

# CASH BOX



## k.d. lang's torch & twang tour de force

phranc's  
phragmented  
folk

t-birds  
talk  
turkey

mojo  
nixon:  
musical  
ninja

# TICKERTAPE

**THE BIZ:** Solar and Epic have entered into a joint agreement by which Epic will provide manufacturing, distribution, promotion and marketing for recordings to be released under the Solar/Epic label. Solar, whose artist roster includes *Midnight Star*, *the Whispers*, *the Calloways*, *Lakeside*, *babyFACE* and *Shalamar*, was founded by *Dick Griffey* in 1977. *Hank Caldwell*, a former Solar senior VP and E/P/A's senior VP, black music, is expected to be a major player in the venture. The first release under the deal is *babyFACE's Tender Love* album, due in July.... This week's bulletin to would-be tastemakers concerns the fact that New York-based **Profile Records** will open an L.A. office, and the house that *Run-D.M.C.* will staff the new digs with three people to staff it—an A&R type, a promo type and an office manager.... **EMI Records U.K.** and **Rhino** have jointly acquired the extensive recorded catalog of **ABZ, Inc.**, which includes the *Roulette* group of labels.... And **Enigma** has reluctantly halted DAT production; seems nobody was buying 'em.



**CHARLIE! WHERE'S KIMBERLY?**

**ART & ARTISTS:** A&M castoff **Jefrey Osborne** has cleared waivers, and **Arista** has signed the erstwhile star, with maximum enthusiasm. **Sayeth Clive Davis**, "I can't wait for the association to begin...." Fledgling **SBK Records** has signed its first two acts, **Darryl Tookes** and ex-Capitol act **Katrina & the Waves**. (The latter deal makes sense only if guitarist/writer **Kimberly Rew** is still in the band; he wasn't in the signing photo.)... **4th & Broadway** has inked globally inclined New York combo **Konk**.... Songwriter/producer **Pat Leonard** (Madonna, Julian Lennon, Bryan Ferry), has signed a long-term agreement with **Warner/Chappell Music**.... And **John Cippolina**, former guitarist with **Quicksilver Messenger Service**, died of emphysema on May 29.

**HEAVY MEDDLE:** Remember last year, when the **Grammy** envelope was ripped open and we found out, breathlessly, that **Jethro Tull** was the best heavy metal band in the land? **NARAS** remembers, too, so rather than keep the category **Hard Rock/Heavy Metal**, they've split it into two separate categories (which puts **Jethro Tull** where?). Other **Grammy** changes include allowing "limited" eligibility of singles and songs from previously released albums, "broadening" of the eligibility requirements in the **New Artist and Producer of the Year** slots, a reduction in the number of entries permitted to members, and the creation of a two-stage nominating procedure in the classical field. Other things on the **NARAS** agenda, at its recent Board of Trustees meeting, were the election of former **NARAS** president **Bill Ivey** to Board chairman and the discussion of

yet another **Grammy** show spinoff, this one honoring "contemporary, legendary performers in all fields of work." **BMI, THE SEQUEL:** L.A.'s **Regent Beverly Wilshire Hotel** was again the site for **BMI's** annual **Motion Picture and Television Awards Dinner**. (Hey, **BMI** and **ASCAP**: after four consecutive award dinners for pop and film/TV in as many weeks at the same hotel ballroom, you start getting a little bored. Is this the only joint in town?!) The black-tie event drew over 700 guests from all areas of show business. **Dave Grusin** was the top honoree, receiving the **Richard Kirk Award** for his distinguished film composing career. (Kirk founded **BMI's** film & TV department.) **Grusin** picked up his first **Oscar** this year for *The Milagro Beanfield War*. Other composers honored were **Herbie Hancock** for *Colors*, **Hans Zimmer** for *Rain Man*, **Danny Elfman** for *Beetlejuice* and *Scrooged*, **Alan Silvestri** for *Who Framed Roger Rabbit?* and **Jerry Goldsmith** for *Rambo III*. Awards were also presented to the writers of three songs written for film which received the most radio play last year. The winners were **Patrick Swayze** and **Stacy Widelitz** for "She's Like the Wind" from *Dirty Dancing*; **Mike Love**, **Scott McKenzie** and **Terry Melcher** for "Kokomo" from *Cocktail*; and **Phil Collins** and **Lamont Dozier** for "Two Hearts" from *Buster*.

**AMAZING RELIEF ACES:** Epic artist **Russell Smith** played benefit concerts recently in **Cordova and Valdez, Alaska**, the towns hardest hit by the recent environmental crisis. The proceeds from the benefit in **Valdez** will go to **National Public Radio affiliate KCHU**, which went bankrupt in its attempt to provide complete coverage of the oil disaster. Now **Smith** is organizing a **Nashville** musical benefit, with funds targeted for the **Alaskan** clean-up.... This week **Virgin Records** is releasing "Spirit of the Forest," a single aimed at raising awareness about the mass destruction of tropical rain forests. That's something we can support, and we would have gladly raised our voices along with **Ringo Starr**, **Belinda Carlisle**, **Joni Mitchell**, **Deborah Harry**, **Kate Bush**, **Iggy Pop** and the many other artists aboard. **Britain's Gentlemen Without Weapons** are the gentlemen behind the single.

**YOU DON'T GOT IT:** **Acuff Rose Music** is going after the estate of **Roy Orbison**, claiming that the late singer/writer reneged on his end of a 1985 agreement that would pay him \$70,000 annually in return for a yearly output of 10 songs. According to the **Nashville**-based publisher, **Orbison** got the initial 70-thou, but they never got the tunes. The **Orbison** originals on the hit LP *Mystery Girl* were published by the artist's own **Orbisongs**.

**THE TUBE:** For a piddling \$19.95, you can catch the **Who's** L.A. performance of *Tommy* without leaving your couch. **DIR** has secured the rights to broadcast the Aug. 24 **UniAmp** show.... What do **Kenny Loggins**, **Linda Ronstadt**, **Carole King**, **Lyle Lovett**, **Harry Connick Jr.** and **Jimmy Webb** have in common? Right, absolutely nothing. But that won't stop **Showtime** from putting them all together for its latest *Showtime Coast to Coast* extravaganza, airing on a plugged-in TV near you beginning June 21.

## MOVERS & SHAKERS

**PolyGram Records** has announced that **Harry Anger** will be executive VP & GM, West Coast. Anger, a 20-year veteran, will oversee the company's **Burbank** office. Anger most recently was **PolyGram's** executive VP, administration in **New York**. **PolyGram** has also named **Peter Takiff** executive VP, administration. Takiff, who for the past year served as **PolyGram's** senior VP, strategic planning, will oversee the company's legal business affairs, human resources/administrative services and facility functions. **Elektra Records** has restructured its **AOR** promotion department. Several key changes were announced by **Brad Hunt**, the label's senior VP of promotion. **Ray Gmeiner** was recently promoted to VP/national **AOR** promotion, and is now working from **Elektra's** new **York** office. **Phil Poulos** remains in the **L.A.** office but will change formats, shifting from **CHR** to **AOR** as a West Coast regional director. **Jeff Cook**, senior director/national **AOR** promotion, will relocate to **Atlanta** from **New York**. **Louis Heidelmeier** will move from the **Southeast** region to **Chicago** as director/Midwest regional **AOR** promotion. **Jim Cortez** remains in **Boston** as **Elektra's** director/Northeast regional **AOR** promotion. **Michael Gallelli** has been named associate director, talent acquisition, **East Coast**, for **Columbia Records**. Gallelli has been in **A&R** with **Atlantic Records** since 1984. **CBS Records** has appointed **Mary Beth Colucci** associate director, video continuity marketing, for **Columbia House**. **Vincent Freda** has been appointed associate director of administration at **MCA Records**. Freda was previously manager of recording administration at **Warner Bros. Records**. **Warner/Chappell** has named **Jocelyn Cooper** creative manager of the firm's **New York** office. **Beverly Lias** has joined **Motown Records** as national promotion coordinator, after culminating a six-year stint with **MCA Records**. She was recently coordinator in the **MCA R&B** department and later promoted to national coordinator for promotions. **BMG Music International** in **New York** announces the following changes: **Nancy Farbman** has been named director, international artist development, in addition to artist relations and publicity. **Carol Tatarian** is named international press officer, and **Valerie Jack** is appointed manager, international **A&R/marketing**. **A&M** has selected **Ross Canter** to be **Story Editor** for **A&M Films**. Canter was previously a development executive with **Joe Wizan** films. **MTV** has named **Jon Findley** to the position of VP, production and program development, **VH-1**. Findley comes from **WNYW** (Fox-TV Channel 5 in **New York**) where he was program director. **Chameleon Music Group** has appointed **Al Sanda** chief financial officer. Sanda was previously studio controller for **Universal Studios**, where he was employed for 10 years. **N.A.R.A.S.** has elected **Bill Ivey** the new chairman of the board of trustees. He was formerly president of **N.A.R.A.S.** **Arbitron** has named **Henry Laura** national accounts supervisor, advertiser/agency radio sales. Laura comes from **Donovan Data Systems** in **New York**, where he was account supervisor. **NASHVILLE SKYLINE** **Janice Azrak** has been promoted to senior VP, press and artist development at **Warner Brothers Records/Nashville**. Azrak has been involved in the music business for 18 years, and with **Warner Bros./Nashville** since 1982, where she most recently held the position of VP, press and artist development. **RCA Records** has announced the appointment of **Brenna Davenport-Leigh** to director/national media relations. Davenport-Leigh, who will oversee the daily operations of the **RCA/Nashville** media department, started with the company in 1985 and previously held the title of manager/national media relations. **Bridget Dolan** has been named VP of **Nashville** operations for **Tulsa-based** firm **The Ford Agency**. Dolan, former director of public relations for the **Jim Halsey Company**, will be establishing a public relations wing for the company with the addition of such clients as the **Bellamy Brothers**. **CBS Records** announces the promotion of **Fletcher Foster** to the position of manager, media, **CBS Records/Nashville**. Foster previously held the position of media coordinator, **CBS Records/Nashville**, for 18 months. Before joining **CBS**, he worked at the **Country Music Association**, **PolyGram Records** and **MTM Records**.



**Poulos**



**Gallelli**



**Freda**



**Cooper**



**Lias**



**Findley**



**Azrak**



**Davenport-Leigh**

**STAFF**

**GEORGE ALBERT**  
*President and Publisher*

**KEITH ALBERT**  
*Vice President/General Manager*

**ROBERT LONG**  
*Vice President*

**BUD SCOPPA**  
*Editor*

**MARK CARMAN**  
*Director, Nashville Operations*

**CAMILLE COMPASIO**  
*Director, Coin Machine Operations*

**TOM DE SAVIA**  
*Los Angeles Editor*

**LEE JESKE**  
*New York Editor*

**KAY KNIGHT**  
*Nashville Editor*

*Editorial*

**JOE WILLIAMS**, *Copy Editor*  
**JULIUS ROBINSON**, *Assoc. Ed.*  
**KAREN WOODS**, *Assoc. Ed. (N.Y.)*  
**KIMMY WIX**, *Assoc. Ed. (Nash.)*  
**NEIL HARRIS**, *Assoc. Ed.*  
**MIKE MISSILE**, *Latin (L.A.)*

**Chart Research****GENE FERRITER***Coordinator (L.A.)***KEVIN COOGAN***Pop Albums (L.A.)***STEVE HESS***Country (Nash.)***TOM CHANG***Pop Singles (N.Y.)***FRANK SCHEPMAN** (Nash.)**SCOTT SALISBURY** (L.A.)**DOUG PROBST** (L.A.)**KEN MICALLEF** (N.Y.)**STEPHANIE BRAINERD** (L.A.)**Production****JIM GONZALEZ***Art Director***ELAINE FARRIS***Production Manager***Publication Offices****NEW YORK**

157 W. 57th Street (Suite 1402)

New York, NY 10019

Phone: (212) 588-2640

Fax: (212) 582-2571

**Circulation****NINA TREGUB**, *Manager***HOLLYWOOD**

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

**CYNTHIA BANTA**, *Circulation***NASHVILLE**

1300 Division St. Ste. 202,

Nashville TN 37203

Phone: (615) 244-2898

**CHICAGO**

1442 S. 61st Ave., Cicero IL 60650

Phone: (312) 863-7440

**BRAZIL****CHRISTOPHER PICKARD**

Av. N.S. de Copacabana

605/1210

Rio de Janeiro, Brazil

Phone: (021) 255-6884

**ITALY****MARIO DE LUIGI**

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

Phone: (902) 839-18-37/832-79-37

**JAPAN**Adv. Mgr., **SACHIO SAITO**Editorial Mgr. **KOZO OTSUKA**

2-chome, 11-1, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

**UNITED KINGDOM****CHRISSEY ILEY**

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1626

CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for \$125 per year second class, \$150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention.

**POSTMASTERS:** Send address changes to Cash Box, 157 W. 57th Street, Suite 1402, New York, NY 10019.

# CASH BOX

**THE MUSIC TRADE MAGAZINE**

## C O N T E N T S

**6 ISSUES & ANSWERS: THE FABULOUS THUNDERBIRDS(!?)**

A blues in Beef Minor from the best little roadhouse band in Texas.

**Bud Scoppa, in Art & Commerce****7 k.d. lang's truly western experience**

Canadian country chanteuse continually captivates. A chat.

**Tom De Savia****8 PHRANC: PHOLKIE OF THE FUTURE**

Waddaya know—the phlattedopped phirebrand enjoys being a girl.

**Karen Woods****8 MOJO NIXON: WORKIN' OVERTIME**

Evil corporate peckerheads beware: Mojo wants to date your mom.

**Joe Williams**

### COLUMNS

4 The Buzz / Tom De Savia in LA, Karen Woods in NY, Kay Knight in Nashville, Chrissy Iley in the UK.

9 Beats &amp; Hype / Yo! Jazzy V. is de la pidated.

10 Shock of the New / Joe Williams takes a left turn.

11 The Heavy Metals / Janiss Garza metals with the industry.

12 Globalist Groove / Tom Cheyney discusses world matters.

13 Un Nuevo Horizonte / Mike Missile shakes and sambas.

18 Singles Going Steady / Julius Robinson's pure pop for now people.

20 Rhythm &amp; Blues / Neil Harris is funkier than he looks.

22 On Jazz / Lee Jeske blows his horn.

### CHARTS

9 Top 40 Rap LPs

10 Top 40 Alternative LPs

11 Top 40 Heavy Metal LPs

12 Top 40 World Music LPs

13 Top 25 American/Latin LPs

14 Top 200 LPs

16 Radio Report

19 Top 100 Singles

20 Top 75 Rhythm &amp; Blues LPs

21 Top 100 Rhythm &amp; Blues Singles

22 Top 40 Contemporary Jazz LPs

26 Top 50 Country LPs

27 Top 100 Country Singles

30 Top 40 Country Indie Singles

### DEPARTMENTS

2 Ticketape: The facts, the rumors, the lies, the deception...

2 Movers &amp; Shakers

24 Coin Machine

31 Classifieds



k.d. lang (Page 7)



MOJO &amp; SKID (Page 8)

k.d. lang photographed by Victoria Pearson Cameron

# THE BUZZ

**LA** AN A&R DREAM COME TRUE...: L.A.'s always inventive **Coconut Teaszer** has just announced plans to kick off a special series of summer showcases on June 13 & 20. Dubbed "the Coconut Teaszer Presents L.A.'s Best-Kept Secrets," and running every other Tuesday throughout the summer, the showcases will feature performances from several promising local bands of nearly every genre each night. To heighten the appeal to A&R types, the Teaszer reports that each band will be performing a 20 to 30-minute set, and will be using mostly the Teaszer's house equipment—thereby insuring a quick turnaround for each band and thus realistically enabling one to see several bands in one evening. What'll they think of next?

**FOGHAT WERE CONSPICUOUSLY ABSENT:** After two previously failed attempts, **I.R.S. Records** chairman **Miles Copeland** has once again canceled the label's "Night of the Guitar" tour. The tour, which ran successfully overseas, was scheduled to feature performances by **Leslie West**, **Robby Krieger**, **Peter Haycock**, **Steve Hunter**, **Randy California**, **the Truth**, **Spirit**, **Wishbone Ash** and **Bachman Turner Overdrive**. Currently there are no immediate plans to reschedule.

**AHEM!:** A couple of months back I learned from a reliable source that pop princess **Pebbles** was pregnant and subsequently asked a co-worker to print it. As soon as the issue hit the newsstands **Cash Box** was barraged with phone calls, one from Pebbles herself, irately claiming that the rumors were totally untrue and demanding we print a retraction, which we did. So imagine my surprise when I noticed a quote from **L.A. Reid** in a recent copy of **R&B Report** that read "Okay, I can officially say that Pebbles and I are engaged to be married and were gonna have a son in November." Geez...

**SO YOU WANNA SEE A ROCK & ROLL STAR?:** We recommend: **Peter Case** at the Club Lingerie on June 8 & 9; **the New Marines** at the Music Machine on June 9; **Buck**

**Owens** at the Palomino on June 16; **Jerry Lee Lewis** at the Palace on June 16; **the Blasters** at the Strand on June 17; **Ice T** at the Palace June 29; and comedy goddess **Judy Ten-uta** with man servant **Emo Phillips** at the Strand on September 29.

Until next week, then: Peace, Love & Nancy Sinatra.

**Tom De Savia**

**LA, TOO** ON THE STRIP: What do a white wedding, a shotgun and a local strip joint have to do with Hollywood's hottest new band? Apparently, these things had a hand in the genesis of **Sister Shotgun**. (I'll leave the gory details to your imagination!) Though the band was actually formed last spring, these local boys have just recently come out of hiding and burst into the public eye with quite an impact. Their sound is all their own, a rather unique blend of hard rock, punk, metal, and even a taste of rap. On stage, **Sister Shotgun** is absolutely electric, generating a charisma that one just can't help but be affected by. OK, I know I'm starting to gush, but believe me, it is well-deserved.

Every Monday night I wander down to the **Whisky A Go Go** for the **No Bozos Jam**, a hotbed of local talent hosted by **Sam Mann** (the original beaver dracula). For an unbelievably low price, one can see some of Hollywood's most promising young bands, such as **Byte the Bullet** (a young and seemingly quartet from Georgia), Whisky favorites **The Rockdolls** (who recently acquired new manager **Vicky Mackenzie**), psychedelic rockers the **Electric Love Hogs**, and my personal faves **Lunatic Fringe**. Folks, be on the look-out for these up-and-coming bands!

**Stephanie Brainerd**

**NY** **JOE HENRY** IS DEFINITELY NOT a native New Yorker; he may live here, but one listen to his current **A&M** release, **Murder of Crows**, will tell you that. This is one of those weird, unintentionally atmospheric records that can put you somewhere else. You can be physically trapped in concrete canyons, too far from the park to see any green and too far from the river to see much sky, but mentally you're sitting on a front porch somewhere in rural America, listening to someone telling stories with an acoustic guitar.

Native New Yorkers only see stuff like that in movies.

Henry was born in Charlotte, North Carolina, and grew up in Georgia, Ohio, and Michigan. There is a lot of heartland in his music, which is mostly about people, characters, relationships, stuff like that. Honest stuff, human stuff, some of which he says is autobiographical "to a certain extent, because you tend to filter everything through your own perception." Little bits of wisdom and wistfulness set to gentle acoustic guitar, piano, a few other things here and there. Great stuff. ~ **Murder of Crows** is Henry's second album; the first, **Talk of Heaven**, (**Profile**, 1986) is something he's not overly eager to talk about, but he is happy with the new one.

"There are always things you would do differently by the time it's finished and out there," he says, "but I basically feel that the songs are pretty representative. Basically I'm pretty proud of the way it turned out. I've always felt pretty good about those songs. I had enough to work with, and I didn't use anything that I felt shouldn't be there. I think it stands up pretty well as a piece of work."

"The first one was on an indie label, and essentially it's just a mediocre demo," he adds. "I think the songs are good, but the recording budget was so small, and I was the producer. I had no business being one. It was the hand I was dealt, and you make the best of it, but I was so naive about the process, and was kind of handcuffed by how much money we had and whatnot, that to me it doesn't really hold up like a piece of work like I think this one does."

Henry worked with **Anton Fier**, best known for his ongoing **Golden Palominos** project, on **Murder of Crows**. They met through mutual friend **Steve Fallon**, of **Coyote Records** and Maxwell's fame. "He's known Anton for about ten years or so," Henry explains. "And before the Coyote deal with A&M was done, he and I had talked about doing something together, and he asked me if I would be willing to meet with Anton. He gave Anton some of my demos, and Anton liked them, and pretty much in the course of an afternoon we decided we would like to work together, because we kind of looked at record making from the same angle."

Henry has some very strong opinions on record making and music in general. Unlike the average artist, he tends to treat it with a great deal of respect. "It's so intangible," he says. "Music only exists in the air. Music on paper, or lyrics written down, are just kind of like a road map. They can tell what direction you're going in, but it's not a living song until its in the air. And when you realize how wispy and smoky that idea really is, then if you're a songwriter, especially writing lyrically, it's foolish to treat it otherwise. I think you have to acknowledge the same kind of ambience and intangible qualities to lyrics that you do to music. You can't just nail the ideas to the floor. You have to let them kind of breathe or fall over, or whatever they're inclined to do."

He also sees music as a language in and of itself; "I always think of what is referred to as the modern jazz period of the late '50s and early



**WPOD's MIA:** Three members of the label-less **Tubes** join a pair of **Personics** execs at the company's recent Bay Area grand opening bash. In the pic, **Sputnik Spooner** bellows, "Where's our A&M stuff?" causing embarrassed chuckles from **Personicans** **Charles Garvin** and **Elliot Goldman**. **Tubies** **Vince Welnick**, left, and **Roger Steen**, right, don't think it's funny.

'60s, when everyone was coming out of BeBop and were all recording the same standards, like 'My Funny Valentine' or 'Body and Soul,' all these Gershwin and Cole Porter songs, and since everyone was doing these familiar songs, you could see exactly how far they were going with them," he continues.

"I mean, you listen to Coltrane play that, you listen to Monk play that, and because you're familiar with the context, you can see how far over the edge they were pushing it. So I think it's good to have a frame of reference to work within, to work around, to run over, or whatever. It's like using a language people understand to say something interesting, because if people have no idea where you're coming from, it's going to be gibberish. If you create your own language, you may think it's brilliant, but no one would have any idea what you're saying."

## Karen Woods

**NA** TURN DOWN THE LIGHTS, turn up the sound and start the concert! **Lacy J. Dalton** and **Southern Pacific** took the stage recently at Nashville Center Stage and totally entertained a standing-room-only crowd.



LACY J. DALTON

The spunky Lacy J. Dalton, with her gritty, down-to-earth vocal style, belted out song after song during her high energy show. After struggling to make it in this business of music, Lacy J. left **CBS Records** last year and signed with **Universal Records**. Her debut album release on her new label, *Survivor*, proves she is just that. She entertained us with several selections from that LP, which is packed with songs about the day-to-day, real-life struggle to survive. And in only a way Lacy J. Dalton can deliver a song, she sang tunes about strength, self-confidence and individuality, songs that Lacy says are special because they "emerged out of the truth...out of the fire" of her own experience.

One song that stood out in the show was her latest hit, "The Heart," written by the great Kris Kristofferson. And no Lacy J. Dalton performance would be complete without the famous "16th Avenue," the song that portrays *exactly* what the life (and the dreams) of a songwriter are all about. Hang in there Lacy, you *are* a survivor.

Topping the evening off was a rockin' set by those country-rockers, Southern Pacific. Now without former **Pablo Cruise** lead singer **David Jenkins**, this foursome took the stage by storm and proved there is more than enough talent within the remaining members to carry Southern Pacific as far as they want to go.

They treated us to some of the older hits, like "Thing About You" and "New Shade of Blue," and the more recent hit, "Honey I Dare You." Taking care of lead vocals now are lead guitarist **John McFee** and keyboardist **Kurt Howell**, and both are excellent. Drummer **Keith Knudsen** also treated us to a fine tune called, "The Invisible Man." The very talented, bass player, **Stu Cook**, rounds out the group, who rocked the audience with their own style of country/rock.

A highlight of the evening had to be Howell's performance of "All is Lost," and from the soundtrack album of **Clint Eastwood's** latest film, *Pink Cadillac*, came their latest release, "Any Way The Wind Blows." Southern Pacific topped off the evening with a *fabulous* rendition of none other than "Pink Cadillac," and left the crowd wanting more. This group is great and deserves more recognition than they have warranted thus far from the industry.

Two great concerts by Lacy J. Dalton and Southern Pacific. Turn down the lights, turn up the sound—I'M READY FOR MORE!

## Kay Knight

**UK** LIKE A BEE: It's hard to be very buzzy about London this week, because I haven't really been here for that much of it and what I have seen has been through a jet lag haze.

Fortunately, in the pile of packages waiting for me on my arrival back from a quick trip to New York was a very useful book from the **Music Industry Research Organization**. Inside was a very comprehensive guide to who's doing what to whom and for how much. Apparently, **MIRO** distributes a weekly information pack stuffed with information, like when a new single breaks, with full details of artist, management, publisher, video clips, director, etc. So at a glance I know that **Terence**

**Trent D'Arby** is still recording, that there is a new **Prince** single, that **Gene Kelly** was honored at the **ASCAP Awards**, that **10,000 Maniacs** are urging their record company to re-press their *In My Tribe* album without the **Cat Stevens** song "Peace Train" (in protest of Stevens' threat to **Salman Rushdie**), that **Simple Minds** have had a row with the **Scottish Rugby Union** for allowing players to attend the sport's centenary celebrations in South Africa this year (consequently the group is still looking for a Scottish venue for its world tour).

I was very surprised to see that the **Beastie Boys** are making a comeback, as is **Howard Jones**. It also told us that **Bros** will be supporting **Debbie Gibson's** world tour. But what horror in the Bros camp. Before even achieving world fame, **Craig Logan**, dubbed the "Ken doll" of the band, finally conceded that life might be better as a bank clerk, his original profession. His illness—some people are calling it **ME**—seemed interminable. The last we heard was that the twins were waiting for him to recover, but now it's a case of was he sacked or did he opt to go? One of the world's greatest mysteries ended in a compensation payment of 1.25 million pounds to Logan. The twins will writhe on. They confirm that there is no chance of reconciliation.

Says Matt: "Craig did not leave because he got less attention because he was not a twin. In fact, he had more fans than Luke did. He didn't feel left out; he was like a brother. He was a good friend, and now he's not our friend. He's not going to be in the band anymore."

The twins deny rumors that they poked fun at him and made him the butt of jokes, although they admit to the odd stealing of clothes in hotel rooms and, yes, they locked him in the sauna for hours when they were 15. Yes, he did say, "Let me out, it's too hot." But none of that stuff has anything to do with why Craig left the band.

I made the mistake of going to the **Elton John** show at Wembley Arena, and what a mistake it was. Gruesome heavy metal guitars and a small plinkety-plonk synthesized piano underpinned a totally passionless performance. Ancient stuff like "Burn Down the Mission" and various unmemorable tracks from *Tumbleweed Connection* took precedence. "Funeral For a Friend" was like an **Ozzy Osbourne** creation without the guts. And while the laser beams and manic light show thrashed around, Reg sat demurely at the organ in a blue suit cracking the odd joke. I suppose he felt he didn't have to try, even apologizing for his nervousness.

But his biggest mistake was allowing a giant video screen to show close-ups of his hands, which looked like they were poking out of the grave, and his face, which flashed a very unflattering pink and blemish shade. I'm afraid I preferred him in his wild, extravagant mode, where at least he played a string of hits that we could all sing along to. True, he did play "Saturday Night's Alright for Fighting," and that was a hit in the mid-'70s, but surely now we have tired of anthems to violence.

Now that I have anything against fat, balding, middle-aged men. **Van Morrison** at **Ronnie Scott's** was a totally fulfilling event. Even on a hot summer-like English day (as you know, we don't have air-conditioning in this country). It was showcase for Morrison's new album, *Avalon Sunset*, but when he treated us to "Moondance" it was as impassioned as if it was the first time he'd every played it. There is no one quite like Van Morrison. He combined blues, soul, country, jazz and traditional Celtic influences to create a mesmerizing effect. And even when we weren't being mesmerized, the songs were stirring and exquisite. Everything is improvised, so it's always real and fresh, and he will repeat words over and over again to create his own self-hypnosis. Not present at the gig was one **Cliff Richard**, an odd choice for a backing vocalist on the new album. But, there again, Van the Man has always liked to disregard preconceived ideas and opinions.

## Chrissy Hley



**BIG DADDY PLAYIN' CHESS:** John Mellencamp appears with his band in the next edition of *Timothy White's Rock Stars*, recorded at legendary Chess Studios in Chicago. The 90-minute show, *Playin' Chess*: John Cougar Mellencamp is a Westwood One production. Posing in front of Chess Studios, from left, are White, Mellencamp, bandmembers Larry Crane, Susan Velz, Toby Myers, Mike Wanchic, Crystal Taliefero, Kenny Aronoff and John Cascella.

# ISSUES & ANSWERS: THE FABULOUS THUNDERBIRDS(?!)

BY BUD SCOPPA

WHEN DID ROCK GET SO COMPLICATED? It's no longer enough to have hit records—these days an act has to have *opinions*, too. Case in point: the **Fabulous Thunderbirds**, as apolitical a band as you're likely to find. You'd figure the T-Birds to be the kind of guys who let their music do the talking, but that's not the case anymore.

Consider: If the T-Birds hadn't worked their way up from indie **Takoma** to major **Chrysalis**, they might merely be the best little roadhouse band in Texas, rather than a commercial entity with fat wallets, heightened expectations and increased demands. And don't forget that they were *dropped* by Chrysalis before scoring their big career break on **CBS Associated** with "Tuff Enuff." Since then, of course, their Miller beer commercial and the appearance of their tune "Powerful Stuff" on the smash *Cocktail* soundtrack haven't hurt their visibility, either. And wouldn't you know, that song is the title tune on their new album. On the other hand, the T-Birds have sold lots of records without altering their sound; they loathe synthesizers as much as they revere their sources of inspiration.

If you think about it, there's an issue attached to every one of the above points, and the three T-Birds we talked with recently—singer **Kim Wilson**, guitarist **Jimmie Vaughan** and drummer **Fran Christina**—are quite vocal about all this powerful stuff. They don't always see eye to eye, either, as you'll discover.

## Odious Technology

**WILSON:** I hate technology—I'd rather not use any of it. The only thing I like is digital recording. I mean, I like VCRs and CDs and stuff like that; I'm just talkin' about the stuff that puts people that play instruments out of work.

**CHRISTINA:** You're talkin' to the king right here. The days of session drummers are history, along with the dinosaurs.

**WILSON:** You're just mad 'cause nobody's sampled you yet!

## Thinking Commercial

**CHRISTINA:** Look, we can't think about any of that shit. The record company's gotta sell records, the radio station's gotta get advertisements, Coca-Cola's gotta sell products—we've gotta make music. The industry's gonna have to take care of that; it can't affect me. What the hell am I gonna do about it?

**WILSON:** It doesn't make any difference if it affects you. You can think about it and still be completely wrong.

**VAUGHAN:** What you do is, don't surround yourself with that stuff at all—try and stay away from it as much as you can. Because it pollutes you.

## Product Endorsements

**CHRISTINA:** I've always played music for money. If you're gonna be that much of a purist about music, then don't take any money when you go play at the corner bar.

**WILSON:** I think the controversy is more about the people that you're endorsing than anything else.

**CHRISTINA:** Muddy Waters endorsed Barbasol [shaving cream], right? They had fluorocarbons in their cans.

**WILSON:** Barbasol was a mom & pop company in the '50s. That's before anybody knew anything about that shit.

**CHRISTINA:** People expect artists not to eat. Artists aren't *supposed* to make money.

**VAUGHAN:** That's why we don't take any money for the stuff we write!

**CHRISTINA:** You play for 20-25 bucks a night, and somebody comes along and says, "Hey, look, drink a can of my orange pop while you're standing



on stage and we'll give you \$20." "OK. I was drinkin' it anyway. Sure." Hey, let's face it: People wipe their butts with Kleenex tissue, they drink Coca-Cola, they drink beer. I do it, you do it, everybody does it. It's there. I mean, I'd rather hear **Ray Charles** singin' about it than Minnie Mouse.

**WILSON:** But you do have to draw the line.

## Defining Success

**VAUGHAN:** If we're gonna make records, I'd like to sell records and be on the radio. I want people to like it, and I wanna do what I like at the same time. We're doin' pretty good at doin' both.

**CHRISTINA:** If you sold 200,000 records last time, you'd like to sell 500,000 the next time. But that's just another challenge. The worst thing you can do is get stagnant.

**VAUGHAN:** I would love to be up there in the charts right between, say, **Madonna** and **Guns N' Roses**. We sound like **Lazy Lester** compared to those people. It's neat to have that variety.

## Step by Step

**CHRISTINA:** Listen, 10 years ago we all wondered, "Where do we fit in this thing? People aren't gonna play us on the radio." It didn't really compute. Then we started goin', "Hey, let's see if this happens."

**VAUGHAN:** At first we were just tryin' to play. Then it occurred to us that we ought to make a record, so we started lookin' for a record deal. A couple of years later, we had one. And then, if we'd decided just to stay on a small label, a lot of stuff

maybe wouldn't have happened. That was a good reason to try to get on a major label

**WILSON:** Back in those days we were "alternative." We were alternative before we even had a record out.

**VAUGHAN:** Alternative?! We were just tryin' to get enough money to buy a new *alternator* for the van...

## What's Wrong With Radio?

**WILSON:** They should give us a choice over what the hell we listen to, instead of the same 40 songs.

**CHRISTINA:** We're pro-choice!

**WILSON:** Why do you think these nostalgia stations are so big? There's like three of 'em in every city. Because people don't wanna hear the same thing all the time.

**CHRISTINA:** It's too bad that radio has to be so narrow-minded. All you can hope is that people will go hear live music and not just rely on the radio.

## An Act of Preservation?

**VAUGHAN:** We're just doin' what we like.

**CHRISTINA:** We're not the keeper of the flame.

**WILSON:** I don't know about that, man. We are definitely keepers of a certain flame. We don't do it blatantly, and we don't *think* about it that much, but we are. I used to have long conversations with Muddy Waters about this shit, and I myself believe that we have a certain duty here. Nobody else is doing it—very few, anyway. It may be what we like at the same time, but I've got a lot of emotion about this shit. I love playin' blues music, I love classic soul, I love rock & roll with the "roll" still on it, like **Jerry Lee Lewis**, **Little Richard**. Hey, I'm not gonna sit here and say I don't give a shit—I *do*, man. Listenin' to it still makes me feel as good today as it always did, and it still pisses me off as much as it did before that these guys don't get the due that they deserve. I wanna make some money out here and everything, but at the same time, I don't wanna sit here and say I don't care about people I used to work with, like **Jimmy Rogers** and **Buddy Guy**. Some of 'em do well, some of 'em don't. But those people deserve all of the credit. If they weren't there, we wouldn't be here—period.

**CHRISTINA:** I didn't mean to insinuate that we don't care. We're not gonna be a cover band. We're not just gonna do things that have been done a thousand times before.

## A Piece of the Rock

**CHRISTINA:** It's always gonna be a struggle, up and down. Some people are gonna get noticed, some people aren't—that's just the way it is. Record companies have to survive, too; they've gotta sell records. But there's definitely room in there for the real thing. Somebody's gotta take a chance, man. They've shifted their priorities from artistic to the finance department.

**WILSON:** I'm not gonna sit here and cut down labels when our label has done very well for us. A lotta people are out there workin' their asses off, pushin' what really was a gamble.

**CHRISTINA:** There's all kinds of people out there with all kinds of taste. All I want is for everybody to get what they want.

**WILSON:** There's room for everybody. There's always gonna be stuff that I don't like out there. A lotta people don't like *me*. The thing is, people like us have been held out of it for so long; we're just asking for our spot. No, we're not askin', we *demand* it. And we're gonna get it. Because that's stuff millions of people wanna hear, and for some reason they're not gettin' a chance to. We don't wanna cut out all other kinds of music. We just want our spot along with everybody else, that's all. O

### TOTALLY HIP TOP 10

1. XTC, live acoustic, on *Dusty Street's KROQ* show, May 29
2. KPCC (89.3 FM), Pasadena City College
3. Bonnie Raitt: "Love Letter," "Thing Called Love" (*Tonight Show*, May 29)
4. Tom Petty & the Heartbreakers: "Runnin' Down a Dream," "Free Fallin'" (*Saturday Night Live*, May 20)
5. BoDeans: *Home* (Slash/Reprise, June 27)
6. Howard Hawks, director: *Bringing Up Baby* (Turner video)
7. Deirdre O'Donoghue's *Snap*, L.A.'s best rock radio show; KCRW (89.9 FM), weeknights except Tues., 8-11 p.m.
8. Slim Harpo: *Best of...* (Rhino)
9. De La Soul: "Eye Know" (Tommy Boy LP cut)
10. Todd Rundgren: "The Waiting Game" (Warner Bros. LP cut)

# k.d. lang's truly western experience

BY TOM DE SAVIA

IT SEEMS YOU CAN'T TRUST COUNTRY MUSIC THESE DAYS. I mean, it felt like an eternity before the late '70s/early '80s Urban Cowboy movement subsided. (You remember—Sheena Easton & Kenny Rogers duets topping both the country and pop charts). Yeah, it was a wicked time, but all of us young optimists were sure it could be survived, and that we too would see a day of new respectability for country music.

Unfortunately, the Las Vegas/pop-influenced style of country music still holds strong.

But thankfully, the glass is half full. There are a handful of artists out there rewarding us with a "new breed" of country music—from Rosanne Cash to Lyle Lovett, Rodney Crowell to Darden Smith, artists with tradition heavily rooted in country music's history, but with both feet firmly planted in the present.

On the forefront is k.d. lang (lower case, please), possibly the most powerful voice in contemporary country music today. Following the independent *A Truly Western Experience*, the Canadian-born lang made her major-label debut on the adventurous Sire Records label with 1987's *Angel With a Lariat*. That collection of avant-country tunes quickly became a critical success and introduced lang and her band the Reclines to America. And although her music relied more on traditional elements than most records on the country charts, her image and sound were misinterpreted, and thus ignored, by the majority of the country community—much in the same way that the Flying Burrito Brothers created a stir back in the late '60s with their long hair, Nudie suits and unconventional harmonies.

Soon thereafter, lang was given the opportunity to record (sans Reclines) with the legendary Owen Bradley, the famed producer who worked extensively with lang's idol, the late Patsy Cline. The result was 1988's *Shadowland*, an album of traditional country and blues that caused the country establishment to finally sit up and take notice.

This week, Sire releases k.d. and the Reclines' *Absolute Torch & Twang*, a collection of country/torch numbers that should finally solidify lang's reputation as a superstar of tomorrow.

*Cash Box* recently spoke to lang about her career, the new album and country music in general.

**Where do you place yourself in the country community?**

I think I was part of that group consciousness that developed things like Jason & the Scorchers and early [Dwight] Yoakam, and I guess you could sort of consider Lone Justice to be in there—you know, there was a group of us that popped up at the same time. But I think that there has been a continual phase in the urbanization of country music. It started with country-politan, which happens to be the music that I really like.

But in the development of country music, I think it went through a period of urbanization which closeted, or ignored, the real humor or twang of it. You know, the early, early stuff—the stuff that created rockabilly. They got embarrassed about it and it has never been able to come out of the closet totally. It became a parody of itself.

**Do you feel a "responsibility" to bring it back?**

Well, you have to still be aware that I don't get airplay. And to change the radio programmers is a very big task, because they're formulating for a market: for their advertisers and for the people who buy their advertiser's product. It's a vicious circle. And when someone challenges that whole structure,



it takes a long time for them to make any indentation to that system.

**Does that bother you?**

Not really. I've always had a real strong sense of focus of what I wanted to do, plus I never really had any strong initial success, it's all been critical acclaim, fans and people who have seen the live show—and that's still what my success is based on. It's built a real solid foundation for me, so it's allowed me to mature the way I wanted to. Even having the record company giving me the okay to co-produce this record has allowed me to gain a real sense of confidence.

**It seems that the press has always been on your side.**

Oh yeah. The press attention on the other side of country has kept me alive in a lot of ways. If the only attention I would have received was country, and the attention was the same attention, I would have probably been dropped.

**Do you feel that the country community had a hard time trying to figure you out at first?**

Oh yeah. They still do!

**Even after the recognition you received with *Shadowland*?**

Yeah. I still don't think it's over—I'm still interested to see how they're going to respond to *Absolute Torch & Twang*.

**Did the country community show any response to *Angel With a Lariat*?**

No... [hesitates]. Yeah, one big response [makes razzing noise, gives a thumbs down and laughs].

**Really?**

In terms of radio, yeah. They wouldn't touch it with a ten-foot pole.

**What brought you to *Shadowland*?**

Well, it was sort of a celebration of the music that influenced me. My obsession with Patsy Cline sort of carried me to it—I just wanted to get as close to her as possible. And that's probably as close as anyone can get to her. And it subsided that passion that I had—I think that the purpose of the obsession was to get me to *Shadowland*.

**And country radio accepted it.**

Yeah. But it was so straightforward, not at all like *Angel* or *Absolute Torch & Twang*.

**Do you ever feel pressure to change or alter your sound to make it more acceptable?**

From my label? No. They have been extremely supportive of what I want to do. I know that I am not adverse to change, and if I would go anywhere it would probably be jazz. I'm not even sure that I'm a country artist. I mean country music is definitely the type of music I have a passion for and an empathy for and it's in my soul, but I don't know if I'm a "country artist." But I know that country will always be a big influence, it means so much to my upbringing—I'm so heavily rooted in the actuality of country life that the music is always going to be there no matter what I do. O

# Phranc: pholkie of the phuture

BY KAREN WOODS

PHRANC IS DIFFERENT, in a lotta ways. There's her name, her signature flattop, her distinctive voice, her outspokenness, her politics, her humor, and last, but certainly not least, her love of toys. Phranc even has a song on her new album called "Toy Time."

"It's about going to Toys R Us when you're depressed," she explains. "The world's best therapy."

The new *I Enjoy Being a Girl* (Island) is Phranc's second album. Her 1985 debut, *Phranc: Folksinger* (Rhino) won the hearts of critics across the board. This one is likely to win the hearts of the rest of the country. The songs range in subject matter from her pet parakeet to tennis ace Martina Navratilova. ("That's the song where we learn how to spell Czechoslovakia," Phranc says.) She also sings a tribute to grandmothers, addresses apartheid and racism, and covers



"Moonlight Becomes You." ("I hope my version is at least up to Frank Sinatra's," she says.)

The album represents something of a change for the artist. "It's not quite as topical as the first one," she says. "It's a little broader, but it's still very Phranc. In both senses of the word, with the FR and the PH."

The record does open with a topical song, "(Everybody wants to be a) Folksinger," which features the following line: "They're giving away acoustic guitars on MTV/They got a Dylan lookalike holding up a Gibson for all the world to see/Cause now everybody wants to be a folksinger."

Phranc herself didn't start out as a folksinger. As the story goes, she got her start in such punk bands as Nervous Gender and Catholic Discipline. But the simplicity and purity of expression afforded by an

acoustic guitar seemed to fit her sentiments and sensibilities better, and soon she was plying her politics to the same crowd, but more quietly. It worked.

The new LP was produced by Violent Femmes drummer Victor Delorenzo, who Phranc met when she opened for the Femmes during their *The Blind Leading the Naked* tour. "I did the California dates with them in 1986. Victor used to come into my room every night before I went on and give me a hug. We've been trying to make this record ever since."

She also worked with "these two fabulous women called Mrs. Fun—Connie Grauer and Kim Zick, originally from Wisconsin, but now from Nashville. They are this incredible jazz duo, and they did most of the arranging on the production numbers. And they are fun. Hopefully they will get to come out on tour with me. Connie plays keyboards and Kim plays percussion and drums. They are both conservatory trained musicians, I mean *real* musicians—they impress me."

The liner notes for the album are by the one and only Orson Bean. "We met through a mutual friend, and we just sort of hit it off. Every Friday when I was a kid, my grandfather and I would watch him on *To Tell the Truth*. I just watched *The Twilight Zone* the other day, the one that he was in. He was great.

Phranc has made definite plans for the what comes next once *I Enjoy Being a Girl* gets the attention it so rightly deserves.

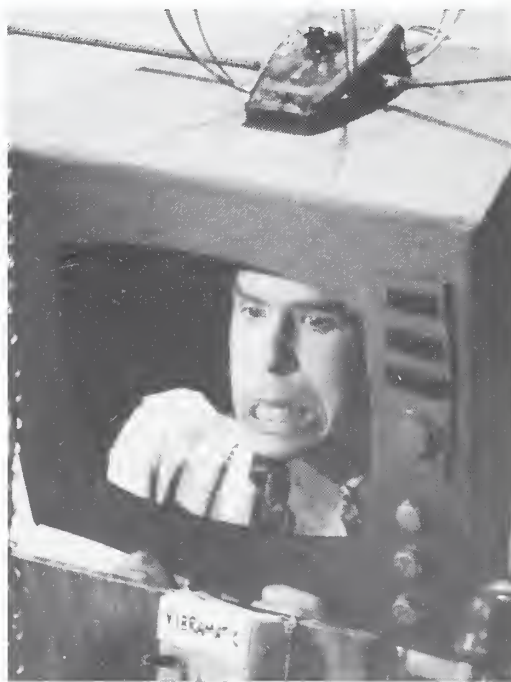
"Merchandizing," she says emphatically. "I'm heavily into merchandizing. Gotta get those chapsticks, those beach towels, promotional gadgets, keychains, the whole thing. I love it. I have ever since I was a kid. Do you remember those owl keychains Rexall Drug Stores used to give out? That's what got me started. Or stuff like Michael Jackson dolls. You know what I got the other day? An Angie Dickinson Police Woman doll. They had Ernest Borgnine dolls from *The Black Hole*, too."○

# MOJO NIXON workin' overtime

BY JOE WILLIAMS

PART BACKWOODS PREACHERMAN, part used-car salesman, part drug-addled maniac, Mojo Nixon is a rare and purely American spirit in an industry full of hair extensions and market surveys. With his largely silent sidekick, the washboard toting Skid Roper, Nixon has resurrected the primal energy of roots rock & roll and infused it with a savage sense of humor and social consciousness. The duo's new Enigma release, *Root Hog or Die*, is a semi-polished refinement of the Mojo & Skid sound, produced in Memphis by the legendary Jim Dickinson, but it retains the wild-eyed swampwater frenzy of his earlier releases. Despite his recurring appearances on MTV and his growing popularity with the smart set, Nixon is one of the least likely candidates for sell-out success that the corporate machinery has to offer.

Nixon's genius is that beneath the antics and the bawdy declarations there beats a fully developed political and social agenda, a sense of moral outrage that is squarely within the traditions of American individualism. Whether denouncing the drug wars as an invasion of privacy ("Legalize It," "I Ain't Gonna Piss in No Jar"), savaging the monetary system ("I Hate Banks") or defying the mindlessness of the work ethic ("Ain't Got No Boss"), the Carolina-born Nixon



embodies the free-wheeling spirit of the vanishing frontier. He's Daniel Boone on mushrooms, Huck Finn behind the wheel of a stock car. This is a man who got married at a go-cart track by a preacher dressed as Foghorn Leghorn. MojoWorld is a land of unbridled lust and unlimited liberties, where the drinks are cheap and Elvis is king.

More than anything else, it is his semi-ironic, semi-reverent obsession with Elvis Presley that has propelled Mojo Nixon into the national spotlight. The video for "Elvis is Everywhere," the single from his *Bo-Day-Shus!* album, captured perfectly the spirit of the teeming Elvis subculture that thrives in small town America. The first single from *Root Hog or Die*, "619-239-KING," extends the Elvis theme by inviting listeners to call in their recent Elvis sightings to the

aforementioned phone number. The answering machine, located in Nixon's San Diego home, has fielded as many as 200 calls a day.

"I've gotten a lot of people claiming to have Elvis held captive in their house," he says. "He's trying to get to the phone but they won't let him."

Does Nixon himself believe that Elvis is alive, perhaps slinging french fries at a Michigan Burger King.

"Lemme tell you," he says with typical fervor, "that woman who wrote the book, she oughta be shot. She goes on and on about how there was a big cover-up of Elvis' death—well, of course there was. They tried to cover up that he was so fat and did all those drugs and was a nut. Anybody can see that, even someone as stupid as her."

Outrage is Nixon's stock in trade. His new single is called "Debbie Gibson is Pregnant (With My Two-Headed Love Child)."

"You'd be surprised how many outrageous things I say and people don't call me on it," he admits. "In my case, it's partly that I'm preaching to the converted. Another thing is that even when I'm not, people simply take it as humorous, or they see me in such an agitated state that they don't wanna deal with me at all."

As hard as it's become for Nixon to inject some life into the popular dialogue, he continues to try. "Not all music is equally meaningless, but the people who are trying to sell you something will tell you that. But just like you can tell the difference between a McDonald's hamburger and a real hamburger, you can tell the difference between real music and corporate rock b.s."

Corporate America remains the villain in the Mojo Nixon worldview. "At this stage in my 'career,' the biggest problem is that I'm going to get what I wanted, but I'm going to lose what I had. I have to fight to maintain that level of insanity I used to have. A typical problem—and this is so assinine—here it is almost 1990 and they say I can't say the word 'fornication' on the radio or in a video. It's like in *Angel Heart* they kill 20 or 30 people and it's no big deal, but they can't show Mickey Rourke's butt.

"We gotta shame these people back into sense. Write that down. This thing has me really mad."○



# BEATS & HYPE

**CHILLIN' LIKE A VILLAIN:** Summer's coming. You can feel it. Beach bums everywhere are saying no to that extra dessert in order to pack it into their beach gear, and the **Mr. Softee** trucks are getting a fresh coat of paint. I keep hoping those guys will apply creative marketing techniques and install a pair of 15" bass bins out the back, blasting **De La's** "Tread Water" as they came puttering down the way. I can't help thinking they'd move a hell of a lot more nut cones that way, and their newfound hipness would give the kiddies a new role model. You know my man selling bags down the street is busting fresh beats to lure customers, so the ice cream man should fight fire with fire (not firepower).

Along with the cocoa butter and jimmy hats, no self-respecting B-Boy or B-Girl should venture to the waterfront without a fresh supply of beats. Summer is the time everyone unleashes the new jams, so there is no excuse for frontin' when it comes to stocking your box with aural ammunition. This summer should be rich with possibilities, with everyone and their second cousin putting out records. The **Beasties** record is dope, but for some reason Capitol is holding it until late July. Although co-producer **Matt Dike** lately has been looking more like a shoreline crip than the money-earner fly-guy we all know he is, he and fellow Dust Brothers **John King** and **Mike Simpson** have paired with **Ad-Rock**, **Mike D.** and **MCA** to create a perfect summer soundtrack. You can set your fly woman up with the smooth and seductive "To All the Ladies," and get down to immediate serious business with "Shake Your Rump" — butt-shaking bass funk that should weaken even the tightest set of knees. It's a classic Beasties power play — 30 seconds of foreplay and you're in like **Flint**.

Even though some nice people asked me not to elaborate further on the contents of the disc until further notice, I will say that there is plenty of dusted weirdness for those of you who choose to forego the prop scene and chill with some friends and a bowl of vitamin Cheeb. And if you follow the lead of our recently departed chart wizard and propmaster **Kevin Coogan** and indulge heavily in both activities, there's no way you can fail to enjoy yourself, unless too much Cheeba renders you incapacitated when it comes time to do the wild thing. But just as Kevin always knew his limits, so should you.

**GIRL, I'LL HOUSE YOU:** Those of you who put the cruise control on at 120 BPM will no doubt want to check out the slew of hip-house releases unleashed in the last couple of weeks. The Chi-town posse continues to rock hard, and this week sees mixmaster **Julian "Jumping" Perez** joining **Fast Eddie** and **Kool Rock Steady** on the hyped beat tip. "Ain't We Funky Now," Perez's latest jam, kicks hard, with Eddie transforming some heavy metal guitar and Kraftwerk hooks over Julian's acidically slammin' beats and Kool Rock's on-the-money delivery. The three play switcheroo when Perez flawlessly mixes up Eddie's best in a 15-minute megamix that brings to mind the glory days of Chicago's amazing mix shows. Both records are on **D.J. International**, so let your fingers do the walking to the tune of 312-559-1845.

Not to be outdone, the U.K. also drops some sure fast-beat contenders. **The Cookie Crew** chomp hard with "Got to Keep On" (PolyGram), a furious blend of Kraftwerk and Edwin Starr (who does a cameo in the video) that is sure to have the party people jumping. For those of you who like it smooth, **Danny D.** has done a stripped-down hip-house mix, but for my money the horn bursts in the original mix can't be beat. Also from the other side of the pond is **Double Trouble** and the **Rebel MC's** "Just Keep Rockin'" (Desire U.K.), which utilizes nice ska guitar and percussion over a hard house track to thoroughly charm the pants off the dancefloor crowd.

## NEW BEATS

□ **YOUNG MC:** "Bust a Move/More Rhymes" (Delicious Vinyl/Island 1005)

Forget the A-side—"More Rhymes" is the groover. A blacksploitation movie backdrop is perfect for Young M.C., as he sounds much better in a warm environment. And he namedrops everyone from **Joe Wapner** to the **B-52's** in his lines. Another funky gem from the Delicious stable.

□ **L.L. COOL J:** "I'm That Type of Guy" (Def Jam/CBS 1605)

Cool J. comes back hard with the best track from the upcoming *Walking With a Panther*. The bass swirls all around, the monkeys from the *Wizard of Oz* drop in for a while to chant, and L.L. walks softly and carries a big...panther. L.L. foregoes his usual hit-you-over-the-head-with-each-syllable style and instead almost whispers some amazing dissin'. And just like the asshole down the street with the quick tongue that never gave you the satisfaction of seeing him get mad no matter

what you did to him, L.L. is more effective that way. Best line has to be

## CASH BOX MICRO CHART

### RAP LPs



June 10, 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	13
2	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	2	13
3	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	3	13
4	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	4	19
5	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	5	17
6	EAZY DUZ IT (Priority 57100)	Eazy-E	6	19
7	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	7	19
8	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	8	19
9	2 HYPE (Select 21628)	Kid N' Play	9	19
10	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	10	19
11	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	13	11
12	DOIN' IT (Select 21629)	UTFO	DEBUT	
13	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	16	7
14	ORIGINAL STYLIN' (Arista 8571)	3 Times Dope	11	9
15	K9-POSSE (Arista AL-8569)	K9-Posse	12	15
16	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	20	3
17	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	15	19
18	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	14	19
19	POWER (Sire 25765)	Ice-T	17	19
20	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	19	19
21	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G Rap & D.J. Polo	18	9
22	MIAMI BASS WAVES VOL. II (Luke Skywalker 5001)	Various Artists	24	3
23	N.W.A. (Maco 1057)	N.W.A. And The Posse	25	19
24	ACT A FOOL (Capitol C1-90544)	The Twizt	21	19
25	COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106)	MC Twist	22	11
26	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	27	19
27	ME & JOE (Egyptian Empire DMSR-00777)	Rodney-O & Joe Cooley	28	19
28	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	26	19
29	INTO THE FUTURE (Mercury/PolyGram 836 953)	MC Rell & The House Rockers	31	5
30	BORN THIS WAY (Polydor/PolyGram 828 134)	The Cookie Crew	32	5
31	THE DESOLATE ONE (Fresh 82010)	Just-Ice	23	9
32	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	29	19
33	WHERE'S THE PARTY AT (Sleeping Bag 42106)	Cash Money & Marvelous	30	13
34	RESPECT (Luke Skywalker 103)	Anquette	33	19
35	UH OH! (Rap-a-Lot/Rap 101-1)	Royal Flush	34	7
36	IT'S TEE TIME (Profile 1269)	Sweet Tee	35	19
37	GRAB IT! (Atlantic 81925)	L'Trimm	36	19
38	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J. Fad	37	19
39	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	38	19
40	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	39	19

"You're the type of guy who tries to call me a punk, not knowing that your main girl is bitin' my chunk." Should quiet the skeptics, myself included, that thought he would never survive in the D.A.I.S.Y. age.

□ **N.W.A.:** "Express Yourself" (Ruthless/Priority 07271)

No gunshots, but a positive rap with an anti-drug, self-pride message. Is this an N.W.A. review? You bet. No matter what they say to the contrary, these guys are role models. Kids do look up to them. Though the gang imagery and mysticism is appealing, nobody would give a shit if they didn't have some great assassination beats going on in the background, so I for one am glad that this time they've used their talent wisely. If they get over with this one, and they should, perhaps it could be a signal for things to come.



EXPRESS YOURSELF (EXTENDED MIX) / BDNUS BEATS  
STRAIGHT OUTTA COMPTON (EXTENDED MIX) / A BITCH IZ A BITCH

## Jazzy V.

# SHOCK OF THE NEW

**THE CASE FOR UPLIFT:** While listening to and enjoying the new 24-7-Spyz record, I was searching for an aural precedent beyond the obvious funky metal bands of the Living Color/Chili Peppers ilk. I thought of Pete Townshend circa 1970 and the stuff he was doing on *Live at Leeds*. Pete never had much rhythm, but he was wrenching sounds from the neck of his guitar that demanded a very physical kind of attention. The operatic thunder, the skillful weave of silence, the leitmotifs, the piercing noise—the hooks, my god, the hooks. Pete Townshend has been jerking me around like a pull toy for almost 20 years now and I've willingly accepted every minute of it. What I respond to in Townshend is the same thing that I savor in all my favorite bands—a glorious ascension of the notes that we in the music business call a hook.

The mystical secret of crafting a hook has been shared by both famous rock stars (R.E.M., Husker Du, Elvis Costello, the Ramones, Todd Rundgren, the Beatles) and virtual unknowns (the Posies, the Sneetches, the Cavedogs, the Slugs, Big Dipper.). Many non-musicians think that writing a pop hook is easy. It's not. It is easy to write a near-hook, an almost right conjunction of the chords and the individual notes, but usually some bit of fairy dust is missing from the mixture and the intended hook fails to lift us. True hooks literally *do* lift us, straighten our posture, quicken our heart rate, if only for an instant.

The true, uplifting hook is the one essential ingredient that is missing from most hard rock and metal. Often metal songs have an effective conjunction of chords that we mistake for a hook, but they are really just examples of the evil "anti-hook." These are chord or note patterns that are effective because they are familiar or obvious. (They're usually the first things that emanate from a garage band, be they metal, psychedelic or "alternative.") Some of these anti-hooks were once authentic hooks but fell from grace through prolonged mishandling by people in spandex. (Think of the soaring, operatic hooks in your typical arena-rock power ballad, once proud and economical, now a bloated parody of tenderness.)

The most insidious expression of the anti-hook is the metal/hard rock propensity for ending a measure on a descending note. The emotional part of our brains, I suggest, react to low notes in fundamentally different ways than high notes. I'm no musicologist, but it seems that when a low note supplants a high note the psychological effect is negative: sadness (when the progression is in a major key), or tension and anxiety (when it's in a minor key.). They call it the blues not only because it *expresses* sadness but because it *induces* it. Country musicians know this trick well. But in metal, the descending notes communicate a kind of paranoia, an internalized anger or dread. When a kid blows his brains out while listening to a Judas Priest album, it isn't the music that has brought him to this point in his life; but neither does anything in the music suggest hopefulness or a way out of despair. Compound the minor-key gloom with a beat that's faster than the human heart can stand and lyrics that celebrate nihilism and you've got a record that doesn't exactly contribute to one's well-being. Of course, nobody says that a record *has* to contribute to one's well-being, and there's no denying that there is a negative force at play in the universe, a force that needs to be acknowledged in our art. But seeing as how I have a choice, I'll opt for the uplifting hooks.

When I say uplift, I don't mean dance energy, Christian dogma or the emotional cheerleading of the average teen anthem (though each of these can be effective in their own context.). I mean simply the musical equivalent of faith, an unspoken sense that life—and our participation in it—has ultimate value. Yes, such a thing can be communicated in just a few notes. It's a kind of psycho-biological code. (It's no coincidence that, as one researcher discovered, the *majority* of hit songs since rock & roll was invented begin with a series of three rising notes. Think, for example, of the beginning to "Satisfaction.") A band can communicate a serious message with hooks just as easily as a frivolous one, but even when that serious message is expressed in sad or pessimistic lyrics, the hook provides the escape hatch of hopefulness. Listening to pop doesn't mean that I'm going to grovel in sandbox cliches or ignore the serious issues of our time; it just means that that I have options that won't accelerate my decay, and some of those options are in the art I choose. Pop music, bless its little heart, has taught me that I love this planet more than I originally thought.

**SEGUE:** Last weekend I opted for the uplifting hooks of two of my favorite bands, the Connells and the Walkabouts. The Connells played the Lingerie on Friday after a bar-blues set by Katey Sagal, the mom on TV's *Married...With Children*. The boys from North Carolina were a bit vexed by the weird billing, and by the time they played, the club was at only half capacity, but they still put on a spirited show, with a bit more edge than their recent *Fun and Games* album on TVT (the highest charting indie rock album in America, by the way.). The next night it was the Walkabouts, Seattle's contribution to Celtic folk-punk culture. They're a remarkable live band; they've got no flash at all, but they've got seamless harmonies and a deeply-rooted spunk. (The addition of keyboardist Glenn Slater has also given them a fuller sound without sacrificing their folk credentials.) On Sunday afternoon they wowed a store full of gawkers at Rhino Records, and on Monday it was an impromptu barbeque jam in Culver City. (Next weekend they play a 7-Eleven grand opening in Fresno and a vegetable-rights rally in Sausalito. These cats *live* for the music.)

## ALTERNATIVES

- **OLD SKULL:** *Get Outta School* (Restless 7 72306-1)
- **HAPPY FLOWERS:** *Oof* (Homestead HMS136-1)

## CASH BOX MICRO CHART

ALTERNATIVE MUSIC		ALT	
June 10, 1989 The grey shading represents a bullet, indicating strong upward chart movement.			
Total Weeks ▼			
Last Week ▼			
1	DISINTEGRATION (Elektra 60855)	The Cure	1 4
2	DOOLITTLE (Elektra 60856-1)	Pixies	3 6
3	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	2 7
4	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	5 14
5	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	8 4
6	SPIKE (Warner Bros. 25848)	Elvis Costello	6 16
7	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	7 8
8	ORANGES & LEMONS (Geffen GHS 24218)	XTC	4 13
9	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	9 17
10	WORKBOOK (Virgin 91240)	Bob Mould	15 4
11	FUN & GAMES (TVT 2550)	Connells	11 10
12	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	12 9
13	NEW YORK (Sire 25829)	Lou Reed	10 20
14	STREET MOON (A&M 5240)	Neville Brothers	14 6
15	STREET FIGHTING YEARS (A&M 3927)	Simple Minds	16 3
16	BLAZE OF GLORY (A&M 5239)	Joe Jackson	17 5
17	101 (Sire 25853)	Depeche Mode	13 10
18	TWIST OF SHADOWS (PolyGram 839233)	Xymox	18 6
19	ROOT HOG OR DIE (Enigma 7 73335-1)	Mojo Nixon & Skid Roper	19 9
20	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	28 2
21	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	20 19
22	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	21 8
23	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	22 13
24	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	23 21
25	9 (Virgin 91062)	Public Image Limited	31 2
26	IROMOHIO (SST 235)	FIREHOSE	24 12
27	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary	25 12
28	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	DEBUT
29	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	32 3
30	GREEN (Warner Bros. 25795)	R.E.M.	26 21
31	THE BURNING WORLD (Uni 601)	The Swans	35 2
32	BRAIN DRAIN (Sire 25905)	The Ramones	DEBUT
33	3 (Slash/Warner Bros. 25819)	Violent Femmes	27 20
34	TIN MACHINE (EMI E-1-91980)	Tin Machine	DEBUT
35	MOSQUITO (Geffen GHS 24216)	Stan Ridgeway	29 5
36	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	30 21
37	SUNSHINE ON LEITH (Chrysalis 41668)	Proclaimers	33 7
38	THE MAN WITH THE BLUE POSTMODERN FRAGMENTED NEO-TRADITIONALIST GUITAR (Geffen 24238-2)	Peter Case	36 7
39	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	38 17
40	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	39 8

Little kids playing punk rock, punk rockers playing little kid music—it's the end of the world as we know it. Old Skull is two 9-year-olds and an 8-year-old from Madison, Wis., who play and sing skate-punks anthem of their own creation. Besides being a hoot (small voices ranting about homelessness, boredom, AIDS and depression—"I'm pissed off!"), the record has a weird and arty appeal, not unlike what certain East Village punks are doing with years of training and a suitcase full of attitude. The atonal clang and ragged edges will alienate all but the most adventurous listeners, but the open-minded are in for a lot of fun and a new twist on the Sonic Youth noise strategem. (They've actually played with Sonic Youth. It helps that two of them have a father in the Madison hardcore band the Tar Babies.) Happy Flowers have a remarkably similar sound and worldview, looking backwards at childhood through a lens of primal terror and oedipal conflict. Their jittery, feedback-heavy music is improvised on the spot, as are the stream-of-consciousness kid's world lyrics. Like all Happy Flowers projects, it is hilarious, frightening and highly recommended by your little friends at *Cash Box*.



OLD SKULL

Joe Williams

# THE HEAVY METALS

**THE BAND THAT CAME TO TOWN AND CREATED A BUZZ:** That pretty much sums up **Sweet F.A.**'s week-and-a-half in Los Angeles. This hard rock group from Indiana bopped westwards and showcased for no less than eleven major labels and some publishing companies, got themselves a lawyer and now they're back home, waiting to see who's gonna put in the most attractive bid. How they accomplished this, I'm not sure. All I know is that **Geffen A&R** rep **Vicky Hamilton** is friends from way back with the band's manager, **Bob McCutcheon**, and caught wind of the band several months ago—but even that slick connection couldn't have earned all the attention it has received. Chances are Geffen's not gonna be the label, anyhow. Whoever *does* land Sweet F.A., however, will probably wind up making some good bucks—it's a tight, highly polished, well-choreographed outfit whose songs would fit well sandwiched between hot charters like **Bon Jovi** and **Winger**.

Sweet F.A. isn't the only band creating a buzz these days. I've been hearing rumors (from *Cash Box*-mate **Tom DeSavia**, to be exact) that a Danish band called **Disneyland After Dark** is gearing up to ink some incredibly huge deal. I saw this lighthearted, somewhat glummy bunch when they breezed through L.A. last year and felt they were definitely worth some interest. But the astronomical figures that I heard were in the offing might be a bit out of line.

Another band that created a fuss this week, but in a completely different way, was **Cro-Mags**. Its show out here was a zoo, to put it bluntly. First there were the protesters outside the club, who call themselves **S.H.A.R.P.**, which stands for Skinheads Against Racial Prejudice. I wasn't sure at first why they were creating a ruckus—nothing in Cro-Mags lyrics seem to contain racial slurs. In fact, the group seems more concerned about Krishna than anything else. But once I got inside, I found out that perhaps it was the Cro-Mags fans that S.H.A.R.P. didn't like—some of them *are* racist idiots. I don't throw epithets like that around unless I have good reason—I actually talked to one of these assholes. "I don't believe in mixing up the races," was one of his milder statements. "Really?" I remarked. "If they didn't get mixed up, I wouldn't be here." (I'm half Anglo, half Hispanic). "No, no, Latins are okay," he insisted, "I just don't want my relatives marrying any monkeys." I felt the hair on the back of my neck bristle, but I merely excused myself and went to the ladies room. Sometimes people are such cretins, it's not worth arguing with them.

The show itself was a study in mixed heavy musical styles. Openers **Insted** were pure Orange County punk, with a singer who moved like he was having a seizure, but was cool anyway. Middle-slotted **Destruction**, the German thrash quintet, gave an energetic performance. Unfortunately, a huge fight broke out and the group had to stop the show while some skinheads (racially prejudiced ones, we hope) were shown the door.

Cro-Mags are a fierce metalcore band whose white singer/bassist, **Harley Flanagan**, ironically enough looks just like a monkey with tattoos. A lot of fans have wondered about Harley's ability to take over the frontman slot, but he carried it off with flash and evil style.

For some odd reason, Cro-Mags were assaulted with an exceptional number of female stagedivers—as I've hinted, this isn't exactly the *cutest* band in the world. One particularly attractive girl pulled up her tee shirt and proudly displayed her bare breasts before diving back into the throng. Unfortunately, my friend **Greg Sandow**, pop music critic for the *Herald Examiner* missed this special treat. About the band, he commented, "They're not much in the riff department." Maybe so, but these guys know a lot about good song structure, and that goes a long way.

THERE HAVE BEEN SEVERAL interesting signings recently. **Cycle Sluts From Hell**, a tough female group from New York, got inked to **CBS Associated**, punk-popster group **Gutter Boy** has gone to Geffen and a Finnish band called—of all things—**Gringos Locos** got a deal with **Atlantic**. **MCA A&R** dude **Bret Hartman** describes his newest band, **Pretty Boy Floyd**, as "the Partridge Family meets Motley Crue." I couldn't have said it better myself. The group is currently holed up in Philadelphia with producer **Howard Benson**, working on its debut album.

## ■ METAL PICKS

### ■ Weekly Ear-Ringer

❑ **BADLANDS: Badlands** (Titanium/Atlantic 7-81966)

This is one all-star bunch that lives up to its collective reputation. Veteran players Ray Gillen, Jake E. Lee, Eric Singer and Grag Chaisson show the young 'uns how to make a very solid, very bluesy hard rock record—scream loudly and carry a big beat. This moody, melodic record has a vicious left hook.

### ■ Other Metal Releases

❑ **GUARDIAN: First Watch** (Enigma 7-73216)

Anyone who has been turned off by the holier-than-thou preaching of many Christian-oriented rock bands should give *First Watch* a spin. Guardian embraces life with a multidimensional, positive outlook and doesn't shove its beliefs down your throat. Catchy melodies and uptempo music make this LP a pleasant, uplifting listen.

## CASH BOX MICRO CHART

### HEAVY METAL



June 10, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	1	7
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	21
3	VIVID (Epic BFE 44099)	Living Colour	3	21
4	TWICE SHY (Capitol 90640)	Great White	4	6
5	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	5	21
6	SKID ROW (Atlantic 81936)	Skid Row	6	17
7	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	7	21
8	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	8	21
9	WINGER (Atlantic 81867)	Winger	9	21
10	LITA (RCA 6397-1-R)	Lita Ford	11	7
11	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	10	16
12	KINGDOM COME IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	12	6
13	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	14	9
14	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	13	16
15	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	15	21
16	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	19	21
17	BLUE MURDER (Geffen 24212)	Blue Murder	21	4
18	BULLETBOYS (Warner Bros. 25782)	Bulletboys	18	21
19	EXTREME (A&M SP 5238)	Extreme	20	11
20	OPERATION:MINDCRIME (EMI 48640)	Queensryche	16	10
21	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	23	14
22	HEADLESS CROSS (I.R.S. 82002)	Black Sabbath	22	6
23	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	24	15
24	I WANT OUT (RCA 9709-1-R)	Helloween	17	7
25	BADLANDS (Atlantic 81966)	Badlands	37	2
26	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	28	9
27	SARAYA (Polydor/PolyGram 837 734)	Saraya	DEBUT	
28	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	26	21
29	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	27	21
30	STREET READY (Atlantic 91072)	Leatherwolf	29	8
31	BEST WISHES (Profile PRO-1274)	Cro-Mags	31	5
32	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	30	21
33	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	34	3
34	ALICE IN HELL (Roadracer 9488)	Annihilator	32	4
35	PRIDE (Atlantic 81768)	White Lion	25	21
36	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	36	14
37	DREAMING #11 (Relativity 8856-1)	Joe Satriani	33	21
38	OU812 (Warner Bros. 25732)	Van Halen	35	21
39	ON TARGET (GWR/Enigma 75411)	Fastway	38	5
40	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	39	21

❑ **SILENT RAGE: Silent Rage** (Simmons/RCA 9703)

This commercially-directed hard rock album *feels good*. Silent Rage is beginning to realize the potential it only hinted at on its Chameleon release a couple years back. The tunes on this record are definitely radio-ready, but they come across with a youthful energy that keeps them from sounding pre-fab.



❑ **ALL: Allroy's Revenge** (Cruz 006)

Is this a punk/metal or an alternative LP? Who knows? Who cares? The boys from Lomita explore lighthearted depression in a wacky, kickabout way that doesn't fit anywhere in particular but goes everywhere. There are twisted, Danzig-ish riffs in "Copping Z's" but there's also "Fool," which is snotty, yet poppy. Whatever it is, I like it—how can you dislike a band that compares life's hardships to chewed-up bubblegum?

❑ **NITRO: O.F.R.** (Rhino/Rampage Pro 90894)

Average melodies overlaid with six-string insanity and ear-splitting (or is that glass shattering?) vocals. This record is all technique and no substance, *but* if singer Jim Gillette and axeman Michael Angelo learn to corral their licks and fit 'em into some good songs, they might have something cool going on.

## Janiss Garza

# GLOBALIST GROOVE

REVOLUTIONARIES AND ROMANTICS stir the cauldron of Latin musics. With roots in Africa, Europe and the indigenous peoples of the Americas, the tunes inspired from south of the U.S. border to north of the South Pole cut some of the deepest of the worldly grooves. Certain indie labels have caught on to what's boiling in the hemispheric blood, including many artists stoking the flames up in *el norte*.

One of the great sources of the music, past and present, is Cuba. Be it folks of Cuban descent, those still living in the socialist state or those with their ears toward Havana, the biggest island of the West Indies looms large in its musical influences. Several recent releases showcase various aspects of that Cuban thang.



Hailing from the Bay Area, the **Machete Ensemble** has produced a culturally correct, rhythmically righteous six-song collection, *Africa Volume I*. Led by master percussionist and local hero **John Santos**, the sounds veer from hard salsa jazz to roots sendups in honor of the Mother Continent. "Un Viaje a Oriente" percolates in the pervasive Afro-Cuban style, featuring the trombone tonnage of **Steve Turre** and the vexacious violin of **Anthony Blea**. Turre reappears on "Medicine Man" with his gorgeously spiritual playing of the conch shells, anchored by a pair of Zimbabwean-style *mbiras* (thumb pianos). [This truly

indie release is available from Machete Records, M102, P.O. Box 2133, Daly City, CA 94017.]

Further south in the Golden State, **Bongo-Logic** has been choppin' up the dancefloors with its updated *charanga*. This Cuban rhythm is the parent of the *mambo* and *cha-cha-cha* and is a prime example of the fusion of African groove and European melody. The L.A.-based sextet centers their jazz improvisations around the forceful *charanga* beat on *Cha-Cha-Charanga* (Rocky Point). When these guys lock into a killer rhythm with their instrumental lineup of piano, bass, violin, flute and various percussion, sparks fly and so do forays into some sizzling solos. Violinist **Harry Scorzo** penned the five original tunes on the album, while pianist **John Enrico Douglas** vamps like a man possessed on their cover of "Seven Steps to Heaven."

Although the California contingent whips up quite a rhythmic whirlwind, **Los Van Van** proves passion burns as hot under the authoritarian regime of **Fidel Castro** as in places where freedom is taken for granted. *Songo*, the veteran Cuban big band's retrospective sampler on Mango, shows why some tropical music aficionados consider "The Forward Forward" men to be among the best in the world. Together since 1969 when the group was "created" by the bearded man in the fatigues to boost the moral of the cutters of the Great Sugar Cane Campaign, Los Van Van solidified the *songo* beat which pumps at the heart of much of the modern homegrown Cuban groove.



LOS VAN VAN

"Que Palo Es Ese," with its ever-insistent bass-keyboard rhythm loop, could hypnotize and mobilize even the most rabid survivor of the Bay of Pigs. This track belongs on compilation tapes and radio stations everywhere. Speaking of the bass, it is always right in the pocket, bruising or supple as needed, thanks to group leader/composer/arranger **Juan Formell**. Three trombones and three violins swirl together with the speedy Latin stride of pianist **Cesar Pedroso**, as *tim-*

*balisto supremo* **Jose "Changuiro" Quintana** plots a course straight to the Motherland on "Sandunguera (Por Encima de Nivel)." Although best known via Ruben Blades' interpretation, "Muevete (Anda Ven y Muevete)" was originally written by Formell; the band provides the requisite urgency in their take of what has become a Pan-American anthem.

Since we're in the "Muevete" groove and in a Pan-American frame of reference, it's time to bring up **Flor de Caña's Muevete** (Flying Fish). Translated as "move it!," the Boston-based septet's 11-song ode to Latin song stretches from traditional to modern, from love poems to rebel calls. The first side features the more danceable material, while the second spotlights the beauty of the melody. This group is very strong in the vocals department, with a bilingual mix of male and female voices creating an

## CASH BOX MICRO CHART

WORLD MUSIC



June 10, 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	1	17
2	GIPSY KINGS (Elektra Musician 60845)	Gipsy Kings	2	19
3	MYSTERY OF THE BULGARIAN VOICES VOLUME II (Nonesuch 79201)	The Bulgarian Radio & T.V. Choir	3	19
4	MYSTERY OF BULGARIAN VOICES VOLUME I (Nonesuch 79165)	The Bulgarian Radio & T.V. Choir	4	19
5	LIBERATION (Shanachie 43059)	Bunny Wailer	3	17
6	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	7	19
7	COCODY ROCK (Shanachie 64011)	Alpha Blondy	8	19
8	QUAREEB (Shanachie 64009)	Najma	11	9
9	RAI REBELS (Virgin/Earthworks 91000)	Various Artists	9	17
10	SHADAY (Sire 25816)	Otra Haza	6	19
11	LEGEND (Island 90169)	Bob Marley & The Wailers	12	19
12	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kante	13	19
13	SLAVE (Shanachie 43050)	Lucky Dube	17	9
14	MAXI PRIEST (Virgin 90957)	Maxi Priest	14	19
15	ONE STEP MORE (Mango MLPS 9820)	Junior Delgado	15	19
16	CONSCIOUS PARTY (Virgin 90878-1)	Ziggy Marley & The Melody Makers	16	19
17	BOB MARLEY (Urban-Tek/SLAM UT3002)	Bob Marley	19	15
18	SHADOW MAN (Capitol C1-90411)	Johnny Clegg & Savuka	18	17
19	THE IRISH ALBUM (BMG 7892-1-RC)	Various Artists	24	7
20	THE WORLD MUSIC ALBUM (Intuition 91310)	Various Artists	26	11
21	YOU ARE MINE (Mango MPLS 9827)	Chaba Fedela	27	7
22	VINI POU (Columbia 44420)	Kassav	22	9
23	RED ROSE FOR GREGORY (RAS 3040)	Gregory Isaacs	10	19
24	ENTRE HUMOY BOTELLAS (Rounder 6022)	Flaco Jimenez	29	7
25	PRINCE OF RAI (Shanachie 64013)	Cheb Mami	35	3
26	SUENO (Capitol 91353)	Eddie Palmieri	36	3
27	THE REGGAE PHILHARMONIC ORCHESTRA (Mango ZCM 9828)	The Reggae Philharmonic Orchestra	DEBUT	
28	BRAZIL IS BACK (Braziloid BR 4011)	Various Artists	25	17
29	ANY WHICH WAY...FREEDOM (Shanachie 43061)	Mutabaruka	28	3
30	SERIOUS BUSINESS (Polygram 836-952-1)	Third World	37	3
31	SONGO (Mango ZCM 9825)	Los Van Van	DEBUT	
32	INSIDE THE KREMLIN (Private Music 2044-1-P)	Ravi Shankar	33	13
33	NAMI (Jamma Zima 2001)	Nami	34	5
34	STRENGTH OF MY LIFE (RAS 3037)	Israel Vibration	20	19
35	ALI FARKA TOURE (Mango ZCM 9826)	Ali Farka Toure	DEBUT	
36	LABOUR OF LOVE (A&M SP 4980)	UB40	21	19
37	REBEL SOCA...WHEN THE TIME COMES (Shanachie 64010)	Various Artists	30	19
38	CELEBRATION (BMG 7858 IRC)	The Chieftains	23	11
39	REGGAE DANCE HALL II (Sleeping Bag CLX-42013)	Various Artists	31	15
40	MUP: REGGAE FROM AROUND THE WORLD (RAS 3050)	Various Artists	32	19

air of joyous poignancy and the hope of eventual victory in the struggle against injustice and oppression. Four tracks in solidarity with the people of Nicaragua are highlights of the album, especially their playful take on the trad "Banana," the moving "Si Buscabas" (If You Were Looking) with lyrics by Salvador Cardenal (the Sandinista revolution was one filled with poets, after all) and the historical tale "Un Gigante Que Despierta es la Costa" (The Coast Is an Awakening Giant), originally composed by **Luis Enrique Mejia Godoy**.

Mejia Godoy, a key musical Sandinista, and his band **Mancotal** have an album on Redwood entitled *Amando en Tiempo de Guerra* (Loving in Times of War). Considering the years of civil war in Nicaragua, love among the carnage must require the heart of a true romantic rebel. Mancotal does a fatter-grooved version of "Banana" than Flor de Caña — but hey, the song does come from their own eastern coast. Some of the cuts on this politically correct release are a bit too overdramatic and schmaltzy for my taste, but they are balanced by such gems as the African-rooted "Nicafricanico," the folkloric jauntiness of "El Cuartillado" and the snappy salsa of "Somos Nueve" (We Are Nine).

*Cash Box* readers can rely on Mike Missile's Latin music coverage to deal with the huge amount of product out there. I have scratched the surface on some overlooked releases and plan to discuss other strains within the Latin music continuum in future columns, such as the ever-bubbling eclecticism of Brazil and the heroic passion that is *nueva cancion* (new song). My next few columns will deal with aspects of the black music experience, in honor of June — Black Music Month. Stay tuned to this space!

Tom Cheyney

# UN NUEVO HORIZONTE

**QUESTION:** What do Michael Jackson, Madonna, and Los Lobos have in common with Tatiani, Marisela, Chayanne, and Suzy Gonzalez? **ANSWER:** They are all Americans, born in the U.S.A., and have released records in Spanish.

After years of importing Latin talent, U.S. record companies have begun to tap one of their richest resources — the American Latin youth. These refreshing young artists are the rising stars in the exploding American Latin marketplace. Their youthfulness is appealing to a Latin market in which the average age is 25; 14 million of the total 20 million Latin population are under the age of 35, which is considered by record and radio executives as the prime consumer age group.

Over the past year, the United States has developed into a legitimate Latin marketplace. There are over 300 Latin radio stations across the country, 30 Latin wholesale record distributors, and thousands of retailers throughout the country, who carry Latin product. American Latin acts are homegrown. We as an industry need to support them at every level, be it retail, radio, newspapers, magazines or television. I am not talking about only the Latin media — this is directed towards the English language media as well. *The Pat Sajak Show*, for example, is opening up its guest list to Latins, with recent appearances by **Roberto Carlos** and **KTNQ**-Los Angeles morning DJ **Humberto Luna**. We hope in the future they will include as guests American-born Latin artists such as Marisela, Glenn Monroig or the *Tejano* group Los Sombra.

These acts are bilingual American artists who for the first time are actually retaining the language of their parents and using it for something other than ordering food in a restaurant. This achievement should be encouraged by all Americans. Spanish language is more than just a trend, it is *the* reality that America definitely has a Latin culture all its own.

## Missile

### RECORDS TO WATCH



□ **LUCERITO:** *Lucerito* (Melody 150)

Melody International is headed in the right direction with one of the most promising young teen acts of today, Lucerito. She could be on her way to be *the* top pop star of the '90s. Her versions of "Chapel of Love" ("Vete Con Ella") and "You've Got a Friend" ("Tu Amiga Fiel") are definitely complimentary to the originals. A professional attempt by an artist to record songs familiar to American Latins. (ALL SPANISH — LP/CASS/CD)



□ **MIGUEL MATEOS:** *Atado a un Sentimiento* (BMG/Ariola 8546)

Another talented new rocker has arrived. This time it's Argentino, Miguel Mateos. Recently released in the States, Miguel has begun to electrify radio with his new single "Y, Sin Pensar," and his equally impressive video, now being shown on MTV INTERNATIONAL. This man is one of the top rockers in South America and if you listen to his album, you'll see why. (ALL SPANISH — LP/CASS/CD)



□ **LUIS MIGUEL:** *Busca Una Mujer* (WEA 56119)

You wouldn't believe it by looking at the album cover, but Luis Miguel is one of the finest singers in the industry today. He is young, innovative, and his selection of material is outstanding, from his ballads to his midtempo "Un Hombre Busca a Una Mujer." Julio and Jose Jose, beware, there's a new kid in town. (ALL SPANISH — LP/CASS/CD)

## CASH BOX MICRO CHART

AMERICAN LATIN LPs		AMERICAN LATIN LPs	
1	ROBERTO CARLOS 88 (CBS 80002)	ROBERTO CARLOS	1 4
2	ESOS HOMBRES (CBS 80057)	VIKKI CARR	2 4
3	DESDE ANDALUCIA (RCA 6956)	ISABEL PANTOJA	3 4
4	RAICES (CBS 80123)	JULIO IGLESIAS	6 2
5	CHAYANNE (CBS 80051)	CHAYANNE	9 2
6	SALSA EN LA CALLE 8 (TH-RODVEN 2605)	VARIOUS ARTISTS	5 4
7	BUSCA UNA MUJER (WEA 56119)	LUIS MIGUEL	17 2
8	TENGO DERECHO A SER FELIZ (MERCURY 838 351)	JOSE LUIS RODRIGUEZ	8 2
9	LOS CORRIDOS PROHIBIDOS (FONOVIISA 8815)	LOS TIGRES DEL NORTE	7 4
10	TOP SECRET (FANIA 655)	WILLIE COLON	15 4
11	QUE ES EL AMOR (ARIOLA 9666)	JOSE JOSE	19 4
12	CON TODOS LOS SENTIDOS (CBS 10546)	BRAULIO	18 2
13	SIEMPRE TE AMARE (FONOVIISA 8809)	LOS YONICS	10 4
14	TU CU CU (SONOTONE 1628)	SONORA DINAMITA	DEBUT
15	YA NO (ARIOLA 9577)	MARISELA	RE-ADD
16	INVASION DE LA PRIVACIDAD (TH-RODVEN 2575)	EDDIE SANTIAGO	14 4
17	LA RAMA DEL MEZQUITE (FREDDIE 1461)	RAMON AYALA	RE-ADD
18	SIN COMPARACION (SONOTONE 1174)	WILLIE GONZALEZ	21 2
19	COMO TU MUJER (ARIOLA 8574)	ROCIO DURCAL	4 4
20	YO ME QUEDO (RMM 1677)	TONY VEGA	DEBUT
21	AMOR Y ALEGRIA (CBS 10546)	LUIS ENRIQUE	20 4
22	GIPSY KINGS (ELEKTRA 60845)	GIPSY KINGS	11 4
23	SI ME RECUERDAS (LASER/FONOVIISA 3044)	LOS BUKIS	12 4
24	XPLOSIV (CBS 80072)	LA MAFIA	16 4
25	UN GOLPE MAS (FONOVIISA 8808)	BRONCO	13 4

June 10, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

THE ABOVE CHART HAS BEEN RERUN FROM JUNE 3, 1989

### REGIONAL BREAKDOWN

#### EASTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Desde Andalucia (RCA 6956) **Isabel Pantoja**
- Chayanne (CBS 80051) **Chayanne**
- Salsa en la Calle 8 (TH-Rodven 2605) **Various Artists**
- Uno Entre Mil (EMI 8436) **Mijares**

#### MIDWESTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Amor Y Alegria (CBS 10546) **Luis Miguel**
- Desde Andalucia (RCA 6956) **Isabel Pantoja**
- Siempre Te Amare (Fonovisa 8809) **Los Yonics**
- Como Tu Mujer (Ariola 8574) **Rocio Durcal**

#### SOUTHCENTRAL REGION

- Los Corridos Prohibidos (Fonovisa 8815) **Los Tigres del Norte**
- Ni Por Mil Punados De Oro (CBS 80105) **Xelencia**

- La Rama Del Mezquite (Freddie 1461) **Ramon Ayala**
- Straight from the Heart (CBS 80010) **Grupo Mazz**
- Explosivo (CBS 80072) **La Mafia**

#### 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**
- Raices (CBS 80123) **Julio Iglesias**
- Esos Hombres (CBS 80057)
- Chayanne (CBS 80051) **Chayanne**
- Desde Andalucia (RCA 6956) **Isabel Pantoja**

### MTV INTERNACIONAL PLAYLIST



**CHAYANNE:** "Este Ritmo Se Baila Asi" (CBS)  
**GIPSY KINGS:** "Djoba, Djoba" (Elektra)  
**PAULA ABDUL:** "Forever Your Girl" (Virgin)  
**NENEH CHERRY:** "Buffalo Stance" (Virgin)  
**MARTIKA:** "More Than You Know" (Columbia)  
**BOBBY BROWN:** "Every Little Step" (MCA)  
**LISA LISA:** "Little Jackie Wants to Be a Star" (Columbia)  
**MIGUEL MATEOS:** "Y, Sin Pensar" (BMG)  
**FINE YOUNG CANNIBALS:** "Good Thing" (IRS/MCA)  
**GUNS AND ROSES:** "Patience" (Geffen)

#### □ **LATIN BREED: Breaking the Rules** (CBS 80094)

This group has broken all the rules, with their first release in quite a few years. In a progressive *Tejano* style, Latin Breed brings together a excellent mix of both English and Spanish material. A creative blend of horns and vocals give Latin Breed a different twist, that will make this album one of their biggest sellers ever. (SPANISH/ENGLISH — LP/CASS/CD)

**CASH BOX CHARTS**

**TOP 200 ALBUMS**

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

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

June 10, 1989



**Top Debut: Stevie Nicks #65**

		Total Weeks ▼	Last Week ▼
1	<b>THE RAW &amp; THE COOKED</b> (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	1 14
2	<b>LIKE A PRAYER</b> (Sire 25844)WEA 9.98	MADONNA	2 10
3	<b>BEACHES</b> (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	3 21
4	<b>SONIC TEMPLE</b> (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	5 7
5	<b>FULL MOON FEVER</b> (MCA 6253)MCA 9.98	TOM PETTY	6 5
6	<b>BIG DADDY</b> (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	12 3
7	<b>DISINTEGRATION</b> (Elektra 60855-1)WEA 9.98	THE CURE	10 4
8	<b>FOREVER YOUR GIRL</b> (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	8 28
9	<b>LOC-ED AFTER DARK</b> (Delicious Vinyl/Island DV3000)IND 8.98	TONÉ LOC	4 17
10	<b>G N' R LIES</b> (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	7 26
11	<b>DON'T BE CRUEL</b> (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	9 48
12	<b>VIVID</b> (P) (Epic BFE 44099)CBS	LIVING COLOUR	11 30
13	<b>GIRL YOU KNOW IT'S TRUE</b> (Arista AL-8592)RCA 8.98	MILLI VANILLI	13 12
14	<b>3 FEET HIGH AND RISING</b> (Tommy Boy 1019)IND 8.98	DE LA SOUL	14 14
15	<b>TWICE SHY</b> (Capitol 90640)CAP 9.98	GREAT WHITE	18 6
16	<b>HANGIN' TOUGH</b> (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	15 41
17	<b>ELECTRIC YOUTH</b> (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	16 18
18	<b>VOLUME ONE</b> (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	17 31
19	<b>REPEAT OFFENDER</b> (EMI 90380)CAP 9.98	RICHARD MARX	24 4
20	<b>NICK OF TIME</b> (Capitol 91268)CAP 8.98	BONNIE RAITT	23 10
21	<b>LARGER THAN LIFE</b> (MCA 6276)MCA 8.98	JODY WATLEY	19 9
22	<b>APPETITE FOR DESTRUCTION</b> (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	20 93
23	<b>GUY</b> (P) (MCA 42176)MCA 8.98	GUY	22 44
24	<b>NEW JERSEY</b> (P/4) (Mercury 836 345-1)POL	BON JOVI	21 36
25	<b>SKID ROW</b> (Atlantic 81936)WEA 8.98	SKID ROW	25 18
26	<b>STRAIGHT OUTTA COMPTON</b> (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	26 15
27	<b>LIFE IS...</b> (RCA 1149-1-J)RCA 8.98	TOO SHORT	35 17
28	<b>WATERMARK</b> (G) (Geffen GHS 24233)WEA 8.98	ENYA	29 20
29	<b>LET'S GET IT STARTED</b> (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	30 33
30	<b>SHOOTING RUBBERBANDS AT THE STARS</b> (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	32 36
31	<b>MYSTERY GIRL</b> (P) (Virgin 91058)WEA 9.98	ROY ORBISON	27 17
32	<b>...AND JUSTICE FOR ALL</b> (P) (Elektra 60812)WEA 9.98	METALLICA	28 38
33	<b>MELISSA ETHERIDGE</b> (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	31 38
34	<b>THE GREAT ADVENTURES OF</b> (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	38 25
35	<b>LOVE AND ROCKETS</b> (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	40 4
36	<b>EAZY-DUZ-IT</b> (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	36 30
37	<b>SPIKE</b> (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	33 16
38	<b>GREEN</b> (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	34 29
39	<b>KARYN WHITE</b> (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	37 37
40	<b>A NEW FLAME</b> (Elektra 60828)WEA 8.98	SIMPLY RED	43 14
41	<b>BLIND MAN'S ZOO</b> (Elektra 60815)WEA 9.98	10,000 MANIACS	60 2
42	<b>WINGER</b> (G) (Atlantic 81867)WEA 8.98	WINGER	42 36
43	<b>DIRTY ROTTEN FILTHY STINKING RICH</b> (Columbia 44383)CBS	WARRANT	44 17
44	<b>LITA</b> (RCA 6397-1-R)RCA 8.98	LITA FORD	48 7
45	<b>A NIGHT TO REMEMBER</b> (Epic OE 44318)CBS	CYNDI LAUPER	55 3
46	<b>OUT OF ORDER</b> (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	39 54
47	<b>HYSTERIA</b> (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	41 94
48	<b>EVERYTHING</b> (P) (Columbia OC 44056)CBS	THE BANGLES	46 32
49	<b>IT TAKES TWO</b> (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	52 37
50	<b>YELLOW MOON</b> (A&M 5240)RCA 8.98	NEVILLE BROTHERS	53 11

		Total Weeks ▼	Last Week ▼
51	<b>LOOK SHARP!</b> (EMI 91098)CAP 9.98	ROXETTE	47 8
52	<b>INDIGO GIRLS</b> (Epic 45044)CBS	INDIGO GIRLS	63 10
53	<b>IN YOUR FACE</b> (PolyGram 839 192)POL	KINGDOM COME	51 6
54	<b>THROUGH THE STORM</b> (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	57 4
55	<b>GIVING YOU THE BEST THAT I GOT</b> (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	45 32
56	<b>ORANGES &amp; LEMONS</b> (Geffen GHS 24218)WEA 9.98	XTC	49 13
57	<b>THE TRINITY SESSION</b> (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	50 21
58	<b>STREET FIGHTING YEARS</b> (A&M 3927)RCA 9.98	SIMPLE MINDS	61 4
59	<b>SILHOUETTE</b> (P/2) (Arista AL-8457)RCA 9.98	KENNY G	56 34
60	<b>LIVING YEARS</b> (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	54 30
61	<b>ANOTHER PLACE AND TIME</b> (Atlantic 81987)WEA 9.98	DONNA SUMMER	64 4
62	<b>BLAZE OF GLORY</b> (A&M 5249)RCA	JOE JACKSON	59 6
63	<b>HEADLESS CHILDREN</b> (Capitol 48942)CAP 8.98	W.A.S.P.	62 9
64	<b>KALEIDOSCOPE WORLD</b> (Mercury 838 293-1)POL	SWING OUT SISTER	76 3
65	<b>THE OTHER SIDE OF THE MIRROR</b> (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	DEBUT
66	<b>THE GREAT RADIO CONTROVERSY</b> (G) (Geffen GHS 24224)WEA 8.98	TESLA	65 17
67	<b>OPEN UP AND SAY...AHH!</b> (P/4) (Enigma C1-48493)CAP 8.98	POISON	66 56
68	<b>RIVER OF TIME</b> (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	67 8
69	<b>NEW YORK</b> (Sire 25829)WEA 9.98	LOU REED	58 20
70	<b>2ND WAVE</b> (Columbia FC 44284)CBS	SURFACE	68 32
71	<b>2 HYPE</b> (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	69 29
72	<b>BLUE MURDER</b> (Geffen 24212)WEA 9.98	BLUE MURDER	89 5
73	<b>DANCING WITH THE LION</b> (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	70 9
74	<b>TECHNIQUE</b> (Qwest/WB 25845)WEA 9.98	NEW ORDER	73 18
75	<b>TIN MACHINE</b> (EMI 91990)CAP 8.98	TIN MACHINE	DEBUT
76	<b>GOOD TO BE BACK</b> (EMI 48902)CAP 8.98	NATALIE COLE	93 3
77	<b>BARRY MANILOW</b> (Arista 8570)RCA 9.98	BARRY MANILOW	99 4
78	<b>LONG COLD WINTER</b> (P/2) (Mercury 834 612-1)POL	CINDERELLA	77 47
79	<b>GREATEST HITS III</b> (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	72 16
80	<b>DONNY OSMOND</b> (Capitol 92354)CAP 8.98	DONNY OSMOND	83 5
81	<b>DON'T TELL A SOUL</b> (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	74 17
82	<b>BADLANDS</b> (Atlantic 81966)WEA 8.98	BADLANDS	117 2
83	<b>STRAIGHT TO THE SKY</b> (Columbia OC 44378)CBS	LISA LISA & CULT JAM	81 5
84	<b>CRACKERS INTERNATIONAL</b> (Sire 25904)WEA 6.98	ERASURE	79 5
85	<b>TAKE 6</b> (Reprise 25670)WEA 9.98	TAKE 6	80 14
86	<b>SAY ANYTHING</b> (WTG SP 45140)CBS	Original Motion Picture Soundtrack	113 5
87	<b>THIS WOMAN</b> (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	84 37
88	<b>SOMETHING REAL</b> (Elektra 60852)WEA 9.98	PHOEBE SNOW	87 10
89	<b>WILD AND LOOSE</b> (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	118 5
90	<b>VOICES OF BABYLON</b> (Columbia 44449)CBS	THE OUTFIELD	71 9
91	<b>SWASS</b> (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	91 37
92	<b>ROCK &amp; ROLL STRATEGY</b> (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	82 33
93	<b>DOOLITTLE</b> (4AD/Elektra 60856)WEA	THE PIXIES	90 6
94	<b>DON'T CLOSE YOUR EYES</b> (RCA 6494)RCA 8.98	KEITH WHITLEY	123 2
95	<b>GIPSY KINGS</b> (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	78 26
96	<b>101</b> (Sire 25853)WEA 15.98	DEPECHE MODE	85 11
97	<b>BULLETTYOYS</b> (G) (Warner Bros. 25782)WEA 8.98	BULLETTYOYS	86 31
98	<b>DOIN' IT!</b> (Select 21629)IND 8.98	U T F O	110 3
99	<b>JUST COOLIN'</b> (G) (Atlantic 81926)WEA 9.98	LEVERT	88 30
100	<b>HEAVEN</b> (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	92 18
101	<b>OPERATION: MINDCRIME</b> (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	94 9
102	<b>EXTREME</b> (A&M 5238)RCA	EXTREME	98 10
103	<b>SERIOUS</b> (EMI 90921)CAP 8.98	THE O'JAYS	115 3
104	<b>IN MY EYES</b> (LMR 5531)IND 8.98	STEVIE B	97 15
105	<b>WILL THE CIRCLE BE UNBROKEN VOL. II</b> (Universal 17847)MCA	NITTY GRITTY DIRT BAND	108 4
106	<b>CROSS THAT LINE</b> (Elektra 60794)WEA 9.98	HOWARD JONES	100 10
107	<b>THE BOY GENIUS (FEAT. A NEW BEGINNING)</b> (Atlantic 81941)WEA	KWAME	111 6
108	<b>BUCK WILD</b> (Virgin 91021)WEA 9.98	E.U.	103 10
109	<b>ANCIENT HEART</b> (Reprise 25839)WEA 8.98	TANITA TIKARAM	102 16
110	<b>SARAYA</b> (Polydor 837 734-1)POL	SARAYA	121 4
111	<b>SWEET 16</b> (MCA 8294)MCA 8.98	REBA McENTIRE	120 2

112	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	119	7
113	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	75	38
114	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	124	4
115	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	128	3
116	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	DEBUT	
117	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98	TOM TOM CLUB	95	9
118	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	106	14
119	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	107	28
120	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	130	2
121	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	109	14
122	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	105	8
123	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	126	7
124	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	112	18
125	SOUTHERN STAR (G) (RCA 8587-1-R)RCA 8.98	ALABAMA	114	17
126	HEADLESS CROSS (I.R.S. 82002)MCA 9.98	BLACK SABBATH	125	6
127	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	104	33
128	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	127	18
129	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	96	52
130	FUN & GAMES (TVT CN2550)IND	THE CONNELLS	140	7
131	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	142	2
132	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	122	81
133	MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98	THE BOYS	116	33
134	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	135	15
135	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	145	5
136	EAST (Epic OE 45022)CBS	HIROSHIMA	139	11
137	TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	101	60
138	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	150	4
139	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	132	14
140	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	136	42
141	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	133	12
142	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	141	11
143	TOURIST IN PARADISE (GRP 9588)MCA	RIPPINGTONS	157	
144	DREAM A LITTLE DREAM (Cypress/A&M 0125)RCA 8.98	Original Motion Picture Soundtrack	144	7
145	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	147	5
146	TWIST OF SHADOWS (Wing/PolyGram 839 233-4)POL	XYMOX	148	5
147	STATE OF EUPHORIA (Megaforce/Atlantic 91004)WEA	ANTHRAX	153	5
148	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	DEBUT	
149	WHISPERS AND PROMISES (Warner Bros. 25802)WEA 9.98	EARL KLUGH	155	4
150	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	158	3
151	NEARLY HUMAN (Warner Bros. 25881)WEA 8.98	TODD RUNDGREN	DEBUT	
152	TODAY (Motown MOT-6261)MCA 8.98	TODAY	131	27
153	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	154	11
154	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	165	
155	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	146	15
156	BRAIN DRAIN (Sire 25906)WEA 8.98	RAMONES	DEBUT	
157	TOUCH (Arista AL 8594)RCA 9.98	SARAH McLACHLAN	164	3
158	SO GOOD (Island 90970)WEA	MICA PARIS	166	3
159	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	143	35
160	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	168	2
161	I GET JOY (A&M 5228)RCA 8.98	AL GREEN	171	2
162	MORE SONGS ABOUT LOVE & HATE (Epic 45023)CBS	THE GODFATHERS	173	2
163	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	152	31
164	SOMETHING INSIDE SO STRONG (Reprise 25792)WEA 9.98	KENNY ROGERS	184	2
165	WATERFRONT (Polydor 937 970)POL	WATERFRONT	DEBUT	
166	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	156	47
167	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	159	20
168	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	176	2
169	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	178	3
170	ROADHOUSE (Arista AL 8576)RCA 8.98	Original Motion Picture Soundtrack	DEBUT	
171	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	134	16
172	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	172	56
173	TANTILLA (Rhino 70846)CAP 8.98	HOUSE OF FREAKS	DEBUT	

174	THE SCATTERING (Virgin 91239)WEA 9.98	CUTTING CREW	181	2
175	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	129	34
176	I WANT OUT (RCA 9709-1-R)RCA 9.98	HELLOWEEN	138	8
177	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	137	17
178	ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS	THE RADIATORS	149	10
179	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	151	78
180	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	160	20
181	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	169	11
182	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	174	30
183	SPELL (Mika/Polydor 835 713-1)POL	DEON ESTUS	177	7
184	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	189	2
185	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	185	6
186	POWERFUL STUFF (CBS OZ 45094)CBS	THE FABULOUS THUNDERBIRDS	186	7
187	STREET READY (Island/Atlantic 91072)WEA 8.98	LEATHERWOLF	187	6
188	AMANDALA (Warner Bros. 25873)WEA 8.98	MILES DAVIS	DEBUT	
189	POWER (G) (Sire 25765)WEA 8.98	ICE-T	170	37
190	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98	TIFFANY	183	27
191	BLAST OFF (EMI 91401)CAP	STRAY CATS	175	7
192	THE PROMISE (Columbia 45215)CBS	KIRK WHALUM	167	4
193	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	163	36
194	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	162	40
195	TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS	THE PASADENAS	161	12
197	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	182	42
198	ROOT HOG OR DIE (Enigma 7 73335-1)CAP	MOJO NIXON & SKID ROPER	180	9
198	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL	KISS	190	28
199	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	197	27
200	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	198	19

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 41	Doobie Brothers / 116	Kix / 193	Paris, Mica / 158	Thirty-Eight Special / 92
2 Live Crew / 172	Dr. John / 154	Kluge, Earl / 149	Petty, Tom / 5	Tiffany / 190
3 Times Dope / 142	Eazy-E / 36	Kwame / 107	Pixies / 93	Tikaram, Tanita / 109
Abdul, Paula / 8	Enya / 28	Lang K.D. / 148	Poison / 67	Tin Machine / 75
Alabama / 125	Erasure / 84	Lauper, Cyndi / 45	Public Enemy / 166	Today / 152
Anthrax / 147	Estus, Deon / 183	Leatherwolf / 187	Public Image Ltd. / 120	Tom Tom Club / 117
Astley, Rick / 180	Etheridge, Melissa / 33	Lennon, Julian / 181	Queensryche / 101	Tone Loc / 9
Atlantic Star / 114	E.U. / 108	Levert / 99	Radiators / 178	Too Short / 27
Bad Company / 194	Exodus / 171	Lisa Lisa / 83	Raitt, Bonnie / 20	Traveling Wilburys / 18
Badlands / 82	Extreme / 102	Living Colour / 12	Ramones / 156	U2 / 127
Baker, Anita / 55	Fabulous T-Birds / 186	Lovett, Lyle / 128	R.E.M. / 38	U.T.F.O. / 98
Bangles / 48	Base, Rob / 49	Fine Young Cannibals / 1	Reed, Lou / 69	Vandross, Luther / 175
Basia / 129	Benoit David / 135	Black, Clint / 131	Black Sabbath / 126	Rippingtons / 143
Black, Clint / 131	Black Sabbath / 126	Black, Clint / 131	Black Sabbath / 126	Roachford / 168
Blue Magic / 170	Blue Murder / 72	Bon Jovi / 24	Boy George / 141	Rogers, Kenny / 164
Boys, The / 133	Brazil Classics / 155	Buckell, Edie / 30	Brown, Bobby / 11	Roxette / 51
Brown, Bobby / 11	Bul-letboys / 97	Chapman, Tracy / 137	Cinderella / 78	Rundgren, Todd / 151
Clay, Andrew Dice / 185	Cole, Natalie / 76	Concrete Blonde / 150	Connells / 130	Sample, Joe / 123
Costello, Elvis / 37	Cowboy Junkies / 57	Cult / 4	Cure / 7	Saraya / 110
Cutting Crew / 174	Davis, Miles / 188	De Leppard / 47	De La Soul / 14	Simple Minds / 58
De La Soul / 14	Depeche Mode / 96	Dion / 178	Dion / 178	Simply Red / 40
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Sir Mix A Lot / 91
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Skid Row / 25
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Sky / 112
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Slick Rick / 34
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Smithereens / 119
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Snow, Phoebe / 88
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Special Ed / 135
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Stevie Nicks / 104
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Stewart, Rod / 46
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Strait, George / 134
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Stray Cats / 191
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Summer, Henry Lee / 115
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Summer, Donna / 61
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Surface / 70
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Sweet, Keith / 179
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Sweet Sensation / 153
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Swing Out Sister / 64
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Take 6 / 85
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Taylor Dayne / 185
Dion / 178	Dion / 178	Dion / 178	Dion / 178	Tesla / 66

## WESTERN REGION

### POP

#### ■ High Movers\*

1. Express Your Self (Sire/Warner) Madonna
2. Lay Your Hands On Me (Mercury/Polygram) Bon Jovi
3. Toy Soldiers (Columbia) Martika
4. What You Don't Know (Arista) Expose
5. Dressed For Success (EMI) Roxette

#### ■ Most Added\*\*

1. Every Little Step (MCA) Bobby Brown
2. Me Myself & I (Tommy Boy) De La Soul
3. Dressed For Success (EMI) Roxette
4. Hey Baby (Epic) Henry Lee Summer
5. Under The God (EMI) Tin Machine

### R&B

#### ■ High Movers\*

1. Show And Tell (Capitol) Peabo Bryson
2. Objective (Island) Miles Jaye
3. Buffalo Stance (Virgin) Neneh Cherry
4. Riends (MCA) Jody Watley
5. Baby Don't Forget My Number (Arista) Milli Vanilli

#### ■ Most Added\*\*

1. On Our Own (MCA) bobby Brown
2. As Long As We're Together (A&M) Al Green
3. Sarah, Srah (RCA) Jonathan Butler
4. Something In The Way (MCA) Stephanie Mills
5. My Love Is So Raw (Columbia) Alyson Williams

### COUNTRY

#### ■ High Movers\*

1. In A Letter To You (Universal) Eddy Raven
2. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
3. Houston Solution (RCA) Ronnie Milsap
4. What's Going On In Your World (MCA) George Strait
5. Heaven Only Knows (Reprise) Emmylou Harris

#### ■ Most Added\*\*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. More Than A Name On A Wall (PolyGram) The Statler Brothers
3. I Might Be What You're Looking For (Univ.) L. Gatlin/Gatlin Bros.
4. Never Givin' Up On Love (Warner Bros.) Michael Martin Murphy
5. Midnight Train (Epic) The Charlie Daniels Band

## SOUTH CENTRAL REGION

### POP

#### ■ High Movers\*

1. Toy Soldiers (Columbia) Martika
2. Dressed For Success (EMI) Roxette
3. So Alive (RCA) Love & Rockets
4. Hey Baby (Epic) Henry Lee Summer
5. We Can Last Forever (Reprise) Chicago

#### ■ Most Added\*\*

1. Every Little Step (MCA) Bobby Brown
2. I'm That Type Of Guy (Def Jam/Columbia) LL Cool J
3. Express Your Self (Sire/Warner) Madonna
4. Dressed For Success (EMI) Roxette
5. Waiting Game (Mercury/Polygram) Swing Out Sister

### R&B

#### ■ High Movers\*

1. Secret Rondevous (Warner Bros.) Karyn White
2. Have You Had Your Love (EMI) O'Jays
3. For The Love Of You (PolyGram) Tony Toni, Tone
4. Me, Myself And I (Warner Bros.) De La Soul
5. Buffalo Stance (Virgin) Neneh Cherry

#### ■ Most Added\*\*

1. On Our Own (MCA) Bobby Brown
2. As Long As We're Together (A&M) Al Green
3. Something In The Way (MCA) Stephanie Mills
4. Sarah, Sarah (RCA) Jonathan Butler
5. Two Wrongs Don't Make A Right (Geffen) David Peaston

### COUNTRY

#### ■ High Movers\*

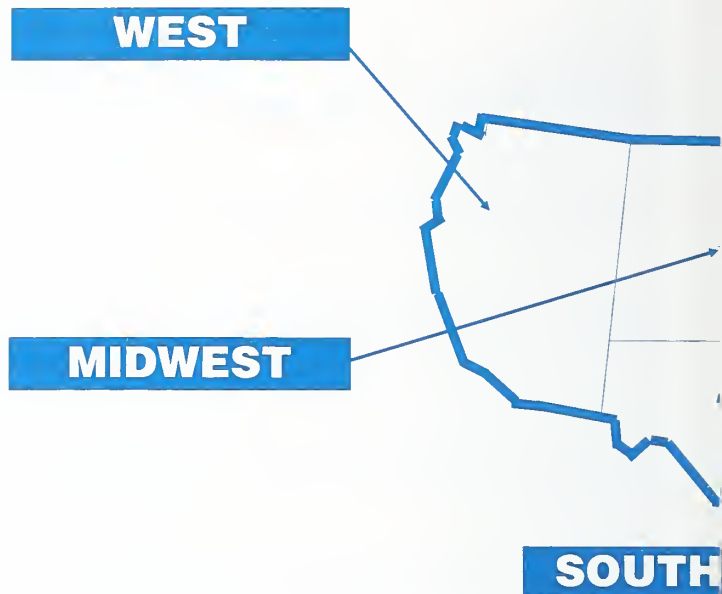
1. Sunday In The South (Columbia) Shenandoah
2. What's Going On In Your World (MCA) George Strait
3. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton

## CASH BOX R

REGIONAL COMPILA  
BASED ON CASH BOX'S

\* Average Chart Movement

\*\*\*Most A



4. Heaven Only Knows (Reprise) Emmylou Harris
5. In A Letter To You (Universal) Eddy Raven

#### ■ Most Added\*\*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. I Might Be What You're Looking For (Univ.) L. Gatlin/Gatlin Bros.
3. Never Givin' Up On Love (WB) Michael Martin Murphy
4. I'm Still Crazy (Columbia) Vern Gosdin
5. Love Is One Of Those Words (Columbia) Janie Frickie

## MIDWESTERN REGION

### POP

#### ■ High Movers\*

1. Lay Your Hands On Me (Mercury/Polygram) Bon Jovi
2. Express Your Self (Sire/Warner) Madonna
3. Dressed For Success (EMI) Roxette
4. Down Boys (Columbia) Warrent
5. What You Don't Know (Arista) Expose

#### ■ Most Added\*\*

1. Lay Your Hands On Me (Mercury/Polygram) Bon Jovi
2. Every Little Step (MCA) Bobby Brown
3. Who Do You Give Your Love To (Wing/Polygram) Micheal Morales
4. Into The Night (Polydor) Benny Mardones
5. So Alive (RCA) Love & Rockets

### R&B

#### ■ High Movers\*

1. Friends (MCA) Jody Watley
2. Baby Don't Forget My Number (Arista) Milli Vanilli
3. Midnight Special (Atlantic) The System
4. Secret Rondevous (Warner Bros.) Karyn White
5. Buffalo Stance (Virgin) Neneh Cherry

#### ■ Most Added\*\*

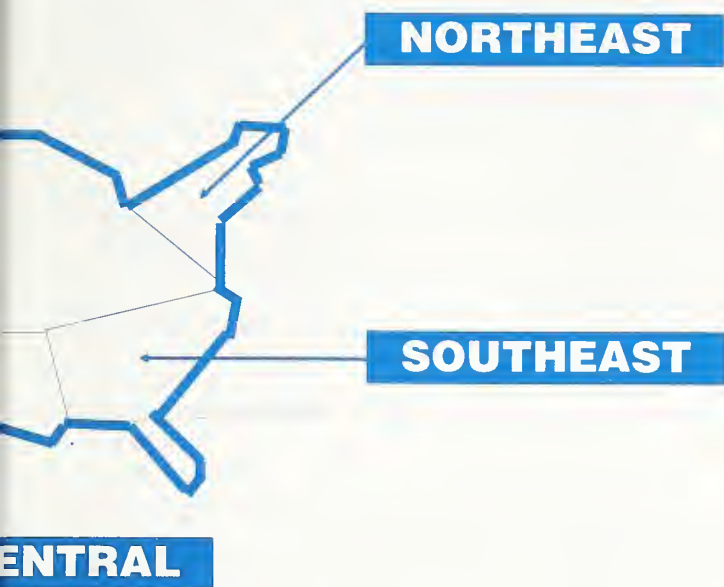
1. On Our Own (MCA) Bobby Brown
2. As Long As We're Together (A&M) Al Green
3. Something In The Way (MCA) Stephanie Mills
4. Sarah, Sarah (RCA) Bobby Brown
5. I Burn For You (EMI) Christopher Max



# RADIO REPORT

WEEKLY RADIO RESEARCH

\*\* Number of Station Ads  
Nationally



## COUNTRY

### High Movers\*

1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
2. What's Going On In Your World (MCA) George Strait
3. Houston Solution (RCA) Ronnie Milsap
4. In A Letter To You (Universal) Eddy Raven
5. Heaven Only Knows (Reprise) Emmylou Harris

### Most Added\*\*

1. Never Givin' Up On Love (WB) Michael Martin Murphy
2. I Might Be What You're Looking For (Univ.) L. Gatlin/Gatlin Bros.
3. Timber I'm Falling In Love (MCA) Patty Loveless
4. That's Why I Fell In Love With You (RCA) Eddie Rabbit
5. More Than A Name On A Wall (Mercury/Pg) The Statler Brothers

## NORTHEASTERN REGION

## POP

### High Movers\*

1. Every Little Step (MCA) Bobby Brown
2. This Time I Know It's For Real (Atlantic) Donna Summer
3. Miss You Like Crazy (EMI) Natalie Cole
4. Good Thing (MCA) Fine Young Cannibals
5. Express Yourself (Sire/Warner Bros.) Madonna

### Most Added\*\*

1. Lay Your Hands On Me (PolyGram) Bon Jovi
2. So Alive (RCA) Love & Rockets
3. Who Do You Give Your Love To (PolyGram) Michael Morales
4. On Our Own (MCA) Bobby Brown
5. I'm That Kind Of Guy (Columbia) L.L. Cool J

## R&B

### High Movers\*

1. Little Jackie Wants To Be A Star (Columbia) Lisa Lisa
2. Buffalo Stance (Virgin) Neneh Cherry
3. For You To Love (Epic) Luther Vandross
4. Have You Had Your Love (EMI) O'Jays
5. Mr. DJ (Motown) Joyce Irby

### Most Added\*\*

1. As Long As We're Together (A&M) Al Green
2. On Our Own (MCA) Bobby Brown
3. My Love Is So Raw (Columbia) Alyson Williams
4. I Burn For You (EMI) Christopher Max
5. Sarah, Sarah (RCA) Jonathan Butler

## COUNTRY

### High Movers\*

1. Sunday In The South (Columbia) Shenandoah
2. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
3. In A Letter To You (Universal) Eddy Raven
4. What's Going On In Your World (MCA) George Strait
5. Heaven Only Knows (Reprise) Emmylou Harris

### Most Added\*\*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. That's Why I Fell In Love With You (RCA) Eddie Rabbit
3. I Might Be What You're Looking For (Univ.) L. Gatlin/Gatlin Bros.
4. Midnight Train (Epic) The Charlie Daniels Band
5. More Than A Name On A Wall (Mercury/Pg) The Statler Brothers

## SOUTHEASTERN REGION

## POP

### High Movers\*

1. Satisfied (Capitol) Richard Marx
2. Good Thing (I.R.S.) Fine Young Cannibals
3. If You Don't Know Me By Now (Elektra) SimplyRed
4. Toy Soldiers (Columbia) Martika
5. What You Don't Know (Arista) Expose

### Most Added\*\*

1. On Our Own (MCA) Bobby Brown
2. Lay Your Hands On Me (PolyGram) Bon Jovi
3. Me Myself And I (Warner Bros.) De La Soul
4. So Alive (RCA) Love & Rockets
5. Headed For A Heartbreak (Atlantic) Winger

## R&B

### High Movers\*

1. Keep On Moving (Virgin) Soul II Soul
2. For The Love Of You (PolyGram) Tony, Toni, Tone
3. Objective (Island) Miles Jaye
4. Nothing That Compares To You (Epic) The Jacksons
5. I Second That Emotion (Crush) 10dB

### Most Added\*\*

1. On Our Own (MCA) Bobby Brown
2. As Long As We're Together (A&M) Al Green
3. We Got Our Own Thang (MCA) Heavy D. And The Boyz
4. Two Don't Make It Right (Geffen) David Peaston
5. Something In The Way (MCA) Stephanie Mills

## COUNTRY

### High Movers\*

1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
2. Sunday In The South (Columbia) Shenandoah
3. What's Going On In Your World (MCA) George Strait
4. In A Letter To You (Universal) Eddy Raven
5. Heaven Only Knows (Reprise) Emmylou Harris

### Most Added

1. I Might Be What You're Looking For (Univ.) L. Gatlin/Gatlin Bros.
2. I'm Still Crazy (Columbia) Vern Gosdin
3. Timber I'm Falling In Love (MCA) Patty Loveless
4. That's Why I Fell In Love With You (RCA) Eddie Rabbit
5. Midnight Train (Epic) The Charlie Daniels Band

## GUARANTEED NATIONAL HITS

### POP\*\*\*

On Our Own  
Bobby Brown  
(MCA)

### R&B\*\*\*

On Our Own  
Bobby Brown  
(MCA)

### COUNTRY\*\*\*

Timber I'm Falling In Love  
Patty Loveless  
MCA

# ■ SINGLES GOING STEADY



**BELOW THE SURFACE:** "We're more confident after a couple hits—we know people want what we do," says a smiling Bernard Jackson, lead singer for Surface. With their second LP, titled *2nd Wave*, Surface appears ready to again crash across the charts. Bandmembers Jackson, David Townsend and David Pic Conley have fashioned a smooth and exciting LP, featuring a few self-written uptempo tunes that are a fine follow-up to their big hit singles "Happy" and "Lately" from their first LP. I spoke to Jackson last week, who outlined some of

**SURFACE**

Surface's strategy for breaking the new Columbia album on radio.

Jackson likes to remind you that Surface is no stranger to record-making—the group is also a successful three-man production team behind artists like Rebbie Jackson, Gwen Guthrie, Isaac Hayes, New Edition, Sister Sledge, High Tension and many others. However, maintains Jackson, they save the best for themselves.

"Songs like 'Closer than Friends' and 'Happy'—they stay in the can," he emphasizes. "When we work with other people we co-write. If we have something special, why give it away? People won't get bored, and say too much of the 'Surface-sound' is out there on everybody's record."

With *2nd Wave*, Surface wanted to establish itself as a legitimate uptempo act. And most importantly, they wanted to get that pop-crossover action, the key to launching a monster record.

"A song like ~'I Missed,' the next single, is a black, dance song, but the vocal is not real street," explains Jackson. "I have a clean voice. So it's up to radio. Now I thought 'Happy,' was the down-homest, black soul song on our first album. The song goes top-20 pop, totally to my surprise. However, 'Closer than Friends' was #1 for two weeks on the black chart, but it faded on pop."

Jackson agrees that the artificial divisions along racial lines in radio are sometimes a little silly. "The black songs of yesteryear are pop songs today! That tells me that black songs of today are pop songs of tomorrow. It takes a special kind of radio pop station to recognize it. These are the leaders. I don't think we got a chance on a lot of pop stations with 'Closer than Friends.'"

Radio has also responded well to the ballad "Shower Me With Your Love." Jim Prewitt, PD of Hot 97/San Jose said the song was "a smash, a great mass appeal song." The band agrees, but they're listening to another voice.

"People, our fans, are saying that 'You Are My Everything' is a single," says Jackson. "The people picked 'Happy.' We let the people pick our songs."

Townsend, Pic Conley and Jackson have a mutual trust when it comes to making records. They share writing, arranging and producing responsibilities, as well as those critical creative judgement calls.

"We have this terminology—'Are you giggling?'," explains Jackson. "If your not giggling, it's not happening. We're three different personalities, but when it comes to the music we're one person."

The band is also extremely confident about their live show. They are currently on a nationwide tour.

"When people think of Surface they think of older guys doing love music. Come see us live and you'll hear some fast, energy songs."

Concludes the obviously well-read Jackson: "We thank everybody at *Cash Box*. You guys have always supported us. I always look at the magazine. Keep up the good work."

## Julius Robinson



**GRUSIN FOR A BRUISIN:** Composer Dave Grusin, who received an Oscar for his score to the film *Milagro Beanfield War*, is shown accepting BMI's Richard Kirk Award. The honor celebrates Grusin's lifetime of achievements in film and television composing. Pictured (l-r) are BMI president and CEO Frances W. Preston, Grusin, and BMI VP Rick Riccobono.

# ■ TOP OF THE POPS

## ■ Singles



□ **DEBBIE GIBSON:** "No More Rhyme" (Atlantic 7-88885)

This tune exudes more sap than a maple tree, but should appeal to Deb fans everywhere. Expect a lot of AC play, as well as pop action.

□ **NICOLE:** "Rock the House" (Oceana 7-99222)

A real meat and potatoes R&B performance with pop-crossover possibilities from Nicole.

□ **STEPHANIE MILLS:** "Something in the Way" (MCA MCA-53624)

Another fine R&B cut with pop possibilities. Produced, written and arranged by Angela Winbush, and deftly performed by Mills.

□ **STRANGWAYS:** "Every Time You Cry" (RCA 8856-7-RAA)

A competently written and produced corporate rocker. From the LP "Walk in the Fire." Should bullet on AOR, and hop on the popway.



□ **KON KAN:** "Harry Houdini" (Atlantic 7-88900)

Ha! It's so quirky, so innane, it's great! This is the kind of silliness that could hit big on dance-pop formats. "I wanna be like Harry Houdini..." Ha!

□ **MARIA MCKEE:** "I've Forgotten What it Was in You (That Put the Need in Me)" (Geffen PRO CD-3556)

It's the right producer, Mitchell Froom, it's the right singer, but it's the wrong song. Not bad, but far too nondescript to really make an impression.

□ **NATIVE:** "(What a) Wonderful World" (Ode PRO CD17777)

A spirited remake of Sam Cooke, Lou Adler & Herb Alpert's classic, featuring a raggaee feel and some fine vocalizing.

□ **MICHAEL DAMIAN:** "Cover of Love" (Cypress YD 17803)

A raging dance-rocker that should triumph on pop formats. Power and dance mix available on promo CD, from Damian's LP *Where Do We Go From Here*.

□ **DANNY WILDE:** "Time Runs Wild" (Cypress YD1706)

From the film soundtrack *Dream a Little Dream*, this promo CD is a spine-tingling rock masterpiece from his Geffen LP, *Any Man's Hunger*.

## ■ Albums



□ **TODD RUNDGREN:** *Nearly Human* (Warner Bros. 4-25881)

Let's forget about the myth, the sheer legend of the man—this is a great record by any commercial or critical yardstick. Rundgren is a consummate pop writer—his patented melodic and chordal moves mix brilliantly with orchestrated harmonies in such tunes as "The Want of a Nail," (the first single) and "Parallel Lines." Rundgren keeps things sounding a little rough in the production, especially on "Unloved Children," which features dirty-sounding horn solos and a raw drum track. There's a fine cover of Elvis Costello's "Two Little Hitlers," a sly choice thematically, considering Rundgren's reputedly willful nature. And Todd sings—my, does he sing! Listen to songs like

"Fidelity" and "Feel It"—these are some of his best R&B-tinged performances ever. With *Nearly Human* Rundgren offers us (excuse me I can't resist) the most fully human record he's made since *Faithful*.

**J.R.**

# CASH BOX CHARTS

## TOP 100 SINGLES

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

June 10, 1989



#1 Single: Bette Midler



#1 Debut: Bobby Brown #70



To Watch: Madonna #31

		Total Weeks Last Week	
1	WIND BENEATH MY WINGS (Atlantic 7-88972)	5	Bette Midler 14
2	SOLDIER OF LOVE (Capitol 44369)	2	Donny Osmond 12
3	ROCK ON (Cypress 1420/A&M)	1	Michael Damian 12
4	PATIENCE (Geffen 7-22996)	4	Guns N' Roses 10
5	SATISFIED (EMI 50189)	7	Richard Marx 6
6	EVERY LITTLE STEP (MCA 53618)	8	Bobby Brown 11
7	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	10	New Kids on the Block 11
8	REAL LOVE (MCA 53484)	3	Jody Watley 13
9	GOOD THING (I.R.S. 53639)	18	Fine Young Cannibals 6
10	BUFFALO STANCE (Virgin 7-99231)	16	Neneh Cherry 10
11	POP SINGER (Mercury/Polygram 838 2201)	12	John Cougar Meilencamp 7
12	FOREVER YOUR GIRL (Virgin 7-99230)	6	Paula Abdul 14
13	CLOSE MY EYES (RCA 8899-7-R)	14	Lita Ford & Ozzy Osbourne 15
14	CRY (Polydor/PolyGram 871 110-7)	17	Waterfront 10
15	THROUGH THE STORM (Arista AS1-9809)	15	Aretha Franklin & Elton John 9
16	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	21	Milli Vanilli 7
17	WHERE ARE YOU NOW? (WTG 31-68625)	19	Jimmy Harnen 14
18	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	9	Bon Jovi 14
19	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	24	Donna Summer 7
20	MISS YOU LIKE CRAZY (EMI 50185)	27	Natalie Cole 9
21	AFTER ALL (Geffen 7-27529)	11	Cher & Peter Cetera 14
22	I DROVE ALL NIGHT (Epic 34-68759)	30	Cyndi Lauper 6
23	BE WITH YOU (Columbia 38-68744)	29	The Bangles 6
24	EVERLASTING LOVE (Elektra 7-69308)	13	Howard Jones 13
25	COMING HOME (Mercury/PolyGram 872 982-7)	32	Cinderella 10
26	VERONICA (Warner Bros. 7-22981)	34	Elvis Costello 9
27	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	38	Simply Red 6
28	ELECTRIC YOUTH (Atlantic 7-88919)	20	Debbie Gibson 11
29	I WON'T BACK DOWN (MCA 53369)	37	Tom Petty 7
30	ROOMS ON FIRE (Atlantic 7-99216)	41	Stevie Nicks 6
31	EXPRESS YOURSELF (Sire/Warner Bros.)	50	Madonna 2
32	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	35	Roachford 8
33	THE DOCTOR (Capitol B-44376)	40	The Doobie Brothers 4
34	CULT OF PERSONALITY (Epic 34-68611)	23	Living Colour 14
35	WHO DO YOU GIVE YOUR LOVE TO (Wing/PolyGram 887 743)	44	Michael Morales 6
36	LIKE A PRAYER (Sire/Warner Bros. 2/47-27539)	22	Madonna 13
37	WHAT YOU DON'T KNOW (Arista AS1-9836)	51	Expose 4
38	THINKING OF YOU (Cutting Mercury 872502-7)	25	Sa-fire 18
39	THE VOICES OF BABYLON (Columbia 38-68601)	26	The Outfield 12
40	TOY SOLDIERS (Columbia 38-68747)	57	Martika 4
41	FUNKY COLD MEDINA (Delicious Vinyl 104)	28	Tone Loc 15
42	SEND ME AN ANGEL (Curb/MCA 10531)	46	Real Life 5
43	MY BRAVE FACE (Capitol B-44367)	52	Paul McCartney 3
44	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	31	Lisa Lisa and Cult Jam 9
45	I LIKE IT (Island 7483)	48	Dino 5
46	HEAVEN HELP ME (Mika/Polydor 871 538-7)	33	Deon Estus 16
47	INTO THE NIGHT (Polydor 889 368)	55	Benny Mardones 5
48	CRAZY ABOUT HER (Warner Bros. 27657)	56	Rod Stewart 6
49	DOWN BOYS (Columbia 38-68606)	53	Warrant 7
50	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	63	Bon Jovi 2

		Total Weeks Last Week	
51	I KO I KO (Capitol 44343)	36	Belle Stars 14
52	I WANT IT ALL (Capitol B-44372)	59	Queen 5
53	DRESSED FOR SUCCESS (EMI 50204)	64	Roxette 3
54	SECOND CHANCE (A&M 1273)	38	Special 19
55	WE CAN LAST FOREVER (Reprise 7-22985)	61	Chicago 6
56	IN YOUR EYES (WTG 68936)	70	Peter Gabriel 2
57	CIRCLE (Geffen 7-27580)	42	Edie Brickell & New Bohemians 10
58	SO ALIVE (RCA 8956-7-R)	68	Love And Rockets 4
59	ONCE BITTEN TWICE SHY (Capitol B-44366)	69	Great White 4
60	HEY BABY (Epic ZS4-68891)	72	Henry Lee Summer 4
61	SHE DRIVES ME CRAZY (IRS 53483)	43	Fine Young Cannibals 20
62	FIRE WOMAN (Sire 2-4-7-2754)	66	The Cult 4
63	THE LOOK (EMI 50190)	45	Roxette 17
64	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	78	Karen White 3
65	DOWNTOWN (A&M 1272)	47	One 2 Many 11
66	ROCKET (Mercury/PolyGram 872 614-7)	49	Def Leppard 15
67	ROOM TO MOVE (PolyGram 871 4187)	54	Animotion 16
68	SINCERELY YOURS (Atco/Atlantic 7-99246)	58	Sweet Sensation 18
69	HEADED FOR A HEARTBREAK (Atlantic 88922)	80	Winger 2
70	ON OUR OWN (MCA 53662)	DEBUT	Bobby Brown
71	GIVING UP ON LOVE (RCA 8872)	60	Rick Astley 8
72	PRAYING TO A NEW GOD (Geffen 7-22969)	77	Wang Chung 3
73	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	62	Tommy Page 17
74	FASCINATION STREET (Elektra 60855)	74	The Cure 3
75	ROCK AND HARD PLACE (Virgin 7-99215)	75	Cutting Crew 5
76	ME, MYSELF AND I (Tommy Boy 7926)	DEBUT	De La Soul
77	NOTHIN' (THAT) COMPARES TO YOU (Epic 34-68688)	88	The Jacksons 2
78	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	65	Samantha Fox 12
79	EVERYTHING COUNTS (Sire 4/7-22993)	85	Depeche Mode 3
80	HOOOOKED ON YOU (Atco 7-99210)	DEBUT	Sweet Sensation
81	GIRL YOU KNOW ITS TRUE (Arista S-3396)	67	Milli Vanilli 21
82	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	71	New Order 10
83	SEVENTEEN (Atlantic 871 4187)	73	Winger 16
84	CLOSER THAN FRIENDS (Columbia 38-08537)	76	Surface 9
85	DARLIN' I (Wing/Polygram 871 936-7)	DEBUT	Vanessa Williams
86	SEEING IS BELIEVING (Atlantic 7-88921)	79	Mike and the Mechanics 8
87	JEFF HEALY BAND (Mercury 874 452-7)	90	Jeff Healy Band 2
88	THE MAYOR OF SIMPLETON (Geffen 7-27552)	81	XTC 7
89	YOUR MAMA DON'T DANCE (Capitol-B44293)	82	Poison 18
90	RIGHT NEXT TO ME (Select 2005)	DEBUT	Whistle
91	ANYTHING CAN HAPPEN (Chrysalis VS4-43365)	83	Was(Not Was) 7
92	ETERNAL FLAME (Columbia 38-68533)	84	The Bangles 19
93	STAND (Warner Bros. 27688)	86	R.E.M. 21
94	I'LL BE YOU (Sire/Reprise 7-27628)	87	The Replacements 9
95	LET ME IN (EMI 50185)	89	Eddie Money 9
96	NOW YOU'RE IN HEAVEN (Atlantic 7-88925)	91	Julian Lennon 7
97	SUPERWOMAN (Warner Bros. 7-27773)	92	Karyn White 19
98	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	93	Peter Schilling 11
99	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	94	Rod Stewart 26
100	YOU GOT IT (Virgin 99245)	95	Roy Orbison 21

# RHYTHM & BLUES

**BUST OUT THOSE FLARES, POLISH OFF THAT OLD LEISURE SUIT, AND PICK YOUR HAIR TO THE SKY!** You thought *I'm Gonna Get You Sucka* was a joke, didn't you? Well, the '70s are coming back in force, at least as far as black music is concerned. Hip-hop is recycling '70s funk riffs by the cartload, and the slick, soulful balladeering style that ruled in the early '70s seems like the one true trend in R&B this year. **Blue Magic** are back on major wax, the **Delphonics** are headlining a large theatre here in L.A., and **E.U.**, **Alyson Williams** and more are singing sweet and silky smoochers with true conviction. Pass the polyester, please, we're going for a ride.

Only this time things ain't what they used to be. In this age of crossover kookiness, it's tough to tell who's who. **Gerald Alston** just covered the **Eagles'** "I Can't Tell You Why," while Ohio garage-rock band **Royal Crescent Mob** seems to worship the ground that **Sugarfoot** walks on. **Black Rock Coalition** stalwarts **24-7-Spyz** have covered "Jungle Boogie," though I swear the first time I heard it I thought it was the **Red Hot Chili Peppers**. And to top it off, **De La Soul** is sampling **Steely Dan** and making it funky. Everybody's got the funk these days, and the funk seems to be colorblind.

Even though funk may know no barriers, unfortunately there is no radio station in this country where you could hear all these records. The '70s may have been tacky, tacky, tacky, but the '80s are structured, structured, structured. Give me tacky anytime. The breaking down of musical walls and barriers is continuing on the street level, and the lines of distinction between genres are blurring more and more each day. If the corporate suckers don't watch out you'll quickly find your ass in the same predicament your forefathers in the late '70s did. Anybody got a white suit to sell?

## R&B PICKS

### SINGLES

#### BLUE MAGIC: "It's Like Magic" (OBR/Columbia 68789)

Those lush harmonies get me every time. These guys could sing the list of ingredients in a Twinkie and sound positively dreamy. Make this a hit, please.

#### ALYSON WILLIAMS: "My Love Is So Raw" (Def Jam/CBS 01608)

Another hit from Alyson, no doubt. This woman oozes attitude and sexual energy, making you believe her bite is as big as her bark. At least you hope so. Nikki D.s rap is also effective, and you get a good **M.A.R.R.S.** hip-hop remix on the 12".

#### CHUCKII BOOKER: "Turned Away" (Atlantic)

Though this record has very subtle charms, it has charms nonetheless. It got under my skin slowly with its nice backing vocals hitting me first, and its Jam & Lewis-style production. Worth investigating.

#### CLEVELAND WATKISS: "Spend Some Time" (Urban Polydor U.K. 19751)

Promising debut (at least as far as I know) from the U.K. jazz/soul singer. The **Coldcut** mix adds afro-percussion to some strong beats, but doesn't overpower the talents of Watkiss, who sounds like a cross between **Marvin Gaye** and **Bobby McFerrin**. He scats and slides all over the place, and shows he's someone to look out for. Rumors are that he'll be touring with **the Who**, so he shouldn't be a secret for that much longer.

#### BOBBY BROWN: "On Our Own" (MCA 53662)

From the soundtrack to *Ghostbusters II*. Bobby raps about the slime patrol before launching into the type of song we have begun to expect from him—a funky and melodic **L.A. & Babyface** production with no rough edges. A hit.

#### STEPHANIE MILLS: "Something in the Way (You Make Me Feel)" (MCA 53624)

Stephanie's back with a midtempo chugger that rightly deserves all the airplay it will get. I look forward to the LP.

## ALBUMS

#### EUGENE WILDE: *I Choose You (Tonight)* (MCA 42282)

Wilde's got a great voice—he can wrap himself around a lyric with the best of them. Skip the generic Levert productions and go straight to "I Can't Stop (This Feeling)" (this guy likes parentheses) and "I'll Keep Calling," two mid-tempo ballads that let Wilde stretch his voice without getting buried in the production.

#### NATALIE COLE: *Good to Be Back* (EMI)

Nice to see you, too. Unfortunately, you didn't bring along any uptempo songs, did you? This LP is quite classy and well written, but it rarely excites. The exceptions are "Someone's Rockin a Dreamboat," a cocktail jazz smoocher that showcases her voice well, and "I Do," a slowdance ballad with **Freddie Jackson** that should clean up at AC and the prom dance floor.



Neil Harris

## R&B LPs

June 10, 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	1	14
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	20
3	GUY (P)(MCA 42176)	Guy	3	47
4	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	4	16
5	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	5	31
6	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	6	47
7	LARGER THAN LIFE (MCA 6276)	Jody Watley	8	8
8	2ND WAVE (Columbia 44284)	Surface	7	31
9	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	10	16
10	KARYN WHITE (P)(Warner Bros.25637)	Karyn White	9	37
11	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	11	14
12	2 HYPE (G) (Select 21628)	Kid N' Play	12	29
13	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	13	12
14	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	14	20
15	START OF A ROMANCE (Atlantic 81853)	Sky	16	10
16	JUST COOLIN' (G) (Atlantic 81926)	Levert	15	29
17	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	17	8
18	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	18	32
19	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	26	9
20	SERIOUS (EMI 90921)	The O'Jays	39	3
21	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	19	11
22	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	28	7
23	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	23	29
24	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	22	32
25	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Terry	32	4
26	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	33	4
27	LIVIN' LARGE (Virgin 91021)	E.U.	27	10
28	GOOD TO BE BACK (EMI 48962)	Natalie Cole	38	3
29	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	29	9
30	TODAY (Motown 6261)	Today	20	27
31	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	21	21
32	COME PLAY WITH ME (RCA 8341)	Grady Harrell	40	5
33	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	30	36
34	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	31	50
35	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	25	32
36	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	34	28
37	HIGH HAT (Virgin 91022)	Boy George	37	10
38	THROUGH THE STORM (Arista 8572)	Aretha Franklin	48	3
39	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	35	37
40	WE'RE MOVIN'UP (Warner Bros. 25849)	Atlantic Starr	51	3
41	HEART BREAK (P) (MCA 42207)	New Edition	24	47
42	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	52	5
43	ANY LOVE (P) (Epic 44308)	Luther Vandross	36	34
44	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	41	12
45	TAKE 6 (Reprise 25670)	Take 6	43	13
46	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	42	13
47	SO GOOD (Island 90970)	Mica Paris	55	2
48	MIAMI BASS WAVES VOL. II (Luke Skywalker 5001)	Various Artists	47	5
49	SPELL (Mika 835 713-1)	Deon Estus	44	7
50	RAW (Def Jam FC 45015)	Alyson Williams	45	9
51	DOIN' IT (Select 21629)	UTFO	58	2
52	COMIN'THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	46	11
53	IRRESISTIBLE (Island 91235)	Miles Jaye	59	2
54	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	49	30
55	K-9 POSSE (Arista 8569)	K-9 Posse	50	13
56	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	53	57
57	SPELLBOUND (Warner Bros. 25781)	Joe Sample	66	3
58	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	60	7
59	SILHOUTTE (P) (Arista 8457)	Kenny G	54	33
60	DON'T LET LOVE SLIP AWAY (G) (Capitol 48987) (G)	Freddie Jackson	57	44
61	GEMINI (Motown 6264)	El DeBarge	56	10
62	GETTING OFF (On Top 9001)	Miami Boyz	65	10
63	A NEW FLAME (Elektra 60828)	Simply Red	63	4
64	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	61	20
65	24/7 (4th & B'Way 4011)	Dino	62	6
66	ON A MISSION (Atlantic 81946)	Ann G.	68	2
67	WAKE UP (Ichiban 1040)	Roy Ayers	69	2
68	GERALD ALSTON (Motown 6265)	Gerald Alston	67	20
69	CK (Warner Bros. 25707)	Chaka Khan	70	26
70	ANOTHER PLACE AND TIME (Atlantic 81987)	Donna Summer	DEBUT	
71	THE INVASION WILL NOT BE (Jamarc 9001)	Maggotron	71	3
72	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	72	16
73	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadenas	64	12
74	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	73	56
75	LIKE A PRAYER (Sire/Warner Bros. 25844)	Madonna	74	8

**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

June 10, 1989



#1 Single: Atlantic Starr



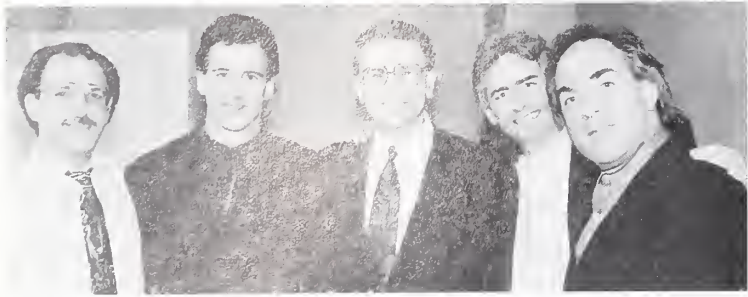
#1 Debut: Bobby Brown #65



To Watch: Al Green #50

		Total Weeks Last Week ▼		Total Weeks Last Week ▼
1	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	1	11
2	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	2	11
3	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	5	11
4	MR. D.J. (Motown 1961)	Joyce Irby	6	11
5	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	9	9
6	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	8	9
7	STICKS AND STONES (RCA 8870)	Grady Harrell	3	15
8	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	12	10
9	LOST WITHOUT YOU (EMI 50185)	Bebe & Cece Winans	11	11
10	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	13	10
11	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	4	13
12	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	15	8
13	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	21	7
14	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	7	14
15	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	18	8
16	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	16	10
17	START OF A ROMANCE (Atlantic 88932)	Skyy	10	15
18	MY ONE TEMPTATION (Island 96584)	Mica Paris	22	10
19	IF SHE KNEW (Atlantic 2560)	Anne G.	14	12
20	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	23	6
21	OBJECTIVE (Island 7-99228)	Miles Jaye	30	9
22	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	31	6
23	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	34	4
24	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	24	11
25	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	26	9
26	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	28	7
27	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	17	10
28	BUCK WILD (Virgin 7-99232)	E.U.	19	13
29	A LITTLE ROMANCE (Motown MOT 1965)	The Boys	29	7
30	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	53	4
31	IT'S REAL (Warner Bros. 22975)	James Ingram	36	6
32	I SECOND THAT EMOTION (Crush 601-6)	10 dB	42	5
33	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	38	6
34	FRIENDS (MCA 53660)	Jody Watley	50	3
35	GOT TO GET THE MONEY (Atlantic 7-88910)	Leverit	39	6
36	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	20	13
37	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	46	6
38	I LIKE (MCA-53490)	Guy	25	14
39	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White	49	3
40	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	45	5
41	REAL LOVE (MCA-53484)	Jody Watley	27	14
42	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	48	6
43	ON A MISSION (Mercury 872 922)	Leotis	43	9
44	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	32	15
45	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry	58	3
46	I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)	Eugene Wilde	33	7
47	THEY WANT MONEY (Jive/RCA)	Kool Moe Dee	56	4
48	CONSTANTLY (Virgin 7-99209)	Lia	59	5
49	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	Cherelle	60	3
50	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	63	2
51	SHE'S SO COLD (Epic 49-68230)	Aiston Stewart	57	9

52	CONGRATULATIONS (A&M 1407)	Vesta	52	5
53	IT'S LIKE MAGIC (OBR/Columbia) 38-68900)	Blue Magic	62	3
54	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)	Third World	65	2
55	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	37	16
56	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame	68	5
57	A WOMANS TOUCH (Mega Jam 2002)	Christopher McDaniels	69	7
58	SOMETHING IN THE WAY (MCA 23941)	Stephanie Mills	70	2
59	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	40	16
60	SOMEBODY LOVES YOU (Motown 1966)	EI DeBarge	67	3
61	TAKE IT OFF (Motown 1967)	Today	77	4
62	NO PLACE TO GO (Zebra/MCA 17802)	Perri	82	3
63	I'M THAT TYPE OF GUY (Def Jam/Columbia 38-68902)	LL Cool J	80	2
64	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton	41	12
65	ON OUR OWN (MCA 53662)	Bobby Brown	DEBUT	
66	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat	75	5
67	CAN WE TALK (Oceana/Atlantic 99213)	Donna Allen	81	3
68	TOBY (Luke Skywalker 205)	Angee Griffen	86	2
69	I LIKE IT (Island 4th & B'Way 7483)	Dinon	90	2
70	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	47	13
71	SHE DRIVES ME CRAZY (I.R.S. 53483)	Fine Young Cannibals	51	8
72	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	54	17
73	MY LOVE IS SO RAW (Def Jam/Columbia 38-68903)	Alyson Williams	92	2
74	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	44	12
75	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	88	2
76	THIS MAGIC MOMENT (Reprise/Warner Bros. 27763)	Rick James	72	5
77	ANIMAL (Mercury 872 954)	Bar-kays	61	9
78	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	DEBUT	
79	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	35	14
80	GOIN' OUT (Orpheus/EMI 50179)	Alex Bugnon	84	4
81	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock	55	11
82	SWEET TALK (Valley View 75723)	The Manhattans	DEBUT	
83	LOVE SICK (Orpheus/EMI 72650)	Z'looke	71	16
84	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack	73	12
85	WE GOT OUR WON THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	DEBUT	
86	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	64	15
87	CRUZIN' (Polydot/PolyGram 889 034-7)	Jackie Jackson	DEBUT	
88	I WANT YOUR LOVE (RCA 8881)	La Rue	79	9
89	CRUCIAL (MCA 53500)	New Edition	66	15
90	TWO WRONGS (DON'T MAKE A RIGHT) (Geffen 7-27518)	David Peaceton	DEBUT	
91	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)	Marcus Lewis	76	10
92	DON'T TEASE ME (MCA 53615)	Robert Brookins	78	11
93	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	74	16
94	SOMETHING REAL (EMI 50192)	Miki Bieu	DEBUT	
95	4 U (A&M 12293)	Vesta	83	19
96	ONE MAN (Profile 7241)	Chanelle	85	7
97	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	87	19
98	REAL LOVE (Motown 44261)	EI DeBarge	89	18
99	AFFAIR (Tabu ZS4-68568)	Cherelle	91	19
100	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	93	7



'R' YOU EXPERIENCED? GRP's Eric Marienthal and David Benoit got a visit from the boss, Larry Rosen, following a Benoit gig at New York's Town Hall. Here, saying "cheese," are (from left) GRP vp Mark Wexler, Marienthal, Rosen, Benoit and Benoit's manager Ted Cohen.

**PASSING ON:** Pianist **Phineas** (he pronounced it "Fine-ee-us") **Newborn Jr.** died May 26 in Memphis. Newborn had an odd career — he'd be off the scene for years at a time, and when he'd reappear it would be to continue a love-hate relationship with critics. He was a stunning technician, everybody agreed, with chops to match the mighty **Tatum**. But his playing often seemed glib and uninvolved. Several of his albums, though, rank as jazz piano classics, and Newborn was always interesting to watch: he'd stare dreamily into space while unreeling unbelievably dexterous rococo bebop piano lines. Newborn was 57.

**PUTTING ON THE HITS:** **Fred Astaire** is one of my favorite singers. He swings, his phrasing is extraordinarily precise and graceful, his voice is a pleasure. The fact that some of America's greatest songwriters (**Berlin, Gershwin, Kern**) wrote some of their best songs for him doesn't hurt, either. Most people, to make the point about Astaire as a singer, point to the marvelous Verve album he recorded in the '50s with **Oscar Peterson, Flip Phillips** and a number of other **JATP**ers, but, for my money, the greatest Astaire is the stuff he recorded for Brunswick at the same time he was making those fantastic movies in the '30s. The best songs from *Top Hat*, *Follow The Fleet*, *Swing Time*, *Shall We Dance*, *A Damsel In Distress* and *Carefree* (in other words, some of the best songs of the time) were recorded by Astaire in separate arrangements, with different orchestras, at the same time the movies were being made. The arrangements are simple and attractive — they showcase the songs — and Astaire's singing is divine. He also tap-dances in a number of the songs and, no surprise, they are the equivalent of excellent Swing Era drum solos. These are some of my favorite records, period. For years they were available from Columbia in a double album, *Starring Fred Astaire*, with excellent liner notes by **Stanley Green**. Last year they went out-of-print, got digitally spruced up, and *voilà!*, they're now out on Columbia as *Starring Fred Astaire*, with excellent liner notes by Stanley Green. The difference is the excision of an instrumental and the inclusion of six previously unreissued numbers, two with the **Benny Goodman Orchestra** and four from the film *Second Chorus*. It's fun to hear Astaire singing with Goodman, but the *Second Chorus* songs are, well, expendable. Especially following, as they do, the likes of "Cheek to Cheek," "A Foggy Day," "They All Laughed," "A Fine Romance," "The Way You Look Tonight," "Let's Face the Music and Dance," "Top Hat, White Tie and Tails," "They Can't Take That Away From Me," "Let Yourself Go," etc., etc.. As my grandmother would've said, "Such a talent!"

**A MESS OF FESTS:** Used to be, you could point to a specific day as the opening of jazz festival season, like the first day of the **Newport Jazz Festival**, either in Newport or New York (as the Newport Festival or the **Kool Festival** or the **JVC Festival** or whatever). Like somebody'd throw out the ceremonial first "How High the Moon" and the season would be off and running. Now it seems there are jazz festivals 12 months a year, like basketball and hockey. You can still use the JVC Festival (which starts June 23rd) as a reference (the big European festivals do), but we'll be several festivals in the hole by then. To wit:

**The Mellon Jazz Festival**, June 16-25, Philadelphia. Dedicated to **Benny Golson**, taking place all over town. Highlights: a free (!) **Sonny Rollins** concert opening night, appearances by **Nancy Wilson, Joe Williams, Cassandra Wilson, Joey DeFrancesco, Miles Davis, Greg Osby, Ruben Blades**, et al. Information: (215) 893-1930.

**The Boston Globe Jazz Festival**, June 19-25, Boston, all over town. Highlights: a free (!) **Grover Washington/Chick Corea**/others concert closing night, appearances by **Wynton Marsalis, Michael Brecker, Julius Hemphill, Daniel Ponce, Miles Davis**, et al. Information: (617) 523-4047.

**The Great Woods Jazz & Blues Festival**, June 23-25, Great Woods Center for the Performing Arts, Mansfield, Mass.. **Kenny G, New York Voices** (Fri.), **Sarah Vaughan, Dave Brubeck, Branford Marsalis, Billy Eckstine, Jimmy Smith**, others (Sat.), **Stevie Ray Vaughan, Ronnie Earl, Guitar Slim Jr., John Mayall, Johnny Winter** (Sun.). Information: (508) 339-2333.

**The Knitting Factory Jazz Festival**, June 18-July 8, the Knitting Factory, NYC. This is and isn't a jazz festival. Is, because it's got a fascinating (if not exactly wide-ranging) line-up (one that can really give somebody an idea of what's new in jazz). Isn't, because this is the kind of stuff the Knitting Factory does as a matter of course all year. Among the headliners: **Wayne Horvitz, Robin Eubanks, Marvin "Smitty" Smith, Milt Hin-**

### CONTEMPORARY JAZZ



June 10, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	EAST (Hiroshima Epic 45022)	HIROSHIMA	1	12
2	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)			
3	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	3	9
4	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	8	7
5	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	6	9
6	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	4	14
7	HEART'S HORIZON (Reprise 25778)	AL JARREAU	5	22
8	ON THE CORNER (GRP GR 9583)	JOHN PATITUCCI	9	9
9	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	10	10
10	URBAN DAYDREAMS (GRP GR 9567)	DAVID BENOIT	12	7
11	SILHOUETTE (Arista AL-8457)	KENNY G	7	30
12	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	16	3
13	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	DEBUT	
14	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	11	10
15	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNON	13	10
16	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	18	7
17	RHYTHMN DEEP (GRP GR 9585)	OMAR HAKIM	22	5
18	ROUND TRIP (GRP GR 9586)	ERIC MARIENTHAL	20	5
19	N.Y.C. (Intuition/Capitol 91354)	STEPS AHEAD	14	10
20	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	DEBUT	
21	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	25	3
22	LET'S STAY TOGETHER (Artful Balance 7215)	ERIC GALE	23	3
23	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	30	3
24	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	15	14
25	WHISPERS AND PROMISES (Warner Bros. 25902)	EARL KLUGH	DEBUT	
26	THE SEARCHER (GRP GR-9580)	KEVIN EUBANKS	17	10
27	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	29	7
28	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	19	16
29	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	21	57
30	FESTIVAL (GRP 9570)	LEE RITENOUR	24	30
31	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	26	27
32	DIFFERENT TRAINS (Elektra/Nonesuch 79176)			
33	FLASHPOINT (GRP 9571)	TOM SCOTT	27	28
34	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	31	44
35	GARY HERBIG (Head First 723-1/K-Tel)	GARY HERBIG	32	14
37	NORTHERN LIGHTS (MCA 6724)	KEIKO MATSUI	34	10
38	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	35	32
39	FOREIGN AFFAIRS (Blue Note 90967/Capitol)	BIRELI LAGRENE	33	10
39	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	36	32
40	CYLCLES (Denon CY 72745)	BOB BERG	37	10

ton, **John Zorn's Naked City, Andrew Hill, Bobby Previte, Dewey Redman, Marty Ehrlich, Mal Waldron/Ed Blackwell, Don Pullen, Ralph Peterson and Reggie Workman** (not to mention the Knitting Factory JVC shows at Alice Tully Hall).

And then comes Europe (**Umbria, North Sea, Nice, Montreux, Pori...**).

## Lee Jeske

### ■ JAZZ PICKS

#### □ MILES DAVIS: *Amandla* (Warner Bros. 25873)

Miles talks about moving ahead, but he's in a rut. Good trumpet blowing, but Marcus Miller's easy-going, amorphous fusion settings are almost interchangeable with the last two W.B. albums.

#### □ DON PULLEN: *New Beginnings* (Blue Note 91785)

Invigorating pianist's muscular trio date (with Tony Williams and Gary Peacock) spins into the stratosphere without losing its strong, soulful structure.

#### □ ELIANE ELIAS: *So Far So Close* (Blue Note 91411)

Pianist explores her Brazilian roots with a soft acoustic fusion date filled with bossa nova rhythms. Band includes husband Randy Brecker, brother-in-law Michael Brecker, and Peter Erskine. Eumir Deodato's associate producer.

#### □ NEW YORK VOICES: *New York Voices* (GRP 9589)

Expect comparisons to Manhattan Transfer for this slick, tight five-voice group, which leans towards a sleek fusion/pop sound and original material.

#### □ STRATA INSTITUTE: *Cipher Syntax* (JMT 834 425)

Ornette's the jumping off point here, and alto firebrands Steve Coleman and Greg Osby (and their avant-funk M-Base colleagues) are the hard-edged jumpers.

# COIN MACHINE

## AROUND THE ROUTE

SUBURBAN CHICAGO was the setting for a very active weekend of social activities which began on Friday, May 19, when **American Vending Sales** hosted their grand opening gala at their new Elk Grove Village, Ill., facilities. And what a layout they have out there! Very spacious, very modern, very impressive! The place was jammed for this event, with manufacturer reps, operators, friends and guests. The *Cash Box* photog was snapping photos all over the place. On Saturday, May 20, **A.H. Entertainers**, one of this area's most prominent operating firms, celebrated its **50th anniversary** with a day-long party in Rolling Meadows, Ill., where the A.H. operation is located. This was my first visit and I must admit I was totally unprepared for the size and scope of this operation, which goes beyond one building! For this event they had red arrows pasted on the interior floors and outside pavements to lead you from one sector to the other — from vending to music and games, to administrative offices and so forth. Attendees included lots of location owners along with representatives from both the distributor and manufacturer communities. Keep tuned for photo coverage.

**SOMETHING FOR EVERYONE!** Spoke with Taito America's sales VP **Rick Rochetti**, who rounded out their current crop of equipment, including *Operation Thunderbolt* (the two-player gun game), *Nastar Warrior* (the new kit) and *U.S. Classic* (which is available as a kit, a dedicated upright and in cocktail form) by saying: "We've addressed every possible location need. The market needs a great two-player gun game and *Operation Thunderbolt* fills the bill in both arcades and street locations. *Nastar Warrior* is at home in arcades, 7-Eleven establishments and similar locations; *U.S. Classic* is also a good arcade piece, but it's doing terrific business in street locations. So what we've done at Taito America is produce the variety of equipment that will satisfy the needs of the arcade operator and the street operator as well!"

**GOOD STUFF:** Atlas Dist. prexy **Jerry Marcus** gave us the lowdown on some pieces that are makin' noise at Atlas (and this is the kind of noise you want to hear during the summer season!). The lineup includes *Bottom of the Ninth* from Konami, Sega's *Golden Axe* and *Crack Down* and Leland's *Super Off Road*, to name a few. He also told us that Konami's new *Crime Fighter* is testing very well! **ATTENTION JUKEBOX OPS:** "**Lyle Lovett's Hair**," a brand new single by **Joe Henderson** on the **Funny Bone** label, looks to be a natural for jukebox programming. The title says a lot; and believe me, you'll get a kick out of it. Just check the trade reviews. The record is being distributed nationally by **The Corbitt Company**, 816 19th Ave. South, Nashville, TN 37203. Just contact **Sharon Corbitt** at (615) 320-0629 for further info.

**HOW DO YOU DO!** Arachnid prexy **Mike Tillery** introduced me to his new partner (and co-owner of the company) **John Martin**, at the aforementioned AVS party. Also in attendance was marketing chief **Sam Zammuto**. Tillery, actually, is one of the original founders of the company. His former partner, **Paul Beall**, recently departed the firm.

**COMING SOON:** **Romstar** is about ready to release its new dedicated video game *Final Blow*. Watch for it!

**DATELINE MILPITAS, CA.:** **Atari Games** recently announced the appointment of **Canadian Coin Machine Distributors Ltd.** to represent its video line. Owned and operated by **Ralph Winfield**, Canadian Coin will be a co-distributor in British Columbia with **Pacific Vend Distributors**.

**WELCOME ABOARD:** **Kevin M. Clark** has been named manager of meeting services at NAMA and will be responsible for the detailed planning of the various meetings, programming and special events aspects of NAMA's two annual conventions, as well as education seminars and other association functions.

We keep hearing about more and more jukebox promotions being targeted for the centennial year (and in some cases specifically for National Jukebox Month this coming November). Latest, as noted in the AMOA Location newsletter, involves **Miller Brewing Co.** Through the efforts of the **Jukebox Promotion Committee**, the Milwaukee-based brewery has tentatively agreed to launch a major jukebox promo involving consumers, locations, AMOA member operators and local Miller distributors this November in eight test markets.... As reported in last week's column, **Island Records** will be launching a special "box promo" to into the new **Drivin' n' Cryin'** single, "Straight to Hell." It's a pretty good bet there'll be more such efforts on the part of the record labels, who seem to finally be realizing that the jukebox and the operator are a winning combination for product exposure and sales!

**STATE ASSOCIATION NEWS:** **ICMOA**, the Illinois state ops association, hosted their annual Legislative Reception on May 17 at Baur's Opera House in Springfield, and they really outdid themselves this year! Attendance (including senators and representatives) topped the 60 mark, thanks to the aggressive members who handed out invitations in the Capitol Building and the Stratton Building that morning! Since the theme was the jukebox centennial, operator **Ted Furkin** of **Allstar Music** (Springfield) brought in a new nostalgia jukebox for display, and ICMOA provided a good supply of the jukebox pins that were passed out to (and enthusiastically received by) attending legislators! How are you gonna top this at next year's event, guys?

**Camille Compasio**

## NEW PRODUCTS

### SEGA'S 'GOLDEN AXE'

SEGA, producer of such successful conversion kits as *Shinobi*, *Altered Beast* and *Wrestle Wars*, now brings to market its latest entry, *Golden Axe*, which is staged in a world of armored knights, magic and story telling, presented with Sega's outstanding animation-style graphics.



The action starts with the selection of either *Axe Battler*, *Tyris the Flare* or *Gillius Thunderhead*. Using a joystick and three punch buttons per player, numerous kinds of action attacks are possible. By gathering magic potions from the thieves, players can create a colorful magic display to eliminate the on-screen enemies; but the excitement doesn't stop here. When fending off the armies of the evil "Death Adder," players can capture the drag-ons and use them to battle the foes. Continuous play allows one or two players to battle their way through nine levels to the ultimate confrontation.

Features include a wiring harness which provides "JAMMA compatibility" for each installation, a circuit board, complete graphics package and an in-cabinet operator control panel with volume control, service and test switches.

Further information may be obtained through Sega distributors or by contacting Sega Enterprises, Inc., 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

### SEGA'S 'CRACKDOWN'

*CRACKDOWN*, the new dedicated video game from Sega, offers two-player interactive play. Staged in the future, the theme focuses on a city that has been overtaken by a powerful force of mechanical men.



## INDUSTRY CALENDAR 1989

**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.

# OPEN HOUSE AT AVS WAS A GRAND AFFAIR!

TO GIVE YOU A FEW SPECIFICS: First off, the new American Vending Sales, Inc., facilities at 750 Morse Ave. in Elk Grove Village, Ill., contain 55,000 square feet of space — meaning more than double their previous space. The new building is much more modern in decor and design to efficiently accommodate every single departmental function of this distributorship, from parts and service to logics, warehouse and shipping, administration and everything else in between. And wait'll you see their showroom! It's light, airy, roomy and provides a perfect setting for displaying product. But, since the purpose of this article is to report on the May 19 grand opening party AVS hosted, let us proceed by saying it was a terrific event, attended by over 500 tradesters and guests who were provided with plenty to eat, plenty to drink and lots of equipment to see, with plenty of manufacturer reps on hand to answer all questions. Let us also add that, while the invitation specified an 8 p.m. cut-off, many stayed on and kept arriving into the wee hours of the morning! Prexy Frank Gumma, Sr., VP Frank Gumma, Jr., Vincent Gumma, Ivan Sharps, John Neville, *et al*, were ever present, of course, making certain that everyone enjoyed! (Photos by Pam Caposieno)



Our host, AVS prexy Frank Gumma Sr. (2nd from left) with Alan Suitor (Automatic Products), Rowe's Jerry Gordon and AVS's Vincent Gumma at one of the many congratulatory floral pieces that were on view. The staircase in the background leads up to the second level of these fabulous premises!



With an expression of utter pride, Grand Products' Stan Jarocki posed for us at the firm's Heavy Unit kit and the outstanding new Universal Cabinet which he modestly described as the best in the market!



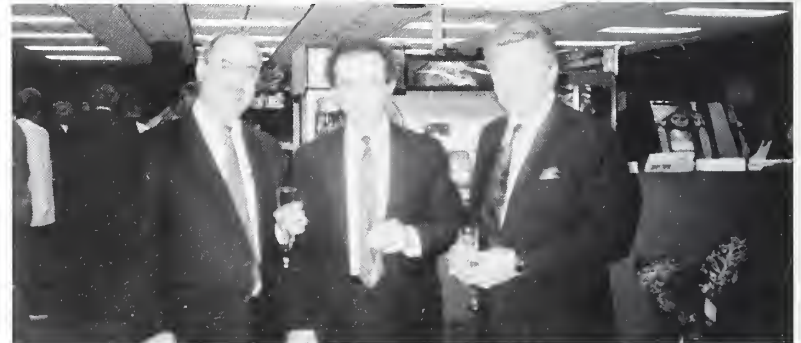
Everybody's talkin' 'bout the hot new Bally Midway "Arch Rivals" video game, which you see here surrounded by (l-r) AVS salesman Nick Cosentino, op Marlin Harris (Kohara), Debbie Penny and op Robert Cynowa (J.D. Munch Vending).



John Poulos, one of the trade's most noted operators (Galaxy Games) and Romstar's Rene Lopez (l-r) at the Romstar "Downtown" kit. Rene told us the factory's next dedicated game is "Final Blow."



Say hello to John Martin, new co-owner of Arachnid (l-r), AVS's John Neville, Arachnid's veteran co-owner Mike Tillery and the firm's Sam Zammuto, pictured at the English Mark Darts, of course!



Enjoying some liquid refreshment and the hospitality of the house are (l-r) Jim Tierney, proxy Ed Sokolofski and Mike Rudowicz of Wico.



Dynamo's Air Hockey table, the star of many a tournament nationwide, was prominently displayed. Pictured with it are Dynamo's Mark Struhs and AVS's Ivan Sharps.



Take a look at the gorgeous Rowe "LaserStar" CD jukebox, in the company of Rowe's Jerry Gordon (l-r), Grand Products' Stan Jarocki and AVS's John Neville!



### WILLIAMS/BALLY/MIDWAY'S LAURA REZEK



We posed the question, "What do you like most about your work; and what, if anything, would you gripe about?" Laura's response: "The 'fun factor' is the best part of what I do. How can you not enjoy your work when every activity centers around promoting a product that is fun, an activity that people around the world look forward to for relaxation and entertainment? And then there's the 'diversity factor,' which can be a mixed blessing. I'm involved in so many projects simultaneously that I never get a chance to be bored, which is something that happens in other industries when you're doing the same old thing, day after day. But on the downside, there's the necessity to be flexible — all the time. You can't expect things to remain constant, and you must have the ability to deal with last-minute changes."

Is she a game-player? Without a doubt! "I'm not a Roger Sharpe at pinball by any means, but I enjoy my share of playing when I'm out with friends. I enjoyed the era of Pac-Man and Centipede...and what happened to games that were non-violent and more universally appealing? I think the market is glutted with Ninja-This and Shoot-'Em-Up That!"

We asked Laura if there was a specific individual who influenced her at the start of her coinbiz career. "When I came aboard at Bally, I reported to Joe Dillon. What a neat person. He taught me a great deal about our industry — about the good things and about the not-so-good things. I greatly admire him for his integrity and for being just a generally classy human being. We really miss him!" she said. [Ed. note: Joe Dillon is currently the president of Taito America Corp.] "Something important that I've learned is that people need to know we care," she continued. "They need to know that we're here to help with any question, comment or project, no matter how large or how small. In particular, I'd like to add that I want our operators and distributors to know that I'm here to help and they should never hesitate to call."

Laura Rezek grew up in Chicago and its suburbs, and she considers herself a "coin-capitol lady"! She attended Purdue University in West Lafayette, Ind., graduating in 1984 with a B.S. in Management. She recently moved from the 'burbs to the city, and spends her time away from work riding her bike and "enjoying our terrific lake-front!"

Laura Rezek is indeed among the growing number of "women in coinbiz" who are making their mark!

## AVS TEAM MEMBERS

As *Cash Box* covered the AVS grand opening gala, which was primarily a social event, we could not resist the opportunity to tour around a little bit in three or four of the many departments out there and photograph some of the AVS team members. Pictured at the

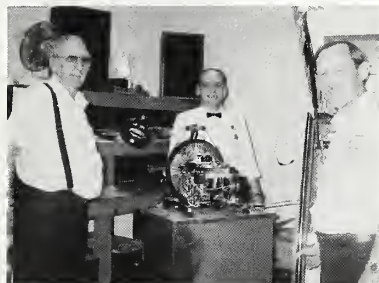
service counter (photo 1) is **Ray Nair**. In the logic department (photo 2) is **Lou Bertellotti**. In the music and games service area are (l-r) **Al Hughes, Dave Rarity and Dick Hamilton**. In the parts department are **Jan Jauquet and J.R. Deato**.



NAIR



BERTELOTTI



HUGHES, RARITY, HAMILTON



JAUQUET & DEATO

## ATARI ANNOUNCES PERSONNEL PROMOTIONS

CHICAGO — Several key personnel promotions and changes were announced by Atari Games Corporation. "The promotions reflect our continuing goal to further strengthen our position in the video game market," stated Hide Nakajima, president of Atari Games.

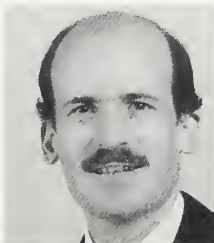
**Rich Moore** has been promoted to vice president of engineering and will now assume leadership of the coin-op engineering department, which includes the design and development groups as well as the animation and audio departments. Moore has been with Atari Games for 11 years, starting out as a software engineer and game programmer. He most recently held the position of engineering director and was responsible for one of the three design teams within the company.

The firm's engineering efforts were previously headed by two senior vice presidents, **Lyle Rains** and **Dan Van Elderen**, who have shifted in their responsibilities. Rains will head up new project development, and Van Elderen has taken over the new assignment of chief operating officer and executive vice president of Tengen, the

subsidiary company which develops, manufactures and markets consumer software.

In the sales area, veteran **Elaine Shirley** has been promoted to director of consumer service. During her 16-year tenure with Atari Games, Shirley has held numerous positions, starting out as a trainee in manufacturing PCB, following which she was transferred into planning, where she then became supervisor until she went into the customer service area. She has been the customer service manager for the past six years, and her promotion will mean even more involvement in the sales activities for the company.

In the finance department, **Robert Sheffield** has been appointed the new chief financial officer, following the resignation of John Klein, who previously held this position. Sheffield will be responsible for all financial aspects of the company and its several subsidiaries. He came to Atari Games as controller in August of 1988 and has 16 years experience in financial management. He most recently served as vice president of finance for Televideo Systems, Inc.



RICH MOORE



ELAINE SHIRLEY



ROBERT SHEFFIELD

# COUNTRY MUSIC

## LIVING LEGEND

### LITTLE JIMMY DICKENS: 'The Littlest Star' is Still Rising

HE'S BEEN APTLY NAMED THE TATER — the Littlest, but the Biggest Star at the Opry for over 40 years, and the man truly lives up to his name. He may be small in stature, but when it comes to talent, Little Jimmy Dickens stands up there with the tallest of men.

At 68, Dickens continues to entertain at shows across the nation, and is already scheduled to be on the road through November, booked for at least 100 one-nighters.

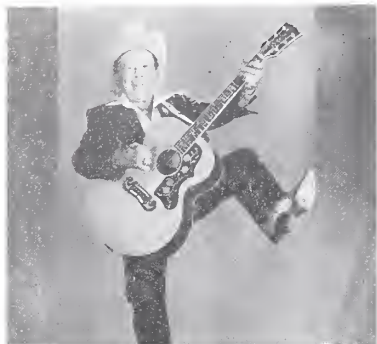
"I may slow down one of these years down the road, but I'll never get completely away from country music," Dickens says. "I enjoy what I'm doing and I think it keeps me healthy. As long as I feel like I'm doing a good job and I'm entertaining people, I'll continue to do it."

"Thankfully, there has always been a demand for Little Jimmy Dickens out there," he remarks. "And I think the dyed-in-the-wool, traditional country music fan is out there and they come to our shows." They exist in almost every country and they have been fortunate enough to see him "live" in many of those countries.

In the spring of 1964, Dickens became the first country music artist to completely circle the globe on a world tour. "I did that in about 90 days," Dickens remembers. "We started out in Hawaii, went to Tokyo, then to Okinawa, Manila, Hong Kong and Vietnam. After that, we made stops in Turkey, Germany, Italy and Spain before winding back up in Minneapolis."

Dickens says one of the most requested songs he performs, even today, is "Take an Old Cold Tater." "I kind of got branded early in my career with that song, it being my first record, but I almost always recorded a ballad on the flip side of those tongue-in-cheek songs," he recalls. "But they kind of got lost on count of my being branded as a novelty singer."

Dickens smiles as he talks about the ballads he did that have been recut by one of today's top country artists, Ricky Van Shelton. "His new record, 'I've Got a Hole in My Pocket' and 'Life Turned Her That Way,' are both songs I cut years ago. He's a great singer and I admire him a lot. I guess someone played him my records and he liked them. So I guess I cut a good demo for him," Dickens laughs heartily.



(Photo: Kenny Rogers)

In 1983, Dickens was inducted by his peers into the Country Music Hall of Fame. "It was a feeling that cannot be described," Dickens reflects. "To know that you are recognized by the industry and your peers — it's a wonderful thing."

More recently, after performing at the Dandelion Festival in his native West Virginia, Dickens was presented with an engraved copy of a resolution passed by the West Virginia Senate, citing the performer for his 40 years as a country music star as well as being the first West Virginian to be inducted into the Country Music Hall of Fame.

Dickens stays busy in Music City too. In addition to hosting *The Opry Live* each Friday and Saturday night, he appears regularly on *Nashville Now* and stays on top of things at his record and production company, Tater Patch Productions.

Dickens says the fact that he will probably be most remembered as "Tater—the Littlest, but the Biggest Star of the Opry" does not bother him at all. "Being teased about my size (4'11") has never bothered me," he laughs. "It's been good to me all these years." (Dickens, by the way, got his nickname from none other than Hank Williams, Sr.)

Little Jimmy Dickens began his career back when the other greats began — Hank Williams Sr., Marty Robbins and many more who are now gone. He is truly one of the most dynamic Grand Ole Opry entertainers around today — definitely a Living Legend.

**Kay Knight**

Thanks, Country Radio, for making  
"Lonely Man"  
a successful record.

JIM MARTIN



It feels so good, we're gonna  
do it some more.

Promotion: Joe Gibson & Alan Young  
Soundwaves Records, An American Company  
(615) 321-0424

## COUNTRY ALBUMS



June 10, 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	15
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	15
3	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	3	7
4	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	5	38
5	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	4	45
6	SOUTHERN STAR (RCA 8587-1)	Alabama	10	15
7	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	6	36
8	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	7	33
9	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	8	58
10	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	22	4
11	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	9	12
12	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	11	17
13	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	14	12
14	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	16	13
15	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	12	5
16	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	18	50
17	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	31	2
18	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	13	14
19	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	17	42
20	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	21	41
21	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	15	13
22	RAGE ON (Capitol 46976)	Dan Seals	25	45
23	REBA (MCA 42134) (G)	Reba McEntire	20	56
24	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	38	3
25	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	27	70
26	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	23	19
27	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	19	41
28	KILLIN' TIME (RCA 8781-7)	Clint Black	24	4
29	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	31	39
30	101 2 (Warner Bros. 25742)	Highway 101	36	41
31	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	33	38
32	COPPERHEAD ROAD (UNI 7/MCA)	Steve Earle	26	28
33	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	32	11
34	I GOT DREAMS (MCA 42272)	Steve Wariner	28	7
35	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	29	99
36	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	34	107
37	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	35	16
38	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	37	41
39	SOLID AS A ROCK (Epic 44326)	The Shooters	39	3
40	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	40	8
41	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	41	115
42	SURVIVOR (Universal 42264/MCA)	Lacy J. Dalton	42	15
43	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	45	83
44	ALABAMA LIVE (RCA 6825-1) (G)	Alabama	47	1
45	FASTER AND LLOUDER (RCA 9587-1)	Foster & Lloyd	44	5
46	TURN THE TIDE (RCA 8454)	Baillie & the Boys	43	12
47	WHAT A WONDERFUL WORLD (Columbia 44331/CBS)	Willie Nelson	48	35
48	RUNNING (MCA/Curb 42169/MCA)	The Desert Rose Band	46	36
49	HOMESICK HEROES (Epic 44324/CBS)	The Charlie Daniels Band	49	34
50	GREATEST HITS (RCA 7170)	Alabama	50	23529

## ■ COUNTRY HOT CUTS

1. ALABAMA: "Southern Star" *Southern Star* (RCA)
2. ALABAMA: "High Cotton" *Southern Star* (RCA)
3. THE JUDDS: "Let Me Tell You About Love" *River of Time* (RCA)
4. RONNIE MILSAP: "Roll the Dice" *Stranger Things Have Happened* (RCA)
5. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon* (MCA)

## ■ TOP 10 SINGLES—20 YEARS AGO

1. TAMMY WYNETTE: "Singing My Song" (Epic)
2. GEORGE JONES: "I'll Share My World With You" (Musicor)
3. FREDDY WELLER: "Games People Play" (Columbia)
4. HANK WILLIAMS, JR. "Cajun Baby" (MGM)
5. GLEN CAMPBELL: "Galveston" (Capitol)
6. SONNY JAMES: "Running Bear" (Capitol)
7. JOHNNY BUSH: "You Gave Me a Mountain" (Stop)
8. JIM REEVES: "When Two Worlds Collide" (RCA Victor)
9. RAY PRICE: "Sweetheart of the Year" (Columbia)
10. JERRY LEE LEWIS: "One Has My Name (The Other Has My Heart)" (Smash)

**CASH BOX CHARTS**

**COUNTRY SINGLES**

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

June 10, 1989



**#1 Single: Desert Rose Band**



**#1 Debut: Patty Loveless #55**

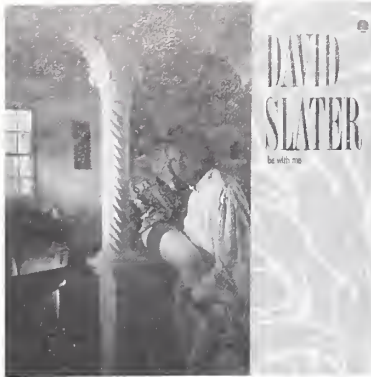


**To Watch: Shenandoah #46**

		Total Weeks Last Week ▼
<b>1</b>	<b>SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)</b>	<b>Desert Rose Band 5 12</b>
2	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner 2 14
<b>3</b>	<b>I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)</b>	<b>Rosanne Cash 6 11</b>
4	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing 4 14
5	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam 1 14
6	BETTER MAN (RCA 8781-7)	Clint Black 8 15
7	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley 11 12
8	THEY RAGE ON (Capitol 44345)	Dan Seals 12 12
9	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell 3 16
10	IF I HAD YOU (RCA 8817-7)	Alabama 7 13
11	CALL ON ME (Capitol 44348)	Tanya Tucker 14 11
12	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis 9 13
13	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys 15 10
14	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet 16 9
15	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs 24 8
16	YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA)	The Judds 10 16
17	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard 23 8
18	BUT YOU WILL (SOA 006)	Razzy Bailey 19 7
19	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless 13 19
20	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal 17 18
21	DON'T QUIT ME NOW (MCA 53510)	James House 21 8
22	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty 29 6
23	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS)	Shenandoah 18 19
24	HEY BOBBY (RCA 8865-7)	K.T. Oslin 20 18
25	WINE ME UP (Mercury 872 728-7)	Larry Boone 22 12
26	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton 34 7
27	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart 25 16
28	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait 35 6
29	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones 30 5
30	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea 36 7
31	CATHY'S CLOWN (MCA-53638)	Reba McEntire 37 4
32	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell 26 9
33	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn 38 4
34	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Millsap 41 6
35	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton 42 4
36	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven 46 7
37	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters 27 17
38	ONE GOOD WELL (RCA 8867-7)	Don Williams 44 2
39	NEVER SAY NEVER (Capitol P B44349)	T. Graham Brown 40 5
41	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal 47 14
42	BACK IN THE FIRE (Warner Bros. 7-27532)	Gene Watson 28 12
44	RIGHT TRACK, WRONG TRAIN (16th Avenue P B 70426)	Canyon 50 5
45	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.)	Hank Williams Jr. (Duet With Hank Williams Sr.) 31 19
46	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah 53 2
47	MORE THAN A NAME ON A WALL (Mercury/PolyGram 874-196-7)	The Statler Brothers 55 2
48	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One 404)	Jerry Lansdowne 62 7
49	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris 56 2
50	CARRY ON CHILDREN (Morning Star 21389)	Fox Brothers 51 6
51	HILLBILLY HELL (MCA-53642)	Bellamy Brothers 52 4

		Total Weeks Last Week ▼
52	I'M A SURVIVOR (Universal UVL 66007)	Lacy J. Dalton 58 159
53	I STILL NEED YOU (Windward 7)	Steffin Sisters Dalton 58 159 7
54	MIDNIGHT TRAIN (Epic 3468738)	Charlie Daniels Band 62 3
<b>55</b>	<b>TIMBER I'M FALLING IN LOVE (MCA 53641)</b>	<b>Patty Loveless DEBUT</b>
56	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley 32 21
57	I MIGHT BE WHAT YOU'RE LOOKING FOR (Universal 66005)	Larry Gatlin & The Gatlin Brothers DEBUT
58	HOW DO (Columbia 38-68677)	Mary Chapin Carpenter 60 5
59	(BLUE, BLUE, BLUE) BLUE, BLUE (RCA-8918-7-RAA)	Jo-Ei Sonnier 61 4
60	I PROMISE (Evergreen EV1091)	Lynne Tyndall 66 5
61	WHO NEEDS YOU (Airborne 10019)	The Sanders 67 2
62	BRAND NEW WEEK (Master MR-011)	Michelle Lynn 69 5
64	I STILL NEED HER (Associated Artist 502)	Norman Wade 65 6
65	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Faucett 71 4
66	DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102)	Northern Gold 72 4
68	IF I NEVER SEE MIDNIGHT AGAIN (Columbia 38-68684/CBS)	Sweethearts of the Rodeo 33 6
68	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy DEBUT
69	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan 76 2
70	LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial SR-150)	Dale Morris 70 5
71	WE'LL START ALL OVER AGAIN (Lamon Records LR 10194-7)	Gary Ray 73 3
72	SON OF A PREACHER MAN (6 1.5. S-1017)	Bobbi Lace 78 4
73	FIDDLE MAN (Round Robin RR 1880)	Harlan Helgeson 79 3
74	IT'S GOT TO BE LOVE (Stop Hunger Records SHR-MP1102)	Bob Cat Douglass & Linda Kaye 80 3
75	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin DEBUT
76	RAMBO JACK (American Image 4001)	Eddie Bond 83 2
77	LONELY MAN (Soundwaves SW 4820)	Jim Martin 77 4
78	LOVE IS ONE OF THOSE WORDS (Columbia 38-68758)	Janie Frickie DEBUT
79	THANK THE COWBOY FOR THE RIDE (Epic 3468894)	Tammy Wynette DEBUT
80	DID I LEAVE MY HEART AT YOUR HOUSE (OVERTON LEE 45-130)	A Touch Of Country 88 2
81	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny DEBUT
82	SOUTHERN MEN PLAYBACK P-1330)	Cheryl K. Warner 82 4
83	I'M AN OLD ROCK AND ROLLER (Caprice 2356-A)	Joey Welz 89 2
84	MY MAMA WAS A RODEO QUEEN (Track Records TR-202)	Summer Cassidy 84 3
85	THE PRECIOUS JEWEL (Hal Kat Kountry 63058)	Charlie Louvin/Roy Acuff 92 2
86	BLUE ORLEANS (GBS 79-0A)	Billie Jo Spears 86 3
87	BIG BAD MAMA (Evergreen EV-1092)	Eddie Lee Carr DEBUT
88	CRIPPLE COWBOY (Interstate 20 777-A)	Tracker DEBUT
89	SETTING ME UP (Warner Bros. 7-27581)	Highway 101 39 18
90	I AIN'T HONKY TONKIN' NO MORE (Alta 005 A)	Tommy Mercer DEBUT
91	SHOE STRING & A PRAYER (Junquera NH-5)	Nikki Hornsby DEBUT
92	NIGHTIME MEMORY (WOW 1090-A)	Bruce Gosse 93 2
93	MOST WANTED WOMAN (NSD 257)	J.D. Miller 94 2
94	FELLOW TRAVELERS (16th Avenue 70427)	John Conlee 43 8
95	WHAT IT BOILS DOWN TO (True TU-96)	Frank Burgess 54 8
96	FRONTIER JUSTICE (Curb 002)	Cee Cee Chapman 57 7
97	I KNOW WHAT I'VE GOT (RCA 8822-7)	J.C. Crowley 64 10
98	WHY (Bear 199)	Billy Joe Burnette 68 6
99	NOT LIKE THIS (Universal 66004)	Tim Malchak 75 6
100	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	The Nitty Gritty Dirt Band 81 24

## ALBUM RELEASES



□ **DAVID SLATER: *Be With Me* (Capitol 91181)**

It's not too difficult to utilize descriptive words when describing the work put into an album such as *Be With Me*. Throw this collection of tunes on the turntable and be immediately captured by its high-level energy, masterful production and excellent vocal contribution, by a man who's been hidden behind the stars too long. David Slater, who no longer needs *Star Search* following his name, shows us what a truly fabulous entertainer he really is. *Be With Me*, produced by Randy Scruggs, is definitely a breath of fresh air to country music. Not knocking that *traditional* come-

back, everyone seems to love these days, but Slater's crisp style is a *new* one we've been waiting for. *Be With Me* is one you'll want to be with you. A thumbs up to David!



□ **LEE GREENWOOD: *If Only for One Night* (MCA 42300)**

Do you ever find it a problem to select music that satisfies everyone? Well, the problem has just been solved! *If Only for One Night* is certainly an all-crowd pleaser. The title cut, "If Only for One Night," written by Dave Loggins and Steve Diamond, and also "We Fell in Love Anyway," written by Mike Reid and Naomi Martin, are enough to make you say YES to another Greenwood classic. As usual, Greenwood's voice and sung emotions sink right into the soul and stay there. Produced by Greenwood and James Stroud, this album is sure to be appreciated for more than *only one night*.

## SINGLE RELEASES

### ■ OUT OF THE BOX



□ **LIONEL CARTWRIGHT: "Give Me His Last Chance" (MCA 52651)**

Give us *new*, give us *change*. Cartwright does it! We definitely want a chance to hear more of this guy. Written by Lionel himself, this song assures us that a last-chance love is always up for grabs.

### ■ COUNTRY FEATURE PICKS

□ **JONI HARMS: "The Only Thing Bluer Than His Eyes" (Universal 66012)**

True, we've all heard this tune before, but Harms makes it even clearer. Her smooth-tone vocals are bound to capture the blue in all of our eyes.

□ **MASON DIXON: "A Mountain Ago" (Capitol 44381)**

Very impressive! A distinct sound from Mason Dixon that we've been longing for. "A Mountain Ago," written by Schlitz and Overstreet, is one we'll sing along with. Expect to hear lots of heart, feeling and sweet harmony with "A+" lyrics.

□ **NEAL MCCOY: "That's American" (16th Avenue 70428)**

Another *we love America* song, but we can't ever hear that too much, now can we? A very fine presentation given by McCoy on this song by B. Gallimore and D. Pfrimmer.

□ **HIGHWAY 101: "Honky Tonk Heart" (Warner Bros. 7-22955-A)**

*Our love has almost ended*, and a "Honky Tonk Heart" is sure to blame. Written by Jim Photoglo and Russell Smith, this single gives Highway 101 another notch in their belt and gives us that unique 101 style we've grown to love.

## NASHVILLE NOTE-ABLES

# THE BELLAMY BROTHERS: Still Doing It Their Way

BY KAY KNIGHT



(Photo: T.L. Carr)

AN AURA OF POSITIVE energy surrounds the table at the little outdoor cafe when Howard and David Bellamy sit down and begin to talk about their music. They talk easily about themselves and about their lives as entertainers. They talk just as easily about their lives on the farm in rural Florida. They are real and it shows. They are whatever they are involved in at the moment.

With their recently released *Greatest Hits III* behind them, the Bellamys are already hard at work on their next LP project, proof of the determination and hard work that keeps this duo on the country charts. They were also preparing for a trip to Florida — not to go home, but to appear in concert with Dolly Parton.

"We do work hard. We work damn hard," says Howard. "We probably work as hard as anyone in the business. We write a lot! The record company never catches us with our pants down. We always have songs to record."

"We've never had trouble, creatively, finding things to write," adds David. "We have broad musical interests and we've never said to each other, you can't do this. We've had problems with other people saying, you can or can't do whatever, but we've just stuck together and made things work."

"We kind of have a knack for writing songs, but the singing is something that just happens. It's a gift and we just happen to have a blend that works," says Howard.

And it has been more than *working* for the Bellamy Brothers since 1976 when "Let Your Love Flow" topped both the country and pop charts. Following that megahit with another would be a challenge for anyone. "I think a song that big, for anybody, is hard to follow. It doesn't matter what category it's in — pop, country, or whatever," Howard reflects. "Plus, that song happened just at the beginning of the disco era. We have done a lot of versatile writing, but we have never done disco, we're glad to say. That's one format we'll openly admit we've never gotten into."

Through the years however, their music has gone in almost every other direction. It continues to change, yet maintains that special spark. Already being one of the most diverse acts in country music, what is next for the Bellamy Brothers?

"Well, if they don't put us out to pasture," David laughs, "We're going to

keep making records. Probably more than anything else, we'd like to keep trying to make *interesting* records. It's getting harder to do that because things in the industry are narrower now than they were five years ago. But it *can* still be done. Production is so much more interesting now, but the material itself is getting narrower."

"It's kind of a conservative wave right now — and that will probably pass," observes Howard. "What goes around, comes around. So that's kind of the way I look at it. Whatever's going on — wait a little while and it will change. The secret is outliving it."

"Some people take this whole music business thing too seriously," says David. "We have a serious side, but we don't remain there. We show a lot of depth in some of our songs, but there's a humorous side to us too."

"Yeah, now people don't know what the hell to think about us — they just don't know," laughs Howard. "And I'd rather keep it that way."

But seriously, says Howard, "The approach we take is, we write kind of like life itself. In each of our lifetimes, we've had some really good times, some bad, and some indifferent — no meaning at all. That's the way we write. We go through several different emotions and whichever one we happen to be in we'll write like that. We just show a lot of different sides because that's what life consists of — all those things."

This latest album definitely portrays that versatility, and the many sides of Howard and David Bellamy. Showing that diversity is something they say has been a rewarding challenge to them.

"We do try to show both sides of us with this LP, both the serious and the humorous," says David. "We make fun of ourselves a lot in this project, as is the case in 'Hillbilly Hell' [currently moving up on the Top 100 Country Singles chart]. Sometimes I think people don't realize we're making fun of ourselves."

"We're basically a town full of hillbillies with Lear jets and half-million dollar busses, riding around eating chicken gizzards," David laughs heartily. "It's a funny scenario, it's hysterical."

"'Old Hippie' and 'I'd Lie to You for Your Love' were legitimate," continues David, "but they still had enough humor that they had—"

"Illegitimate humor," Howard interjects, laughingly.

Going back to the versatility of *Greatest Hits III*, I cited such examples as the emotion-filled "Big Love," and "Crazy From the Heart," and the tongue-in-cheek "Hillbilly Hell." Howard immediately jumped in with, "Yeah, we've got a couple of legitimate ones on there."

*Legitimate* or not — but then what is *legitimate* where creativity is concerned — for the past 13 years, Howard and David Bellamy have been writing hit songs, each song totally different, except for that same spark that makes each song special. They keep taking that extra step, musically. They keep changing. They are real and they continue to emit positive energy with that Bellamy spark. ○

# COUNTRY MUSIC



**WHILE PERFORMING** at the KNIX festival in Phoenix, Arizona, members of Alabama were presented gold records for their *Southern Star* LP. From left: Randy Goodman, RCA vp/product development; Joe Galante, RCA sr. vp/general manager; Alabama members Randy Owen, Jeff Cook, Mark Herndon and Teddy Gentry; Mike Sirls, RCA director/nat'l country promotion; Jack Weston, RCA vp/nat'l country promotion.



**PATTY LOVELESS** dropped by the *Cash Box* office recently and was presented with a plaque recognizing her #1 hit "Don't Toss Us Away." Loveless is currently climbing the Top 100 Country Singles chart with her new single, "Timber I'm Falling." Pictured from left are Steve Hess, *Cash Box* Nashville Charts Director, and Loveless. (Photo: T.L. Carr).



**CMA RECORDING ARTIST**, Skip Ewing shows his appreciation to Opryland Music Group general manager Jerry Bradley, on receiving two gold records recently. Standing behind them, from left, are Charlie Monk, director of creative services; Jerry Flowers, director of music publishing, and professional managers Troy Tomlinson and Jim Vienneau.



**CONGRATULATORY PLAQUES** were presented to Hank Sasaki and Ace-High promoting team for the national charting of Hank's single, "Making My Dream Come True." Mark Carman, *Cash Box* Nashville director of operations (far right), presented the plaques to (l-r) Mike Kelly, Robert Gentry, Ace-High president Jim Case, and Sasaki.

## RIISING STARS

### JOSH LOGAN: Yes, More Mr. Nice Guy

ARE YOU FAMILIAR with the phrase *no more Mr. Nice Guy*? Those words in no way describe Curb recording artist, Josh Logan. "If you'll be nice to people, even those who are rude to you, nine times out of 10 they'll come around," says Logan.

With an attitude like that, it's easy to understand the description Logan gives of himself: "A down-to-earth, good ole boy who likes to have a good time in music." A good time in music is just what you'll get, if you have the opportunity to see or hear this good ole boy from Kentucky perform. That shouldn't be too difficult, though. Just turn on your radio and listen for a song called "Somebody Paints the Wall." That's Josh!

"The song is doing really well," says Josh. "Now it's up to the public and we'll just see what happens." "Somebody Paints The Wall" is the second release from the *Somebody Paints The Wall* album. Logan has certainly received the public's support so far. The title cut is resting comfortably at #69 with a bullet on the *Cash Box* Top 100 Country Singles chart. "Somebody Paints The Wall" is a follow-up to Logan's first release, "Every Time I Get to Dreamin'," which actually opened the door for Josh and gave him his first nationally charted single. "I think it was an opener to introduce me," he says.

Something else Logan has recently been introduced to is today's video action. "This is my first one and I loved it," he says. "I've always been interested in acting and movies, especially westerns." Logan calls himself an "adventurist." I'd call sitting in an auto wrecking yard at midnight in the pouring rain, in temperatures less than comfortable, pretty adventurous. That's the sacrifice Logan had to make for his first video. "I was sitting there soaking wet, water dripping off the brim of



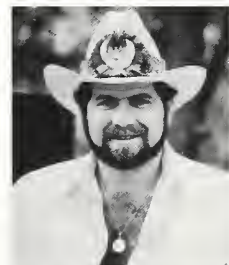
my hat *and* my brand new guitar, which I haven't used over three times," he recalls.

Recording that song and shooting the video may have been considered a small sacrifice or just another challenge to some, but to Logan, the song is almost reality. "It's almost as if the writers were really thinking about me, and the way I was raised, when they wrote this song," he says. "The video is about a guy who just can't ever get ahead, and that takes me right back to 12 years ago, when I was still working in a wrecking yard."

What can the public expect musically from such an all-around, down-to-earth, nice guy like Mr. Logan? He is a true entertainer who is willing to give his audience what they want. That is what it is all about and Logan knows that. "I love slow ballads and those fast tunes too," he says. "If they let me do my own thing, I'll give them a little rockabilly, a little bluegrass, country and pop. I sing it all and I play off the audience. If I feel they want it, I'll give it to them," he says.

Logan continues to cater to the audience at the Maverick in Richmond, Kentucky. For 10 years he has performed in this honky-tonk-style club, and still loves it. With vocals that offer a touch of tradition and a fresh taste of something new, this guy is destined to be around for a while.

**Kimmy Wix**



**TOMMY MERCER**

Thanks to Country Radio  
for playing  
**"I Ain't Honky  
Tonkin' No  
More"**

DEBUTS AT #90



Jerry Duncan Promotions  
Box 110791 • Nashville, TN 37222 • 615-331-4967

ALTA RECORDS  
P.O. Box 2971  
Hendersonville, TN 37077

## COUNTRY INDIE SINGLES

1	I PROMISE (Evergreen)	Lynne Tyndall	6	5
2	BUT YOU WILL (SOA)	Razzy Bailey	1	34
3	CARRY ON CHILDREN (Morning Star)	Fox Brothers	2	6
4	BRAND NEW WEEK (Master)	Michelle Lynn	7	5
5	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR)	Dawnett Faucett	9	4
6	I STILL NEED YOU (Winward)	Steffin Sisters	3	9
7	DON'T ABUSE YOUR BABY (Stop Hunger)	Northern Gold	10	4
8	SOUTHERN LADY (Round Robin)	Arne Benoni	12	4
9	SON OF A PREACHER MAN (6.1.5.)	Bobbi Lace	14	4
10	WHAT IT BOILS DOWN TO (True)	Frank Burgess	4	9
11	FIDDLE MAN (Round Robin)	Harlan Helgeson	15	3
12	IT'S GOT TO BE LOVE (Stop Hunger)	Bob Cat Douglass & Linda Kaye	16	3
13	RAMBO JACK (American Image)	Eddie Bond	18	2
14	I STILL NEED HER (Associated Artist)	Norman Wade	5	6
15	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee)	A Touch of Country	21	2
16	WHEN DADDY DID THE DRIVING (Happy Man)	Chris & Lenny	DEBUT	
17	I'M AN OLD ROCK AND ROLLER (Caprice 2356-A)	Joey Welz	22	2
18	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	23	2
19	LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial)	Dale Morris	8	5
20	BIG BAD MAMA (Evergreen)	Tommy Mercer	DEBUT	
21	CRIPPLE COWBOY (Interstate 20)	Tracker	DEBUT	
22	WE'LL START ALL OVER AGAIN (Lamon)	Gary Ray	11	3
23	I AIN'T HONKY TONKIN' NO MORE (Alta)	Tommy Mercer	DEBUT	
24	SHOE STRING & A PRAYER (Junquera)	Nikki Hornsby	DEBUT	
25	LONELY MAN (Soundwaves)	Jim Martin	13	4

## COUNTRY INDIES

### INDIE SPOTLIGHT



#### □ SAMMY SADLER: "You Made It Easy" (Evergreen 1093-A)

Yeah! That's what we look for — a unique sound, style and lyrics that make it easy for us to say "Yes, I like that song." With *powerful* vocals and a dash of soul, Sadler holds nothing back. "You Made It Easy," written by Don Goodman, Johnny Morris and Pal Rakes, expresses just how easy a partner in love *can* contribute to a successful relationship. Very well done, Sammy!

### INDIE FEATURE PICKS

#### □ LISA CHILDRESS: "Maybe There" (True 97AA)

Maybe there *is* a place and time where and when love is just right. Childress gives us that hope, with this tune that almost makes you melt, as she masters an excellent build-up to the chorus.

#### □ FAYE DUDLEY: "Drive Time Blues" (Valley Road 102)

We never know when the *blues* will hit us. Dudley hits us just right with female vocals that finally stand out from the crowd. Congratulations, Faye!

#### □ JOEY WELZ: "I'm an Old Rock and Roller" (Caprice 2356-A)

#### □ JEFF GOLDEN: "Singing the Blues" (MGA U-24790)

## INDIE FEATURE ARTIST

### RAZZY BAILEY: 'Growing' Songs



(Photo: T.L. Carr)

DURING THE COURSE OF A DAY, many things are said and done, either by ourselves or by those around us. These little gestures and the words are usually taken for granted by the majority of us. But for Razy Bailey, it is different.

He is a quiet, soft-spoken man who prefers to sit back, watch and listen to the things around him. He can see the wisdom, happiness and even the sorrow of each moment, and then today, or maybe months later, that memory will become a song. By combining a thought/memory with another and then adding some fantasy, Razy *grows* a song.

Razy formed his first independent record label, Aquarian Records, in the early '70s, where he produced his first major hit, "I Hate Hate." This single resulted in a short stint with MGM Records and then a move to RCA. This move proved very profitable for Razy. Nine #1 hits followed his signing with RCA. Eight of these #1s were songs Razy recorded. They include "Midnight Hauler," "Lovin' Up a Storm," "Scratch My Back," "Friends," "I Keep Coming Back," "She Left Love All Over Me," "True Life Country Music" and "Jukebox," a self-penned tune. His ninth #1 was a song written by Razy, but recorded by Dickie Lee, called "Nine Million, Ninety Nine Hundred, Ninty Nine Tears to Go."

After this much success, and after this much time, now what do ya do? "I just keep *growing* more songs and expanding into new adventures," states Razy matter-of-factly.

And keep growing he does. Razy has a current single on his independent label, Sounds of America, which, with Ed Berling and Kenny Hatley, produces other acts as well as his own. The single "But You Will" has just soared the charts, showing again the talents of Razy Bailey as producer and writer. Con Fullam co-wrote this latest hit with Razy.

Along with everything that is happening with his record label, Razy is making final arrangements with people in England on the *Razy Bailey Show*. It is scheduled to be aired as a 26-show series and will include various English artists as well as candid shots of Music City. Through the show, England will get a look at tours of the Ryman Auditorium, Opryland, and Music Row. Our friends across the sea will also get a peek at some of the homes of the country music stars around Nashville. The show is scheduled to be shot in late 1989 and will air in mid-1990.

"That Was Then, This is Now," a single off Razy's newest album, *Blues Juice*, will be featured in the movie *Reunion*, being filmed in California by Valencia College and Universal Pictures. Ralph Clemente, the director of *Seize Fire*, will also direct this project, which will cameo Razy performing his single.

"*Reunion* is a take-off on *Woodstock* and its era," says Razy. "A little of then and now. It's perfect timing, since *Woodstock* is having a reunion this year, with performances scheduled in Nashville as well as other parts of the country."

No doubt, Razy Bailey is going strong and doing things his way. "I'm able now to do my music the way I feel it, the way I want it. From writing to production — I like to have the say."

Razy says people get confused about who manages him. "I kind of manage myself, but Kenny Hatley gets the headaches and the title." Another sign of doing things his way.

A lot of things have taken place for Razy Bailey, a lot of projects are in the works now, and are planned for the future. But even with all that is happening, Razy holds his writing dearest to his heart. And every chance he gets, "The Razz" goes to his farm in Hurricane Mills and *grows* songs.

**T.L. Carr**



(Congratulations From Linda Kay To Cash Box)



PRODUCER:  
PUBLICITY:  
PROMOTION:  
PUBLISHER:  
BOOKINGS:

STOP HUNGER RECORDS CONGRATULATES CASH BOX, BOBCAT DOUGLAS & LINDA KAY AND RADIO STATIONS on their latest nationally charted duet release

TITLE: IT'S GOT TO BE LOVE

(Written by: R. Metzgar/K. Patterson)

ROBERT METZGAR for Capitol Management  
BILLY DEATON TALENT  
CHUCK DIXON & TONY D'ANTONIO  
AIM HIGH MUSIC/ASCAP  
Capitol Ad & Management  
1300 Division Street  
Nashville, Tennessee 37203  
615-242-4722

"Thanks so very much to all of our fans who listen to our duets on CASH BOX radio stations nationwide!"

**BOBCAT DOUGLAS & LINDA KAY'S LATEST SINGLE IT'S GOT TO BE LOVE!**

# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$230 Classified Advertiser (Outside USA add \$80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

### Classified Ads Close TUESDAY

#### COIN MACHINES

**FOR SALE:** TOOBIN \$1595, VINDICATOR TWO PL \$1195, BLASTEROID \$995, LOCK-ON SIT DOWN \$1095, VIGILANTE \$995, FORGOTTEN WORLD \$1595, ROUGH RANGER \$895, THE MAIN EVENT \$1095, STRIKE ZONE TWO PL \$995, VIPER GUN SIT DOWN \$1195, QUARTERBACK \$1495, JR. PACMAN \$295, THUNDERBLADE \$1595, GUERRILLA WAR \$995, THUNDERCADE \$895, RALLY BIKE \$1295, DOUBLE DRAGON \$1295, SECRET SERVICE \$995, EX-CALIBAR \$1495, ROBO WAR \$1295, BAD GIRLS \$1795, CYCLONE \$1695, SWORDS OF FURY \$1795, AMTEC MUSICAL FERIS WHEEL \$1595. KITS: V-BALL \$695, ALTERED BEAST \$695, SILKWORM \$580, ALSO MANY MORE KITS. CALL OR WRITE FOR MANY MORE KITS IN STOCK. CALL OR WRITE CELIE OR MARIA AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRE, LA 70002. TEL: (504) 888-3500.

**SEEBURG** Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and you specific requests are our command. **JUKEMUSIK** and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

**HENRY ADAMS AMUSEMENT CO.**, 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

**DYNAMO POOL TABLES** 4x8-\$1000 each, 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

**FOR SALE** - Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

**For Sale** IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

### REAL ESTATE

**GOVERNMENT HOMES** from \$1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

### RECORDS

**JUKEBOX OPERATORS** - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714) 537-5939.

### OPERATOR / DISTRIBUTOR

**The Finest Route Management Software Package In The Country.** It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL, 62704. Tel: (217) 793-3350.

**FOR SALE.** Old Bingo Pinballs. Great Collectors Item \$300.00 up. Call (503) 782-3097 for more info. Also old jukes.

### SERVICES

**DON'T PITCH IN THE DARK! FRADALE'S 1989 COUNTRY MUSIC DIRECTORY.** Contact and stylistic info on hundreds of Artists, Producers, A&R, Managers. 148 pages! \$25.00 plus \$2.50 s/h. Includes updates. Box 764, Hermitage, TN 37076. *The only directory you'll ever need.*

**MUSICIANS/BANDS/SINGERS/SONGWRITERS!** Let us handle your record pressing! 500 - 45 RPM records only \$699.00; 1000 - \$799.00. Great for demos, promos and sales. Call **AMETHYST PRESS** now. 1-803-791-4137.

### MUSICIAN/ARTIST OPPORTUNITIES

**MUSICIANS! BANDS!** Looking for the right group or players? Call PMR 1-800-328-8660.

**STARDUST RECORDS** the only under one roof recording, booking, mailing, promo-

tion and career direction label with a half century of experience at it's head! But fresh as today's headlines. For free brochure send SASE to Drawer 40, Estill Springs, TN 37330.

**\$\$\$ RECORD CONTRACTS \$\$\$** Australian Company currently accepting demo material for **WORLDWIDE** representation. All styles. Send for **free information.** B & M Music, 41 Elizabeth St., Gympie 4570, Australia.

### RECORD PROMOTION

**Country and Gospel Record Promotion.** For more information contact: LaDonna Kay, 24285 Sunnymead Blvd., Suite 234,

Moreno Valley, CA 92388. Tel: (714) 653-1556.

**Country and Gospel Record Promotion.** For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

### MISCELLANEOUS

**THE MFN AGENCY THE NATION'S #1 RECORD MAILING FACILITY IS NOW SERVING 72 COUNTRIES! FOR QUOTE OR MORE INFORMATION, CALL (817) 694-4047.**

## SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

TITLE \_\_\_\_\_

ADDRESS \_\_\_\_\_

BUSINESS

HOME

APT. NO. \_\_\_\_\_

CITY \_\_\_\_\_

STATE/PROVINCE/COUNTRY \_\_\_\_\_

ZIP \_\_\_\_\_

NATURE OF BUSINESS \_\_\_\_\_

PAYMENT ENCLOSED

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

SUBSCRIBE NOW, SPECIAL INTRODUCTORY RATE ON CASH BOX

PLUS RADIO REPORT at \$150.00 PER YEAR

LIMITED TIME ONLY

Continental U.S. Only

Another Legendary Rocker Returns to Country Music

## JOEY WELZ

(from Bill Haley's Comets)

CASH BOX TOP 100 (#89 bullet)

**"I'm An Old Rock and Roller"**

from the album

**My Kind of Country Is Rock and Roll**



next single waiting in the wings

**"My Spanish Rose From Mexico"**

CAPRICE INTERNATIONAL RECORDS

Suite 1-621 Park City Center - Lancaster, PA 17601 - (717) 627-4800

National Promotion: Butch Paulson & Gary Bradshaw

## GALLERY II RECORDS

proudly announces a new single release by

## SHERRY GROOMS

**"KEEP IT ON THE COUNTRYSIDE"**

Produced by Jack Gale & Jim Pierce



National Promotion by Robert Skillen R.S. Associates 2507 Eastland Ave. Nashville, TN 37206

## PHASE II

YOU ASKED for an *alternative* music trade magazine...  
We delivered.

THE CHANGES in direction, content, look and tone represent Phase I in the revitalization of *Cash Box*. Every week since the new book made its debut six months ago, more and more people in the record biz, retail and radio have gotten into the *Cash Box* habit. We know because you've told us — you say you find the new *Cash Box* relevant, readable and information-packed. You like the detailed emphasis on new and emerging artists and styles. You find the magazine's honesty and insight refreshing and stimulating. You look forward to getting it each week. So far, so good. NOW that the book is being read — and talked about — throughout the biz, the time is right to implement Phase II. We're kicking off our special issue for Black Music Month — dated July 1 — in a big way. For this issue, we'll overprint and ship enough copies to reach every key retailer and buyer, thus ensuring that your advertising message is seen by those individuals who can facilitate sales activity for your product.

OBVIOUSLY, we need your support in order to achieve our goal. Now you can use *Cash Box* to help achieve YOUR goal.

Join us for our Black Music Month Special.

Issue Date: July 1, 1989 • Ad Deadline: June 20, 1989

Contact:

Keith Albert or Bob Long (213) 464-8241

Mark Carman (615) 244-2898



**CASH  
BOX**

BETTER...FASTER...DEEPER