **Tommy Boy** and **Cory Robbins** was getting **Profile** going, I was waiting in line with them at **Sunshine Distributors** trying to get paid! But I was very much into street music and the rap music scene at the grass-roots level. **Clive Calder**, who was the owner/principal of **Zomba/Jive**, gave me free rein to go for it."

After scoring early with *Jive Rhythm Tracks* ("Arista didn't wanna put it out, and it ended up selling like 30,000 copies") and Whodini, Weiss and Calder went through "a couple of misfires" at Arista before moving over to their present affiliation with **RCA**. "With our new deal," Weiss says, "we were able to sprout our wings and take A&R shots. And that's what we did with **Jazzy Jeff & the Fresh Prince**, **Kool Moe Dee**, **Boogie Down Productions**, **Too Short**, etc. We feel that we're the best in the business for this type of music, because you basically have two record companies when you sign to Jive. You get our knowledge and expertise of the rap area, and then you get the big-label machinery and belief of an RCA, which does the nuts-and-bolts marketing and sales. It's a great partnership, and it works."

Weiss is ambivalent about the majors' newfound enthusiasm for rap. "I see it becoming more and more competitive and more and more dollars are being thrown toward it from a marketing point of view. That's good in that it brings rap to another level. But on the other hand, I'm hoping that the majors are smart enough not to overkill it. There are very few people that really understand this music, particularly at the major level."

It's gonna be very important that the majors don't come in, force black radio's hand on this music and then force-feed shit down their throat. It's still gotta be qualitative and credible—and that's been the beauty of the art from up to now. So we're just hoping that the majors don't come in and fuck that up." ○

YO! MTV: Rap's Secret Weapon

BY TOM DE SAVIA

THERE MAY NOT BE a bigger factor in the recent explosion of rap record sales than *Yo! MTV Raps*, a new program from the cable music network that just a few years ago was under fire for not playing enough black artists. The show, developed by the network's **Peter Dougherty**, first aired in August as a one-hour pilot hosted by **Run-D.M.C.**, and featured a series of live performances, special guests and exclusive interviews from heavyweights in the hip-hop community. The response generated by the pilot was so great that the network added the program to its Saturday night lineup, and, at the suggestion of Dougherty, recruited graffiti artist/performer/video director **Fab Five Freddy** as the program's host. In time, the show's popularity resulted in its expansion from a half-hour to a full hour each week.

Last March, the tremendous impact of the weekly show spurred MTV to add the program to its afternoon daily lineup under the title *Yo! MTV Raps Today*. The half-hour weekday shows are hosted by rap afficianados **Doctor Dre** and **Ed Lover**, and differs slightly from the weekend program by solely airing label clips and interview bites.

Dougherty, who developed and produces both the weekend and daily shows, explained his desire to create the original weekend show with a sense of "street credibility." "I knew what I wanted," he began. "I decided that I wanted to do the show remote and keep it away from the MTV stage—to give it its own identity.

Also, this way we can take it anywhere we want, and we're not locked into any particular formula."

And rap, he explained, is often one of the most naturally creative sectors of the video medium. "It's such a visual fashion thing. There is so much more humor, fun and character in [rap videos]. I mean, sure there are stereotypical rappers, just like there are stereotypical rockers—but there are so many strong individual personalities in rap today. There's so much going on right now."

It also appears that the industry is starting to realize the impact of *Yo! MTV Raps*, as the show stands as possibly the only national outlet that is programming developing acts out-of-the-box—acts that other mediums, including radio, won't touch at the outset. "I think what the industry appreciates most is the fact that we may be reaching kids as the sole outlet for any kind of rap music," explained Dougherty. "We reach markets that don't have any rap radio. In fact, *Yo!* might be the only outlet for rap in many places in the country. I wouldn't be surprised.

"If the audience is there, [radio] can't keep denying it from a programming point of view. I mean, they certainly know that **N.W.A.** and **Eazy-E** are on the charts, and they're not going to ignore that."

Such recent success stories such as **De La Soul** and **N.W.A.** certainly legitimize the growing popularity of rap as something **NARAS**—which had publicly more than simply a fad. Even dismissed the staying power of hip-hop music—recognized the genre with a well-intentioned Grammy category added to this year's show.

In addition, **Jive/RCA** is planning to issue a *Yo! MTV Raps* compilation LP featuring tracks from some of the more popular acts that air on the show, and there is some talk of assembling a *Yo!* video compilation for retail. ☺

FAB FIVE FREDDY'S TOP 10 VIDCLIPS

1. BOOGIE DOWN PRODUCTIONS: "My Philosophy" (Jive/RCA)
2. STESASONIC: "Talkin' All That Jazz" (Tommy Boy)
3. M.C. HAMMER: "Turn This Mutha Out" (Capitol)
4. PUBLIC ENEMY: "Black Steel in the Hour of Chaos" (Def Jam/CBS)
5. BOOGIE DOWN PRODUCTIONS: "Jack of Spades" (Jive/RCA)
6. BIG DADDY KANE: "Ain't No Half Steppin'" (Cold Chillin'/WB)
7. STEADY B.: "Serious" (Jive/RCA)
8. QUEEN LATIFA: "Dance for Me" (Tommy Boy)
9. KID 'N PLAY: "Rollin' With Kid 'N Play" (Select)
10. VELORE & DOUBLE O: "Your Ugly" (Virgin)



PETER DOUGHERTY, DE LA SOUL & FAB FIVE FREDDY

HOT, HARD, HEAVY!

SIR MIX-A-LOT



"IRON MAN"

Teamed with METAL CHURCH, this song is destined to be a classic. Also with the hardcore street jam, "I'LL ROLL YOU UP!"

COMING SOON:
KID SENSATION

"BACK TO BOOM"

packed with enough dope bass to blow coast to coast.

HIGH PERFORMANCE

"DO YOU REALLY WANNA PARTY?"

Remixed by Gail "SKY" King, this jam will be rockin' the summer nights.

WHIZ@KID

with **YSL**

"CUT IT UP WHIZ"

b/w "KICK THE BASS"

One of the NY homeboys from the "old school" is back!

NASTYMIX

NASTYMIX RECORDS 206-441-8802

SAMPLING

Continued from page 5

them. I appreciate it. I just hope that they give 50% of the publishing to my record company. Then we can all be happy going to the bank."

Speaking by telephone from his home in Atlanta, Georgia, singer/guitarist/composer extraordinaire Curtis Mayfield, whose music and message of black pride have recently been resurrected by rappers, said: "While I would be very flattered that someone cared enough about my material to want to make use of it, in many cases it could be considered an infringement. You know flattery is one thing, but it don't pay no bills. I believe there should be written authorization from the individual who is being sampled and the financial purse should be shared. I think some credit should be given on the packaging, too. In that way, today's young people listening to the sample, the new consumer would not be confused about who made what."

Mayfield has some reservations about sampling, though. In the end, he believes that continuous duplication through sampling might threaten the value of an original work. "The human factor, the uniqueness of our musical wealth should not be allowed to be exploited to such a great extent. If we're not careful, after a while these sampled sounds will become so far removed from the records they were taken off of, that they won't even be respected as the ideas of the people who actually originated the work," Mayfield said. "When something becomes a sampled piece of product that anybody can just stick on to anything they want, after a while it runs the risk of becoming like a cartoon. I'm sure you've heard the statement: 'Often imitated, but never duplicated.' Well, that's just not true anymore." ☺

BRIT RAP

Continued from page 12

ding up in jail. Recently they signed to *Epic* as part of **Ice T's Rhyme Syndicate**, and plan to record at home.

In the **D.A.I.S.Y. Age**, hardcore is bound to get some hard knocks. With **Soul II Soul**—avid fans of hip-hop whenever they play out with their sound system—a new dance element (and not retro J.B. samples) is making its presence felt on the rap scene. **Mo Rock & Freshki's Conscious Music**, with Brooklyn escapee, lady M.C. **Atorie**, believe in strong melodies. On **Richie Rich's** debut album of songs and scratch mixes for **Gee St.**, he includes a jazzy pun on hip-hop's sexism called "Give Me More Sax." In addition, **Rapsonic's Top Billin' MC Crew** just closed a healthy deal with **PolyGram** on the strength of rough demos that merge rap with dance vocal cut-ups. The relationship between rap and soul in this country even works both ways, as evidenced by the way Bristol duo **Smith & Mighty** have been making classic soul records with basic, bedroom studio hip-hop D.J. techniques.

Britain may not be the capital of hip-hop now, but one day it might. Keep listening. ☺

RAP POOL

Continued from page 13

strong, if not stronger, than they've ever been. It's the new guys who are just starting out that are having a tough time of it. But the market is still huge. I have 198 rap labels in the U.S. and Canada in my computer right now."

Fournier's pool seems to be expanding just as rapidly. He now has 158 members in the U.S. and Canada, including a D.J. from Alaska called **D.J. Chilly**. His members include radio D.J.s, hot mix rap show D.J.s, club jocks, and mobile D.J.s (who, especially in rap, are often much more important in breaking a record than club jocks, who often have a conservative club owner breathing down their neck.). He is enjoying widespread support from the record industry, and his pool is constantly growing. Fournier only sees things getting better, echoing the sentiments of others in the industry who see the increased musical diversity and sophistication propelling the industry further into the thick of the music business. Contact Fournier at 5311 Kirby, Suite 204, Houston, TX 77005, or call (713) 522-1612. ☺

NEW BEATS

SINGLES

☐ **THREE TIMES DOPE: "Funky Dividends" (Arista)**

Single of the month, no doubt. A simple and *extremely* soulful jazzy backing track frames this love-lost rap, a warning about the perils of gold-diggers. The rap is so smooth and the music is so warm that you would almost swear **Spoonie Gee** is going to pop out any minute. Too bad he doesn't get love-rap material this good.

☐ **TODDY TEE: "I Need a Rolex" (Warner Brothers)**

☐ **BOBCAT: "I Need You" (Arista)**

No you don't, boys. All you need is an original thought to put on wax. Just one little thing I haven't heard before. Toddy raps about how he needs gold to get laid. His rapping sure ain't gonna do it.

☐ **THE 45 KING: "The Red, the Black, the Green" (Tuff City RV-01)**

Lakim Shabazz and D.J. Mark, both coming off excellent debut LPs, team up for a marching-drum-propelled hard political rap that wipes almost anything the majors have been throwing at us. Best street record since Gang Starr's LP. Buy it! Contact (212) 262-0385.

☐ **KING SUN: "On the Club Tip" (Zakia/Profile)**

Why the hell is King Sun still on Profile's farm team? The man has a great, deep, throaty rap style a la **Loc & Rakim**, and would rule with a good producer. Wake up somebody and give this man a shot.

CASH BOX MICRO CHART



May 27, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

| | | | Total Weeks ▼ |
|----|---|---|---------------|
| | | | Last Week ▼ |
| 1 | LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000) | Tone Loc | 1 11 |
| 2 | 3 FEET HIGH AND RISING (Tommy Boy 1019) | De La Soul | 3 11 |
| 3 | STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102) | N.W.A. | 2 11 |
| 4 | LET'S GET IT STARTED (Capitol 90924) | M.C. Hammer | 5 17 |
| 5 | TOO SHORT (Jive/RCA 1149-1-J) | Too Short | 4 15 |
| 6 | EAZY DUZ IT (Priority 57100) | Eazy-E | 6 17 |
| 7 | TEENAGE LOVE (Def Jam/Columbia 38-08105) | Slick Rick | 7 17 |
| 8 | IT TAKES TWO (Profile 1267) | Rob Base & D.J. E-Z Rock | 8 17 |
| 9 | 2 HYPE (Select 21628) | Kid N' Play | 9 17 |
| 10 | SWASS (Nasty Mix 70123) | Sir Mix-a-Lot | 10 17 |
| 11 | ORIGINAL STYLIN' (Arista 8571) | 3 Times Dope | 12 7 |
| 12 | K9-POSSE (Arista AL-8569) | K9-Posse | 11 13 |
| 13 | THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941) | Kwamé | 18 9 |
| 14 | WHAT TIME IS IT (Gucci/Hot Productions 3309) | Gucci Crew II | 14 17 |
| 15 | IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303) | Public Enemy | 15 17 |
| 16 | WILD & LOOSE (Capitol 90926) | Oaktowns 3.5.7 | 30 5 |
| 17 | POWER (Sire 25765) | Ice-T | 16 17 |
| 18 | ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820) | Kool G Rap & D.J. Polo | 17 7 |
| 19 | MOVE SOMETHIN' (Luke Skywalker 101) | 2 Live Crew | 19 17 |
| 20 | YOUNGEST IN CHARGE (Profile 1280) | Special Ed | DEBUT |
| 21 | ACT A FOOL (Capitol C1-90544) | King Tee | 20 17 |
| 22 | COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106) | MC Twist | 23 9 |
| 23 | THE DESOLATE ONE (Fresh 82010) | Just-Ice | 13 7 |
| 24 | MIAMI BASS WAVES VOL.II (Luke Skywalker 5001) | Various Artists | DEBUT |
| 25 | N.W.A. (Macola 1057) | N.W.A. And The Posse | 27 17 |
| 26 | HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091) | D.J. Jazzy Jeff & The Fresh Prince | 21 17 |
| 27 | SO DEF SO FRESH SO STUPID (Gucci/Hot Productions) | Gucci Crew II | 29 17 |
| 28 | ME & JOE (Egyptian Empire DMSR-00777) | Rodney-O & Joe Cooley | 22 17 |
| 29 | A SALT WITH A DEADLY PEPA (Next Plateau PL 1011) | Salt-N-Pepa | 24 17 |
| 30 | WHERE'S THE PARTY AT (Sleeping Bag 42106) | Cash Money & Marvelous | 25 11 |
| 31 | INTO THE FUTURE (Mercury/PolyGram 836 953) | MC Rell & The House Rockers | 34 3 |
| 32 | BORN THIS WAY (Polydor/PolyGram 828 134) | The Cookie Crew | 35 3 |
| 33 | RESPECT (Luke Skywalker 103) | Anquette | 28 17 |
| 34 | UH OH! (Rap-a-Lot/Rap 101-1) | Royal Flush | 32 5 |
| 35 | IT'S TEE TIME (Profile 1269) | Sweet Tee | 26 17 |
| 36 | GRAB IT! (Atlantic 81925) | L'Trimm | 31 17 |
| 37 | SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959) | J.J.Fad | 33 17 |
| 38 | LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731) | Big Daddy Kane | 38 17 |
| 39 | STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062) | E.P.M.D. | 36 17 |
| 40 | COOLIN' IN CALI (Geffen/Warner Bros. 24209) | The 7A3 | 37 17 |

☐ **EPMD: "I'm Housin'" (Simon Harris RMX) (Sleeping Bag)**

Harris adds Eldridge Cleaver, Aretha Franklin, and a handful of percussion tracks to this excellent rhyme, which gives the record a lot of dancefloor juice, and should keep everybody satisfied until their new record comes out in a few months.

ALBUMS

☐ **KOOL MOE DEE: Knowledge Is King (Jive/RCA)**

Kool returns with a strong set that sticks to his trademark metallic beats and pounding rap stylee. This man throws punches with every syllable, as is evidenced by his mashing of L.L., "Let's Go" (included on cassette and CD). L.L. also goes through the wringer on "Blowing Up," as do gold-diggers on "They Want Money" (the subject of the week). The song that blows the rest away, however, is the downright *hard*, Malcolm X sampling, Howard Beach commenting "Pump Your Fist," which is such a statement of power that you wonder why Kool bothers with the petty dissin' anyway. This song finally establishes Kool as a leader, and is worth the price of admission alone.

☐ **KINGS OF PRESSURE: Slang Teacher (Next Plateau)**

This long-awaited debut sees a different lineup, but with the exception of the excellent "Tales of the Darkside," which features an excellent throaty narrative, it isn't worth the wait. The record never really takes off, and rarely does anything that surprises me—a cardinal sin in the D.A.I.S.Y. Age.

Jazzy V.

GLOBALIST GROOVE

DANCEHALL IS HIP-HOP'S JAMAICAN COUSIN; in some respects, it is to reggae what rap is to rhythm & blues. Both dancehall and hip-hop have performers with cartoonish names; scenes rife with slang, ego clashes and catch phrases; and a level of musical artistry ranging from nursery rhyme silliness to sublime use of poetic meter. Backed most often by sound systems rather than live bands, performers' subject matter deals with dick wagging or adolescent love paeans, sociopolitically aware chants or messages on the state of the ghetto: be it Trenchtown or the Bronx.

Dancehall is that music which is played and appreciated at the dance, nothing more, nothing less. One of the common misconceptions about the Jamaican (JA) sound — and an important difference with hip-hop — is the belief that the scene is made up entirely of DJs, the island term for rappers (a confusing term when comparing dancehall with hip-hop, as the hip-hop DJs are the sound mixmasters). Some of the best singers in reggae spring from the dancehall, including **Frankie Paul**, **Johnny Osbourne** and **Leroy Smart**, performers capable of singing over a sound system riddim as easily as vocalizing in front of a band. As Bunny Wailer once said, reggae started in the dancehall: it's where the dues are paid.

The popularity of the singer is on the ascendant in the dance, according to **Simrete Selassie**, proprietor of **Ashantites Records**, one of L.A.'s leading dancehall outlets for the latest in 12-inch and LP action. A year or two ago, the DJs ruled, making up about two-thirds of what was heard in the dance, reckons Simrete. But recently, in part because the singers have learned to sing off the peppy electronic riddims, the split between DJs and singers has gone to half and half, with a nod to the crooners, she says. Some of the popular dancehall singers of the moment include **Courtney Melody**, **Anthony Malvo**, **Coco Tea**, **Red Rose**, **Sluggy** and **Trevor Sparks**.

There is a third aspect of what goes down in the dance — the combination style. A DJ mixes it up with a singer, or two DJs or two singers square off. A man and a woman, a JA yardie and a Yank; the combination duet over a happening riddim is very popular. Some current teams take old soul songs and update them, with the DJ improvising his chat around the singer's usually faithful rendering. A good example of this is **Foxy Brown** and **Johnnie P's** take on the classic "True Love." The clear-voiced Ms. Brown carries the original tune capably ("...will you still love me tomorrow..."), then gives way to Johnnie's hyperactive chants of "true love will never die, true love will never die, true true true true true true love will never die..."

This fondness for soul and pop nuggets as well as classic reggae riddims is a big part of dancehall. So is the tendency to use new and trendy riddims until they are exhausted. While the B-boys are busy sampling their asses off, the Jamaican posse covers tunes in whole or in part, borrows melodies and puts their own words to them, cops an old Studio One or Treasure Isle riddim and freshens it up inna electronic style, or grasps a fresh riddim (current ones include "Can't Do the Work" and "Peany Peany"). This tendency to "borrow" musical bits and pieces, old and new, is a trademark of modern dancehall.

Such brand-new second-hand music pops up often on today's scene. **Hugo Barrington** covers the Delfonics' "La La Means I Love You" and **Johnny Osbourne** updates "What About Me." The "real rock" riddim, a more laid-back old Studio One groove, has been freshened up by the likes of **Flourgon's** DJ-styled "Rich and Switch." The melody line from the Carpenters' (!) "On Top of the World" rears its schmaltzy head on **Anthony Malvo's** "History Sound." And the ubiquitous nursery rhyme/children's song syndrome appears on **Little Twitch's** "Watch Your Friends Them," as "if you're happy and you know it, clap your hands" makes up a chunk of his chat.

Dancehall is often equated with "slackness" or X-rated lyrics, especially by reggae purists unable to cope with the newer sounds. The best-known purveyor of this sex-mad style is longtime scenester and sexist pig **Yellowman**, still popular after many years of crotch talk. But a recent backlash against slackness, combined with the sobering effects of Hurricane Gilbert on the Jamaican psyche, seem to have pushed conscious/cultural lyrics and healthy love songs to the fore. A parallel within hip-hop, at least on the level of obscenity vs. educative verse, might be the foul-mouthed attack of a **Schooly D** compared with the protest poetry of **KRS-One**.



SHAKESPEARE, KRS-ONE, DUNBAR

Since I'm strapped for space, KRS-One provides a good jumping-off point for a short discussion of the place where reggae and rap meet. Called reggae-rap and ragamuffin hip-hop, an increasing number of performers are incorporating reggae riddims into their raps or hip-hop grooves with their JA-style chats.

KRS-One has done this with such tracks as "Stop the Violence" and "Illegal Business," and is producing the new, as yet untitled album for **Sly Dunbar** and **Robbie Shakespeare**, two of the most rhythmic men in the biz. The reggae-rap project will feature several of the Boogie Down Productions posse — both known and fresh rappers — and is set for a summer release on Island.

KRS-One's "The Bridge Is Over" was the first fusion of reggae and rap that **Matt Robinson** heard. The similarities between the two cousin musics had been apparent to Robinson, head of L.A.-based **Dancehall Productions** and creator of the Funky Reggae club concept. Coinciding with KRS-One's pathfinding effort, Robinson began to hear more and more blendings of the two forms. **The Masters of Ceremonies**, with the help of diddy **Don Baron Terski**, corked with the crossover hits "Sexy" and

CASH BOX MICRO CHART

WORLD MUSIC



May 27, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|----------------------------------|-------|----|
| 1 | BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805) | Various Artists | 2 | 15 |
| 2 | GIPSY KINGS (Elektra Musician 60845) | Gipsy Kings | 1 | 17 |
| 3 | MYSTERY OF THE BULGARIAN VOICES VOLUME II (Nonesuch 79201) | The Bulgarian Radio & T.V. Choir | 4 | 17 |
| 4 | MYSTERY OF BULGARIAN VOICES VOLUME I (Nonesuch 79165) | The Bulgarian Radio & T.V. Choir | 4 | 17 |
| 5 | LIBERATION (Shanachie 43059) | Bunny Wailer | 6 | 15 |
| 6 | SHADAY (Sire 25816) | Ofra Haza | 3 | 17 |
| 7 | TOOTS IN MEMPHIS (Mango MLPS 9818) | Toots | 7 | 17 |
| 8 | COCODY ROCK (Shanachie 64011) | Alpha Blondy | 10 | 17 |
| 9 | RAI REBELS (Virgin/Earthworks 91000) | Various Artists | 12 | 15 |
| 10 | RED ROSE FOR GREGORY (RAS 3040) | Gregory Isaacs | 8 | 17 |
| 11 | QUAREEB (Shanachie 64009) | Najma | 18 | 7 |
| 12 | LEGEND (Island 90169) | Bob Marley & The Wailers | 14 | 17 |
| 13 | AKWABA BEACH (Polydor/Barclay 833199-1) | Mory Kante | 15 | 17 |
| 14 | MAXI PRIEST (Virgin 90957) | Maxi Priest | 9 | 17 |
| 15 | ONE STEP MORE (Mango MLPS 9820) | Junior Delgado | 13 | 17 |
| 16 | CONSCIOUS PARTY (Virgin 90878-1) | Ziggy Marley & The Melody Makers | 11 | 17 |
| 17 | SLAVE (Shanachie 43050) | Lucky Dube | 28 | 7 |
| 18 | SHADOW MAN (Capitol C1-90411) | Johnny Clegg & Savuka | 16 | 15 |
| 19 | BOB MARLEY (Urban-Tek/SLAM UT3002) | Bob Marley | 20 | 13 |
| 20 | STRENGTH OF MY LIFE (RAS 3037) | Israel Vibration | 19 | 17 |
| 21 | LABOUR OF LOVE (A&M SP 4980) | UB40 | 17 | 17 |
| 22 | VINI POU (Columbia 44420) | Kassav | 23 | 7 |
| 23 | CELEBRATION (BMG 7858 IRC) | The Chieftains | 22 | 9 |
| 24 | THE IRISH ALBUM (BMG 7892-1-RG) | Various Artists | 24 | 5 |
| 25 | BRAZIL IS BACK (Braziloid BR 4011) | Various Artists | 21 | 15 |
| 26 | THE WORLD MUSIC ALBUM (Intuition 91310) | Various Artists | 30 | 9 |
| 27 | YOU ARE MINE (Mango MPLS 9827) | Chaba Fedela | 29 | 5 |
| 28 | ANY WHICH WAY...FREEDOM (Shanachie 43061) | Mutabaruka | DEBUT | |
| 29 | ENTRE HUMOY BOTELLAS (Rounder 6022) | Flaco Jimenez | 32 | 5 |
| 30 | REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010) | Various Artists | 25 | 17 |
| 31 | REGGAE DANCE HALL II (Sleeping Bag CLX-42013) | Various Artists | 26 | 13 |
| 32 | MUP: REGGAE FROM AROUND THE WORLD (RAS 3050) | Various Artists | 27 | 17 |
| 33 | INSIDE THE KREMLIN (Private Music 2044-1-P) | Ravi Shankar | 34 | 11 |
| 34 | NAMI (Janina Zima 2001) | Nami | 37 | 3 |
| 35 | PRINCE OF RAI (Shanachie 64013) | Cheb Mami | DEBUT | |
| 36 | SUENO (Capitol 91353) | Eddie Palmieri | DEBUT | |
| 37 | SERIOUS BUSINESS (Polygram 836-952-1) | Third World | DEBUT | |
| 38 | CAMINOS (ROM 26003-1) | Huayacalitia | 36 | 5 |
| 39 | UB40 (A&M SP 5213) | UB40 | 31 | 17 |
| 40 | UNITY (Elektra 60802) | Shinehead | 33 | 17 |

"Master Move" on their 4th & Broadway album. Baron's own album, *Young, Gifted and Black* (Uni), features Baron's dancehall chatting over some intricate hip-hop grooves. In the great boasting tradition, Baron claims to have originated the style.

Meanwhile, across the Atlantic, **Asher D** and **Daddy Freddy** joined with **Simon Harris' Music of Life Productions** and came forward with "Ragamuffin Hip-Hop," taking the U.K. scene by storm. Their Profile album of the same name is full of slammin', def dancehall chats and grooves, wheeling and turning in a higher-than-high energy mixture. Naturally they, too, claim to be the originators of the style.

From the reggae side of things, Elektra artist **Shinehead** has been one of the most successful artists fusing the two strands of ghetto music. He harbors no slackness, choosing to educate in a humorous and intelligent way on "Gimme No Crack" and "Unity." From the hip-hop side, **Just-Ice's The Desperate One** (Fresh) is about 50-50 hip-hop to dancehall, thanks in large part to the production efforts of KRS-One. The one-two punch of side Y's "Na Touch Da Just" and "It's Time I Release" proves he can hold his own with the hardest dancehall DJs.

Before closing, let me mention that Robinson has a distribution deal with **Warners** for his **Funky Reggae** label, with a compilation set for a summer release. He says the selections have something socially aware to say, with an attempt to pair rappers with dancehall riddims and dancehall stylists with hip-hop grooves.

I've just scratched the surface of what's bubblin' in the dancehall and the collision at the intersection of dancehall and hip-hop. I'll be back with more in future columns.

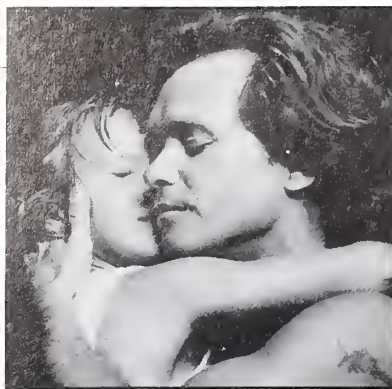
Tom Cheyney

TOP 200 ALBUMS

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

(G) = GOLD (RIAA Certified)
(P) = PLATINUM (RIAA Certified)

May 27, 1989



Top Debut: John Mellencamp #36

| | | Total Weeks ▼ | Last Week ▼ |
|----|--|------------------------------------|-------------|
| 1 | LIKE A PRAYER (Sire 25844)WEA 9.98 | MADONNA | 1 8 |
| 2 | THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98 | FINE YOUNG CANNIBALS | 3 12 |
| 3 | LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98 | TONE LOC | 2 15 |
| 4 | BEACHES (G) (Atlantic 81933)WEA 9.98 | Original Motion Picture Soundtrack | 7 19 |
| 5 | SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98 | THE CULT | 8 5 |
| 6 | G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98 | GUNS N' ROSES | 4 24 |
| 7 | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98 | BOBBY BROWN | 5 46 |
| 8 | FULL MOON FEVER (MCA 6253)MCA 9.98 | TOM PETTY | 15 3 |
| 9 | FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98 | PAULA ABDUL | 10 26 |
| 10 | HANGIN' TOUGH (P) (Columbia FC 40985)CBS | NEW KIDS ON THE BLOCK | 9 39 |
| 11 | VIVID (P) (Epic BFE 44099)CBS | LIVING COLOUR | 6 28 |
| 12 | ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98 | DEBBIE GIBSON | 11 16 |
| 13 | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98 | MILLI VANILLI | 13 10 |
| 14 | VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98 | TRAVELING WILBURYS | 12 29 |
| 15 | 3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98 | DE LA SOUL | 19 12 |
| 16 | LARGER THAN LIFE (MCA 6276)MCA 8.98 | JODY WATLEY | 16 7 |
| 17 | APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98 | GUNS N' ROSES | 17 91 |
| 18 | DISINTEGRATION (Elektra 60855-1)WEA 9.98 | THE CURE | 35 2 |
| 19 | TWICE SHY (Capitol 90640)CAP 9.98 | GREAT WHITE | 22 4 |
| 20 | NEW JERSEY (P/4) (Mercury 836 345-1)POL | BON JOVI | 18 34 |
| 21 | SKID ROW (Atlantic 81936)WEA 8.98 | SKID ROW | 20 16 |
| 22 | GUY (P) (MCA 42176)MCA 8.98 | GUY | 24 42 |
| 23 | WATERMARK (G) (Geffen GHS 24233)WEA 8.98 | ENYA | 23 18 |
| 24 | MYSTERY GIRL (P) (Virgin 91058)WEA 9.98 | ROY ORBISON | 14 15 |
| 25 | NICK OF TIME (Capitol 91268)CAP 8.98 | BONNIE RAITT | 27 8 |
| 26 | STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98 | N.W.A. | 25 13 |
| 27 | MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98 | MELISSA ETHERIDGE | 21 36 |
| 28 | ...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98 | METALLICA | 28 36 |
| 29 | REPEAT OFFENDER (EMI 90380)CAP 9.98 | RICHARD MARX | 59 2 |
| 30 | LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98 | M.C. HAMMER | 33 31 |
| 31 | SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98 | EDIE BRICKELL & NEW BOHEMIANS | 30 34 |
| 32 | GREEN (P) (Warner Bros. 25795)WEA 9.98 | R.E.M. | 26 27 |
| 33 | SPIKE (G) (Warner Bros. 25848)WEA 9.98 | ELVIS COSTELLO | 32 14 |
| 34 | KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98 | KARYN WHITE | 31 35 |
| 35 | EVERYTHING (P) (Columbia OC 44056)CBS | THE BANGLES | 29 30 |
| 36 | BIG DADDY (Mercury 838 220-1)POL | JOHN COUGAR MELLENCAMP | DEBUT |
| 37 | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98 | EAZY-E | 37 28 |
| 38 | LIFE IS... (RCA 1149-1-J)RCA 8.98 | TOO SHORT | 36 15 |
| 39 | HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98 | DEF LEPPARD | 39 92 |
| 40 | OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98 | ROD STEWART | 40 52 |
| 41 | THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS | SLICK RICK | 44 23 |
| 42 | WINGER (G) (Atlantic 81867)WEA 8.98 | WINGER | 38 34 |
| 43 | GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98 | ANITA BAKER | 43 30 |
| 44 | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS | WARRANT | 34 15 |
| 45 | A NEW FLAME (Elektra 60828)WEA 8.98 | SIMPLY RED | 48 12 |
| 46 | LOOK SHARP! (EMI 91098)CAP 9.98 | ROXETTE | 42 6 |
| 47 | THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98 | COWBOY JUNKIES | 46 19 |
| 48 | ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98 | XTC | 45 11 |
| 49 | LIVING YEARS (G) (Atlantic 81923)WEA 9.98 | MIKE & THE MECHANICS | 41 28 |
| 50 | LOVE AND ROCKETS (Beggars Banquet 9715)RCA | LOVE AND ROCKETS | 64 2 |

Total Weeks ▼
Last Week ▼

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|-----|--|------------------------------------|--------|
| 51 | LITA (RCA 6397-1-R)RCA 8.98 | LITA FORD | 54 5 |
| 52 | IN YOUR FACE (PolyGram 839 192)POL | KINGDOM COME | 55 4 |
| 53 | NEW YORK (Sire 25829)WEA 9.98 | LOU REED | 47 18 |
| 54 | SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98 | KENNY G | 50 32 |
| 55 | YELLOW MOON (A&M 5240)RCA 8.98 | NEVILLE BROTHERS | 60 9 |
| 56 | IT TAKES TWO (G) (Profile PRO-1267)IND 8.98 | ROB BASE & D.J. E-Z ROCK | 53 35 |
| 57 | THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98 | TESLA | 49 15 |
| 58 | HEADLESS CHILDREN (Capitol 48942)CAP 8.98 | W.A.S.P. | 52 7 |
| 59 | OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98 | POISON | 51 54 |
| 60 | BLAZE OF GLORY (A&M 5249)RCA | JOE JACKSON | 69 4 |
| 61 | THROUGH THE STORM (Arista AL 8572)RCA 9.98 | ARETHA FRANKLIN | 106 2 |
| 62 | DANCING WITH THE LION (Columbia OC 45154)CBS | ANDREAS VOLLENWEIDER | 57 7 |
| 63 | 2 HYPE (G)(Select SEL 21628)IND 8.98 | KID 'N PLAY | 63 27 |
| 64 | GIPSY KINGS (Elektra Musician 60845)WEA 9.98 | GIPSY KINGS | 61 24 |
| 65 | VOICES OF BABYLON (Columbia 44449)CBS | THE OUTFIELD | 56 7 |
| 66 | RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98 | THE JUDDS | 68 6 |
| 67 | STREET FIGHTING YEARS (A&M 3927)RCA 9.98 | SIMPLE MINDS | 98 2 |
| 68 | 2ND WAVE (Columbia FC 44284)CBS | SURFACE | 67 30 |
| 69 | GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98 | HANK WILLIAMS JR. | 62 14 |
| 70 | TECHNIQUE (Owest/WB 25845)WEA 9.98 | NEW ORDER | 65 16 |
| 71 | ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98 | DONNA SUMMER | 116 2 |
| 72 | DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98 | THE REPLACEMENTS | 66 15 |
| 73 | HEART BREAK (P)(MCA 42207)MCA 8.98 | NEW EDITION | 70 36 |
| 74 | INDIGO GIRLS (Epic 45044)CBS | INDIGO GIRLS | 84 8 |
| 75 | ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98 | THIRTY-EIGHT SPECIAL | 74 31 |
| 76 | CRACKERS INTERNATIONAL (Sire 25904)WEA 6.98 | ERASURE | 79 3 |
| 77 | 101 (Sire 25853)WEA 15.98 | DEPECHE MODE | 73 9 |
| 78 | A NIGHT TO REMEMBER (Epic OE 44318)CBS | CYNDI LAUPER | DEBUT |
| 79 | LONG COLD WINTER (P/2) (Mercury 834 612-1)POL | CINDERELLA | 81 45 |
| 80 | TAKE 6 (Reprise 25670)WEA 9.98 | TAKE 6 | 78 12 |
| 81 | JUST COOLIN' (G) (Atlantic 81926)WEA 9.98 | LEVERT | 77 28 |
| 82 | STRAIGHT TO THE SKY (Columbia OC 44378)CBS | LISA LISA & CULT JAM | 87 3 |
| 83 | BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98 | BULLETBOYS | 76 29 |
| 84 | OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98 | QUEENSRYCHE | 71 7 |
| 85 | TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98 | TRACY CHAPMAN | 80 58 |
| 86 | THIS WOMAN (G) (RCA 8369-1)RCA 8.98 | K.T. OSLIN | 90 35 |
| 87 | DONNY OSMOND (Capitol 92354)CAP 8.98 | DONNY OSMOND | 104 3 |
| 88 | SOMETHING REAL (Elektra 60852)WEA 9.98 | PHOEBE SNOW | 92 8 |
| 89 | TIME AND TIDE (G) (Epic BFE 40767) CBS | BASIA | 82 50 |
| 90 | SWASS (G) (Nasty Mix 70123)IND | SIR MIX-A-LOT | 85 35 |
| 91 | HEAVEN (Capitol C1-90959)CAP 8.98 | BEBE & CECE WINANS | 86 16 |
| 92 | RATTLE AND HUM (P/3) (Island 91003)WEA 14.98 | U2 | 83 31 |
| 93 | BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98 | TOM TOM CLUB | 88 7 |
| 94 | DOOLITTLE (4AD/Elektra 60856)WEA | THE PIXIES | 100 4 |
| 95 | ANCIENT HEART (Reprise 25839)WEA 8.98 | TANITA TIKARAM | 75 14 |
| 96 | CITY STREETS (Capitol 90885)CAP 9.98 | CAROLE KING | 96 6 |
| 97 | IN MY EYES (LMR 5531)IND 8.98 | STEVIE B | 89 13 |
| 98 | BLUE MURDER (Geffen 24212)WEA 9.98 | BLUE MURDER | 109 3 |
| 99 | CROSS THAT LINE (Elektra 60794)WEA 9.98 | HOWARD JONES | 91 8 |
| 100 | THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL | VANESSA WILLIAMS | 72 16 |
| 101 | RAIN MAN (Capitol 91866)CAP 8.98 | Original Motion Picture Soundtrack | 58 12 |
| 102 | GREATEST HITS (P) (Columbia OC 44493)CBS | JOURNEY | 93 26 |
| 103 | EXTREME (A&M 5238)RCA | EXTREME | 108 8 |
| 104 | BLESSING IN DISGUISE (Elektra 60817)WEA 8.98 | METAL CHURCH | 99 12 |
| 105 | LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98 | LYLE LOVETT | 105 16 |
| 106 | I WANT OUT (RCA 9709-1-R)RCA 9.98 | HELLOWEEN | 107 6 |
| 107 | MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98 | THE BOYS | 94 31 |
| 108 | KALEIDOSCOPE WORLD (Mercury 838 293-1)POL | SWING OUT SISTER | DEBUT |
| 109 | BUCK WILD (Virgin 91021)WEA 9.98 | E.U. | 113 8 |
| 110 | SOUTHERN STAR (G) (RCA 8587-1-R)RCA 8.98 | ALABAMA | 95 15 |
| 111 | FAITH (P/7) (Columbia OC 40867)CBS | GEORGE MICHAEL | 103 79 |
| 112 | GOOD TO BE BACK (EMI 48902)CAP 8.98 | NATALIE COLE | DEBUT |

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|-----|--|------------------------------------|-------|----|
| 113 | WORKING GIRL (Arista 8593)RCA 8.98 | Original Motion Picture Soundtrack | 97 | 12 |
| 114 | TODAY (Motown MOT-6261)MCA 8.98 | TODAY | 111 | 25 |
| 115 | ANY LOVE (Epic OE 44308)CBS | LUTHER VANDROSS | 115 | 32 |
| 116 | THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA | KWAME | 126 | 4 |
| 117 | FABULOUS DISASTER (Combat 2001)IND 8.98 | EXODUS | 117 | 14 |
| 118 | COCKTAIL (P/4) (Elektra 60806)WEA 9.98 | Original Motion Picture Soundtrack | 114 | 40 |
| 119 | ORIGINAL STYLIN' (Arista 8571)RCA 8.98 | 3 TIMES DOPE | 120 | 9 |
| 120 | SAY ANYTHING (WTC SP 45140)CBS | Original Motion Picture Soundtrack | 123 | 3 |
| 121 | K9-POSSE (Arista AL-8569)RCA 8.98 | K9-POSSE | 112 | 15 |
| 122 | BARRY MANILOW (Arista 8570)RCA 9.98 | BARRY MANILOW | 155 | 2 |
| 123 | VIXEN (G) (EMI 46991)CAP 9.98 | VIXEN | 110 | 33 |
| 124 | HIGH HAT (Virgin 91022)WEA 8.98 | BOY GEORGE | 119 | 10 |
| 125 | WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA | NITTY GRITTY DIRT BAND | 169 | 2 |
| 126 | SPELLBOUND (Warner Bros. 25781)WEA 9.98 | JOE SAMPLE | 128 | 5 |
| 127 | HEADLESS CROSS (I.R.S. 82002)MCA 9.98 | BLACK SABBATH | 145 | 4 |
| 128 | TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS | THE PASADENAS | 118 | 10 |
| 129 | START OF A ROMANCE (Atlantic 81853)WEA 9.98 | SKYY | 143 | 5 |
| 130 | WHAT UP, DOG? (Chrysalis 41664)CBS | WAS(NOT WAS) | 101 | 29 |
| 131 | SERIOUS (EMI 90921)CAP 8.98 | THE O'JAYS | DEBUT | |
| 132 | WILD AND LOOSE (Capitol 90926)CAP 8.98 | OAKTOWN'S 3-5-7 | 139 | 3 |
| 133 | BLAST OFF (EMI 91401)CAP | STRAY CATS | 102 | 5 |
| 134 | DREAM A LITTLE DREAM (Cypress/A&M 0125)RCA 8.98 | Original Motion Picture Soundtrack | 130 | 5 |
| 135 | BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98 | GEORGE STRAIT | 127 | 13 |
| 136 | WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98 | ATLANTIC STARR | 142 | 2 |
| 137 | SARAYA (Polydor 837 734-1)POL | SARAYA | 149 | 2 |
| 138 | MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98 | KEITH SWEAT | 125 | 76 |
| 139 | EAST (Epic OE 45022)CBS | HIROSHIMA | 121 | 9 |
| 140 | ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS | THE RADIATORS | 122 | 8 |
| 141 | BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98 | VARIOUS ARTISTS | 129 | 13 |
| 142 | DOIN' IT! (Select 21629)IND 8.98 | U T F O | DEBUT | |
| 143 | MR. JORDAN (Atlantic 81928)WEA 9.98 | JULIAN LENNON | 131 | 9 |
| 144 | REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98 | RATT | 137 | 28 |
| 145 | URBAN DAYDREAMS (GRP GR-9587)IND | DAVID BENOIT | 147 | 3 |
| 146 | FUN & GAMES (TVT CN2550)IND | THE CONNELLS | 151 | 5 |
| 147 | I'VE GOT EVERYTHING (CBS OZ 45124)CBS | HENRY LEE SUMMER | DEBUT | |
| 148 | TWIST OF SHADOWS (Wing/PolyGram 839 233-4)POL | XYMOX | 150 | 3 |
| 149 | ROOT HOG OR DIE (Enigma 7 73335-1)CAP | MOJO NIXON & SKID ROPER | 141 | 7 |
| 150 | TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98 | SWEET SENSATION | 140 | 9 |
| 151 | HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98 | RICK ASTLEY | 136 | 18 |
| 152 | DANGEROUS AGE (Atlantic 81884)WEA 8.98 | BAD COMPANY | 144 | 38 |
| 153 | PRIDE (P) (Atlantic 81768)WEA 8.98 | WHITE LION | 146 | 81 |
| 154 | BLOW MY FUSE (Atlantic 81877)WEA 8.98 | KIX | 148 | 34 |
| 155 | IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS | PUBLIC ENEMY | 152 | 45 |
| 156 | HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98 | TIFFANY | 132 | 25 |
| 157 | I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98 | SAMANTHA FOX | 124 | 28 |
| 158 | STATE OF EUPHORIA (Megaforce/Atlantic 91004)WEA | ANTHRAX | 161 | 3 |
| 159 | WHAT TIME IS IT (Gucci 3309)IND 8.98 | GUCCI CREW II | 157 | 18 |
| 160 | YOUNGEST IN CHARGE (Profile 1280)IND | SPECIAL ED | 173 | 3 |
| 161 | GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98 | THE JUDDS | 158 | 40 |
| 162 | SPELL (Mika/Polydor 835 713-1)POL | DEON ESTUS | 156 | 5 |
| 163 | FREE (I.R.S. 82001)MCA 9.98 | CONCRETE BLONDE | DEBUT | |
| 164 | WHISPERS AND PROMISES (Warner Bros. 25902)WEA 9.98 | EARL KLUGH | 181 | 2 |
| 165 | SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL | KISS | 153 | 26 |
| 166 | STREET READY (Island/Atlantic 91072)WEA 8.98 | LEATHERWOLF | 167 | 4 |
| 167 | POWER (G) (Sire 25765) WEA 8.98 | ICE-T | 159 | 35 |
| 168 | THE PROMISE (Columbia 45215)CBS | KIRK WHALUM | 176 | 2 |
| 169 | REAL LIFE STORY (Verve Forecast 837 697-1)POL | TERRI LYNE CARRINGTON | 171 | 3 |
| 170 | TOUCH (Arista AL 8594)RCA 9.98 | SARAH McLACHLAN | DEBUT | |
| 171 | MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98 | 2 LIVE CREW | 172 | 54 |
| 172 | WORKBOOK (Virgin 91240)WEA 9.98 | BOB MOULD | 183 | 2 |
| 173 | HEART'S HORIZON (Reprise 25778)WEA 9.98 | AL JARREAU | 162 | 26 |
| 174 | THE LOVER IN ME (G) (MCA 42249)MCA 8.98 | SHEENA EASTON | 164 | 27 |

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|-----|---|---------------------------------|-------|----|
| 175 | LOVE SEASON (Orpheus 75602)CAP | ALEX BUGNON | 174 | 8 |
| 176 | CALM ANIMALS (RCA 8561-R)RCA 8.98 | THE FIXX | 133 | 17 |
| 177 | SO GOOD (Island 90970)WEA | MICA PARIS | DEBUT | |
| 178 | GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98 | FLEETWOOD MAC | 134 | 25 |
| 179 | BAD (P/6) (Epic OE 40600)CBS | MICHAEL JACKSON | 178 | 88 |
| 180 | QUEEN ELVIS (A&M SP 5241)RCA 8.98 | ROBYN HITCHCOCK & THE EGYPTIANS | 138 | 11 |
| 181 | FRUIT ON THE BOTTOM (Columbia FC 45035)CBS | WENDY & LISA | 135 | 9 |
| 182 | DREAMING #11 (Relativity 88561-8265)IND 6.98 | JOE SATRIANI | 154 | 27 |
| 183 | IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98 | AL B. SURE! | 160 | 55 |
| 184 | POWERFUL STUFF (CBS OZ 45094)CBS | THE FABULOUS THUNDERBIRDS | 163 | 5 |
| 185 | ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)WEA 9.98 | KOOL G RAP & D.J. POLO | 184 | 8 |
| 186 | DICE (Def American/Geffen 24214)WEA 9.98 | ANDREW DICE CLAY | 166 | 4 |
| 187 | LINCOLN (Bar None/Restless 72600)CAP 8.98 | THEY MIGHT BE GIANTS | 170 | 19 |
| 188 | SIMPLE PLEASURES (P) (EMI-Manhattan E1-49059)CAP 9.98 | BOBBY McFERRIN | 165 | 59 |
| 189 | YO FRANKIE (Arista AL 8549)RCA 9.98 | DION | DEBUT | |
| 190 | GROSS MISCONDUCT (Megaforce/Caroline 1360)IND | M.O.D. | 189 | 12 |
| 191 | NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98 | JANE'S ADDICTION | 190 | 38 |
| 192 | SHORT SHARP SHOCKED (Mercury 834 924-1)POL | MICHELLE SHOCKED | 191 | 35 |
| 193 | COPPERHEAD ROAD (Uni Uni-7)MCA 8.98 | STEVE EARLE | 168 | 30 |
| 194 | WHO? (Wing/PolyGram 835 439-1)POL | TONY! TONI! TONE! | 193 | 18 |
| 195 | OLD 8X10 (P) (Warner Bros 25738)WEA 8.98 | RANDY TRAVIS | 177 | 44 |
| 196 | BEELZEBUBBA (Enigma/Fever 73351)CAP 8.98 | DEAD MILKMEN | 179 | 10 |
| 197 | EPONYMOUS (I.R.S. 6262)MCA 8.98 | R.E.M. | 180 | 32 |
| 198 | ACT A FOOL (Capitol C1-90544)CAP 8.98 | KING TEE | 182 | 25 |
| 199 | INFORMATION SOCIETY (G) (Tommy Boy TBLP 25691)WEA 8.98 | INFORMATION SOCIETY | 175 | 43 |
| 200 | OU812 (P/3) (Warner Bros 25732)WEA 9.98 | VAN HALEN | 186 | 50 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | |
|------------------------------|-------------------------|---------------------------|----------------------------|----------------------------|
| 2 Live Crew / 171 | Enya / 23 | Klugh, Earl / 164 | Pixies / 94 | Tikaram, Tanita / 95 |
| 3 Times Dope / 119 | Erasure / 76 | Kool G Rap / 185 | Poison / 59 | Today / 114 |
| Abdul, Paula / 9 | Estus, Deon / 162 | Kwame / 116 | Public Enemy / 155 | Tom Tom Club / 93 |
| Alabama / 110 | Etheridge, Melissa / 27 | Lauper, Cyndi / 78 | Queensryche / 84 | Tone Loc / 3 |
| Anthrax / 158 | E.U. / 109 | Leatherwolf / 166 | Radiators / 140 | Tony/Toni/Tone! / 194 |
| Astley, Rick / 151 | Exodus / 117 | Lennon, Julian / 143 | Raitt, Bonnie / 25 | Too Short / 38 |
| Atlantic Star / 136 | Exodus / 117 | Lever / 81 | Ratt / 144 | Traveling Wilburys / 14 |
| Bad Company / 152 | Extreme / 103 | Lisa Lisa / 82 | R.E.M. / 32,197 | Travis |
| Baker, Anita / 43 | Fabulous T-Birds / 184 | Living Colour / 11 | Reed, Lou / 53 | Travis, Randy / 195 |
| Bangles / 35 | Fine Young Cannibals | Love And Rockets / 50 | Replacements / 72 | U2 / 92 |
| Base, Rob / 56 | / 2 | Lovett, Lyle / 105 | Roxette / 46 | U.T.F.O. / 142 |
| Basia / 89 | Fixx / 176 | M.C. Hammer / 30 | Sample, Joe / 126 | Van Halen / 200 |
| Benoit David / 145 | Fleetwood Mac / 178 | Madonna / | Saraya / 137 | Vandross, Luther / 115 |
| Black Sabbath / 127 | Ford, Lita / 51 | Maniow, Barry / 122 | Satriani, Joe / 182 | Vixen / 123 |
| Blue Magic / 170 | Fox, Samantha / 157 | Marx, Richard / 29 | Shocked, Michele / | Andreas Vollenweider |
| Blue Murder / 98 | Franklin, Aretha / 61 | McFerrin, Bobby / 188 | 192 | / 62 |
| Bon Jovi / 20 | Gibson, Debbie / 12 | McLachlan, Sarah / | Simple Minds / 67 | Warrant / 44 |
| Boy George / 124 | Gipsy Kings / 64 | 170 | Simply Red / 45 | W.A.S.P. / 58 |
| Boys, The / 107 | Great White / 19 | Mellencamp, John | Sir Mix A Lot / 90 | Was (Not Was) / 130 |
| Brazil Classics / 141 | Gucci Crew II / 159 | Cougar / 36 | Skid Row / 21 | Watley, Jody / 16 |
| Brickell, Edie / 31 | Guns N' Roses / 6,17 | Michael Church / 104 | Skyy / 129 | Wendy & Lisa / 181 |
| Brown, Bobby / 7 | Guy / 22 | Metallica / 28 | Slick Rick / 41 | Whalum, Kirk / 168 |
| Bugnon, Alex / 175 | Halloween / 106 | Michael George / 111 | Smithereens / 119 | White, Karyn / 34 |
| Bulletboys / 83 | Hiroshima / 139 | Midnight Star / 199 | Snow, Phoebe / 88 | White Lion / 153 |
| Carrington, Terri Lynn / 169 | Hitchcock, Robyn / 180 | Mike & The Mechanics / 49 | Special Ed / 160 | Williams, Hank Jr. / 69 |
| Chapman, Tracy / 85 | Ice-T / 167 | Milli Vanilli / 13 | Stevie N / 97 | Williams, Vanessa / 100 |
| Cinderella / 79 | Indigo Girls / 74 | M.O.D. / 190 | Stewart, Rod / 40 | 100 |
| Clay, Andrew Dice / 186 | Info Society / 199 | Mould, Bob / 172 | Strait, George / 135 | 8e8e & CeCe |
| Cole, Natalie / 112 | Jackson, Michael / 179 | Neville Brothers / 55 | Stray Cats / 133 | Winans / 91 |
| Concrete Blonde / 163 | Jackson, Joe / 60 | New Edition / 73 | Summer, Henry Lee / 147 | XTC / 48 |
| Connells / 146 | Jane's Addiction / 191 | New Kids / 10 | Summer, Donna / 71 | Xymox / 148 |
| Costello, Elvis / 33 | Jarreau, Al / 173 | New Order / 70 | Sure!, Al 8. / 183 | Soundtracks: |
| Cowboy Junkies / 47 | Jones, Howard / 99 | Nitty Gritty / 125 | Surface / 68 | 8eaches / 4 |
| Cult / 5 | Journey / 102 | Nixon, Mojo / 149 | Sweet, Keith / 138 | Cocktail / 118 |
| Cure / 18 | Judds / 66,161 | N.W.A. / 26 | Sweet Sensation / 150 | Cream a Little Dream / 134 |
| Dead Milkmen / 196 | Kenny G / 54 | Oaktown 357 / 132 | Swing Out Sister / 108 | 134 |
| Def Leppard / 39 | K9-Posse / 121 | The O'jays / 131 | Take 6 / 80 | Rain Man / 100 |
| De La Soul / 15 | Kid N Play / 63 | Orbison, Roy / 24 | Taylor Dayne / 185 | Say Anything / 120 |
| Depeche Mode / 77 | King, Carole / 96 | Oslin, K.T. / 86 | Tesla / 57 | Working Girl / 113 |
| Dion / 189 | Kingdom Come / 52 | Osmond, Donny / 87 | They Might Be Giants / 187 | |
| Earle, Steve / 193 | King Tee / 198 | Outfield / 65 | Thirty-Eight Special / 75 | |
| Easton, Sheena / 174 | Kiss / 165 | Pasadenas / 128 | | |
| Eazy-E / 37 | Kix / 154 | Paris, Mica / 177 | | |
| | | Petty, Tom / 8 | | |
| | | | Tiffany / 156 | |

WESTERN REGION

POP

■ High Movers*

1. Good Thing (I.R.S.) Fine Young Cannibals
2. Toy Soldiers (Columbia) Martika
3. Send Me An Angel (Curb/MCA) Real Life
4. If You Don't Know (Elektra) Simply Red
5. I Like It (Isalnd) Dino

■ Most Added**

1. Toy Soldiers (Columbia) Martika
2. My Brave Face (Capitol) Paul McCartney
3. Crazy About Her (Warner Bros.) Rod Stewart
4. So Alive (RCA) Love & Rockets
5. Dressed For Success (EMI) Roxette

R&B

■ High Movers*

1. Miss You Like Crazy (EMI) Natalie Cole
2. My First Love (Warner Bros.) Atlantic Star
3. Sticks And Stones (RCA) Grady Harrell
4. Heaven Help Me (Mika/PolyGram) Deon Estus
5. For The Love Of You (Wing/PolyDor) Tony, Toni, Tone

■ Most Added**

1. Secret Rondevous (Warner Bros.) Karyn White
2. Friends (MCA) Jody Watley
3. It's Like Magic (Columbia) blue Magic
4. Midnight Special (Atlantic) System
5. Somebody Loves You (Motown) El DeBarge

COUNTRY

■ High Movers*

1. Call On Me (Capitol) Tanya Tucker
2. Sowin' Love (RCA) Paul Overstreet
3. Beyond Those Years (MCA) The Oak Ridge Boys
4. Sea Of Heartbreak (Curb) Ronnie McDowell
5. 5:01 Blues (Epic) Merle Haggard

■ Most Added**

1. Midnight Train (Epic) The Charlie Daniels Band
2. Love Has No Right (Atlantic America) Billy Joe Royal
3. When Love Comes Around The Bend (RCA) Juice Newton
4. I'm A Survivor (Universal) Lacy J. Dalton
5. In A Letter To You (Universal) Eddy Raven

SOUTH CENTRAL REGION

POP

■ High Movers*

1. If You Don't Know Me (Elektra) Simply Red
2. Who Do You Give Your Love To (Wing/PolyGram) Michael Morales
3. Send Me An Angel (Curb/MCA) Real Life
4. Down Boys (Columbia) Warrant
5. Good Thing (I.R.S.) Fine Young Cannibals

■ Most Added**

1. What You Don't Know (Arista) Expose
2. Toy Soldiers (Columbia) Martika
3. Who Do You Give Your Love To (Wing/PolyGram) Michael Morales
4. My Brave Face (Capitol) Paul McCartney
5. Secret Rendezvous (Warner Bros.) Karyn White

R&B

■ High Movers*

1. Crazy (For Me) (Capitol) Freddie Jackson
2. My First Love (Warner Bros.) Atlantic Star
3. A Little Romance (Motown) The Boys
4. Me, Myself And I (Warner Bros.) De La Soul
5. Darlin' I (PolyGram) Vanessa Williams

■ Most Added**

1. Secret Rondevous (Warner Bros.) Karyn White
2. Buffalo Stance (Virgin) Neneh Cherry
3. They Want Money (Jive/RCA) Kool Moe Dee
4. Somebody Loves You (Motown) El DeBarge
5. Friends (MCA) Jody Watley

COUNTRY

■ High Movers*

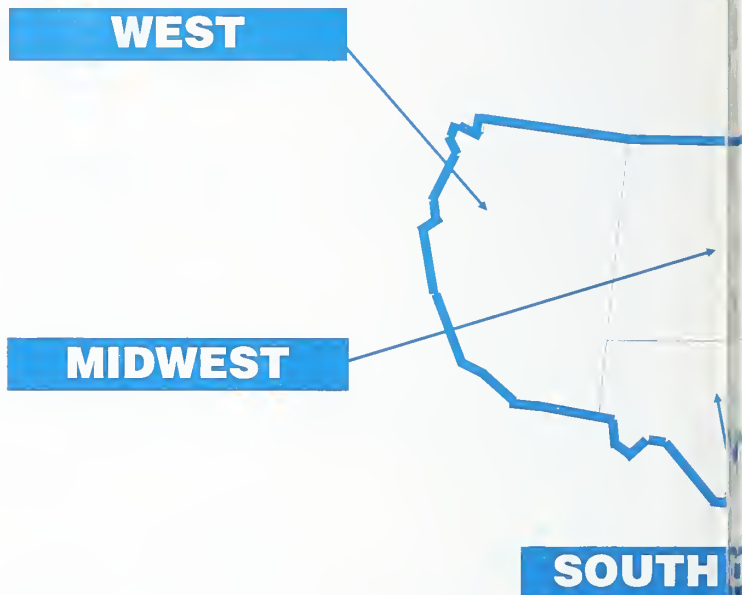
1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
2. Lovin' Only Me (Epic) Ricky Skaggs

CASH BOX R

REGIONAL COMPILATION
BASED ON CASH BOX'S

* Average Chart Movement

***Most Added



3. Beyond Those Years (MCA) The Oak Ridge Boys
4. 5:01 Blues (Epic) Merle Haggard
5. Call On Me (Capitol) Tanya Tucker

■ Most Added**

1. In A Letter To You (Universal) Eddy Raven
2. Love Has No Right (Atlantic America) Billy Joe Royal
3. When Love Comes Around The Bend (RCA) Juice Newton
4. I'm A Survivor (Universal) Lacy J. Dalton
5. Midnight Train (Epic) The Charlie Daniels Band

MIDWESTERN REGION

POP

■ High Movers*

1. Good Thing (I.R.S.) Fine Young Cannibals
2. I Drove All Night (Epic) Cyndi Lauper
3. If You Don't Know (Elektra) Simply Red
4. What You Don't Know (Arista) Expose
5. Be With You (Columbia) The Bangles

■ Most Added**

1. My Brave Face (Capitol) Paul McCartney
2. Dressed For Success (EMI) Roxette
3. What You Don't Know (Arista) Expose
4. Send Me An Angel (Curb/MCA) Real Life
5. So Alive (RCA) Love & Rockets

R&B

■ High Movers*

1. Heaven Help Me (PolyGram) Deon Estus
2. My First Love (Warner Bros.) Atlantic Star
3. I Second That Emotion (Crush) 10dB
4. They Want Money (RCA) Kool Moe Dee
5. Midnight Special (Atlantic) The System

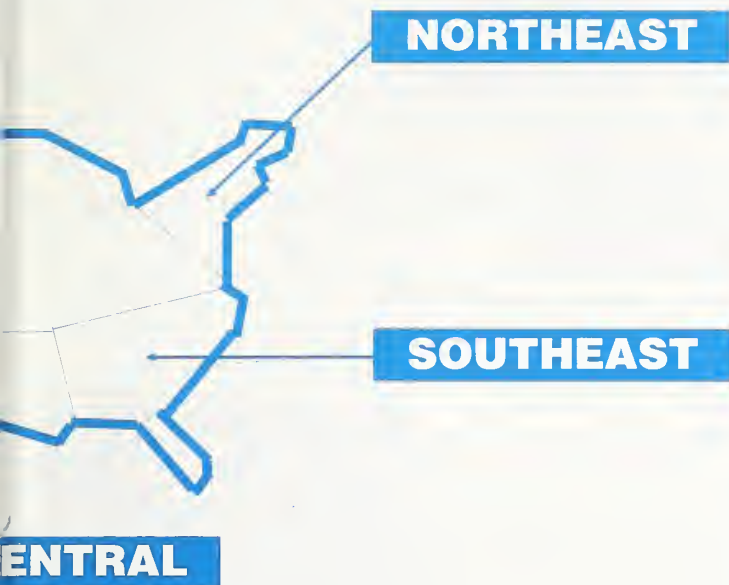
■ Most Added**

1. Secret Rondevous (Warner Bros.) Karyn White
2. It's Like Magic (Columbia) Blue Magic
3. Friends (MCA) Jody Watley
4. Somebody Loves You (Motown) El DeBarge
5. I Second That Emotion (Crush) 10dB

RADIO REPORT

TOP 10 OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
by Region Nationally



COUNTRY

High Movers*

1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
2. Beyond Those Years (MCA) The Oak Ridge Boys
3. Sea Of Heartbreak (Curb) Ronnie McDowell
4. Sowin' Love (RCA) Paul Overstreet
5. Lovin' Only Me (Epic) Ricky Skaggs

Most Added**

1. I Might Be What You're Lookin' For (Universal) Larry Gatlin and The Gatlin Brothers
2. Heaven Only Knows (Reprise) Emmylou Harris
3. I'm A Survivor (Universal) Lacy J. Dalton
4. Love Has No Right (Atlantic America) Billy Joe Royal
5. When Love Comes Around The Bend (RCA) Juice Newton

NORTHEASTERN REGION

POP

High Movers*

1. Soldier Of Love (Capitol) Donny Osmond
2. Widn Beneath My Wings (Atlantic) Bette Midler
3. Through The Storm (Arista) Aretha Franklin/Elton John
4. Satisfied (Capitol) Richard Marx
5. Every Little Step (MCA) Bobby Brown

Most Added**

1. My Brave Face (Capitol) Paul McCartney
2. What You Don't Know (Arista) Expose
3. Baby Don't Forget My Number (Arista) Milli Vanilli
4. This Time I Know It's For Real (Atlantic) Donna Summer
5. Praying To A New God (Geffen) Wang Chung

R&B

High Movers*

1. My First Love (Warner Bros.) Atlantic Star
2. I Second That Emotion (Crush) 10dB
3. Midnight Special (Atlantic) System
4. Crazy (For Me) (Capitol) Freddie Jackson
5. They Want Money (RCA) Kool Moe Dee

Most Added**

1. Secret Rondevous (Warner Bros.) Karyn White
2. Friends (MCA) Jody Watley
3. It's Like Magic (Columbia) Blue Magic
4. Somebody Loves You (Motown) El DeBarge
5. They Want Money (RCA) Kool Moe Dee

COUNTRY

High Movers*

1. Call On Me (Capitol) Tanya Tucker
2. Sowin' Love (RCA) Paul Overstreet
3. 5:01 Blues (Epic) Merle Haggard
4. Sea Of Heartbreak (Curb) Ronnie McDowell
5. Lovin' Only Me (Epic) Ricky Skaggs

Most Added**

1. Love Has No Right (Atlantic America) Billy Joe Royal
2. I'm A Survivor (Universal) Lacy J. Dalton
3. When Love Comes Around The Bend (RCA) Juice Newton
4. Midnight Train (Epic) The Charlie Daniels Band
5. In A Letter To You (Universal) Eddy Raven

SOUTHEASTERN REGION

POP

High Movers*

1. Satisfied (Capitol) Richard Marx
2. Patience (Geffen) Guns N' Roses
3. Soldier Of Love (Capitol) Donny Osmond
4. Pop Singer (PolyGram) John Cougar Mellencamp
5. Every Little Step (MCA) Bobby Brown

Most Added**

1. My Brave Face (Capitol) Paul McCartney
2. Dressed To Kill (EMI) Roxette
3. Hey Baby (Columbia) Henry Lee Summer
4. Preying To A New God (Geffen) Wang Chung
5. Be With You (Columbia) Bangles

R&B

High Movers*

1. Miss You Like Crazy (EMI) Natalie Cole
2. It's Real (Warner Bros.) James Ingram
3. Crazy (For Me) (Capitol) Freddie Jackson
4. Turned Away (Atlantic) Chuckie Booker
5. I Second That Emotion (Crush) 10dB

Most Added**

1. Secret Rondevous (Warner Bros.) Karyn White
2. Friends (MCA) Jody Watley
3. Somebody Loves You (Motown) El DeBarge
4. Buffalo Stance (Virgin) Neneh Cherry
5. Forbidden Love (Mercury) Third World

COUNTRY

High Movers*

1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
2. 5:01 Blues (Epic) Merle Haggard
3. She's Got A Single Thing In Mind (MCA) Conway Twitty
4. I'm A Survivor (Universal) Lacy J. Dalton
5. Sowin' Love (RCA) Paul Overstreet

Most Added

1. Love Has No Right (Atlantic America) Billy Joe Royal
2. Midnight Train (Epic) The Charlie Daniels Band
3. I'm A Survivor (Universal) Lacy J. Dalton
4. In A Letter To You (Universal) Eddy Raven
5. When Love Comes Around The Bend (RCA) Juice Newton

GUARANTEED NATIONAL HITS

POP***

My Brave Face
Paul McCartney
(Capitol)

R&B***

Secret Rondevous
Karyn White
(Warner Bros.)

COUNTRY***

Why'd You Come In Here Lookin' Like That
Dolly Parton
(Columbia)

■ SINGLES GOING STEADY

FUNKY COLD CHAQUITA

Don't wanna dog a sacred cow
But a lot of rap is puppy chow
A DJ wears a dukey rope
But gold don't make his record dope
Can't just stand and shake yo Jimmy
And hope those gorgeous props will shimmy
'Cause if yo stub's not big enough
And your liner notes ain't penned by Duff
And if your rap ain't sly or def
And the beat's not hype, sounds treble clef
The homeboys will not stop and listen
Be what it is, not what it isn't!

(Chorus)

Don't be a funky cold Chaquita
Just remember dis
People gotta catch your groove
Or they may start to hiss
You better have something to say
Or the Judas kiss will come your way
A little shit from A&R
Who drives a German motor car
Won't let you get behind his wheel
And he won't renew your record deal
That microphone can taste like gold
Or a funky cold Chaquita

You say Tone Loc has got a buzz
You crack a smile at what he does
If yo little brudda talked that way
You'd slap his filthy little face
From Eric B. & Rakim
To De La Soul and Run DMC
They sample other people's sounds
What makes that so damn profound?
Just don't profess to be a saint
Because you stole somebody's paint
The White Lines of Grandmaster Flash
Are still too fresh to hit the trash
Go where no man's gone before
Don't be another vinyl whore

(Chorus)

Robby Rob & the Family Jewels

■ TOP OF THE POPS

■ Singles



■ QUEEN: "I Want It All" (Capitol B-44372)

Queen returns with a bang here, featuring their patented choir-like harmonies over a rocking, heavy track. This is no "Bohemian Rhapsody," that's for sure, but more along the "We Will Rock You" line. This song should appeal to fans of '90s pop-metal. Message should fly high with over-achievers and bums alike.

■ ATENSIÓN: "Red Pumps" (Island 7-99205)

I got a funny feeling about this one. It reminds me of Morris Day's "Fishnet," but closer to the ground. That means a big hit, kids.

■ JULIA FORDHAM: "Comfort of Strangers" (Virgin 7-99224)

Everything Fordham touches turns into honey. She's a got a little acid in her lyrics, however. A well-crafted, hit-sounding tune.

■ SWEET SENSATION: "Hooked On You" (ATCO 7-99210)

Kids love Cheese Whiz on Saltines. And I'm nothing but a well-fed record reviewer trying to deny kids their afternoon snack. You're only young once!

■ HIROSHIMA: "Come to Me" (Epic 34-68890)

A rather flaccid tune fails to go anywhere, despite some nice production touches. Might find a home on AC as well as pop.

■ HENRY LEE SUMMER: "Hey Baby" (CBS ZS4 68891)

Summer never tries to outdo himself, and within his pop-rock limits he succeeds quite well at conveying an emotion. A palatable song.

■ MYLEKA: "Trust in Me" (MCA 53653)

A sweet, feather-light delivery compliments this interesting ballad. Writer-producer Vincent Brantley keeps things simple, yet direct.

■ DEON ESTUS: "Spell" (Mika 889 326-7)

A very tastefully written song, featuring classy, sad strains in the chorus. Harkens back to Earth Wind & Fire. Should perform very well across the board.



■ Albums



■ STEVIE NICKS: *The Other Side of the Mirror* (Modern 1980)

We have good news and bad news. The good news is that Nicks has assembled a decent bunch of songs, co-written for the most part by Nicks, Rick Nowels and Rupert Hine. There's even a cover of J. Cash's "I Still Miss Someone (Blue Eyes)." Hine is at the production helm here, and he guides several superlative session men through the paces, including drummer Jerry Marotta, guitarists Waddy Wachtel and Mike Campbell, and Tony Levin on bass. Bruce Hornsby makes an appearance on a couple of tunes, including some fine licks on "Two Kinds of Love." The bad news: Nicks' vocals go from merely tolerable to highly irritating, depending on the track and the sobriety of the listener. Her ragged sound lacks a credible soulfulness, a la Tom Waits or Janis Joplin. Best chance to hit—the opening cut "Rooms on Fire."

J.R.

CASH BOX CHARTS

TOP 100 SINGLES

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

May 27, 1989



#1 Single: Jody Watley



#1 Debut: Paul McCartney #60



To Watch: Simply Red #50

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|--------------------------------|----|----|
| 1 | REAL LOVE (MCA 53484) | Jody Watley | 1 | 11 |
| 2 | FOREVER YOUR GIRL (Virgin 7-99230) | Paula Abdul | 2 | 12 |
| 3 | ROCK ON (Cypress 1420/A&M) | Michael Damian | 5 | 10 |
| 4 | SOLDIER OF LOVE (Capitol 44369) | Donny Osmond | 6 | 10 |
| 5 | I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7) | Bon Jovi | 3 | 12 |
| 6 | PATIENCE (Geffen 7-22996) | Guns N' Roses | 10 | 8 |
| 7 | AFTER ALL (Geffen 7-27529) | Cher & Peter Cetera | 7 | 12 |
| 8 | WIND BENEATH MY WINGS (Atlantic 7-88972) | Bette Midler | 13 | 12 |
| 9 | ELECTRIC YOUTH (Atlantic 7-88919) | Debbie Gibson | 9 | 9 |
| 10 | LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539) | Madonna | 4 | 11 |
| 11 | EVERY LITTLE STEP (MCA 53618) | Bobby Brown | 15 | 9 |
| 12 | SATISFIED (EMI 50189) | Richard Marx | 22 | 4 |
| 13 | EVERLASTING LOVE (Elektra 7-69308) | Howard Jones | 17 | 11 |
| 14 | I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671) | New Kids on the Block | 19 | 9 |
| 15 | CULT OF PERSONALITY (Epic 34-68611) | Living Colour | 8 | 12 |
| 16 | THNKING OF YOU (Cutting Mercury 872502-7) | Sa-fire | 11 | 16 |
| 17 | THROUGH THE STORM (Arista AS1-9809) | Aretha Franklin & Elton John | 20 | 7 |
| 18 | CLOSE MY EYES (RCA 8899-7-R) | Lita Ford & Ozzy Osbourne | 23 | 13 |
| 19 | BUFFALO STANCE (Virgin 7-99231) | Neneh Cherry | 26 | 8 |
| 20 | FUNKY COLD MEDINA (Delicious Vinyl 104) | Tone Loc | 12 | 13 |
| 21 | WHERE ARE YOU NOW? (WTG 31-68625) | Jimmy Harnen | 25 | 12 |
| 22 | POP SINGER (Mercury/Polygram 838 2201) | John Cougar Mellencamp | 29 | 5 |
| 23 | HEAVEN HELP ME (Mika/Polydor 871 538-7) | Deon Estus | 14 | 14 |
| 24 | CRY (Polydor/PolyGram 871 110-7) | Waterfront | 27 | 8 |
| 25 | IKO IKO (Capitol 44343) | Belle Stars | 16 | 12 |
| 26 | THE VOICES OF BABYLON (Columbia 38-68601) | The Outfield | 28 | 10 |
| 27 | SECOND CHANCE (A&M 1273) | 38 Special | 18 | 17 |
| 28 | THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899) | Donna Summer | 35 | 5 |
| 29 | GOOD THING (I.R.S. 53639) | Fine Young Cannibals | 52 | 4 |
| 30 | BABY DON'T FORGET MY NUMBER (Arista AS1-9832) | Milli Vanilli | 41 | 5 |
| 31 | LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674) | Lisa Lisa and Cult Jam | 36 | 7 |
| 32 | CIRCLE (Geffen 7-27580) | Eddie Brickell & New Bohemians | 32 | 8 |
| 33 | SHE DRIVES ME CRAZY (IRS 53483) | Fine Young Cannibals | 21 | 18 |
| 34 | BE WITH YOU (Columbia 38-68744) | The Bangles | 46 | 4 |
| 35 | MISS YOU LIKE CRAZY (EMI 50185) | Natalie Cole | 40 | 7 |
| 36 | COMING HOME (Mercury/PolyGram 872 982-7) | Cinderella | 42 | 8 |
| 37 | THE LOOK (EMI 50190) | Roxette | 24 | 15 |
| 38 | DOWNTOWN (A&M 1272) | One 2 Many | 39 | 9 |
| 39 | VERONICA (Warner Bros. 7-22981) | Elvis Costello | 45 | 7 |
| 40 | CUDDLY TOY (FEEL FOR ME) (Epic 34-68549) | Roachford | 44 | 6 |
| 41 | ROCKET (Mercury/PolyGram 872 614-7) | Def Leppard | 30 | 13 |
| 42 | I DROVE ALL NIGHT (Epic 34-68759) | Cyndi Lauper | 47 | 4 |
| 43 | I WON'T BACK DOWN (MCA 53369) | Tom Petty | 48 | 5 |
| 44 | ROOM TO MOVE (PolyGram 871 4187) | Animotion | 31 | 14 |
| 45 | SINCERELY YOURS (Atco/Atlantic 7-99246) | Sweet Sensation | 33 | 16 |
| 46 | ROOMS ON FIRE (Atlantic 7-99216) | Stevie Nicks | 50 | 4 |
| 47 | GIVING UP ON LOVE (RCA 8872) | Rick Astley | 34 | 6 |
| 48 | A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645) | Tommy Page | 37 | 15 |
| 49 | THE DOCTOR (Capitol B-44376) | The Doobie Brothers | 60 | 2 |
| 50 | IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297) | Simply Red | 69 | 4 |
| 51 | I ONLY WANNA BE WITH YOU (Jive/RCA 1192) | Samantha Fox | 38 | 10 |

Total Weeks ▼
Last Week ▼

| | | | | |
|-----|---|------------------------|-------|----|
| 52 | I LIKE IT (Island 7483) | Dino | 62 | 3 |
| 53 | GIRL YOU KNOW ITS TRUE (Arista S-3396) | Milli Vanilli | 43 | 19 |
| 54 | ROUND & ROUND (Qwest/Warner Bros. 7-27524) | New Order | 58 | 8 |
| 55 | WHO DO YOU GIVE YOUR LOVE TO (Wing/PolyGram 887 743) | Michael Morales | 67 | 4 |
| 56 | WHAT YOU DON'T KNOW (Arista AS1-9836) | Expose | 65 | 2 |
| 57 | SEVENTEEN (Atlantic 871 4187) | Winger | 49 | 14 |
| 58 | DOWN BOYS (Columbia 38-68606) | Warrant | 78 | 5 |
| 59 | CLOSER THAN FRIENDS (Columbia 38-08537) | Surface | 59 | 7 |
| 60 | MY BRAVE FACE (Capitol B-44367) | Paul McCartney | DEBUT | |
| 61 | INTO THE NIGHT (Polydor 889 368) | Benny Mardones | 82 | 3 |
| 62 | SEND ME AN ANGEL (Curb/MCA 10531) | Real Life | 79 | 3 |
| 63 | I WANT IT ALL (Capitol B-44372) | Queen | 70 | 3 |
| 64 | SEEING IS BELIEVING (Atlantic 7-88921) | Mike and the Mechanics | 53 | 6 |
| 65 | TOY SOLDIERS (Columbia 38-68747) | Martika | 73 | 2 |
| 66 | CRAZY ABOUT HER (Warner Bros. 27657) | Rod Stewart | 80 | 4 |
| 67 | THE MAYOR OF SIMPLETON (Geffen 7-27552) | XTC | 71 | 5 |
| 68 | WE CAN LAST FOREVER (Reprise 7-22965) | Chicago | 74 | 4 |
| 69 | DRESSED FOR SUCCESS (EMI 50204) | Roxette | DEBUT | |
| 70 | FIRE WOMAN (Sire 2-4-7-2754) | The Cult | 75 | 2 |
| 71 | YOUR MAMA DON'T DANCE (Capitol-B44293) | Poison | 51 | 16 |
| 72 | ANYTHING CAN HAPPEN (Chrysalis VS4-43365) | Was(Not Was) | 76 | 5 |
| 73 | ETERNAL FLAME (Columbia 38-68533) | The Bangles | 54 | 17 |
| 74 | SO ALIVE (RCA 8956-7-R) | Love And Rockets | 83 | 2 |
| 75 | HEY BABY (Epic ZS4-68891) | Henry Lee Summer | 90 | 2 |
| 76 | SUPERWOMAN (Warner Bros. 7-27773) | Karyn White | 55 | 17 |
| 77 | STAND (Warner Bros. 27688) | R.E.M. | 56 | 19 |
| 78 | FASCINATION STREET (Elektra 60855) | The Cure | DEBUT | |
| 79 | I'LL BE YOU (Sire/Reprise 7-27628) | The Replacements | 57 | 7 |
| 80 | ROCK AND HARD PLACE (Virgin 7-99215) | Cutting Crew | 85 | 3 |
| 81 | ONCE BITTEN TWICE SHY (Capitol B-44366) | Great White | 87 | 2 |
| 82 | MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729) | Rod Stewart | 61 | 24 |
| 83 | PRAYING TO A NEW GOD (Geffen 7-22969) | Wang Chung | DEBUT | |
| 84 | THE LIVING YEARS (Atlantic 7-88964) | Mike & The Mechanics | 63 | 20 |
| 85 | BIRTHDAY SUIT (Columbia 38-68569) | Johnny Kemp | 64 | 15 |
| 86 | LET ME IN (EMI 50185) | Eddie Money | 66 | 7 |
| 87 | THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307) | Peter Schilling | 68 | 9 |
| 88 | NOW YOU'RE IN HEAVEN (Atlantic 7-88925) | Julian Lennon | 72 | 5 |
| 89 | YOU GOT IT (Virgin 99245) | Roy Orbison | 77 | 19 |
| 90 | SECRET RENDEVOUS (Warner Bros. 4/7-27863) | Karen White | DEBUT | |
| 91 | YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27628) | Figures On A Beach | 81 | 7 |
| 92 | I WANNA BE THE ONE (LMR 74003) | Stevie B | 84 | 13 |
| 93 | STOP (A&M 1234) | Sam Brown | 86 | 6 |
| 94 | EVERYTHING COUNTS (Sire 4/7-22993) | Depeche Mode | DEBUT | |
| 95 | ORINAOOCO FLOW (SAIL AWAY) (Geffen 7-27633) | Enya | 89 | 18 |
| 96 | WALK THE DINOSAUR (Chrysalis ZS4 4331) | Was(Not Was) | 91 | 17 |
| 97 | SWEET JANE (RCA 8872) | Cowboy Junkies | 94 | 6 |
| 98 | YOU'RE NOT ALONE (Warner Bros. 27757) | Chicago | 93 | 22 |
| 99 | LOST IN YOUR EYES (Atlantic 7-27570) | Debbie Gibson | 88 | 18 |
| 100 | DREAMIN (Wing 871 078-7/Polygram) | Vanessa Williams | 92 | 18 |

CHECKIN' OUT THE INDIE RAP SCENE

IN THE LATE '70s, independent labels **Sugar Hill** and **Enjoy** were pioneering the sales and marketing of rap music before hardly anyone had heard of the genre. Now, a dozen years later, there isn't a major label on this planet that hasn't tried to exploit the music in one way or another. The indies, however, still pave the way when it comes to new and innovative ways of marketing the music while keeping a keen eye on the cutting edge of this ever-evolving art form. *Shoptalk* had a chance to talk to a couple of people who head the marketing departments of two of today's most successful and respected independent rap-oriented labels—**Burt Goldin** of Miami-based **Luke Skywalker Records**, and **Steve Knudson** of N.Y.'s **Tommy Boy Records**. Among other things, we talked about the differences between the majors and the independents when it comes to the marketing and selling of rap music, discussed the future of 12" vinyl, and pondered the relevance of marketing rap music as an "alternative" product. So let's listen up while these two drop some science.

INDIES VS. MAJORS

GOLDIN: "It doesn't take us six months to shoot something into the market, that's the number one thing. With us, something hot comes our way...boom, we're on it in a minute. We can get it out there real fast, and assuming it's street product, we can sell it. The disadvantage is we gotta fight for our share of the radio play so much because the majors monopolize the radio stations to such an extent that makes it very difficult for an indie to get some play."

KNUDSON: "I think what indies have over majors is A&R and marketing. The audience that we have, which is basically young black America, is an un-hypeable audience. You can't sell them shit—they can smell it a mile away. There are two major labels that I've seen that just go out of their way to promote rap—so far as buying everybody's magazine, trade and tip sheet—and that's **Arista** and **Capitol**. They're dealing their records real heavy, but it's bad product. No matter how much you discount or advertise something, it's not going to sell. It's not like a rock thing, where there's room for hype. You can't do that with rap music; it has to appeal to that core audience first in order to crossover. You can't bullshit that audience. What the indies have is marketing strength, knowing where to sell these types of records, what little retailers around the country are going to be the key stores to break out of, also when something starts selling how to push the buttons when to start dealing it to major chains and rack jobbers and so on and so forth. I don't think the majors know how to break something like a 12"—they just ship a record. But I have a list of around 150 stores that I call my hot list. On 90% of the singles we put out, I send them a test pressing of the record two to three weeks before I ship it. That helps me get the pre-orders, and it also helps me determine if there is any interest in the record. I've sent records that people hate, but then I've sent them stuff like a **Stetsasonic** or a **De La Soul 12"** that they tell me is great. All this stuff breaks out of retail.

"I was really disappointed with **Capitol**. I think **M.C. Hammer** is really good, but for a record that has just gone gold, the amount of money that they spent promoting is ridiculous. I think they could have done it for at least a quarter of the money, if not less, if they would have known how to work retail or specialty rap shows better. I don't think [the majors] really know how to get into the underground that's out there or how to cross stuff over alternative-wise, which is stuff we've been doing for a long time.

"We [the indies] started rap and I think we'll continue to own it."

12-INCH VINYL

GOLDIN: "Twelve-inch vinyl is less and less a factor in selling records. On the new **2 Live Crew** single we've done approximately 50,000 units; well over half is on cassette single. I speak to guys in small retail stores all over the country that don't even bring in the vinyl 12" anymore. The last six months vinyl has taken a big downturn for rap. Part of it has to do with the distributors who just won't make room for vinyl anymore, along with the fact that it's getting to be summer, the kids are out there, they have their boxes and they want to be able to pop a cassette in. And I think also a lot of kids these days don't have record players."

KNUDSON: "De La Soul had two 12-inches out before this album. Everybody and their mom loved it, nobody would play it except for regular rap shows and maybe like a **KDAY**, and I sold less than 20,000 on each title. The album came out and it's just been burning ever since and I'm almost at 600,000. The 12" market has shrunk considerably. Unless there's just an obvious natural record like a **Tone Loc** where everybody just has to have it, the market in general is dwindling. I don't know what the future holds for it. There's still going to be DJs who play 12-inches in clubs and kids who like to go to clubs and to make tapes so they buy 12-inches, but it's shrinking. I hope that we can turn it around and start selling cassette 12-inches, which is something we do on every 12" release. But I'm finding out more and more we're pretty much the only label that does that on a consistent basis. Everyone's into the seven-inch cassette, but you can't make any money on that."

ALTERNATIVE MARKETING

KNUDSON: "We've been doing it off and on for probably the last three years. I know we did it for both **Stetsasonic** albums. And of course we've worked **De La**

RETAIL REPORT

B-BOY RECORDS

Los Angeles, Calif.

Chino

1. Lakim Shabazz (Tuff City)
2. Kwamé (Atlantic)
3. Special Ed (Profile)
4. Cookie Crew (PolyGram)
5. De La Soul (Tommy Boy)
6. Kool G Rap & D.J. Polo (Cold Chillin'/WB)
7. U T F O (Select)
8. Slick Rick (Def Jam/CBS)
9. Gang Starr (Wild Pitch)
10. Jungle Brothers (Idlers)

ARMOND'S RECORDS

Philadelphia, Penn.

Todd One

1. Tuff Crew (Warlock)
2. 45 King (Tuff City)
3. Ultramagnetic MC's (Next Plateau)
4. 3 Times Dope (Arista)
5. De La Soul (Tommy Boy)
6. Kwamé (Atlantic)
7. Doug E Fresh (Reality/Danya)
8. Kid N' Play (Select)
9. Ice Cream Tee (UNI/MCA)
10. Tone Loc (Delicious Vinyl)

SOUND EXCHANGE

Austin, Texas

David Lewis

1. De La Soul (Tommy Boy)
2. K9 Posse (Arista)
3. Too Short (Jive/RCA)
4. 3 Times Dope (Arista)
5. Wee Papa Girls (Jive/RCA)
6. N.W.A (Priority)
7. Special Ed (Profile)
8. M.C. Rell & The Houserockers (Polygram)
9. 7A3 (Geffen)
10. Just-Ice (Fresh/Sleeping Bag)

SOUTHWEST WHOLESALE

Houston, Texas

Robert Richardson

1. John Cougar Mellencamp (PolyGram)
2. Cyndi Lauper (Epic)
3. The Cure (Elektra)
4. Slick Rick (Def Jam/CBS)
5. U T F O (Select)
6. Swing Out Sister (PolyGram)
7. Too Short (Jive/RCA)
8. Keith Whitley (RCA)
9. Guy (MCA)
10. N.W.A. (Priority)

MUSIC FACTORY

Queens, N.Y.

Walter Dewgaard

1. De La Soul (Tommy Boy)
2. Marly Marl (Cold Chillin'/WB)
3. M.C. Hammer (Capitol)
4. K-9 Posse (Arista)
5. Stetsasonic (Tommy Boy)
6. 3 Times Dope (Arista)
7. Special Ed (Profile)
8. Kwamé (Atlantic)
9. Def Jam Classics 1 (Def Jam/CBS)
10. Salt-N-Pepa (Next Plateau)

MUSIC CENTRE

Oceanside, Calif.

Rick Sarkisian

1. De La Soul (Tommy Boy)
2. Slick Rick (Def Jam/RCA)
3. Too Short (Jive/RCA)
4. N.W.A (Priority)
5. Eazy-E (Priority)
6. U T F O (Select)
7. M.C. Hammer (Capitol)
8. Kwamé (Atlantic)
9. Tone Loc (Delicious Vinyl)
10. Rob Base & D.J. E-Z Rock (Profile)

WHEREHOUSE ENT.

Torrance, Calif.

Violet Brown

1. Too Short (Jive/RCA)
2. Tone Loc (Delicious Vinyl)
3. N.W.A. (Priority)
4. Eazy-E (Priority)
5. De La Soul (Tommy Boy)
6. Slick Rick (Def Jam/CBS)
7. M.C. Hammer (Capitol)
8. Rob Base & D.J. E-Z Rock (Profile)
9. Sir Mix-A-Lot (Nasty Mix)
10. Kid N' Play (Select)

SHOW IND./MUSIC +

Los Angeles, Calif.

Lory Shaw

1. The Cure (Elektra)
2. Beaches (Atlantic)
3. Bon Jovi (PolyGram)
4. Fine Young Cannibals (I.R.S.)
5. Madonna (Sire)
6. Bobby Brown (MCA)
7. Tone Loc (Delicious Vinyl)
8. The Cult (Beggars Banquet/Reprise)
9. N.W.A. (Priority)
10. De La Soul (Tommy Boy)

Soul since day one, alternative-wise. Anytime where we've got an album at stake, we're gonna do it. I really believe that there are people out there working in these alternative stores that want to hear anything as long as it's good. They should be given the chance to hear it, and hopefully we can sell more records.

"Marketing rap music in the alternative sector is a real obvious thing to do because alternative rock is in the pits right now. I think the people who are hungry for that kind of music are starting to pick up on rap a lot. There's no real strong independent rock labels out there now. From 1980 to around '84, there was a real strong independent American rock scene, as well as bars for all these bands to play in; that has all but dried up. The whole indie rock scene is very fragmented right now; however, rap is starting to fill that gap. Those records are starting to cross over now."

WORD: Next week we'll be talking to **Wendell Greene** from the independent sector's newest hit machine, **Delicious Vinyl**. Tune in...Peace.

Kevin Coogan

CASH BOX CHARTS

TOP R&B SINGLES

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

May 27, 1989



#1 Single: Deon Estus



#1 Debut: Karyn White #61



To Watch: The System #48

| | | Total Weeks ▼ | Last Week ▼ |
|-----------|--|------------------------------|-------------|
| 1 | HEAVEN HELP ME (Mika/PolyGram 871 538-7) | Deon Estus | 6 11 |
| 2 | IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556) | Al B. Sure | 2 12 |
| 3 | STICKS AND STONES (RCA 8870) | Grady Harrell | 5 13 |
| 4 | MISS YOU LIKE CRAZY (EMI 50185) | Natalie Cole | 9 9 |
| 5 | START OF A ROMANCE (Atlantic 88932) | Sky | 1 13 |
| 6 | MY FIRST LOVE (Warner Bros. 4/7-27525) | Atlantic Starr | 10 9 |
| 7 | BUCK WILD (Virgin 7-99232) | E.U. | 7 11 |
| 8 | ME, MYSELF AND I (Tommy Boy TB 926) | De La Soul | 11 9 |
| 9 | I LIKE (MCA-53490) | Guy | 3 12 |
| 10 | MR. D.J. (Motown 1961) | Joyce Irby | 14 9 |
| 11 | REAL LOVE (MCA-53484) | Jody Watley | 4 12 |
| 12 | TURN THIS MUTHA OUT (Capitol 44290) | MC Hammer | 12 11 |
| 13 | LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674) | Lisa Lisa & Cult Jam | 20 7 |
| 14 | IF SHE KNEW (Atlantic 2560) | Anne G. | 18 10 |
| 15 | HAVE YOU HAD YOUR LOVE (EMI 50180) | The O'Jays | 21 7 |
| 16 | TRIBUTE (RIGHT ON) (Columbia 38-68575) | The Pasadenas | 8 12 |
| 17 | BABY ME (Warner Bros. 4/7-27541) | Chaka Khan | 13 13 |
| 18 | EVERY LITTLE TIME (Arista AF1-9800) | Kiara | 23 8 |
| 19 | LOST WITHOUT YOU (EMI 50185) | The Winans | 24 9 |
| 20 | DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272) | Boy George | 15 14 |
| 21 | FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7) | Tony! Toni! Tone! | 36 8 |
| 22 | LEAD ME INTO LOVE (Elektra 7-69299) | Anita Baker | 25 6 |
| 23 | I'LL BE LOVING YOU (Columbia 38-68571) | New Kids On The Block | 28 8 |
| 24 | LOVE SAW IT (Warner Bros. 7-27783) | Karyn White | 16 14 |
| 25 | MY ONE TEMPTATION (Island 98584) | Mica Paris | 34 8 |
| 26 | WORKIN' OVERTIME (Motown MOT-6274) | Diana Ross | 27 4 |
| 27 | SHOW AND TELL (Capitol B-44347) | Peabo Bryson | 31 5 |
| 28 | MADE TO BE TOGETHER (Virgin 7-99226) | Deja | 29 9 |
| 29 | FOR YOU TO LOVE (Epic 34-68742) | Luther Vandross | 32 6 |
| 30 | THE GOOD, THE BAD & THE UGLY (Epic 38-68590) | Charlie Singleton | 30 10 |
| 31 | THROUGH THE STORM (Arista AS1-98091) | Aretha Franklin & Elton John | 37 7 |
| 32 | FUNKY COLD MEDINA (Delicious Vinyl 104) | Tone Loc | 19 10 |
| 33 | I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620) | Eugene Wilde | 44 5 |
| 34 | LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539) | Madonna | 22 11 |
| 35 | OBJECTIVE (Island 7-99228) | Miles Jaye | 42 7 |
| 36 | A LITTLE ROMANCE (Motown MOT 1965) | The Boys | 45 5 |
| 37 | DARLIN' I (Wing/PolyGram 871 936) | Vanessa Williams | 48 5 |
| 38 | SHE DRIVES ME CRAZY (I.R.S. 53483) | Fine Young Cannibals | 41 6 |
| 39 | SLEEP TALK (Def Jam/Columbia 38-68555) | Alyson Williams | 17 15 |
| 40 | CRAZY (FOR ME) (Capitol B-44354) | Freddie Jackson | 52 4 |
| 41 | NOTHING (THAT COMPARES 2 U) (Epic 34-68688) | The Jacksons | 56 2 |
| 42 | IT'S REAL (Warner Bros. 22975) | James Ingram | 54 4 |
| 43 | TURNED AWAY (Atlantic 7-88917) | Chucki Booker | 55 4 |
| 44 | GOT TO GET THE MONEY (Atlantic 7-88910) | Lever | 49 4 |
| 45 | I SECOND THAT EMOTION (Crush 601-6) | 10 dB | 57 3 |
| 47 | ON A MISSION (Mercury 872 922) | Leotis | 58 7 |
| 48 | JOY AND PAIN (Profile Pro 7247) | Rob Base & DJ E-Z Rock | 26 9 |
| 48 | MIDNIGHT SPECIAL (Atlantic 7-88901) | The System | 63 3 |
| 49 | BABY DON'T FORGET MY NUMBER (Arista 9832) | MIII VanIII | 59 4 |
| 50 | SHE'S SO COLD (Epic 49-68230) | Alston Stewart | 50 7 |

| | | Total Weeks ▼ | Last Week ▼ |
|-----------|---|----------------------------------|--------------|
| 51 | ANIMAL (Mercury 872 954) | Bar-kays | 51 7 |
| 52 | ROLLIN' WITH KID N' PLAY (Select 20001) | Kid N' Play | 35 13 |
| 53 | CRUCIAL (MCA 53500) | New Edition | 33 13 |
| 54 | SHOWER ME WITH YOUR LOVE (Columbia 38-68746) | Surface | 60 4 |
| 55 | EVERY LITTLE STEP (MCA 23933) | Bobby Brown | 38 14 |
| 56 | CHILDREN'S STORY (Columbia/Def Jam 38-68626) | Slick Rick | 39 8 |
| 57 | CONGRATULATIONS (A&M 1407) | Vesta | 70 3 |
| 58 | LOVE SICK (Orpheus/EMI 72650) | Z'looke | 40 14 |
| 59 | UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941) | Roberta Flack | 43 10 |
| 60 | I'LL BE THERE FOR YOU (Capitol 79496) | Ashford & Simpson | 46 17 |
| 61 | SECRET RONDEVOUS (Warner Bros. 4/7-27863) | Karyn White | DEBUT |
| 62 | SEARCHING FOR A GOOD TIME (Epic ZS4-68699) | Marcus Lewis | 47 8 |
| 63 | THEY WANT MONEY (Jive/RCA) | Kool Moe Dee | 82 2 |
| 64 | DON'T TEASE ME (MCA 53615) | Robert Brookins | 53 9 |
| 65 | FRIENDS (MCA 53660) | Jody Watley | DEBUT |
| 66 | 4 U (A&M 12293) | Vesta | 61 17 |
| 67 | ONE MAN (Profile 7241) | Chanelle | 67 5 |
| 68 | AFFAIR (Tabu ZS4-68568) | Cherelle | 62 17 |
| 69 | CONSTANTLY (Virgin 7-99209) | Lia | 73 3 |
| 70 | KEEP ON MOVING (Virgin 7-96556) | Soul II Soul | 87 2 |
| 71 | REAL LOVE (Motown 44261) | El DeBarge | 64 16 |
| 72 | IT'S LIKE MAGIC (OBR/Columbia) 38-68900) | Blue Magic | DEBUT |
| 73 | THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937) | Kwame | 75 3 |
| 74 | CUDDLY TOY (FEEL FOR ME)(Epic 34-68549) | Roachford | 65 5 |
| 75 | THIS MAGIC MOMENT (Reprise/Warner Bros. 27763) | Rick James | 79 3 |
| 76 | FORBIDDEN LOVE (Mercury/PolyGram 874 054-7) | Third World | 96 2 |
| 77 | GIRL I GOT MY EYES ON YOU (Motown 1954) | Today | 66 18 |
| 78 | SOMEBODY LOVES YOU (Motown 1966) | El DeBarge | DEBUT |
| 79 | I WANT YOUR LOVE (RCA 8881) | La Rue | 68 7 |
| 80 | I FOUND LOVE (Orpheus/EMI V-72675) | B-Fat | 85 3 |
| 81 | A WOMANS TOUCH (Mega Jam 2002) | Christopher McDanniels | 92 5 |
| 82 | FOREVER YOUR GIRL (Virgin 7-99230) | Paula Abdul | 69 7 |
| 83 | BUFFALO STANCE (Virgin 7-99231) | Nenah Cherry | DEBUT |
| 84 | NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7) | Rene Moore | 71 13 |
| 85 | TAKE IT OFF (Motown 1967) | Today | 89 2 |
| 86 | WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904) | Cherelle | DEBUT |
| 87 | BIRTHDAY SUIT (Columbia 38-68569) | Johnny Kemp | 72 14 |
| 88 | ALL I WANT IS FOREVER (Epic 34-68540) | James 'JT' Taylor & Regina Belle | 74 17 |
| 89 | NO PLACE TO GO (Zebra/MCA 17802) | Perri | DEBUT |
| 90 | GOIN' OUT (Orpheus/EMI) | Alex Bugnon | 93 2 |
| 91 | LUCKY CHARM (Motown 1952) | The Boys | 76 19 |
| 92 | CLOSER THAN FRIENDS (Columbia 38-08537) | Surface | 77 18 |
| 93 | CAN WE TALK (Oceana/Atlantic) | Donna Allen | DEBUT |
| 94 | IT'S ONLY LOVE (Elektra 7-69317) | Simply Red | 78 10 |
| 95 | YOU AND I GOT A THANG (Capitol B-44283) | Freddie Jackson | 81 19 |
| 96 | MORE THAN FRIENDS (Jive 1174) | Jonathan Butler | 83 17 |
| 97 | STRUCK BY YOU (Mercury/PolyGram 872 102-7) | Bar-Kays | 84 18 |
| 98 | I WANT IT (Orpheus B-72699) | Aleese Simmons | 86 11 |
| 99 | TEMPORARY LOVER (Capitol 44329) | The Controllers | 88 8 |
| 100 | YOU LAID YOUR LOVE ON ME (Motown 1957) | Gerald Alston | 90 14 |

R&B PICKS

SOUL II SOUL: "Keep on Movin (Remix)" (10 UK)

Craig Kallman & Nelson Roman's mixes take this already slinky tune and somehow manage to make it slinkier, subtly oozing another drop of soul out of this already perfect track. When I was in New York, this shit was on the air twenty times a day, and with a little luck it should follow the De La pattern of turning universal street appeal into commercial success.

JODY WATLEY: "Friends" (MCA 53660)

This funky little toe tapper sounds much better as a single than as an album track. It should go over, but Eric B. & Rakim sound like fish out of water here; the track's lightness and bubblyness do not suit their style at all.

RUSSELL PATERSON: "The Time Is Right" (Jump St.)

Paterson's voice has plenty of character, but the song never rises above average soft swingbeat cliches. Paterson could hit in a more sympathetic setting. Let's hope he gets the chance.

CHRISTOPHER MAX: "Burn for You" (EMI)

DEON ESTUS: "Spell/False Start" (MIKA/Polydor 889-328)

Max's record company must have instructed him to go out and make a record "that sounds like George Michael." Nile Rodgers (who produced) is less funky than Michael these days, which is very sad. Meanwhile, George's cohort Estus' record didn't indicate which was the A-side—either way you slice it it comes out doo-doo.

DAVID PEASTON: "Two Wrongs (Don't Make It Right)" (Geffen)

Former Showtime At the Apollo Amateur Night winner (he was signed on the basis of his performance—yes, Virginia, just like in the movies) can sing, but like the Russell Paterson record, Peaston doesn't have a great setting to establish a personality. Riley & Griffin can't elevate this one from the average either. Personal note: Hey Fenster (Geffen A&R), why is your name above Teddy & Gene's on the credits, and in bigger type? If I see someone on TV, can I get my name on a record too, huh daddy?

Neil Harris



WE
WORK
FOR
YOU!

R&B LPs

May 27, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks
Last Week

| | | | | |
|----|---|----------------------------|-------|----|
| 1 | 3 FEET HIGH AND RISING (Tommy Boy 1019) | De La Soul | 3 | 12 |
| 2 | THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513) | Slick Rick | 2 | 18 |
| 3 | GUY (P)(MCA 42176) | Guy | 1 | 45 |
| 4 | LOC'ED AFTER DARK (Delicious 3000) | Tone Loc | 4 | 14 |
| 5 | LET'S GET IT STARTED (G)(Capitol 90924) | M.C. Hammer | 5 | 29 |
| 6 | DON'T BE CRUEL (P) (MCA 42185) | Bobby Brown | 6 | 45 |
| 7 | KARYN WHITE (P)(Warner Bros. 25637) | Karyn White | 7 | 35 |
| 8 | 2ND WAVE (Columbia 44284) | Surface | 8 | 29 |
| 9 | LARGER THAN LIFE (MCA 6276) | Jody Watley | 10 | 6 |
| 10 | STRAIGHT OUTTA COMPTON (G) (Ruthless 57102) | N.W.A. | 9 | 12 |
| 11 | 2 HYPE (G) (Select 21628) | Kid N' Play | 11 | 27 |
| 12 | GIRL YOU KNOW ITS TRUE (Arista 8592) | Milli Vanilli | 12 | 10 |
| 13 | LIFE IS...TOO SHORT (Zomba/RCA 1149) | Too Short | 13 | 14 |
| 14 | HEAVEN (Capitol 90959) | BeBe & CeCe Winans | 17 | 18 |
| 15 | JUST COOLIN' (G) (Atlantic 81926) | Levert | 14 | 27 |
| 16 | MESSAGE FROM THE BOYS (G) (Motown 6260) | The Boys | 15 | 30 |
| 17 | THE DESOLATE ONE (Fresh/Sleeping Bag 82010) | Just-Ice | 18 | 9 |
| 18 | START OF A ROMANCE (Atlantic 81853) | Sky | 25 | 8 |
| 19 | TODAY (Motown 6261) | Today | 20 | 25 |
| 20 | FOREVER YOUR GIRL (P) (Virgin 90943) | Paula Abdul | 19 | 19 |
| 21 | HEART BREAK (P) (MCA 42207) | New Edition | 16 | 45 |
| 22 | THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941) | Kwamé | 28 | 6 |
| 23 | EAZY DUZ IT (G) (Priority 57100) | Eazy-E | 21 | 27 |
| 24 | GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827) | Anita Baker | 22 | 30 |
| 25 | MORE THAN FRIENDS (Jive 1136) | Jonathan Butler | 23 | 30 |
| 26 | ORIGINAL STYLIN' (Arista 8571) | Three Times Dope | 30 | 7 |
| 27 | THE RIGHT STUFF (Wing/PolyGram 835 694-1) | Vanessa Williams | 24 | 48 |
| 28 | IT TAKES TWO (G) (Profile 1267) | Rob Base & DJ Easy Rock | 26 | 34 |
| 29 | TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533) | Kiara | 27 | 35 |
| 30 | ANY LOVE (P) (Epic 44308) | Luther Vandross | 29 | 32 |
| 31 | LIVIN' LARGE (Virgin 91021) | E.U. | 31 | 8 |
| 32 | ME AND JOE (Egyptian Empire 00777) | Rodney O & Joe Cooley | 33 | 26 |
| 33 | LOVE SEASONS (Orpheus 75602) | Alex Bugnon | 35 | 10 |
| 34 | ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820) | Kool G. Rap & D.J. Polo | 37 | 7 |
| 35 | LOVE OR PHYSICAL (Capitol 46946) | Ashford & Simpson | 32 | 11 |
| 36 | YOUNGEST IN CHARGE (Profile 1280) | Special Ed | 47 | 5 |
| 37 | MAXIMUM THRUST (Motown 6267) | Joyce "Fenderella" Irby | 44 | 2 |
| 38 | STRAIGHT TO THE SKY (Columbia OC 44378) | Lisa Lisa & Cult Jam | 43 | 2 |
| 39 | HIGH HAT (Virgin 91022) | Boy George | 36 | 8 |
| 40 | K-9 POSSE (Arista 8569) | K-9 Posse | 34 | 11 |
| 41 | TAKE 6 (Reprise 25670) | Take 6 | 39 | 11 |
| 42 | RAW (Def Jam FC 45015) | Alyson Williams | 40 | 7 |
| 43 | COMIN' THROUGH LIKE WARRIORS (Luke Skyywalker XR 106) | M.C. Twist & the Def Squad | 38 | 9 |
| 44 | SPELL (Mika 835 713-1) | Deon Estus | 50 | 5 |
| 45 | COME PLAY WITH ME (RCA 8341) | Grady Harrell | 54 | 3 |
| 46 | SILHOUTTE (P) (Arista 8457) | Kenny G | 42 | 31 |
| 47 | DON'T LET LOVE SLIP AWAY (G) (Capitol 48987) (G) | Freddie Jackson | 41 | 42 |
| 48 | MIAMI BASS WAVES VOL. II (Luke Skyywalker 5001) | Various Artists | 53 | 3 |
| 49 | HANGIN TOUGH (P) (Columbia 40985) | New Kids On The Block | 52 | 28 |
| 50 | GEMINI (Motown 6264) | El DeBarge | 48 | 10 |
| 51 | WHO? (Wing/PolyGram 422 835 549-1) | Tony! Toni! Tone! | 56 | 55 |
| 52 | TO WHOM IT MAY CONCERN (Columbia FC 45065) | The Pasadenas | 51 | 10 |
| 53 | GERALD ALSTON (Motown 6265) | Gerald Alston | 45 | 18 |
| 54 | WILD & LOOSE (Capitol 90926) | Oaktown's 3.5.7. | 60 | 3 |
| 55 | WHAT TIME IS IT (Gucci 3309) | Gucci Crew II | 46 | 18 |
| 56 | FROM OUT OF THE BLUE (Columbia FC 45092) | Blue Magic | 49 | 5 |
| 57 | 24/7 (4th & B'Way 4011) | Dino | 55 | 4 |
| 58 | SERIOUS (EMI 90921) | The O'Jays | DEBUT | |
| 59 | GOOD TO BE BACK (EMI 48902) | Natalie Cole | DEBUT | |
| 60 | CK (Warner Bros. 25707) | Chaka Khan | 57 | 24 |
| 61 | LIKE A PRAYER (Sire/Warner Bros. 25844) | Madonna | 59 | 6 |
| 62 | GETTING OFF (On Top 9001) | Miami Boyz | 61 | 8 |
| 63 | THROUGH THE STORM (Arista 8572) | Aretha Franklin | DEBUT | |
| 64 | WE'RE MOVIN' UP (Warner Bros. 25849) | Atlantic Starr | DEBUT | |
| 65 | IN EFFECT MODE (P) (Warner Bros. 25662-1) | Al B. Sure! | 63 | 54 |
| 66 | MOVE SOMETHIN' (Luke Skyywalker 101) | 2 Live Crew | 64 | 14 |
| 67 | A NEW FLAME (Elektra 60828) | Simply Red | 70 | 2 |
| 68 | THE INVASION WILL NOT BE (Jamarc 9001) | Maggotron | DEBUT | |
| 69 | SPELLBOUND (Warner Bros. 25781) | Joe Sample | DEBUT | |
| 70 | HEART'S HORIZON (Reprise 25778) | Al Jarreau | 58 | 24 |
| 71 | RESPECT (Luke Skyywalker 103) | Annette | 62 | 26 |
| 72 | MAKE IT LAST FOREVER (P) (Elektra 60763) | Keith Sweat | 65 | 70 |
| 73 | SING ME A SONG (Aegis FZ 45055) | Marcus Lewis | 71 | 9 |
| 74 | MACHISMO (G) (Atlanta Artist 886 002) | Cameo | 72 | 30 |
| 75 | SWEET OBSESSION (Epic 44419) | Sweet Obsession | 69 | 28 |

"THANKS FOR KEEPING US RUTHLESS VILLAINS OFF THE STREET."

MC REN

N.W.A

Ice Cube

Dr. Dre

Eazy-E

Juice



EAZY-E'S "EAZY-DUZ-IT"

N.W.A'S "STRAIGHT OUTTA COMPTON"



BOTH ALBUMS R.I.A.A. CERTIFIED GOLD & RAPIDLY APPROACHING PLATINUM

SHOCK OF THE NEW

I'M A WHITE GUY. Yes, I share the name of a famous black singer (along with several dozen other Joe Williams in the L.A. metro area), but believe me, I'm so white I glow. I grew up in a suburb where all the street names have a medieval theme. I collect baseball cards, drive a Plymouth Valiant and devour mayonnaise like some people drink water.

Since this is our special rap issue, I wanted to offer some kind of white guy perspective on this decidedly black phenomenon. Most of my friends are white guys too, and most of them listen to rap. For some of them, rap is the most vital and important music being produced today, having eclipsed the rotting, toothless corpse of punk rock and the prancing irrelevance of heavy metal. But what, beside immediacy, is rap's appeal to a white, hipster audience that has never known life in the ghetto or the sting of racism? My friends couldn't give a damn about the wholesome rappers, the **Jazzy Jeffs** and the **J.J. Fads**. What they dig is the gangster persona, the violence, the sexuality. Some are a little more broad-minded than others, searching out the best beats and the dopest samples, along with the raciest lyrics; but for many a casual fan, it's the shock factor first, the dance factor second. Me, I play the **N.W.A.** album whenever I want to kick back with a 40-oz. bottle of Old English 800; yet even as I'm enjoying the music I can't escape the conviction that this is morally reprehensible bullshit. They'll claim that they're just "telling it like it is," but that's a totally lame rationalization. Almost all of their raps are first-person accounts of criminal life—"telling it like it is" never seems to include the point of view of the victims, the mothers of children slain by gang violence, the innocent bystanders, the bankrupted shopkeepers. The black experience is bigger than crime (and a whole lot bigger than the ghetto), but you wouldn't know it from listening to these supposed documentarians.

Public Enemy's *It Takes a Nation of Millions...* made it to the top of the *Village Voice* critic's poll this year, a poll that is dominated by white guys. No doubt several of these critics recognized the musical leap forward that the album represents; but almost every critic who wrote about the album concentrated on its lyrics. We can salute Public Enemy for encouraging black autonomy and pride, but how can these critics excuse the white-hating rhetoric that these self-described revolutionaries indulge in every time someone sticks a tape recorder under their noses? (White folks are continually referred to as "European devils," a mutant race that sprang to life from illicit sex with monkeys. Oh, it's just to get our attention? I see.) On stage they dress in commando attire and carry plastic machine guns. I can't say that violent revolution *isn't* the answer to three centuries of black oppression; but I still can't understand why those of us they want to shoot are so sympathetic and unquestioning.

Not every rapper we've taken to heart is a gangster or a militant. We like **Tone-Loc** because his music has guitars, and he sings about drinking and smoking dope. We like **Ice-T** because Darlene has a nice butt. We like **De La Soul** because they've made an icon out of daisies and you can hear Steely Dan in the mix. There's a lot of fun stuff going on in rap, stuff that makes us laugh or dance or shake our heads in amazement. But I'm a tourist in that world. I'm a white guy.

Not all of my peers are as proud of their cultural identity as are the new generation of educated black youth. **Doug Simmons** of the *Village Voice* told the publicist from TVT records that he wouldn't write about **the Connells** because they make "college white-boy music." This presumably from a college-educated white boy. (He also called and bitched at **Wendy Harte** of Frontier Records for supposedly wasting his time earlier in the day when she called and mentioned one of her bands would be in New York that week. Bad form, Doug.) Yes, there's a lot of mediocre college-radio jangle out there, but not as much bad stuff as in the stylistically-limited world of rap. The Connells are great, and I'll be there at Club Lingerie on May 26 when they play with **Tommy Keene** and the **the Walkabouts**. (Show of the year? It is for me.)

An old cliché of musicology asserts that rhythm is the foundation of rock & roll, that rock & roll is a black invention that white people have stolen and corrupted. That's a lot of hokey. There's no calculating the importance of rhythm, and God knows we white people needed to loosen up in the '50s, but no one's going to convince me that **the Beatles** sound remotely like **Muddy Waters**. Rock & roll, at least the poppy corner of it where I pitch my tent, is a mix of European folk, music hall melody, hillbilly swing and rhythm & blues. (You can keep your boogie, thanks.) No one's got an undisputed claim to its invention, and in an age where information and influences travel faster than a virus, it doesn't really matter anyway.

I spent my weekend listening to obscure guitar pop by skinny white guys on independent labels. The last time I took home a pile of such records, I discovered a clever, hooky band called **the Popes**. This time the contenders include *the Cost of Living* (recommended), *Denim TV* (a rave in last week's issue), *Oversoul Seven* (artful, atmospheric pop) and *Sweet Baby* (the missing Buzzcocks LP). When I hear a soaring harmony or an overdriven power chord, I'm hearing the sound of my past, the sound of my peers, the sound of my culture.

Like all of my brothers and sisters on this planet, I am what I am—a tangle of genetic factors, a few centuries of cultural conditioning and a few decades of information free-for-all. It's critical that we understand and respect each other, embracing the new when it makes us stronger and accepting the differences for what they are. Just as British rapper **Monie Love** advises black women to chuck their hair extensions and skin lighteners, we all have an identity that no amount of style, good intentions or pretense can erase. Me, I'm a white guy.

CASH BOX MICRO CHART

ALTERNATIVE MUSIC



May 27, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|--|-------|----|
| 1 | SONIC TEMPLE (Sire/Reprise 1-25871) | The Cult | 1 | 5 |
| 2 | DISINTEGRATION (Elektra 60855) | The Cure | 32 | 2 |
| 3 | DOOLITTLE (Elektra 60856-1) | Pixies | 9 | 4 |
| 4 | ORANGES & LEMONS (Geffen GHS 24218) | XTC | 2 | 11 |
| 5 | THE RAW & THE COOKED (I.R.S. 6273) | Fine Young Cannibals | 3 | 12 |
| 6 | SPIKE (Warner Bros. 25848) | Elvis Costello | 4 | 14 |
| 7 | DON'T TELL A SOUL (Sire/Reprise 9 25831-1) | Replacements | 5 | 15 |
| 8 | 3 FEET HIGH AND RISING (Tommy Boy 1019) | De La Soul | 12 | 6 |
| 9 | NEW YORK (Sire 25829) | Lou Reed | 6 | 18 |
| 10 | 101 (Sire 25853) | Depeche Mode | 7 | 8 |
| 11 | ROOT HOG OR DIE (Enigma 7 73335-1) | Mojo Nixon & Skid Roper | 10 | 7 |
| 12 | LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R) | Love & Rockets | 33 | 2 |
| 13 | TECHNIQUE (Qwest/Warner Bros. 9 25845-1) | New Order | 8 | 17 |
| 14 | FUN & GAMES (TVT 2550) | Connells | 13 | 8 |
| 15 | BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888) | Tom Tom Club | 14 | 6 |
| 16 | INDIGO GIRLS (Epic FE 45044) | Indigo Girls | 16 | 7 |
| 17 | YELLOW MOON (A&M 5240) | Neville Brothers | 17 | 4 |
| 18 | QUEEN ELVIS (A&M SP 5241) | Robyn Hitchcock | 15 | 11 |
| 19 | THE TRINITY SESSION (RCA 8568-1-R) | Cowboy Junkies | 11 | 19 |
| 20 | TWIST OF SHADOWS (PolyGram 839233) | Xymox | 22 | 4 |
| 21 | BLAZE OF GLORY (A&M 5239) | Joe Jackson | 24 | 4 |
| 22 | STREET FIGHTING YEARS (A&M 3927) | Simple Minds | DEBUT | |
| 23 | WORKBOOK (Virgin 91240) | Bob Mould | 34 | 2 |
| 24 | FROM OHIO (SST 235) | FIREHOSE | 18 | 10 |
| 25 | FLIP FLOP (Elektra 9 60848) | Guadalcanal Diary | 19 | 10 |
| 26 | GREEN (Warner Bros. 25795) | R.E.M. | 20 | 19 |
| 27 | 3 (Slash/Warner Bros. 25819) | Violent Femmes | 21 | 18 |
| 28 | NOTHING'S SHOCKING (Warner Bros. 25727) | Jane's Addiction | 23 | 19 |
| 29 | MOSQUITO (Geffen GHS 24216) | Stan Ridgeway | 31 | 3 |
| 30 | SUNSHINE ON LEITH (Chrysalis 41668) | Proclaimers | 25 | 5 |
| 31 | SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192) | Edie Brickell & New Bohemians | 26 | 19 |
| 32 | THE MAN WITH THE BLUE POSTMODERN FRAGMENTED NEO-TRADITIONALIST GUITAR (Geffen 24238-2) | Peter Case | 27 | 5 |
| 33 | ANCIENT HEART (Reprise 25839) | Tanita Tikaram | 28 | 4 |
| 34 | EVERYTHING (Columbia OC 44056) | The Bangles | 29 | 19 |
| 35 | CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144) | Soul Asylum | DEBUT | |
| 36 | FLAG (Mercury/PolyGram 836426) | Yello | 30 | 9 |
| 37 | HUNKPAPA (Sire 9 25855-1) | Throwing Muses | 39 | 15 |
| 38 | SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1) | Michelle Shocked | 38 | 19 |
| 39 | MYSTERY ROAD (Island 91226) | drivin' n' cryin' | 35 | 6 |
| 40 | LINCOLN (Bar None/Restless 72600) | They Might Be Giants | 36 | 19 |

ALTERNATIVES



TIN MACHINE: *Tin Machine* (EMI E1-91990)

Leave it to Mr. Bowie—after so many incarnations he can't surprise us any more, but he's still trying. This year he's opted to immerse himself in a group identity. The cover doesn't say "David Bowie"; it says "Tin Machine." And, bless his heart, he sticks to the premise, allowing his bandmates to thrash away behind his impassioned vocal delivery. This is the most stripped-down, rock & roll Bowie project in a decade. This thing just oozes Yardbirds. He does go a little over the top in trying to confirm his authenticity—there's an overproduced illusion of spontaneity at work here—

but his heart's in the right place. The single is the punky, rambunctious "Under the God," which flails away at every social ill in its path and very nearly convinces us that Mr. Bowie cares. The album also includes a slinky, jagged cover of Lennon's "Working Class Hero" and a song called "Crack City." Is this Bowie's answer to Lou Reed?

Joe Williams

THE HEAVY METALS

EVEN THOUGH I'M BASED OUT OF LOS ANGELES, I do my best to keep track of what's happening in the rest of the world. But there are some weeks where every group that does something noteworthy is either locally based, or just happened to be coming through L.A. That's the way it was this time around. Take **Little Caesar's** fantastic show at the Palace last Friday. This bunch of locals was sandwiched between headliners **Jetboy** and openers **No Shame**, and they eclipsed both bands completely. Little Caesar is earthy and real and larger-than-life, all at the same time. Much of the credit for this can be attributed to deeply soulful singer **Ron Young**, who doesn't need to do anything onstage but be himself to grab an audience's attention. His off-the-cuff playfulness and light sarcasm brought a sense of *familia* to the show (pardon my *espa-nol*, but it's an apt term) and that *voice...* It wraps itself around your very essence and warmly massages your emotions. Listening to Ron sing *feels good*. By the time Little Caesar was done, a sizeable portion of the audience had melted into a satiated heap, and that includes the people at **Metal Blade**, who will be releasing an EP for the group next month and the people at **Geffen**, who will be releasing a full LP later this year.

I wish I could say similar great things about **White Zombie**, who played at the Club With No Name later that night, but I can't. The New York quartet packs a powerful punch on its album *Make Them Die Slowly*, but live, it just makes you want to bang your head—against a wall, that is. That's the reaction I heard from several people during the band's show. There's a fine line between pleasure and pain (something that **Tom DeSavia** knows all too well), but unfortunately **White Zombie** just plain hurts. The incessantly flickering strobe lights didn't help matters, either.

On a more pleasureable note, L.A.'s favorite ex-Sunset Strip mongers, **Warrant**, performed a successful show at the Universal Amphitheater. You've got to give this band credit for its gall—they sold out the 600 seat Roxy three nights in a row and the thousand capacity Country Club two nights running, but the Amphitheater holds *six thousand people*. I have no idea what made them think they could fill up a venue this size, but you know what? The place was three-quarters full, a respectable turnout.

A good portion of Warrant's crowd came early enough to see Garza faves **House of Lords**, whose orchestrated performance was nothing less than amazing. Tight musicianship, a huge sound and a singer with a near-perfect voice and a lot of heart—why this group's record hasn't done better is hard for me to understand. Those people who *have* heard them certainly like them—*Hit Parader* recently reported that its House of Lords contest, held earlier this year, brought in the biggest-ever response from its readership, even beating out a Geffen-sponsored contest featuring **Guns N' Roses**, **Tesla** and **Whitesnake**. So what's the deal here? The Lords' self-titled debut should be selling like hotcakes.

As for Warrant, the quintet is one of the hardest-working groups in show biz. (How many times have you heard *that* before?) They give 150 percent every time they perform and had no problem filling the Amphitheater with their presence. Singer **Jani Lane** did his usual schtick of wandering through the audience, confusing the lighting man to no end, but pleasing all the young girls who wanted to reach out and grab him. A few of them almost got 'im, too. The show was well choreographed, several of the songs are pure hit material (most notably "32 Pennies" and "Heaven") and the band has a great rapport with its fans. Warrant is going to be huge.

For its final encore, the boys brought out some friends—**Jamie St. James** of **Black 'N Blue** and **Paul Shortino** and **Sean McNabb** of **Quiet Riot**—for one o' them "rousing renditions" of **Cheap Trick's** "Baby Loves to Rock." I ran into Paul again the next night at Camp Hollywood, celebrating his 21st birthday, and he gave me and Geffen tape listener **Keith Bailey** a finely tuned, a cappella serenade. This guy's yet another classic vocalist. At some point in their respective careers, he and House of Lords' **James Christian** should do a duet together of some bluesy hard rock standard. I'm sure that would set several million people on their ears.

That same night, I ran into **Tommy Thayer**, **Black 'N Blue's** old guitarist. He's forming a new band with a singer he has brought in from his hometown of Portland. It's called **Smash Palace**. Meanwhile, Jamie and some of the other **Black N' Bluers** are regrouping and the outfit will be called **Wet Engine** (does this mean that **Black N' Blue** has broken up? Duh!). Both Tommy and Wet Engine are still working with big band daddy **Gene Simmons** in one way or another. Meanwhile, Gene's latest charges, **Silent Rage**, just shot a video for its upcoming **Simmons Records** debut. Geez! I wish I had some of Gene's boundless energy.

And that's it from Hollywood. Next week, I'll broaden my horizons once again—I *promise*.

■ METAL PICKS

■ Weekly Ear-Ringer

□ CRO-MAGS: *Best Wishes* (Profile PCT-1274)

Talk about chills! This eight-song LP ranges from deadly thudding acid-thrash to an adrenalin-pumping fighting stance. Not to mention the fact that it features the album cover of the year. Some of this music is probably inspired by Krishna consciousness, but at times, it's hard to tell what dark side of philosophical or religious idealism this band is coming from. "The Only One" and "Fugitive" could be about anything—a God, a girl, or a demon—but whichever altar you choose for worship, this record will pull you through snarling evil. All the better to make you see the light.



CASH BOX MICRO CHART



May 27, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|---------------|-------|----|
| 1 | G N'R LIES (Geffen GHS 24198) | Guns N' Roses | 1 | 18 |
| 2 | VIVID (Epic BFE 44099) | Living Colour | 2 | 18 |
| 3 | SONIC TEMPLE (Sire/Reprise 9 25871-1) | The Cult | 3 | 4 |
| 4 | APPETITE FOR DESTRUCTION (Geffen GHS 24148) | Guns N' Roses | 4 | 18 |
| 5 | SKID ROW (Atlantic 81936) | Skid Row | 5 | 14 |
| 6 | ...AND JUSTICE FOR ALL (Elektra 60812) | Metallica | 6 | 18 |
| 7 | HYSTERIA (Mercury/PolyGram 836 345-1) | Def Leppard | 9 | 18 |
| 8 | WINGER (Atlantic 81867) | Winger | 8 | 18 |
| 9 | DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383) | Warrant | 7 | 13 |
| 10 | THE HEADLESS CHILDREN (Capitol 48942) | W.A.S.P. | 10 | 6 |
| 11 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224) | Tesla | 11 | 13 |
| 12 | TWICE SHY (Capitol 90640) | Great White | 23 | 3 |
| 13 | OPERATION:MINDCRIME (EMI 48640) | Queensryche | 13 | 7 |
| 14 | OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493) | Poison | 12 | 18 |
| 15 | LITA (RCA 6397-1-R) | Lita Ford | 21 | 4 |
| 16 | KINGDOM COME IN YOUR FACE (PolyGram 839192-1) | Kingdom Come | 25 | 3 |
| 17 | I WANT OUT (RCA 9709-1-R) | Helloween | 20 | 4 |
| 18 | BULLETBOYS (Warner Bros. 25782) | Bulletboys | 14 | 18 |
| 19 | LONG COLD WINTER (Mercury/PolyGram 834 612-1) | Cinderella | 15 | 18 |
| 20 | EXTREME (A&M SP 5238) | Extreme | 19 | 8 |
| 21 | BLESSING IN DISGUISE (Elektra 60817) | Metal Church | 16 | 11 |
| 22 | REACH FOR THE SKY (Atlantic 81929-1) | Ratt | 17 | 18 |
| 23 | FABULOUS DISASTER (Combat/Relativity 2001) | Exodus | 22 | 12 |
| 24 | PRIDE (Atlantic 81768) | White Lion | 18 | 18 |
| 25 | HEADLESS CROSS (I.R.S. 82002) | Black Sabbath | 27 | 3 |
| 26 | STREET READY (Atlantic 91072) | Leatherwolf | 28 | 5 |
| 27 | SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1) | Kiss | 24 | 18 |
| 28 | BLOW MY FUSE (Atlantic 7 81877-1) | Kix | 26 | 18 |
| 29 | OUB12 (Warner Bros. 25732) | Van Halen | 29 | 18 |
| 30 | BLUE MURDER (Geffen 24212) | Blue Murder | DEBUT | |
| 31 | DREAMING #11 (Relativity 8856-1) | Joe Satriani | 30 | 18 |
| 32 | GROSS MISCONDUCT (Megaforce/Caroline 1360) | M.O.D. | 32 | 11 |
| 33 | BEST WISHES (Profile PRO-1274) | Cro-Mags | 35 | 2 |
| 34 | ON TARGET (GWR/Enigma 75411) | Fastway | 36 | 2 |
| 35 | STATE OF EUPHORIA (Megaforce/Atlantic 91004) | Anthrax | 39 | 6 |
| 36 | ALICE IN HELL (Roadracer 9488) | Annihilator | DEBUT | |
| 37 | A SHOW OF HANDS (Mercury/PolyGram 836 346-1) | Rush | 31 | 18 |
| 38 | NO REST FOR THE WICKED (CBS OZ 44245) | Ozzy Osbourne | 34 | 18 |
| 39 | INTUITION (Mercury/PolyGram 836777) | TNT | 33 | 10 |
| 40 | BACK WITH A BONG (Profile PRO-1275) | Murphy's Law | 40 | 5 |

■ Other Metal Releases

□ DANGEROUS TOYS: *Dangerous Toys* (Columbia FC 45031)

Those of you who hear the first strains of "Teasin' Pleasin'" and think, "Oh, another bunch of Guns N' Roses clones" should listen a little harder (or should I say a little more lightly?) because this Texas quintet has some pretty good energy goin' on. Their debut album is loose, wild, raunchy and fun—and DT even has a song dedicated to Alice Cooper ("Scared"). What more do you want out of a hard rock record? Deep explorations of the inner psyche, you say? Great revelations about the socio-economic state of rock & rollers? Gimme a break! Find your own heaven and hell, and this record will serve just fine as your soundtrack.

□ NEVERMORE: *Nevermore* (III/Caroline III01)

Parts of this five-song EP sound like Black Sabbath on both speed and acid at the same time. Then there are parts where it just flies crazily into the depths of volcanic rhythms and molten guitars. Singer Mike Fusaro is not Jim Morrison, but Nevermore's cover of "Break on Through" captures the song's primal intensity.

□ DARE FORCE: *Firepower* (Logic Recording C-1003 9C234)

Admittedly, I gravitate towards the heavier things in life, but regardless, much of this album is kinda wimpy. Nothing is really audibly wrong with this group, except for the fact that it lacks conviction. Dare Force goes from A/C hard rock to Aerosmith/Led Zep blues to speed metal without giving its all to anything. I've been around the block a few times and I've heard a million bands just like this one, who work their butts off and wind up with a mish mash that, effort aside, is mediocre at best. The implications are depressing.

Janiss Garza

THE LATIN MUSIC INDUSTRY is growing, and to meet the needs of wholesalers and retailers across the country, innovative marketing ideas must be implemented by the Latin record companies in order to guarantee the music's continued rise in popularity.

Service should be the number one priority of the Latin record industry, but it's surprising how many companies ignore the basics. Business is business; it doesn't speak English or Spanish. In order to sell the most records, your accounts *must* be serviced weekly with a variety of sales tools:

1. Catalogs—How can you expect anybody to carry your product without an updated catalog? You need to send a catalog to all retailers and wholesalers. If you really want to be progressive, print one in English also, so that the Anglo retailers and wholesalers can order from it as well as your Latin accounts.

2. Release Dates—Buyers have to know when the record is coming out. It is rare that any company actually sticks to this date, but it gives buyers an idea, within a couple of days, of when the product will hit the streets.

3. Promotional Tapes—Do you want a buyer to get behind your product? Then let them listen to it! Send them a cassette *before* you release it, so they have an opportunity to solicit pre-orders from their accounts. This is very important to wholesalers and one-stops, and is a standard in the mainstream industry that produces bigger orders.

4. Biographies—If you are to cross your product over into mainstream retail chains, give those buyers an opportunity to know a little about your artists. The truth is that in Anglo accounts, many of the buyers have no idea of a Latin artist's background. This is not their fault, it's ours. Send them a biography!

5. Advertising Schedules—Television plays a major role in the Latin advertising budget. Tell all wholesalers and retailers, including the Anglo accounts, of your schedule so that they can prepare for it by stocking the product.

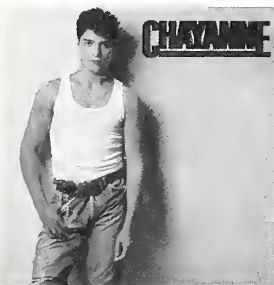
6. Radio Reports—Many of the accounts, especially the Anglo accounts want to know who's playing the record. It makes a huge difference on how they order.

7. Weekly Calls—Many accounts do not have product just because they have run out and nobody has called back to get a reorder; or they do not even realize that they are out of it. Remind them! They are in business to sell records. If they are out, it means they sold records and they will order more. They do not care if it was Spanish or English, to wholesalers and retailers, they are all *units*.

Service is vital to the credibility of the Latin industry and the most important tool in helping buyers understand the Latin industry. As businessmen, we owe it to our accounts to give them the best service possible. If we are to grow, we must educate. It's that simple.

Missile

RECORDS TO WATCH



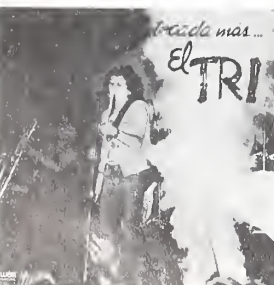
CHAYANNE: "Chayanne" (CBS 80051)

Chayanne is part of the new invasion, of young Latin artists to the world music scene. He has the talent, looks and ambition to follow the steps of the superstar, Micheal Jackson. This 20 year old singer, has just finished working on the video for the first single "Este Ritmo se Baila Asi." The video was choreographed by one of the best in the business, Kenny Ortega. (LP, CASS, CD/ALL SPANISH)



LITTLE JOE: "Aunque Pasen Los Anos" (CBS 80004)

Aunque Pasen Los Anos is an album for any American into country & western and Tex/Mex music. The album has songs in both English and Spanish and the more you listen to it, you realize that the languages make no difference because it's just a good ol' time country record. Willie Nelson sings a duet with Little Joe, Willie's first in Spanish, on "You Belong To My Heart." You got to hear this to believe it! (LP, CASS, SPANISH/ENGLISH)



EL TRI: "Otra Tocada Mas" (WEA 55796)

If the **Rolling Stones** were from Mexico, they would be El Tri. This group is truly a rock band. Most Latin radio programmers don't know what to do with their albums because of its' high intensity level. This is for any rocker, regardless of language. (LP, CASS, ALL SPANISH)

CASH BOX MICRO CHART

AMERICAN LATIN LPs



May 27, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|----------------------|-------|---|
| 1 | ROBERTO CARLOS (CBS 80002) | ROBERTO CARLOS | 2 | 3 |
| 2 | ESOS HOMBRES (CBS 80057) | VIKKI CARR | 1 | 3 |
| 3 | DESDE ANDALUCIA (RCA 6956) | ISABEL PANTOJA | 3 | 3 |
| 4 | COMO TU MUJER (ARIOLA 8574) | ROCIO DURCAL | 7 | 3 |
| 5 | SALSA EN LA CALLE 8 (TH-RODVEN 2605) | VARIOUS ARTISTS | 4 | 3 |
| 6 | RAICES (CBS 80123) | JULIO IGLESIAS | DEBUT | |
| 7 | LOS CORRIDOS PROHIBIDOS (FONOVISIA 8815) | LOS TIGRES DEL NORTE | 5 | 3 |
| 8 | TENGO DERECHO A SER FELIZ (MERCURY 838 351) | JOSE LUIS RODRIGUEZ | DEBUT | |
| 9 | CHAYANNE (CBS 80051) | CHAYANNE | 13 | 1 |
| 10 | SIEMPRE TE AMARE (FONOVISIA 8809) | LOS YONICS | 8 | 3 |
| 11 | GIPSY KINGS (ELEKTRA 60845) | GIPSY KINGS | 6 | 3 |
| 12 | SI ME RECUERDAS (LASER/FONOVISIA 3044) | LOS BUKIS | 9 | 3 |
| 13 | UN GOLPE MAS (FONOVISIA 8808) | BRONCO | 11 | 3 |
| 14 | INVASION DE LA PRIVACIDAD (TH-RODVEN 2575) | EDDIE SANTIAGO | 12 | 3 |
| 15 | TOP SECRET (FANIA 655) | WILLIE COLON | 17 | 3 |
| 16 | EXPLOSIVO (CBS 80072) | LA MAFIA | 14 | 3 |
| 17 | BUSCA UNA MUJER (WEA 56119) | LUIS MIGUEL | DEBUT | |
| 18 | CON TODOS LOS SENTIDO (CBS 10546) | BRAULIO | 23 | 1 |
| 19 | QUE ES EL AMOR (ARIOLA 9666) | JOSE JOSE | 10 | 3 |
| 20 | AMOR Y ALEGRIA (CBS 10546) | LUIS ENRIQUE | 21 | 3 |
| 21 | SIN COMPARACION (SONOTONE 1174) | WILLIE GONZALEZ | DEBUT | |
| 22 | SEDUCEME (COMBO 2058) | VITIN RUIZ | 22 | 3 |
| 23 | STRAIGHT FROM THE HEART (CBS 80010) | GRUPO MAZZ | 22 | 3 |
| 24 | FUERZA DE GRAVEDAD (FONOVISIA 8811) | EDNITA NASARIO | 24 | 3 |
| 25 | RICARDO MONTANER (TH-RODVEN 2538) | RICARDO MONTANER | 18 | 3 |

REGIONAL BREAKDOWN

EASTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Desde Andalucia (RCA 6956) **Isabel Pantoja**
- Los Corridos Prohibidos (Fonovisa 8815) **Los Tigres Del Norte**
- Raices (CBS 80123) **Julio Iglesias**
- Busca Una Mujer (WEA 56119) **Luis Miguel**

- Ni Por Mil Puanados De Oro (CBS 80105) **Xelencia**
- Un Golpe Mas (Fonovisa 8808) **Bronco**
- Si Me Recuerdas (Laser/Fonovisa 3044) **Los Bukis**

SOUTHEASTERN & PUERTO RICO

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Esos Hombres (CBS 80057) **Vikki Carr**
- Desde Andalucia (RCA 6956) **Isabel Pantoja**
- Salsa en la Calle 8 (TH-Rodven 2605) **Various Artists**
- Invasion De La Privacidad (TH-Rodven 2575) **Eddie Santiago**

WESTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Esos Hombres (CBS 80057) **Vikki Carr**
- Raices (CBS 80123) **Julio Iglesias**
- Chayanne (CBS 80051) **Chayanne**
- Desde Andalucia (RCA 6956) **Isabel Pantoja**

MIDWESTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Si Me Recuerdas (Laser/Fonovisa 3044) **Los Bukis**
- Como Tu Mujer (Ariola 8574) **Rocio Durcal**
- Esos Hombres (CBS 80057) **Vikki Carr**
- Salsa en la Calle 8 (TH-Rodven 2605) **Various Artists**

SOUTHCENTRAL REGION

- Los Corridos Prohibidos (Fonovisa 8815) **Los Tigres del Norte**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**

MTV INTERNACIONAL PLAYLIST



- MADONNA:** "Like A Prayer" (Sire)
- BOBBY BROWN:** "Every Little Step" (MCA)
- MIGUEL MATEOS:** "Y, Sin Pensar" (BMG/Ariola)
- WILD CARDS:** "Too Much Too Soon" (Chameleon)
- SWEET SENSATION:** "Sincerely Yours" (Atco)
- GIPSY KINGS:** "Bamboleo" (Elektra)
- CHAYANNE:** "Este Ritmo Se Baila Asi" (CBS)
- ANGEL FERREIRA:** "Wet Jam" (Existia)



LOS VAN VAN: "Songo" (MANGO 9825)

Los Van Van has set a new standard with the release of "Songo." This album has combined sounds and rhythms from the Caribbean, Africa, Europe and the United States. The song "Calla" is an example of crossover dance, with an island flavor. Others in the Latin world, especially salsa bands, would be wise to follow Los Van Van's lead to break into the American dance market, without sacrificing the Spanish language. (LP, CASS, CD, ALL SPANISH)



MAX GORDON

PASSING ON: Max Gordon, the legendary owner of New York's **Village Vanguard**, the oldest (open in its present location since 1935) and most famous jazz club in the world, died May 11th at the age of 86. Max, his wife **Lorraine** said, died of "a glorious old age."

Woody Shaw, the dynamic hard bop trumpeter, died the day before Max, at New York's Bellevue Hospital, where he had been since losing his arm in a February subway accident. Shaw died of the jazz life. He was 44.

In 1984, Woody Shaw told me this about Max Gordon and the Village Vanguard:

"The Vanguard is still one of the most potent brewing pots for hearing good

music, and I thank Max Gordon for having the insight into me to say, 'Hey, you're going to be a great trumpet player one day. I think I'll give you a job.' The first time I went in there nobody came. And he said, 'That's all right, we'll try it again soon.'

"He believed in me. He's also the godfather of my son, and I guess I can consider myself pretty much his adopted son, the way he argues with me all the time. Anyway, the Vanguard was very potent in developing me as a leader. I could always go there and rehearse anytime I wanted and the Vanguard has one of the most unique sounds acoustically of any place I've ever been in the world. We would rehearse there during the day with no microphones and it would sound even better. The Vanguard is a place, I guess, that will be legendary. I hope it never closes.

"When you look around and look at all of those pictures, you can feel **Coltrane** and **Monk** and all those people up there. The Vanguard has a very heavy vibe in it. Sometimes I can't play at the Vanguard because the vibes there are so heavy. It's a very deep place, the Village Vanguard."

It's hard to put it better: it's a very deep place. And Max Gordon, who was there virtually every night, kept it an affable, friendly place for musicians and a place where music is treated correctly: You go to the Vanguard to listen to jazz. Seven nights a week, three sets a night. It's not comfortable, it has no food, you couldn't get picked up at its bar if you stood on your head: The Vanguard is for listening to jazz.

Gordon wasn't a big jazz buff when he opened the joint, but he was a man who liked the good things in life and, most of all, detested dishonesty and pretension. Jazz musicians—who could be more honest and unpretentious? It was a match made in heaven. **Woody Guthrie**, **the Weavers**, **the Revuers**, **Leadbelly**, **Harry Belafonte**, **Lenny Bruce**, **Jack Kerouac**—a lot of non-jazz musicians made history at the Vanguard before jazz took over—and Max had another historic room, the **Blue Angel**, that hosted jazz and the likes of **Barbra Streisand** and **Woody Allen**, but it's as a jazz club that the Vanguard is venerated (*is*: Lorraine Gordon is running it now).

In his delightful, charming autobiography *Live at the Village Vanguard* (its title borrowed from scores of jazz albums), Gordon wrote: "I had dreamed of the kind of place I'd like to open in the Village: a quiet, gentle place, the kind of place where **Sam Johnson** hung out in 18th century London.

"When it got crowded at night, as I hoped it would, and the conversation soared and bristled with wit and good feeling, perhaps a resident poet would rise and declaim some verses he had composed for the entertainment and edification of the guests."

The resident poets were named **Monk** and **Coltrane** and **Miles** and **Rolins** and **Bill Evans** and **Rahsaan Roland Kirk** and **Charles Mingus**. The guests were invariably entertained and edified. And the conversation often bristled with wit and good feeling, especially when you were in the back conversing with Max Gordon. He wasn't a pushy club owner: He booked who he liked and he was happiest when the club just ran itself. He described a happy night in his book:

"Running the Vanguard isn't all worry and trouble. If I walk in and the show is on, and I find a good crowd, that the men in the band have been on time that night, the lights are right and the sound level of the music is right, and nobody is hassling...the cashier at the door, that the air conditioner is working and the ice machine's giving ice, and the new kitchen man isn't asleep in a chair...I don't feel any pain—no pain at all—running the Vanguard that night."

Woody Shaw, in his brief life, knew a lot of pain, and the pain got worse as the years went on. He lost his sight (to retinitis pigmentosa), he lost his arm, he eventually lost his hope. It's to the Woody Shaws of the world that the Max Gordons of this world are the most valuable. Max was a survivor, an avuncular presence whose goals weren't lofty: he wanted to run a nice Village joint. Woody Shaw wanted to be a great trumpeter. Both of them achieved their goals; their lives enriched each other, their lives enriched millions. Things have changed a lot since Max Gordon opened the Vanguard during the Depression. Things have changed a lot since Woody Shaw was a trumpet hotshot with **Blakey**, **Dolph** and **Horace Silver** in the '60s. Some of the changes are for the better, some are not. Max Gordon and Woody Shaw will be missed.

Lee Jeske

CONTEMPORARY JAZZ



May 27, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|------------------------------|-------|----|
| 1 | REAL LIFE STORY (Verve Forecast/PolyGram 837 697) | TERRI LYNE CARRINGTON | 12 | 2 |
| 2 | EAST (Hiroshima Epic 450222) | HIROSHIMA | 2 | 10 |
| 3 | SPELLBOUND (Warner Bros. 25781) | JOE SAMPLE | 1 | 7 |
| 4 | PENCIL SKETCHES #1 (Optimism 3210) | KIM PENSYL | 4 | 12 |
| 5 | HEART'S HORIZON (Reprise 25778) | AL JARREAU | 5 | 20 |
| 6 | DANCING WITH THE LION (Columbia OC 45154) | ANDREAS VOLLENWEIDER | 9 | 7 |
| 7 | SILHOUETTE (Arista AL-8457) | KENNY G | 6 | 28 |
| 8 | ON SOLID GROUND (MCA 6237) | LARRY CARLTON | 18 | 5 |
| 9 | ON THE CORNER (GRP GR 9583) | JOHN PATITUCCI | 15 | 7 |
| 10 | IVORY DREAM (Atlantic 81938) | BOBBY LYLE | 14 | 8 |
| 11 | CONFIDENTIAL (GRP GR-9581) | SPECIAL EFX | 7 | 8 |
| 12 | URBAN DAYDREAMS (GRP GR 9587) | DAVID BENOIT | 20 | 5 |
| 13 | LOVE SEASON (Orpheus/Capitol 75602) | ALEX BUGNON | 8 | 8 |
| 14 | N.Y.C. (Intuition/Capitol 91354) | STEPS AHEAD | 10 | 8 |
| 15 | DAVE GRUSIN COLLECTION (GRP 9579) | DAVE GRUSIN | 11 | 12 |
| 16 | METROPOLIS (Windham Hill 0114) | TURTLE ISLAND STRING QUARTET | DEBUT | |
| 17 | THE SEARCHER (GRP GR-9580) | KEVIN EUBANKS | 17 | 8 |
| 18 | LOVE MADNESS (Headfirst 729) | SHERRY WINSTON | 21 | 5 |
| 19 | GIPSY KINGS (Elektra 60845) | GIPSY KINGS | 12 | 14 |
| 20 | ROUND TRIP (GRP GR 9586) | ERIC MARIENTHAL | 25 | 3 |
| 21 | SIMPLE PLEASURES (EMI-Manhattan E1-48059) | BOBBY MCFERRIN | 13 | 55 |
| 22 | RHYTHMN DEEP (GRP GR 9585) | OMAR HAKIM | 27 | 3 |
| 23 | LET'S STAY TOGETHER (Arista Balance 7215) | ERIC GALE | DEBUT | |
| 24 | FESTIVAL (GRP 9570) | LEE RITENOUR | 16 | 28 |
| 25 | BOTTOM'S UP (Atlantic 81978) | VICTOR BAILEY | DEBUT | |
| 26 | MORE THAN FRIENDS (Jive/RCA 1136-1) | JONATHAN BUTLER | 19 | 25 |
| 27 | DIFFERENT TRAINS (Elektra/Nonesuch 79176) | | | |
| 28 | FLASHPOINT (GRP 9571) | TOM SCOTT | 22 | 26 |
| 29 | BEFORE WE WERE BORN (Elektra/Nonesuch 608843) | BILL FRISELL | 31 | 5 |
| 30 | SKY LIGHT (Verve Forecast/PolyGram 837 696) | RICARDO SILVEIRA | DEBUT | |
| 31 | CLOSE-UP (Reprise 9 25715) | DAVID SANBORN | 23 | 42 |
| 32 | GARY HERBIG (Head First 723-1/K-Tel) | GARY HERBIG | 24 | 12 |
| 33 | FOREIGN AFFAIRS (Blue Note 90967/Capitol) | BIRELI LAGRENE | 26 | 8 |
| 34 | NORTHERN LIGHTS (MCA 6724) | KEIKO MATSUI | 28 | 8 |
| 35 | FLYING HOME (EMI-Manhattan 48682) | STANLEY JORDAN | 29 | 30 |
| 36 | STREET DREAMS (Geffen GHS 24204) | LYLE MAYS | 32 | 30 |
| 37 | CYLCLES (Denon CY 72745) | BOB BERG | 34 | 8 |
| 38 | DON'T TRY THIS AT HOME (MCA Impulse! 42229) | MICHAEL BRECKER | 35 | 32 |
| 39 | ELIS (Elektra 60816) | SADAO WATANABE | 36 | 14 |
| 40 | BERMUDA NIGHTS (Atlantic 81919) | GERALD ALBRIGHT | 38 | 15 |

■ JAZZ PICKS

- ☐ **KEN PEPOWSKI: *Sonny Side* (Concord Jazz CJ 4376)**
Talented mainstream multi-reedman swings hard and fast on an eclectic '30s-'60s slate—"Ring Dem Bells" to "Bright Moments"—with a rubbery rhythm section.
- ☐ **PHIL WOODS QUINTET: *Bouquet* (Concord Jazz CJ 4377)**
The prolific bebop altoist and clarinetist in a rangy, everybody-stretches-out live set with his smooth quintet. Includes "Theme From *Star Trek*."
- ☐ **CHARLIE BYRD TRIO: *It's a Wonderful World* (Concord Jazz CJ 4374)**
The paradigm of the buttoned-down, gently swinging guitar trio has Scott Hamilton as guest. A breezy, calm, uncluttered date with great tunes.
- ☐ **RED RODNEY: *No Turn on Red* (Denon CY-73149)**
Veteran bebop trumpeter's in fine fettle, as is his tight band (Garry Dial, the main writer; Dick Oatts, Jay Anderson, Joey Baron), on this '86 date.
- ☐ **L.A. WORKSHOP: *Norwegian Wood (This Bird Has Flown)* (Denon 72725)**
A baby-boomer delight. Slick Lite Fusion radio format reworkings of 10 Beatles classics, arranged by Joe Pasquale and performed by a shifting, star-studded (Lee Ritenour, Tom Scott...) cast.
- ☐ **BENNY GOODMAN: *Volume 3: Big Band in Europe* (Music-masters CIJ 60157X)**
From Goodman's famous '58 Brussels World's Fair gig comes a tasty slab of previously-unreleased tracks featuring, among others, Zoot Sims, Taft Jordan and Jimmy Rushing. Big band and small groups, with superb Goodman throughout.

TAITO AMERICA NAMES ENGINEERING DIRECTOR

CHICAGO — Joe Dillon, president of Taito America Corporation, announced the appointment of Robert Hayskar as director of engineering. Hayskar's background includes 14 years in advanced product development with Xerox Corporation/Cheshire Division, as well as engineering management positions with Motorola, Signode Corporation and Williams Electronics Games, Inc. He began his career in the engineering field with a BSME from the University of Illinois.

Commenting on the appointment, Dillon stated, "We're delighted to add Bob's considerable experience to Taito's engineering team. His particular expertise is product design—final concept development and refinement. Our goal, which he is eminently qual-



ROBERT HAYSKAR

ified to implement, is to bring our product to the marketplace in the most efficient manner to ensure maximum game reliability and an all-around top-of-the-line quality product for our customers."

TELEVISION CELEBRATES ITS 50TH

CHICAGO — The 50th anniversary of the first scheduled television broadcasts in the United States was recently commemorated with the dedication of a plaque by the Electronic Industries Association's Consumer Electronics Group at the Queens Museum in Flushing, New York. "We are celebrating five decades of advancement and achievement in television," said Thomas P. Friel, EIA/CEG vice president.

The increase in yearly sales of television sets since they became available in the late 1930s points to television's growing popularity. For example, according to EIA, only 6,000 black & white sets were sold in 1946; the estimate for 1988 is 2,725,000. There were 5,000 color sets sold in 1954; the figure for 1988 is 20,400,000.

The special plaque dedication at the Queens Museum commemorated the televising of the RCA Pavilion's opening at the 1939

New York World's Fair on April 20, and President Franklin Delano Roosevelt's address at the fair on April 30, 1939.

Honored guests at the Queens Museum — the only original building from the 1939 New York World's Fair still functioning today — included Robert Sarnoff, son of David Sarnoff, former president of RCA; David Roosevelt, grandson of President Roosevelt; and Queens Deputy Borough President Peter Magani.

On April 20, 1939, David Sarnoff, president of the Radio Corporation of America (RCA), stood before television cameras at the opening of the New York World's Fair and proclaimed "the birth of an industry."

Sarnoff's proclamation, followed by the start of regular telecasting by NBC, is generally regarded as the birth of commercial television in the U.S.

BALLY EARNINGS REPORT

CHICAGO — Robert E. Mullane, chairman of the board and CEO of Bally Manufacturing Corp., announced that Bally's first quarter results of operations rose 126% to \$11,849,000, or 37 cents per share, from last year's first quarter, excluding a one-time gain in 1988.

Mullane said, "We believe the dramatic increase in our income is

reflective of our efforts to reposition Bally for growth in our two major business segments, casino gaming and health & fitness. We fully expect strong results for the balance of 1989 and are confident that Bally is well prepared to meet the challenges which lie ahead in the leisure industry in the 1990s."

CHICAGO — A record number of 185 exhibitors and total attendance of 3,413 industry representatives combined to make the 1989 Western Convention of Vending and Foodservice Management another in the series of successful and growing conventions sponsored in recent years by the National Automatic Merchandising Association.

The trade show and meetings were held from April 7 through 9 at Brooks Hall in San Francisco.

"We were extremely pleased with the significant increase in the number of exhibitors from 164 in Anaheim last year, and the increase in net exhibit space from 36,000 square feet to over 41,000 this year," stated Jack Rielley,

NAMA's director of sales, who manages the trade show.

Participants in the convention reacted favorably to the new convention program which consisted of concurrent educational meetings, some of which were repeated on the second convention day.

Topics included presentations on how to value a vending company with intent to sell it, customer relations for route service personnel, planning for succession in a family-owned business, dealing with news media, applications of the Wage-and-Hour law and sanitation practices.

The association's national convention-exhibit is scheduled to be held October 12 through 15 in Chicago's McCormick Place.

INDUSTRY CALENDAR 1989

June 9-10: Amusement & Music Operators of Virginia; annual state convention & trade show; Fort Magruder Inn; Williamsburg, VA.

June 9-11: Illinois Coin Machine Operators Assn.; annual state convention & trade show; Clock Tower Resort; Rockford, IL.

June 9-11: Amusement & Music Owners of Idaho; Tri-State meeting (Washington, Idaho, Montana); Coeur D'Alene Resort; Coeur D'Alene, ID.

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

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

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

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

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

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

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

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



GETTIN' TOGETHER: Romstar's Rene Lopez (left) and prominent Illinois op John Poulos of Galaxy Game Centers (Palatine) enjoyed a lively operator/manufacture discussion during a recent meeting of the Chicago Metropolitan Music & Amusement Association. Lopez was the main speaker at the association's regular semi-monthly meeting.

BALLY MIDWAY'S 'ARCH RIVALS'

IT'S BASKETBALL with some new twists and a little extra spirit. This is Bally Midway's new *Arch Rivals* sports video game, which presents the "basketbrawl" challenge. As it happens, the ref is just a little near-sighted, so when players lunge, punch, push and kick, there are no penalties! Taking a step beyond fancy shots and slick court moves, *Arch Rivals* keeps players off-balance, on-guard, and thoroughly entertained!

In addition to providing a spirited play experience, Bally Midway is backing up this new piece with terrific options and promotional support. For example, operators can pit their local high school, college or pro teams against one another as well as choose the teams, name the players and even select uniform colors. The easy-to-use menu allows for one-time set-up with options the operator can change at any time.

Every game comes with a reply card which the operator returns to set the "Hometown Heroes" promotion into action. Bally Midway in turn sends press releases and glossies to all local newspapers, customized to the operators' loca-



BALLY MIDWAY'S 'ARCH RIVALS'

tions and team selections. And free to the operator are two Arch Rivals team jerseys, competition award certificates, tips on staging press conferences and more.

In game play, the players control the actions of one team member using the unique 49-way joystick, and can communicate with the others. Bally Midway has had this game on test for over eight weeks, with positive results and steady earnings.

Further information may be obtained through factory distributors or by contacting Bally Midway's Ron Bolger or Steve Blattspieler at 312-267-2240.

ROWE OFFERS 1000-NOTE BILLBOX KIT

CHICAGO — Rowe International is currently offering an optional billbox kit with a 1000-note capacity on its new LaserStar dedicated compact disk jukebox. The factory advised that the popularity of this CD jukebox has increased the cashbox at some locations to the point where the standard 500-note billbox is not adequate.

In response to this need, Rowe will make the larger billbox available through its distributors as an add-on unit. The kit is custom engineered to easily retrofit the factory-installed bill acceptor with minimum time and effort.

"We will continue to provide the 500-note billbox as standard equipment," stated Joel Friedman, vice president of music. "Although we are making the larger



ROWE LASERSTAR CD JUKEBOX

billbox available as an option in response to operator demand, we do not advise leaving so many bills in the jukebox. Instead, we recommend increasing the frequency of visits to collect the increased volume in the cashbox."

WICO'S 'MAXI-BUTTON'

WICO DISTRIBUTION Corp. of Niles, Illinois has introduced *Maxi-Button*, a new barrel-style pushbutton with a vertical mount switch for video games.

Features include the one-piece button/actuator design to prevent parts from becoming loose or falling out, the one-piece body and reinforced mounting bars that allow the switch to snap in and stay in, a custom metal retaining nut that slips easily over the switch for quick mounting, the largest crown available to cover the mounting hole completely and rugged construction of 17% more nylon plastic than other buttons.

The *Maxi-Button* is available in red, blue, white, yellow, black and green, as well as white one-player and white two-player.



WICO'S 'MAXI-BUTTON'

Further information may be obtained by contacting Wico at 6400 W. Gross Point Road, Niles, IL 60648-4567.

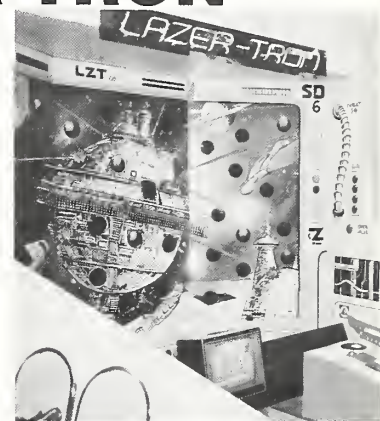
LAZER-TRON'S 'LAZER-TRON'

LAZER-TRON of Pleasanton, California recently introduced a dynamic six-player indoor laser race shooting game called, appropriately enough, *Lazer-Tron*. It incorporates the latest in lasers, digital music, lighting and sound effects to give players an unforgettable experience.

And here's how it goes. Players shoot at the lighted targets as fast as they can. When a target is hit it triggers a dynamic explosion sequence consisting of a red flash followed by hair-raising explosion sounds (produced by a 3200-watt sound system) and multiple lights at the player's battle command to let everyone know who hit the target.

Players can match their skills against those of the other players or they may compete on an individual basis. The player who hits the most targets during the game will be the winner and will be rewarded with redemption tickets. The ticket levels may be adjusted to maximize their impact on play.

The game is eight feet long across the front shooting area; the back wall target area is made up of three four-foot by eight-foot boxes, each five inches deep. Twelve targets are located in each box for



LAZER-TRON'S 'LAZER-TRON'

a total of 36, of which nine are on continuously during game play.

Lazer-Tron is just being introduced in the U.S. market, according to Matt Kelly, vice president of sales. "It is currently being operated alongside such other redemption pieces as *Boon Balls* and *Skee Balls*," he added. Because of the nature and size of the game, Kelly advised that it is being sold as a complete system with some installation required, and will not be available in kit form.

Further information may be obtained by contacting Lazer-Tron, 7042-B Commerce Circle, Pleasanton, CA 94566.



talks
directly with
Radio & Retail
each and
every week.

ROY CLARK: Taking His Music Back to the USSR

AMERICANS HAVE JUST BEEN treated, via *The Nashville Network*, to a most candid look at the USSR and its people. In November of 1988, 12 years after Roy Clark's first visit to the Soviet Union, the country music entertainer again took his music and laughter inside the Iron Curtain.

Lenigrad's world famous art museum the **Hermitage**, Russian poet Alexander Pushkin's **Pushkin Palace** and the **Peter and Paul Fortress** (where Clark was allowed to shoot the cannon that traditionally sets all of Lenigrad's clocks) were just a few of the things the two one-hour specials, *Roy Clark's Friendship Tour: USSR*, brought into our living rooms.

According to Clark, he noticed a big difference in Russian attitude on this tour. "You could see by the smiles on their faces that there is much more openness since Gorbachev's leadership. There is a feeling of new hope in the eyes of the people we met in the Soviet Union."

During Clark's first USSR visit, restrictions limited outsiders as to where they could visit or what they were allowed to capture in photographs. Clark recalls that on his '76 tour, any military-related photos (soldiers, planes, even train depots) were strictly forbidden, as well as many historic points of interest.

This trip, we see Clark jamming in country music clubs with musicians who practice bluegrass by night and medicine by day. He goes shopping in farmers' markets and department stores. He also visits museums, palaces, churches, historical landmarks and a Russian circus. Staying very much with Clark's true character, his role as entertainer naturally expanded to that of "Goodwill Ambassador," as was the case in 1976.

"This trip I was more outward with care, love and concern for the Russian people," Clark said. "My whole philosophy about going there this time was, if we know each other better, we'll like each other better."

Clark's main purpose for this second visit to the Soviet Union was the same as for his first — to perform for the Russian citizens who number among his thousands of international fans. During 12 major sold-out concerts, plus several "mini-concerts" around the country, Clark performed Russian standards "Dark Eyes" and "Moscow Night" (reported to be favorites of Mrs. Gorbachev's), the bluegrass instrumental "Foggy Mountain Breakdown" and Chuck Berry's "Johnny B. Goode." And recognition greeted Clark's performance of "Lara's Theme" from the classic film *Dr. Zhivago*, which was banned from the



Soviet Union during Clark's first visit 12 years ago.

His first Soviet tour was financed by the U.S. and Soviet governments; but since our government no longer allocates funds for these kinds of tours, American well-wishers and friends paid for Clark's 1988 tour. More than 20,000 contributors signed a "friendship card" which Clark presented to the Soviet people for display in a building called the Friendship House. "It was really interesting," said Clark. "The Russian people were very moved by the American gesture of signing that card. I saw some of them copying down the names and addresses of the Americans so they could have country music fans as pen pals."

Never before have American and Soviet television crews worked so closely to create such a network special. Portions of the concerts were taped by Jim Owens Entertainment, who produced the shows for TNN; Russian camera crews and Soviet television also supplied tape to Owens.

This *glasnost* (Russian for "openness") tour, and the television specials made possible by it, were certainly an educational experience for Clark and those in his entourage, as well as for the people of America and the Soviet Union. As the Russians would say: *Spasibo* (thank you), Roy Clark.

Kay Knight



During a video premier party held recently at the Music City Sheraton, Clark mingled with **Cash Box Nashville editor Kay Knight and Grand Ole Opry legends Grandpa Jones and Ramona.** (Photo: T.L. Carr)



COUNTRY ALBUMS



May 27, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks
Last Week

| | | | | |
|----|---|--------------------------|-------|-----|
| 1 | GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.) | Hank Williams, Jr. | 1 | 13 |
| 2 | BEYOND THE BLUE NEON (MCA 42266) | George Strait | 4 | 13 |
| 3 | THIS WOMAN (RCA 8369) (G) | K.T. Oslin | 5 | 36 |
| 4 | LOVING PROOF (Columbia 44221/CBS) (G) | Ricky Van Shelton | 6 | 34 |
| 5 | OLD 8 x 10 (Warner Bros. 25738) (P) | Randy Travis | 3 | 43 |
| 6 | DIAMONDS AND DIRT (Columbia 44076/CBS) | Rodney Crowell | 8 | 56 |
| 7 | SOUTHERN STAR (RCA 8587-1) | Alabama | 2 | 13 |
| 8 | HONKY TONK ANGEL (MCA 42223) | Patty Loveless | 7 | 31 |
| 9 | BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G) | Dwight Yoakam | 15 | 40 |
| 10 | TELL IT LIKE IT IS (Atlantic America 91064/Atlantic) | Billy Joe Royal | 11 | 12 |
| 11 | RIVER OF TIME (Curb/RCA 9595-1/RCA) | The Judds | 12 | 5 |
| 12 | HITS 1979-1989 (Columbia 45054/CBS) | Rosanne Cash | 9 | 10 |
| 13 | ONE WOMAN MAN (Epic 44078/CBS) | George Jones | 10 | 10 |
| 14 | MYSTERY GIRL (Virgin 90158) (P) | Roy Orbison | 14 | 11 |
| 15 | REBA (MCA 42134) (G) | Reba McEntire | 17 | 54 |
| 16 | LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA) | Lyle Lovett | 13 | 15 |
| 17 | WILLOW IN THE WIND (Mercury 422 836 950) | Kathy Mattea | 25 | 3 |
| 18 | BLUEBIRD (Warner Bros. 25776) | Emmylou Harris | 18 | 17 |
| 19 | STRONG ENOUGH TO BEND (Capitol 48865) | Tanya Tucker | 19 | 39 |
| 20 | THE ROAD NOT TAKEN (Columbia 44468/CBS) | Shenandoah | 16 | 11 |
| 21 | DON'T CLOSE YOUR EYES (RCA 6494-1) | Keith Whitley | 27 | 48 |
| 22 | GREATEST HITS (Curb/RCA 8318-1/RCA) (G) | The Judds | 20 | 39 |
| 23 | COPPERHEAD ROAD (UNI 7/MCA) | Steve Earle | 23 | 26 |
| 24 | RAGE ON (Capitol 46976) | Dan Seals | 21 | 43 |
| 25 | ALWAYS AND FOREVER (Warner Bros. 25568)(P/3) | Randy Travis | 26 | 105 |
| 26 | CHISELED IN STONE (Columbia 40982/CBS) | Vern Gosdin | 24 | 68 |
| 27 | STRANGER THINGS HAVE HAPPENED (RCA 9587) | Ronnie Milsap | 22 | 9 |
| 28 | 101 2 (Warner Bros. 25742) | Highway 101 | 29 | 39 |
| 29 | MONONGAHELA (MCA 42205) | The Oak Ridge Boys | 40 | 36 |
| 30 | 80'S LADIES (RCA 5924-1) (G) | K.T. Oslin | 30 | 97 |
| 31 | WILL THE CIRCLE BE UNBROKEN (Warner Bros 265301) | Nitty Gritty Dirt Band | DEBUT | |
| 32 | SURVIVOR (Universal 42264/MCA) | Lacy J. Dalton | 28 | 13 |
| 33 | SWEET SIXTEEN (MCA-6294) (G) | Reba McEntire | 43 | 2 |
| 34 | I GOT DREAMS (MCA 42272) | Steve Wariner | 39 | 5 |
| 35 | THE COAST OF COLORADO (MCA 42128) | Skip Ewing | 37 | 37 |
| 36 | BACK IN THE FIRE (Warner Bros 1-25832) | Gene Watson | 34 | 14 |
| 37 | BIG DREAMS IN A SMALL TOWN (RCA 8317-1) | Restless Heart | 32 | 39 |
| 38 | TURN THE TIDE (RCA 8454) | Baillie & the Boys | 33 | 10 |
| 39 | SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1) | Larry Boone | 46 | 6 |
| 40 | WILD EYED DREAM (Columbia 40602/CBS) (G) | Ricky Van Shelton | 31 | 113 |
| 41 | SOMETHING INSIDE SO STRONG (Reprise 25792) | Kenny Rogers | DEBUT | |
| 42 | MORE GREAT DIRT: THE BEST OF (VOL. II) (Warner Bros. 25830) | Nitty Gritty Dirt Band | 36 | 16 |
| 43 | KILLIN' TIME (RCA 8781-7) | Clint Black | 41 | 2 |
| 44 | FASTER AND LOUDER (RCA 9587-1) | Foster & Lloyd | 49 | 3 |
| 45 | HOMESICK HEROES (Epic 44324/CBS) | The Charlie Daniels Band | 48 | 32 |
| 46 | SOLID AS A ROCK (Epic 44326) | The Shooters | DEBUT | |
| 47 | UNTASTED HONEY (Mercury 832 793-1) | Kathy Mattea | 38 | 81 |
| 48 | RUNNING (MCA/Curb 42169/MCA) | The Desert Rose Band | 35 | 34 |
| 49 | THE STATLERS GREATEST HITS (Mercury 834 626) | The Statler Brothers | 50 | 2 |
| 50 | WHAT A WONDERFUL WORLD (Columbia 44331/CBS) | Willie Nelson | 42 | 33 |

■ COUNTRY HOT CUTS

1. ALABAMA: "Southern Star" *Southern Star* (RCA)
2. ALABAMA: "High Cotton" *Southern Star* (RCA)
3. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon* (MCA)
4. RESTLESS HEART: "Say What's in Your Heart" *Big Dreams in a Small Town* (RCA)
5. RONNIE MISLAP: "Roll the Dice" *Stranger Things Have Happened* (RCA)

■ TOP 10 SINGLES—20 YEARS AGO

1. GEORGE JONES: "I'll Share My World With You" (Musicor)
2. TAMMY WYNETTE: "Singing My Song" (Epic)
3. GLEN CAMPBELL: "Galveston" (Capitol)
4. FREDDY WELLER: "Games People Play" (Columbia)
5. DOTTIE WEST & DON GIBSON: "Rings of Gold" (RCA Victor)
6. BILL ANDERSON: "My Life" (Decca)
7. BOBBY BARE: "(Margie's) at the Lincoln Park Inn" (RCA Victor)
8. JOHNNY BUSH: "You Gave Me a Mountain" (Stomp)
9. JEANNIE C. RILEY: "There Never Was a Time" (Plantation)
10. HANK WILLIAMS JR. "Cajun Baby" (MGM)

CASH BOX CHARTS

COUNTRY SINGLES

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

May 27, 1989



#1 Single: Rodney Crowell



#1 Debut: Billy Joe Royal #54



To Watch: Dolly Parton #49

| | | Total Weeks ▼ |
|----------|--|--|
| | Last Week ▼ | |
| 1 | AFTER ALL THIS TIME (Columbia 38-68585/CBS) | Rodney Crowell 3 14 |
| 2 | IF I HAD YOU (RCA 8817-7) | Alabama 1 11 |
| 3 | I GOT YOU (Reprise 7-27567/Warner Bros.) | Dwight Yoakam 4 12 |
| 4 | WHERE DID I GO WRONG (MCA 53504) | Steve Wariner 7 12 |
| 5 | IS IT STILL OVER? (Warner Bros. 7-27551) | Randy Travis 2 11 |
| 6 | THE GOSPEL ACCORDING TO LUKE (MCA 53481) | Skip Ewing 9 12 |
| 7 | SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA) | Desert Rose Band 10 10 |
| 8 | I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599) | Rosanne Cash 11 9 |
| 9 | YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA) | The Judds 5 14 |
| 10 | DON'T TOSS US AWAY (MCA 53477) | Patty Loveless 6 17 |
| 11 | BETTER MAN (RCA 8781-7) | Clint Black 15 13 |
| 12 | TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic) | Billy Joe Royal 8 16 |
| 13 | LOVE OUT LOUD (RCA 8824-7) | Earl Thomas Conley 19 10 |
| 14 | THEY RAGE ON (Capitol 44345) | Dan Seals 20 10 |
| 15 | THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS/Shenandoah) | 12 17 |
| 16 | HEY BOBBY (RCA 8865-7) | K.T. Oslin 13 16 |
| 17 | CALL ON ME (Capitol 44348) | Tanya Tucker 26 9 |
| 18 | BEYOND THOSE YEARS (MCA 53625) | The Oak Ridge Boys 27 8 |
| 19 | SOWIN' LOVE (RCA 8919-7) | Paul Overstreet 34 7 |
| 20 | WINE ME UP (Mercury 872 728-7) | Larry Boone 21 10 |
| 21 | BUT YOU WILL (SOA 006) | Razzy Bailey 38 5 |
| 22 | BIG DREAMS IN A SMALL TOWN (RCA 8816-7) | Restless Heart 14 14 |
| 23 | LOVE WILL (Warner Bros. 7-27575) | The Forester Sisters 17 15 |
| 24 | BACK IN THE FIRE (Warner Bros. 7-27532) | Gene Watson 25 10 |
| 25 | THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.) | Hank Williams Jr.(Duet With Hank Williams Sr.) 18 17 |
| 26 | I'M NO STRANGER TO THE RAIN (RCA 8797-7) | Keith Whitley 22 19 |
| 27 | DON'T QUIT ME NOW (MCA 53510) | James House 39 6 |
| 28 | SEA OF HEARTBREAK (Curb 10525) | Ronnie McDowell 41 7 |
| 29 | I KNOW WHAT I'VE GOT (RCA 8822-7) | J.C. Crowley 30 8 |
| 30 | SETTING ME UP (Warner Bros. 7-27581) | Highway 101 16 16 |
| 31 | 5:01 BLUES (Epic 34-68598/CBS) | Merle Haggard 42 6 |
| 32 | LOVIN' ONLY ME (Epic 34-68693/CBS) | Ricky Skaggs 43 6 |
| 33 | DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679) | The Nitty Gritty Dirt Band 23 22 |
| 34 | SHE'S GOT A SINGLE THING IN MIND (MCA 53633) | Conway Twitty 45 4 |
| 35 | IF I NEVER SEE MIDNIGHT AGAIN (Columbia 38-68684/CBS) | Sweethearts of the Rodeo 46 4 |
| 36 | THE KING IS GONE (So Are You) (Epic 34-68743) | George Jones 47 3 |
| 37 | BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486) | George Strait 24 19 |
| 38 | HOLE IN MY POCKET (Columbia 38-38694/CBS) | Ricky Van Shelton 48 5 |
| 39 | WHAT'S GOING ON IN YOUR WORLD (MCA 53648) | George Strait 50 4 |
| 40 | COME FROM THE HEART (Mercury 872 766-7) | Kathy Mattea 51 5 |
| 41 | SHE DESERVES YOU (RCA 8796-7) | Baillie & The Boys 28 17 |
| 42 | CATHY'S CLOWN (MCA-53638) | Reba McEntire 53 2 |
| 43 | YOU AIN'T GOING NOWHERE (Universal 66006) | Chris Hillman & Roger McGuinn 54 2 |
| 44 | FELLOW TRAVELERS (16th Avenue 70427) | John Conlee 55 6 |
| 45 | NEVER SAY NEVER (Capitol P.844349) | T. Graham Brown 52 3 |
| 46 | WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528/CBS) | Vern Gosdin 29 19 |
| 47 | OLD COYOTE TOWN (Capitol 44274) | Don Williams 31 19 |
| 48 | HOUSTON SOLUTION (RCA 8868-7) | Ronnie Milsap 56 4 |
| 49 | WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760) | Dolly Parton 57 |

| | | Total Weeks ▼ |
|-----|--|------------------------------------|
| | Last Week ▼ | |
| 50 | ONE GOOD WELL (RCA 8867-7) | Don Williams 58 4 |
| 51 | UP AND GONE (Warner Bros. 7-22991) | The McCarters 60 5 |
| 52 | IN A LETTER TO YOU (Universal 66003/MCA) | Eddy Raven 65 5 |
| 53 | RIGHT TRACK, WRONG TRAIN (16th Avenue P.B.70426) | Canyon 66 3 |
| 54 | LOVE HAS NO RIGHT (Atlantic America 7-99217) | Billy Joe Royal DEBUT |
| 55 | WHEN LOVE COMES AROUND THE BEND (RCA 8815-7) | Juice Newton DEBUT |
| 56 | MANY MANSIONS (Curb 10524) | Moe Bandy 32 13 |
| 57 | WHAT IT BOILS DOWN TO (True TU-96) | Frank Burgess 68 6 |
| 58 | FRONTIER JUSTICE (Curb 002) | Cee Cee Chapman 69 5 |
| 59 | I NEVER HAD A CHANCE WITH YOU (Tra-Star TS-1225) | Patsy Cole 64 6 |
| 60 | JOHNNY LUCKY AND SUZI 66 (Atlantic America 7-99259) | Jeff Stevens & the Bullets 63 5 |
| 61 | LUCKY ME (First Colony CA 89105) | Charlie Albertson 62 6 |
| 62 | SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One 400) | Jerry Lansdowne 70 5 |
| 63 | CARRY ON CHILDREN (Morning Star 21389) | Fox Brothers 71 4 |
| 64 | HILLBILLY HELL (MCA-53642) | Bellamy Brothers 74 2 |
| 65 | IF I EVER GO CRAZY (Epic 34-68587/CBS) | The Shooters 33 11 |
| 66 | I STILL NEED YOU (Windward 7) | Steffin Sisters 75 5 |
| 67 | HOW DO (Columbia 38-68677) | Mary Chapin Carpenter 76 3 |
| 68 | I'M A SURVIVOR (Universal UVL 66007) | Lacy J. Dalton DEBUT |
| 69 | (BLUE, BLUE, BLUE) BLUE, BLUE (RCA-8918-7-RAA) | Jo-Ei Sonnier 79 2 |
| 70 | WHY (Bear 199) | Billy Joe Burnette 80 4 |
| 71 | IT WON'T BE LONG (Uptown 112-89) | Brian Sklar 72 5 |
| 72 | MIDNIGHT TRAIN (Epic 3468738) | Charlie Daniels Band DEBUT |
| 73 | I STILL NEED HER (Associated Artist 502) | Norman Wade 81 4 |
| 74 | I PROMISE (Evergreen EV1091) | Lynne Tyndall 82 3 |
| 75 | NOT LIKE THIS (Universal 66004) | Tim Malchuk 78 4 |
| 76 | BRAND NEW WEEK (Master MR-011) | Michelle Lynn 85 3 |
| 77 | LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial SR-150) | Dale Morris 86 3 |
| 78 | THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399) | Dawnett Faucett 87 2 |
| 79 | DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102) | Northern Gold 88 2 |
| 80 | WE'LL START ALL OVER AGAIN (Lamon Records LR 10194-7) | Gary Ray DEBUT |
| 81 | STILL LOVING YOU (OL 131) | Pat Murphy 83 4 |
| 82 | SOUTHERN LADY (Round Robin RR-1879) | Arne Benoni 89 2 |
| 83 | LONELY MAN (Soundwaves SW 4820) | Jim Martin 93 2 |
| 84 | SON OF A PREACHER MAN (6.1.5. S-1017) | Bobbi Lacey 94 2 |
| 85 | HEARTBREAK HILL (Reprise 7-27635/Warner Bros.) | Emmylou Harris 35 23 |
| 86 | FIDDLE MAN (Round Robin RR 1880) | Harlan Helgeson DEBUT |
| 87 | IT'S GOT TO BE LOVE (Stop Hunger Records SHR-MP1102) | Bobcat Douglass & Linda Kaye DEBUT |
| 88 | SOUTHERN MEN PLAYBACK P-1330) | Cheryl K. Warner 95 2 |
| 89 | WHO'S THIS STRANGER IN MY BED (Player PI-138) | Carolyn Bacon 96 2 |
| 90 | YOU'VE STILL GOT A WAY WITH MY HEART (Airborne 10016) | Mickey Gilley 36 6 |
| 91 | MY MAMA WAS A RODEO QUEEN (Track Records TR-202) | Summer Cassidy DEBUT |
| 92 | FINDERS KEEPERS LOVERS WEEPERS (Music City USA MC0014) | Karyl DEBUT |
| 93 | YOU NEVER STOPPED LOVING (Skyway 89-SK-2040) | Andy Lee Smith DEBUT |
| 94 | BLUE ORLEANS (GBS 79-0A) | Billie Jo Spears DEBUT |
| 95 | OH DONNA (Caprice CIR-2356-A) | Joey Welz DEBUT |
| 96 | FROM THE WORD GO (Warner Bros. 7-27668) | Michael Martin Murphey 37 23 |
| 97 | FAIR SHAKE (RCA 8795-7) | Foster & Lloyd 40 18 |
| 98 | THE HEART (Universal 53487/MCA) | Lacy J. Dalton 44 18 |
| 99 | NEW FOOL AT AN OLD GAME (MCA 53473) | Reba McEntire 49 23 |
| 100 | MY TRAIN OF THOUGHT (Capitol 44276) | Barbara Mandrell 67 16 |

COUNTRY MUSIC

ALBUM RELEASES

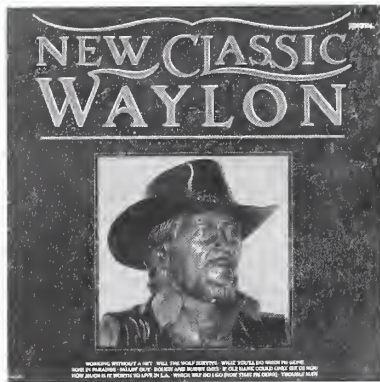


□ DON WILLIAMS: *One Good Well* (RCA 9656-1-R)

Extremely soothing to the ear, *One Good Well* is one good album. Even if you're not the average country music lover, you'll enjoy this from beginning to end. Cuts such as "I've Been Loved by the Best" and "Maybe That's All It Takes," combined with the already popular "One Good Well," are true Don Williams. Produced by Williams and Garth Fundis, *One Good Well* is sure to be a dedicated music lover's favorite.

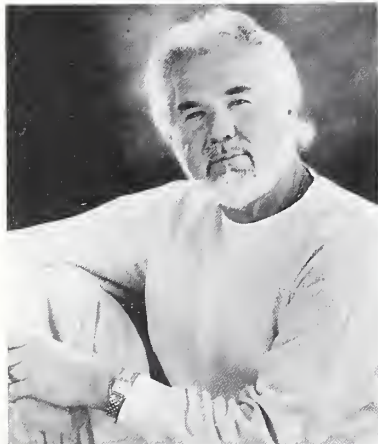
□ WAYLON JENNINGS: *New Classic Waylon* (MCA-42287)

What an appropriate title! This is most definitely *classic* Waylon. Each and every cut seems to have been carefully selected to fit that typical "Waylon" style. "If Ole Hank Could Only See Us Now" and "Rose In Paradise" are cuts which have already gained recognition. Be on the lookout for even more of the *outlaw*, to give us some really *in* tunes from this Jennings and Jimmy Bowen production.



SINGLE RELEASES

■ OUT OF THE BOX



□ KENNY ROGERS: "Planet Texas" (Reprise 7-27690)

It's truly *cosmic cowboys* on this one! Rogers has ventured into a style slightly different than his usual; as always, he assures us that his talents are never limited. Jim Ed Norman's production receives an "A+," which can only leave us to look more than forward to what could be the video of the year. Unique, with the perfect additional touches, best describes "Planet Texas." Another *plus* for Rogers.

■ COUNTRY FEATURE PICKS

□ LINDA DAVIS: "Weak Nights" (Epic 68919)

Davis, with *heartfelt* emotion, hits the nail right on the head. Surviving that lost-love feeling, but struggling through those lonely nights, is the toughest. "Weak Nights" is very capable of creating that shiver right down the spine.

□ PAL RAKES: "All You're Takin' Is My Love" (Atlantic America 7-99214)

With powerful vocals, Rakes teaches us a lesson to be learned: Give your love to its fullest, or have it taken away. This swingin' blues tune is sure to rate major airplay.

□ LYLE LOVETT: "Nobody Knows Me" (Curb 53650)

A salute goes out to Lovett for showing us his heart through song. Very touchingly, Lovett admits that no one knows him as well as his true love. This song overflows with warmth and tenderness.

□ FOSTER & LLOYD: "Before the Heartache Rolls In" (RCA 8942-7)

Foster & Lloyd create a sweet blend of harmony. The lyrics offer the easiest solution for love on the rocks: Get out before the rocks get rougher. Something a little *faster and louder* from the duo is most favorable.

A TRIBUTE TO KEITH WHITLEY

DISCOGRAPHY

SINGLES:

- "Turn Me to Love" (1984)
- "A Hard Act to Follow" (1985)
- "I've Got the Heart for You" (1985)
- "Miami, My Amy" (1986)
- "Ten Feet Away" (1986)
- "Homecoming '63" (1987)
- "Hard Livin'" (1987)
- "Would These Arms Be in Your Way" (1987)
- "Some Old Side Road" (1988)
- "Don't Close Your Eyes" (1988)
- "When You Say Nothing at All" (1988)
- "I'm No Stranger to the Rain" (1989)

ALBUMS:

- Hard Act to Follow* (1985)
- L.A. to Miami* (1986)
- Don't Close Your Eyes* (1988)



THE COUNTRY MUSIC COMMUNITY has had to say goodbye to a man whose talent had just begun to be truly recognized and appreciated. Country star Keith Whitley, 33, died May 9, 1989, the result of an accidental overdose of alcohol.

In the past year, Whitley had achieved major country-music success after nearly 20 years of striving for stardom and battling the demons of alcoholism.

This talented young singer/songwriter's untimely death is touched by a tragic irony in that he is nominated for the *Star of Tomorrow* award at the *Music City News* awards scheduled during Fan Fair next month. In the past eight months, he has had three consecutive number 1 hits and five major award nominations.

Whitley released his most applauded LP, *Don't Close Your Eyes*, last year, which yielded three straight number 1 hits — the title tune, "When You Say Nothing at All," and "I'm No Stranger to the Rain." The heart-rending ballad "Don't Close Your Eyes" finished 1988 as the nation's number 1 country music hit of the year.

The album and its title tune were nominated for awards at last month's *Academy of Country Music* gala in Los Angeles. At last month's TNN's *Viewers Choice Awards* Whitley was nominated for Favorite Newcomer and Favorite Song.

Whitley broke into the bigtime in 1986 with the hit singles "Miami My Amy," "Ten Feet Away," "Homecoming '63," and "Hard Livin'" from his second RCA Records release, *L.A. to Miami*.

A native of Sandy Hook, Kentucky, this new star on the country horizon was playing guitar by age six, was on West Virginia radio by age nine and was touring with fellow teen Rickey Skaggs in bluegrass great Ralph Stanley's Clinch Mountain Boys band at age 15. Whitley played with Stanley's band on weekends as a teenager and later was lead singer for J.D. Crowe and the New South, a country-bluegrass band.

After earning a reputation as a fine musician and singer, he moved to

Nashville in 1983 and landed a recording deal with RCA Records. Shortly after making the move to Music City, Whitley met Grand Ole Opry star Lorie Morgan briefly; he was reintroduced to her two years later. The rest is history. They fell madly in love (she had secretly had a crush on him since first meeting him) and were married in 1986. Their first child, Jesse Keith, was born the next year; last year, Whitley adopted his wife's eight-year-old daughter, Morgan. The Whitleys have been called *Mr. and Mrs. Country Music* and were known as one of Nashville's most striking and affectionate couples. At this point in Whitley's life, things definitely seemed to be falling his way, finally.

But both sadness and success marked the short life of Keith Whitley. In recent interviews, he acknowledged that he had been battling the disease of alcoholism for 15 years. He told music journalist Robert Oermann: "Actually, very few people here knew that I had a drinking problem because I didn't drink when I worked. But I had learned to rely on that little nip before I went out onstage."

Since Whitley's early days, he's been no "stranger to the rain." "Not to sound conceited, but I've lived, breathed and cried this (country) music since I was three or four years old," Whitley stated in an *Associated Press* interview. "I take it very seriously. Most of the things I sing in my songs, I've lived."

Bootleg whiskey and fast cars were Whitley's ingredients for self-destruction. During those days, when he wasn't onstage he was roaring through one rampage after another.

The ruthless disease of alcoholism destroyed the life of Keith Whitley when, two weeks ago, he drank enough to cause his lungs and heart to fail. We were all stunned by his death. Black ribbons were draped on trees and tied to doorways all along Music Row. And tributes such as this have been offered by media and broadcasters nationwide.

While those of us in the country music industry, along with the many friends and thousands of fans, mourn the loss of Keith Whitley, the legacy of his music will live on forever. There will be a pleasant addition to that already great collection of Whitley's works. Whitley was proudly looking forward to the upcoming release of his fourth RCA album, and according to RCANashville president Joe Galante, his wish will be honored. "When everyone gets to hear it, they'll find it's a warm, wonderful, intimate look at Keith," Galante stated.

So, as we say a sad goodbye to Keith Whitley, we can also look forward to the smiles, good thoughts and happiness his next album release will bring to country music fans across the country.

Kay Knight



COUNTRY MUSIC



Superstar Dolly Parton and producer/recording artist Ricky Skaggs perform their duet "Slow Healing Heart" for the first time on live television during a recent appearance on TNN's *Nashville Now*. Along with the duet (featured on her new album, *White Limozeen*), she performed her single release by the same name, along with the chart-climbing single "Why'd You Come in Here Lookin' Like That." In classic style, Miss Parton arrived at the live entertainment series via chauffeur-driven white limousine. Skaggs, known not only as a member of the Grand Ole Opry and for his traditional vocal ability, served as producer on Dolly's latest album release.



Warner/Chappell Music recently held a party to celebrate the number one single success of Randy Travis' "Is It Still Over?" The song was written by Warner/Chappell writer Larry Henley and Next 'O Ken Music writer Kenny Bell. Seen at the outdoor barbeque and parking lot party are, from left: Jason Henley, Larry Henley and Tim Wipperman, VP and general manager, Warner/Chappell Nashville.



Radio station 98 WSIX FM/AM recently hosted an open house in honor of the station's second anniversary at the Music Row home. Shown at the party are, from left: WSIX president and general manager David Manning, Tree International president Buddy Killen and songwriter/singer Roger Miller.

NASHVILLE NOTE-ABLES

NEW GRASS REVIVAL Making Its Own Place



GETTING FOUR PEOPLE as busy as these guys are together in the same room at once would have to be almost impossible these days, but we managed to round up members Sam Bush and John Cowan to get the latest scoop on the group.

With a new single, "Calling Baton Rouge," hitting the airwaves and a new LP just released too, New Grass Revival is rolling again. *Friday Night in America* offers an eclectic mix of styles that spotlights the individual musical talents of New Grass Revival.

It moves from bluegrass, to rock, to country, to rhythm and blues without missing a beat, making it very hard to categorize. "I think if there's a tradition we're carrying on, it's perhaps that of the Osborne Brothers or Flatt and Scruggs," says lead vocalist, John Cowan. "But we're doing it in our own style, the way we always have. And by doing it this way, we've made our own place."

"We think we fit in with part of the movement that's been started by Ricky Skaggs and the Whites and Emmy Lou Harris," says fiddle and mandolin player Sam Bush. "The doors that have been opened for acoustic musicians are ones we have been able to go through easily."

And no wonder! All four members, Bush, Cowan, Bela Fleck and Pat Flynn, are masters of music. Bush, from Bowling Green, Kentucky, as a teenager ran away with the National Old Time Fiddlers contest three years in a row. He is also regarded as one of the world's foremost mandolin players. Cowan, a Louisville, Kentucky native, is great on the bass and has a breathtaking voice that reaches into infinity. Fleck, who reigns from New York, has been credited with virtually re-inventing the banjo. He began his musical studies in New York, (not a place you'd expect our idea of banjo music to be accepted), and is now not only an accomplished banjo player, but also a composer and producer. His banjo skills have been documented on the albums of such greats as Randy Travis, Dolly Parton and Ricky Skaggs, among others. Acoustic guitar master Flynn has been a much in demand session player since his days in his native California. Last year alone, Flynn played on ten albums, including those for Kathy Mattea, Rosanne Cash, Don Williams, Reba McEntire, Nanci Griffith and George Strait. And when the Nitty Gritty Dirt Band put together the superstar cast for the much acclaimed *Will The Circle Be Unbroken: Volume II*, it called on New Grass for a solo number and asked Bush and Fleck to provide instrumental input on several other cuts.

The wide range of artists and their musical styles, from traditional to new wave country, that look to New Grass Revival for musical accompaniment

verify the fact that this group is one of the most unique and talented in the business.

"We're just really pleased that country music is accepting us the way it has, in the sense that the music is changing and evolving all the time," says Cowan. "Fortunately for us, there's room for the real traditional artists and there's room for the experimental artist. That says to me that the music itself is in a real healthy state."

Cowan and Bush both praise Capitol Records too, for letting New Grass Revival go in their own direction. "They have let us pretty much do things our own way," says Bush. "Yet at the same time, we know we have a responsibility to give the record company something they can sell. With this new album, we feel we've pleased both parties."

"Country radio is really starting to open up more too, and is playing more different styles of music," Cowan adds. "People like us, and Foster and Lloyd are being played more, and we're sure not the Merle Haggards that have, in the past, been most accepted by country stations."



(Photo: T.L. Carr)

In addition to the upswing in airplay on country radio, New Grass Revival has currently been one the most active touring groups in the business. Not only are they headlining their own concerts, the guys have been touring with Ricky Van Shelton, Emmy Lou Harris and Ricky Skaggs. They have an appearance scheduled in Red Rocks, Colorado in June, and are also making themselves available here in Nashville during Fan Fair and Summer Lights festivities. They also have dates scheduled in Canada, and are prepared to be busy promoting the album and filming a video to the "Calling Baton Rouge" single.

With all this activity scheduled for this summer, plus the requests for studio work that is sure to come from many artists this fall when recording ventures usually pick up, New Grass Revival is definitely "making its own place" within the world of country music.

Kay Knight

CARRY ON CHILDREN

THANKS RADIO FOR HELPING US TO CHART OUR CURRENT SINGLE

"CARRY ON CHILDREN"



WE APPRECIATE YOUR SUPPORT OF OUR MUSIC



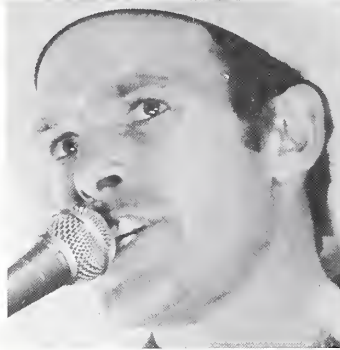
PROMOTIONS BY GARY BRADSHAW-LADONNA KAY-CHUCK DIXON

COUNTRY INDIE SINGLES

| | | | | |
|----|---|------------------------------|-------|----|
| 1 | BUT YOU WILL (SOA) | Razzy Bailey | 11 | 32 |
| 2 | WHAT IT BOILS DOWN TO (True) | Frank Burgess | 5 | 7 |
| 3 | I NEVER HAD A CHANCE WITH YOU (Tra-Star) | Patsy Cole | 3 | 6 |
| 4 | CARRY ON CHILDREN (Morning Star) | Fox Brothers | 7 | 4 |
| 5 | I STILL NEED HER (Associated Artist) | Norman Wade | 12 | 4 |
| 6 | I STILL NEED YOU (Winward) | Steffin Sisters | 9 | 7 |
| 7 | WHY (Bear) | Billy Joe Burnette | 11 | 4 |
| 8 | I PROMISE (Evergreen) | Lynne Tyndall | 13 | 3 |
| 9 | BRAND NEW WEEK (Master) | Michelle Lynn | 16 | 3 |
| 10 | LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial) | Dale Morris | 17 | 3 |
| 11 | THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR) | Dawnett Faucett | 18 | 2 |
| 12 | DON'T ABUSE YOUR BABY (Stop Hunger) | Northern Gold | 19 | 2 |
| 13 | WE'LL START ALL OVER AGAIN (Lamon) | Gary Ray | DEBUT | |
| 14 | SOUTHERN LADY (Round Robin) | Arne Benoni | 20 | 2 |
| 15 | LONELY MAN (Soundwaves) | Jim Martin | 22 | 2 |
| 16 | SON OF A PREACHER MAN (6.1.5.) | Bobbi Lace | 23 | 2 |
| 17 | FIDDLE MAN (Round Robin) | Harlan Helgeson | DEBUT | |
| 18 | IT'S GOT TO BE LOVE (Stop Hunger) | Bobcat Douglass & Linda Kaye | DEBUT | |
| 19 | SOUTHERN MEN (Playback) | Cheryl K. Warner | 24 | 2 |
| 20 | WHO'S THIS STRANGER IN MY BED (Player) | Carolyn Bacon | 25 | 2 |
| 21 | MY MAMA WAS A RODEO QUEEN (Track Records) | Summer Cassidy | DEBUT | |
| 22 | FINDERS KEEPERS LOVERS WEEPERS (Music City USA) | Karyl | DEBUT | |
| 23 | YOU NEVER STOPPED LOVING (Skyway) | Andy Lee Smith/Jordainaires | DEBUT | |
| 24 | BLUE ORLEANS (GBS) | Billie Jo Spears | DEBUT | |
| 25 | OH DONNA (Caprice) | Joey Welz | DEBUT | |

COUNTRY INDIES

INDIE SPOTLIGHT



CHRIS LEDOUX: "Hard Times" (American Cowboy Songs 24001)

Don't plan to kick your heels on this one. "Hard Times" is one of those songs that will put your mind to work. With a musical arrangement consisting of a western and blues blend, LeDoux pulls your heart right into the stories of mankind's financial downfalls. LaDoux's perfectly sincere voice guarantees that you'll want to catch every word of this sad, but true ballad. Very well done!

INDIE FEATURE PICKS

THE LARRY DALTON BAND: "Fire on The Mountain" (Soundwaves 4822)

The Dalton Band chooses a favorite no one can turn down. Slightly different than the original performance by the Marshall Tucker Band, "Fire on the Mountain" continues to create an upbeat spirit for the soul.

CAROLYN BACON: "Who's This Stranger in My Bed" (Player 138)

If a stranger was in *your* bed, you'd do the same — really *pour* yourself into this tune like Bacon does. After discovering her husband has someone else on the side, she realizes he's not the man she thought she knew. A real tear-jerker.

KARYL: "Finders Keepers Lovers Weepers" (Music City USA 0014)

Karyl gives us a *fun* tune, presenting the only common philosophy for winning the Mr. Right someone else loses: "Finders Keepers Lovers Weepers."



LOREN ALAN LINDSEY

Thanks to *Cash Box* Reporters for the Chart Action on:

"Old Fashioned Lovin' Time"

Watch for our next single: "Lifetime Loan"

Royal Master Records

National Promotion: Butch Paulson

RISING STARS

NORTHERN GOLD: Keeping With the Basics

WHEN YOU DIG INTO the roots of country music, you will certainly find gospel. As the years add up and artists come and go, these roots tend to get covered a little deep.

Northern Gold, an Indiana-based quartet, plan to keep a grip on these basics. Dubbed by producer Robert Metzgar and others "in the industry" as *inspirational country*, their first two singles are just that — inspirational.

Written by group member Doug Newnum, their first single, "Run," a traditional gospel song, has changed Northern Gold's direction. Starting in February 1988 as a gospel group, Marvin Clarke, Jeff Bridgewater, Doug Newnum and Brad Webster are pleased with the sudden change, but know who is making those changes. "We always start our services with a prayer that God would use our talents to best suit his plans and to take us as

far as he wants us to go," states Bridgewater. "When you offer a prayer like this you better be ready 'cause it's going to happen."

On their initial visit to Nashville last summer, Northern Gold met with Robert Metzgar of Stop Hunger Records and Billy Deaton of Billy Deaton Talent Agency. The two well-known agents were impressed to the point of signing the quartet to Stop Hunger Records. With Metzgar producing, the group recorded their debut album *Northern Gold Presents* at Nashville Teleproductions.

Off this gospel album (planned to be used primarily as a promotional item), came the single "Run." This *clearly gospel* song took a "run" up the country charts. Hitting the 20s in *Cash Box* Indie chart and making the Top 100 Country Singles chart, the group suddenly went a little country — making

the switch from gospel to inspirational country.

Making the move, says Northern Gold, *did* not and *will* not change this quartet's goal: to stay with good moral-type clean music (the root of country). With this in mind, it was easy for the group to pick "Don't Abuse Your Baby" to be their first country song.

After recording the single at Chelsea Studio in Brentwood, Tennessee, it was released in mid-April (Child Abuse Prevention Month). Debuting in the May 20 issue of *Cash Box* on both Country Indies (#19 Bullet) and Country Top 100 Singles (#88 bullet), this song is reaching children as well as adults, with many radio requests from both.

Metzgar and Kay Patterson, writers of "Don't Abuse Your Baby," definitely wrote a message to us all. "That's the type of material we really want to do," expressed Doug Newnum, group member and arranger. "Songs that mean something and have a good message in them even though they're not gospel."

Don't abuse your baby — no plainer words can be spoken. "You see it everywhere you go," Newnum says. "You'd like to think you're away from it in a country atmosphere, like where we live, but [child abuse] happens right down the road."

Their single, sent not only to radio, but to child abuse prevention centers, has helped them receive a phoned-in nomination by the Independent Country-Music Radio Network for "Country Music's Group of the Year." "Hopefully, we'll get a copy into the White House," manager of the group, Marvin Clarke, proclaims. "As we went into the studio to do this single, my one thought was of that man, as he drives home, who might have had a bad day at work or even gotten fired. This

song comes on the radio and he stops, takes a minute and doesn't go in that house to take it out on his family. If that happens, then we've made it all worthwhile."

Still working their "day jobs," busy weekends are in store for Northern Gold. They are planning more stops at Chelsea Studio to finish the country album now in the works. And along with studio time comes the live performances.

In May alone, they have appeared as special guests of George Hamilton IV and Grand Ole Opry star Billy Walker. They performed their debut of "Don't Abuse Your Baby" to the country music industry at the Music City Christian Fellowship in Hermitage, Tennessee, which brought them a standing ovation from the crowd.

This foursome has a positive outlook on the future. They know why they're here and who is leading them toward their dreams, and I have a feeling their roots are going to stay above ground.

"Strictly divine providence," Clarke proudly states.

T.L. Carr



(Photo: T.L. Carr)

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