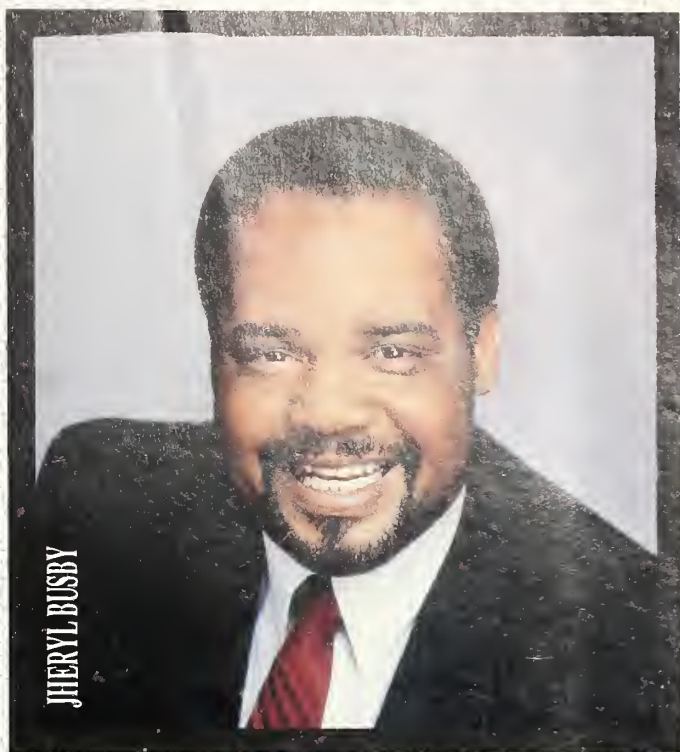


# CASH BOX

JULY 1, 1989

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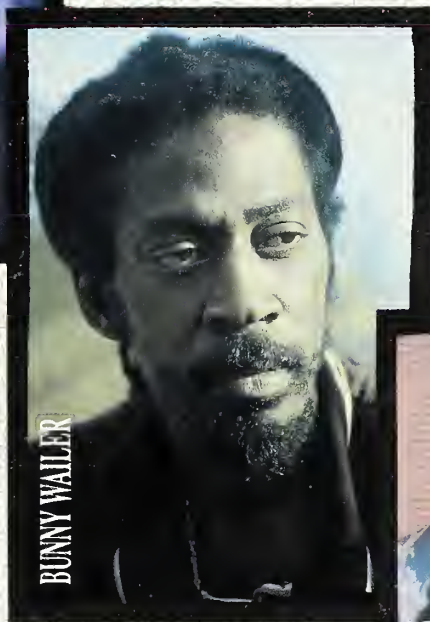
JHERYL BUSBY

*Ain't Too Proud to Beg*  
for an interview with  
**MOTOWN CEO**  
**JHERYL BUSBY**

## SPECIAL ISSUE: SHADES OF BLACK



JAMES BROWN



BUNNY WAILER



MILLIE JACKSON



JAZZEB OF SOUL II SOUL

- 24.7 SPYZ
- MILES DAVIS
- SONNY ROLLINS
- BLACK POP RULES
- BLACK ROCK ROLLS
- THE REBIRTH OF SOUL
- SOUNDS OF SOUTH AFRICA
- THE BLACK BRITISH INVASION

# BMI NEWSMAKERS



(BMI/Gary Greshoff)

**OUR PREROGATIVE.** BMI President/CEO **Frances Preston** hosted a luncheon at the BMI offices to congratulate the songwriter, publisher and producer of Bobby Brown's #1 hit "My Prerogative". Here's **David Steel**, VP Virgin Songs, Mrs. Preston, writer/producer **Gene Griffin** and mixer **Teddy Riley**.



(BMI/Lester Cohen)

**LA FACES OF BMI.** In the past year, **L.A. Reid & Babyface** have emerged as the most successful and in-demand producers/songwriters in the business. Babyface (seated-left) and L.A. (seated-right) took a few moments away from their recent Sheena Easton sessions to say hello to (standing) BMI's **Dexter Moore** and **Rick Riccobono**.



(BMI/Gary Greshoff)

**FULL HOUSE.** Cheryl "Pepsi" Riley's recent NY concert brought out a full house of admirers, including the members of Full Force, who wrote and produced her album "Me Myself and I". Shown here are BMI's **Mark Fried**, Full Force's **Shy-Shy**, **Bowlegged Lou**, **B-Fine** (top), Cheryl "Pepsi" Riley, **Baby Gerry** and **Paul Anthony** of Full Force and BMI's **Rick Sanjek**.



(BMI/Lester Cohen)

**REAL ROYALTY.** BMI's **Gloria Hawkins** congratulates songwriting team **Edward Holland**, **Lamont Dozier** and **Brian Holland** for their latest Million-Airs Award. The trio has 11 songs that have received one million-plus plays on U.S. radio and television. Lamont's "Two Hearts", written with Phil Collins, took home a slew of awards this year, including the Grammy and the Golden Globe.



(BMI/Billy Douglas-Pat Johnson Studios)

**BIG HUG.** **Clarence Clemmons**, the Big Man of The E Street Band, gets a big hug from BMI's **Barbara Cane** after winning a Bammy Award (Bay Area Music) as "Outstanding Reed/Brass" player.



(BMI/Gary Greshoff)

**SPYZ LIKE THEM.** In Effect/Relativity Records new group **24-7 Spyz** stopped for a photo just moments before taking the stage at NY's Cat Club. Pictured with BMI hostess **Mark Fried** are **Rick Skatore**, **Jimi Hazel**, **Tony Johnson** and **Peter Fluid**.



(BMI/Lester Cohen)

**CONGRATS.** **Deon Estus** (center) caused quite a stir on the charts this year with his first single release "Heaven Help Me". BMI's **Dexter Moore** (right) and Estus' manager **Mason Cooper** (right) made a point to congratulate him.

## BMI Celebrates Black Music Year Round



**WORRIED NO MORE.** Multi-Grammy winner **Bobby McFerrin** accepts a champagne bucket from BMI's **Rick Sanjek** to commemorate the #1 pop status of his "Don't Worry, Be Happy" mega-hit.



(BMI/Lester Cohen)

**ALL SMILES.** Grammy winner **Anita Baker** (center) was still performing even after a recent concert in Los Angeles was over. Shown backstage are: BMI's **Gloria Hawkins**, fellow BMI songwriter **Belle Winans** and BMI's **Dexter Moore**.



(Carl Studna)

**WRAPPED UP.** Blues legend and Grammy winner **Willie Dixon** shows just how long he's been a BMI songwriter. That's his catalogue listing he's wrapped in.



**ON RELEASE.** **Thomas McElroy** and **Denzil Foster** stopped by BMI's LA office to tell the troops about their upcoming LP on Wing Records. The duo, original members of **Club Nouveau** and producers of "Lean On Me", have been chalking up some impressive writer/producer credits this year. Pictured here are BMI's **Barbara Cane**, McElroy, Foster and BMI's **Dexter Moore**.



(BMI/Dan Parnham)

**SPREADING LOVE.** A "Spread Love" concert was held recently to benefit the Association for Retarded Citizens (ARC) of Tennessee and a number of BMI writers were part of the show. Here are **Claude V. McKnight III** of **Take 6**, **Belle Winans**, BMI's **Roger Sovine** and **Thomas Cain**, and **Mark Kibble**, **Cedric Dent**, **Mervyn Warren** and **David Thomas** of **Take 6**.



**BUZZ BAND.** BMI's **Allan Fried** (left) and **Eric Coles** (right) chat with **John Andrew Banfield** and **Hammish Seelochan** of **The Pasadenas** backstage at the New York Music Awards.



**Frances Preston** joins BMI composer/artist **Herbie Hancock** at the National Academy of Songwriters Annual Hall of Fame Gala in Los Angeles.



(BMI/Chau & Pahn)

**TALKIN' MUSIC.** The R&B panel at the BMI/NARAS/NYU *Making American Music Seminar* was by far one of the most heavily attended. Shown here at NYU are WBLS-FM morning man **Ken "Spider" Webb**, **Gregory Abbott**, BMI's **Bobby Weinstein**, publisher **Debbie Benitez** of **House of Fun Music**, **Billboard Black Music** reporter **Nelson George**, founder of the NYU Music Business & Technology Program **Richard Broderick**, **Motown A&R VP Timmy Regisford** and **Ruben Rodriguez**, VP Black Music, **Columbia Records**.

# BMI




# *The Voices Have Been Raised*

The artists, their record companies and publishers, Geffen Records and WEA Manufacturing and Distribution are donating all royalties and proceeds from the sale of the compilation album Rainbow Warriors to Greenpeace for its continued efforts on behalf of the environment.

Advertising space and some or all production costs have been donated by this publication.

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**RAINBOW WARRIORS**

## *Make Them Heard.*

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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 George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 1402, New York, NY 10019.

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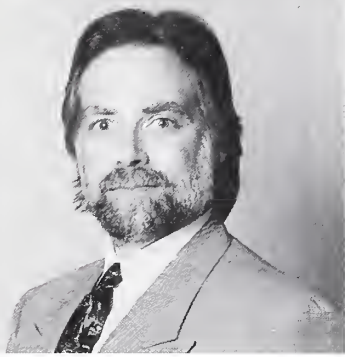


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# TICKERTAPE



**BERGER: ISLAND-HOPPING**

**ISLAND HOPPING:** It's official. **Bill Berger** becomes executive VP of **Arista Records**, a position that approximates that of former Arista heavy **Don Ienner**. From his new power base, the former **Island Records** executive VP/GM will oversee promotion, sales, video/artist development, publicity/creative services, manufacturing and purchasing. (What else is there? Oh, yeah—A&R.) Whereas Ienner came up through the promotion ranks, *Berger's metier* is retail; he's the former president/CEO of the **Strawberries** chain, as well as the one-time VP of sales for **Elektra**.

**WHAT WILL THEY DO IF HE SINGS OUT OF TUNE?** **Ringo Starr**, recovering alcoholic and life-long ex-Beatle, is about to hit the road with a ragtag band of rock & roll flotsam and jetsam. The all-Starr combo — two parts **E Street Band** (**Clarence Clemons** and **Nils Lofgren**), two parts **Band** (**Levon Helm** and **Rick Danko**, with equal parts **Joe Walsh**, **Billy Preston**, **Dr. John** and **Jim Keltner** — will accompany the former **Richard Starkey** as he kicks off his first-ever tour in Dallas on July 23 and finishes up in L.A. on September 3. The tour, masterminded by **David Fishof**, is in no way connected to the 25th anniversary of the founding of the **Who** or the 200th anniversary of the French Revolution.

**MEGA-RUMOR:** Is powerful **Disney** getting the acquisition itch? Would they settle for nothing more than a genuine record company, or do they have their eyes on an entire entertainment conglomerate? Stay tuned.

**LIKE A HEATWAVE:** **Martha Reeves** has slapped a kingsize lawsuit on **Motown Records**. In it, the singer claims her old label has withheld royalties on some of the classic '60s music she recorded for the label with her group the **Vandellas**. During the last couple of years, Reeves has been attempting to revive her career on the oldies circuit.

**Y.E.S. TO JOBS**, the summer employment program for minority and inner city students sponsored by **A&M Records**, has just begun its third year of operation. Starting with 51 students and 25 companies in 1987, its first year of operation, the program has now spread over the entire music industry, with over 200 kids working at companies like **WEA**, **WB** and **Epic**, as well as various other sectors of the biz. "Employer response has been very encouraging," said Y.E.S. to Jobs project coordinator **Karen Kennedy**. "We're getting a lot of mom & pop operations and smaller chains involved, as well as businesses which are tangential to our industry."

**ART & ARTISTS:** **King Swamp**, whose **Virgin** debut *Is This Love?* has caused smiles hereabouts, will be dredging up in various venues this summer, beginning this week in New England.... **Brook Benton: 40 Greatest Hits** has just been issued on a two-CD set from **Mercury** and, trust us, it's good.... The latest **Pogues** effort, *Peace and Love*, is due from **Island**, July 25.... **Michael Feinstein**, bless his anachronistic little heart, is recording his new **Elektra** album, songs from the great **MGM** musicals, in L.A. this week.... **The Nitty Gritty Dirty Band** is in the Soviet Union this week, playing country music for the people.... A **Johnny Otis** compilation is coming from **Capitol**-distributed **Bug** August 29, for all you hand-jivers.



**THE COLOUR PLATINUM**

**THE LIVING BRC:** "Rock & roll is black music and we are its heirs. Like our forebears—Chuck Berry, Jimi Hendrix, Sly Stone, Funkadelic and LaBelle, to name but a few—the members of the BRC are neither novelty acts nor carbon copies of the white bands who work America's apartheid-oriented Rock circuit." So says the credo of the **Black Rock Coalition**, a four-year-old organization devoted to the eradication of racial stereotypes in the rock arena. It's fitting that the BRC's biggest lift so far should stem from the rapid rise of **Living Colour**, which just happens to be led by BRC co-founder **Vernon Reid** (pumping platinum with his bandmates in the photo). "We have created more awareness," Reid told us, "and I don't think that people will just be seeing carbon copies of our band." (See **Janiss Garza's** profile of **24-7 Spyz** on page 14 of this ish, which lends credence to Reid's statement.) Both the New York and L.A. chapters of the BRC hold bi-weekly meetings. Call (213) 960-7730 or (212) 966-7020 if you want to get involved.

**THE BIZ:** **JCI**, the independent video and record company, has moved its corporate offices to 21550 Oxnard St., Suite 920, Woodland Hills, CA 91367.... **LaserDisc Corp.** has changed its corporate name to **Pioneer LDCA, Inc.**.... Long Island's **Backdoor Recording Studios** has formed **Back Door Records**; a 12-inch single, **Marci Geller's** "Shake You Up," is the first release.

**YOU WERE WONDERING HOW TO GET RID OF 'EM ALL?** "Is your record collection worth a fortune?" queries a press release. Seems that **Kevin Kopec**, owner of New Jersey's **Music Vault** stores, has put together a how-to audio tape called *Selling Music for Fun and Profit* that tells you how you go from vinyl vulture to retail mogul. Enquiries to Music Vault, (201) 231-1312.

**THAT PETROL EMOTION:** Shoppers at **Shell** gas stations this summer can pick up *Cruisin' Classics*, three multi-artist (**Loggins & Messina**, **Chuck Berry**, **Ricky Nelson**) cassettes selling for a measly \$1.99.

# MOVERS & SHAKERS

■ **A&M** has announced three new additions to its A&R department: **Julie Panebianco** as East Coast A&R manager; **Alonzo Brown** as A&R manager, urban music; and **Mark Mazzetti** as West Coast A&R manager. Panebianco, who was formerly in the East Coast alternative marketing department of Warner Bros., will now be scouting and signing new artists in addition to assuming A&R responsibilities for several existing A&M acts. Brown had functioned as East Coast publicist at Warners after a stint as a rap performer in the group **Dr. Jeckyll and Mr. Hyde**. Both Panebianco and Brown will be based in A&M's New York office. Mazzetti broke into the industry with **Ivan Mogul Music** in copyrights and international publishing before joining A&M as promotion assistant in 1985. He will now specialize in evaluating demos, selecting singles and remixes as well as look for new talent from the label's L.A. headquarters. ■ **EMI** has promoted **Jayne Grodd** to the position of associate director, A&R administration. Previously Grodd was manager, A&R administration, for the label. She has been with EMI four years, prior to which she worked as a production assistant for the rock band **Kiss**, and freelanced in music industry production. ■ **David Gales** has been promoted to the position of executive director, product marketing, at **A&M**. Prior to the appointment, Rogers had served as a product manager for the label for three years. ■ **RCA** has promoted **Marilyn Lipsius** to senior director, publicity, based in New York. Lipsius previously served as an RCA publicity director for two years. ■ **Atlantic Records** has announced the promotion of **Janis Maiello** to the position of director of international artist relations & publicity. Maiello joined Atlantic's international department in 1974, and most recently held the position of international public relations manager. ■ **ASCAP** foreign manager **Arnold A. Gurwitch** has been promoted to director of international relations, and will handle negotiations and implementation of ASCAP's agreements with affiliated societies. He also coordinates ASCAP participation in SESAC. Gurwitch has been a member of the ASCAP foreign department since 1964. ■ **Chrysalis** has announced the appointment of **Tom Gorman** to national promotion manager, based in Chicago. Gorman comes to Chrysalis from MCA, where he was regional promotion manager out of Chicago. Prior to that, he held promotions positions at Capitol and Warner Bros. in Chicago and Cincinnati, respectively. ■ **Enigma Records** has appointed **Meryl Zukowsky** East Coast manager, publicity and artist relations. Zukowsky will be working out of Enigma's New York office. We love Meryl. **Julie Levine** has been named national manager of video promotion at **Elektra Records**. Levine has been a part of the Elektra family since August, 1987, and will be based in the company's New York headquarters. **Bill Meehan** has been named vice president, sales, for **Chameleon Music Group**. Meehan will be based in Hawthorne at label headquarters where he will be responsible for sales and marketing for the entire label. Meehan joins Chameleon after a four-year stint as vice president, sales and marketing, for **Island Records of Canada**. Chameleon also announced the appointment of **Jack Hopke** as vice president, promotion. Hopke will be responsible for securing airplay for all the Chameleon's product. He previously served as national promotion manager for **Windham Hill Records**. ■ **James Swing** has been appointed San Francisco branch sales manager for **CEMA**. Prior to the appointment, Swing held the position of local sales representative for **BMG Distribution** in San Francisco. ■ **Vinnie Campisi**, a 22-year veteran of the record industry, has been named national director of operations/inventory for **WEA**. Campisi has been with WEA since 1971. ■ **WEA Central Returns** has announced the appointments of **Larry Stanley** as manager and **Bob Mascari** as operations manager of the company. Stanley has been with WEA since 1972; Mascari since 1978. ■ **NASHVILLE SKYLINE:** ■ **CBS Records** has announced the appointment of **Mike Kraski** to the position of vice president, sales, CBS Records/Nashville. Prior to his promotion, Kraski held the position of sales manager at the CBS Records Southwest branch in Dallas. CBS officials say during Kraski's tenure in Dallas, he was a key player in the early career development of **Ricky Van Shelton**, **Rodney Crowell** and **Shenandoah**. ■ **Bob Saporiti** has been named vice president, promotion, of the Nashville division of **Warner Bros. Records**. In the early '80s, Saporiti moved to Nashville to run **Bob Saporiti Promotions**, an independent promotion firm. In '85 he joined Warners' Nashville division as national promotion director, a position he has held until now.



**PANEBIANCO**



**BROWN**



**MAZZETTI**



**GALES**



**MAIELLO**



**LEVINE**



**SAPORITI**



**KRASKI**



## THE SOUTH AFRICA BEAT: Life After Graceland

BY ARTHUR GOLDSTUCK

JOHANNESBURG—As any ethnomusicologist will tell you, the musical inspiration for most of South Africa's infectious rhythms and beats comes from Western jazz, blues and pop. But then again, anyone who even knows what "ethnomusicologist" means will tell you that Western jazz, blues and pop originated in Africa in the first place. That could explain why Western ears are turning back to Africa for musical renewal and rhythmic inspiration. But it does not explain why South Africa is getting such a big share of the action.

In sheer number of distinct indigenous styles, no country comes close. The astounding breadth and depth of the culture delights those who explore it and confounds those who try to define it. Yet, until a few years ago, the only South African musicians who had made any real mark on the world were exiles, like trumpet master **Hugh Masekela**, jazz pianist **Abdullah Ibrahim (Dollar Brand)** and traditional vocalist **Miriam Makeba**. They were all products of the '50s big-band township jazz scene—jive musicians who mixed Glenn Miller with *mbaqanga* with one purpose: to make people dance. When Masekela, Makeba and Ibrahim began traveling the world, their music became increasingly forceful vehicles for political comment. But for more than two decades, theirs were almost the sole voices of South Africa's black music abroad.

Two things changed this profile from a lonely trio into a bustling orchestra of talent. First, **Paul Simon** made his *Graceland* album a showcase for South African music and musicians, notched up 4 million sales, and earned Grammys for his trouble. At the same time, and probably not coincidentally, the mad-deningly broad range of musical cultures known as world music discovered a huge market among record buyers.

The United Nations cultural boycott, which embargoed tours to or from South Africa, at first prevented South African groups from taking full advantage of the demand for their music. But the boycott has since been amended to avoid "double punishment" of artists who oppose the apartheid state. As a result, Americans are finally experiencing at first hand the range of styles that bubble out of South Africa's musical melting pot.

Right now, **Johnny Clegg and Savuka** are recording a new album in Los Angeles, finding time in between for the occasional live gig. Theirs is among the most commercial — in American terms — of South African styles, combining Zulu guitar and dance, *mbaqanga* jive rhythms and Western folk-rock into an exhilarating musical stew. Inevitably, it is always more exciting live than on record. Clegg honed his craft with **Juluka**, a band he formed in the '70s with Zulu guitar master **Sipho Mchunu**. The band broke up when Mchunu retired to his farm in the hills of Natal province, but will always be remembered here

as the first act to successfully blend black township rhythms with Western folk and rock styles.

The same basic rhythm — *mbaqanga* — underpins the music of **Mahlathini**, the veteran "groaner" touring North America right now. Born **Simon Nkabinde**, his distinctive growling vocal style has earned him the title "Lion of Soweto." At 51, he has made a comeback to rival any of the dinosaurs of American rock. His career appeared to have come to an end way back in 1971 when his backing trio of vocalists, **the Mahotella Queens**, simultaneously quit showbiz to get married. Fifteen years later, a British music promoter heard the old music, spoke to the right people, and Mahlathini was signed to **Celuloid**, a French label that has pioneered world music.

The Mahotella Queens were persuaded to go back on the road, toured France with Mahlathini, and helped him record *Paris Soweto*. Their backing instrumentalists, **the Makgona Tshole Band**, are a *mbaqanga* group in the classic style, with the off-beat of their electric guitars providing a breezy counterpoint to Mahlathini's deep bass voice. Their leader, **West Nkosi**, also happens to have been a central figure in the development of black South African music during the '70s and '80s. His biggest claim to fame, besides being producer of more township hits than he can count, must be his "discovery" of **Ladysmith Black Mambazo**, the stunning *a cappella* gospel choir that took last year's Grammy for best folk album.

Mambazo's style is generally known as *mbube* — which refers simply to its choral form. More specifically, it is *isicitamiya*, a form of call-and-response harmony that is especially popular among Zulu gospel choirs. Amazingly, not one of Mambazo's dozen members, including its leader **Joseph Shabalala**, has had formal training. So, while they are part of a musical idiom, their sound is unique.

The same could probably be said for **Lucky Dube**, probably the most successful reggae star on the continent of Africa. His version of roots reggae is heavily laced with the sounds and sensibilities of South Africa's townships. He may sing for Jah, but he also sings of Soweto and its people. They responded by buying, at last count, almost a half-million copies of his first album, *Slave*. To put this in context, it might be noted that the previous all-time best-selling album in South Africa sold less than 300,000 copies.

Dube and Ladysmith Black Mambazo share the distinction of South Africa's best-selling recording artists with **the Soul Brothers**, a group that is to *mbaqanga* what Elvis was to rock & roll. Their music is the very essence of township rhythm, which they've refined into a rigid format that gives their fans exactly what they want, every time. This quickly gets boring to the non-enthusiast, which perhaps explains why the Brothers have not been very prominent

travelers on the international bandwagon. Many other groups are unlikely to get there either, and not always because of lack of quality.

Take, for instance, a group called **the Genuines**. They are exponents of *goema*, Dutch-Malay for "hand drum." The music was once the mainstay of Cape Town's infamous Coon Carnival, in which minstrel troupes of "Cape Coloreds" — descendants of mixed marriages between Dutch colonists and Malay slaves — entertained whites on New Year's Day. The Carnival still exists today, but is a pale, discredited shadow of the extravaganza that used to be one of Cape Town's main tourist attractions. Troupes still march through the streets of the city, but it is hardly regarded as the honor it once was to belong to one of them.

The Genuines, like **Abdullah Ibrahim**, who emerged from the same environment, turn this dubious heritage into a powerful tool of protest. They perform traditional *goema* standards as well as original numbers, in an almost subversive re-creation of the atmosphere of open-air picnic assemblies where these bands used to prepare for the Carnival. One of South Africa's top drummers, **Ian Herman**, is the percussive force behind the group, but its spiritual inspiration comes from 65-year-old **Samuel "Mr. Mac" McKenzie**. His banjo was once a core feature of the Coon Carnivals; today he has turned his back on that particular tradition and regularly joins in the group's live performances. The Genuines' music is so esoteric, it is unlikely to be heard live outside South Africa, except at festivals of world music.

There is another type of music that will never go live on the international concert circuit: mass gatherings singing songs of resistance. Mostly heard at township funerals after the deaths of activists, these are sometimes angry and bitter songs, sometimes joyful and triumphant. They can be anything from narratives reporting arson attacks on government installations to praise songs for leaders of political movements ranging from trade unions to the African National Congress.

In a similar vein is the *toyitoyi*. A vigorous "human caravan" song-and-dance routine seen only at political gatherings, it was once banned in a particular district by a police chief who decided it was inflammatory and revolutionary. Which it probably is, but then, so was rock & roll once. **Mzwakhe Mbuli** is a performance poet who comes closest to giving these songs an individual treatment. He is no stranger to resistance, having been detained on several occasions — most recently early this year — for performing his protest poems at political and musical gatherings.

And then there are the artists who will seldom have to worry about state action against their art. They are the township disco singers, who take their inspiration directly from the dancefloors of the world. Their songs, like dance music anywhere, contain banal lyrics but a strong beat, and they are more popular live than any of the true-blue *mbaqanga* bands.

Chief among them right now is **Chicco**, already one of the wealthiest pop stars in South Africa. His main competition comes from female stars like **Brenda Fassie**, an artist of stupendous voice but limited imagination. Making a powerful challenge from left field is **Sipho "Hotstix" Mabuse**, whose latest album, *Chant of the Marching*, is aimed at local relevance and international release, with a hefty dose of social and political commentary between the dance grooves.

No pretensions of world conquest accompany some of the most obscure, yet of the freshest, South African music. **General M.D. Sharinga** and **Tau Ea Matshakha**, artists used by Simon on *Graceland*, are among the leading exponents of music in the Shangaan and Sotho languages, respectively. Along with the likes of **Obed Ngobeni** (Shangaan) and **Moses Mchunu** (Zulu), these artists keep the tribalized, "rural" version of *mbaqanga* on the boil.

And all this is without mentioning *kwela*, the pennywhistle music that preceded *mbaqanga* and gave the world "Tom Hark" in the '50s; or *marabi*, the earliest form of township rhythm that brought *shebeens* to life in the '30s and '40s; or traditional music, with its haunting African instruments and bewildering polyrhythms; or even township big-band jazz, making a comeback in the nostalgia stakes.

Paul Simon may have struck gold when he explored South African music, but he didn't even begin to discover the depth of its rich ore. □

# THE BUZZ

**LA TEEN DREAM:** British sensations **Bros** will finally hit these shores opening for none other than **Debbie Gibson** on her upcoming U.S. tour. And even though the boys can't get arrested in the U.S. (God knows they've tried), they remain one of England's biggest draws. So when the tour eventually winds up overseas, the bill will do a switcheroo and **La Gibson** will open up for them. In addition, reports that the band has sacked bassist **Craig Logan** have been confirmed, and they are currently searching for a replacement. We hear that **Epic** west coast publicity dude **Ivan Bodley**, who has quit his post in LA to relocate to London, will become Logan's permanent replacement. These are just rumors, but there have been reports that Bodley has been working up Bros basslines late at night, when he thought no one was listening. We'll keep you posted...

**THE WORDS** "once in a lifetime opportunity" were volleyed more than once with respect to **Tin Machine** at the Roxy—**Bowie et al** carrying on like a glorified garage band some 10 feet away. Quite a contrast to the mega-production excesses of the most recent *Glass Spider* tour, the June 16 club date revealed Mr. Bowie's chameleon nature in yet another form. The rest of the Machine is no haphazard crack band, either. While brothers **Tony** (bass) and **Hunt Sales** (drums), **Reeves Gabrels** (lead guitar) and **Kevin Armstrong** (rhythm guitar) hardly make this another *Traveling Wilburys*, Bowie is reduced to peer status—he was even introduced as "the guy from Kentucky."

There's a dignity to their raucousness and a solidarity to their rhythmic assault that had the Roxy crowd pulsating, regardless of tempo. There was magic throughout the band's 14-song set (a set without any references to the past.). Bowie was his most sanguine self throughout the show, knowing that he shared an intimate secret with the 450 or so of us fortunate enough to have tickets. This was never more evident than when he prefaced "Under the God," the band's first single and the final tune of the night, as "the one you've all been waiting for."

**HEY, WE LIKE JAZZ, TOO:** Saturday required a shift of gears for the **Playboy Jazz Festival**, held traditionally at the Hollywood Bowl and featuring many of the most prominent acts in both the contemporary and traditional jazz realms. The two-day event culminated months of arduous planning, which, to this observer, was well worth the effort. There is, however, a pre-festival claustrophobia that sets in once you've actually stack-parked your car (which prevents your exit for about eight hours) and firmly submitted to a relentless stream of performances, some of whom you might not otherwise stomach. All paranoia is quickly dissipated, though, once you meld into the picnic atmosphere, break bread with your new neighbors and start dancing in the aisles.

That's right, dancing in the aisles at a jazz event. The organizers of the festival did a masterful job of combining talent and styles, inspiring a full spectrum of audience response, from introspective serenity to out-and-out collective musical ecstasy. Jazz spirit can be so infectious when it swings like **Terry Gibbs Dream Band**, **Wynton Marsalis**, **Art Blakey & the Jazz Messengers**, **Dave Brubeck**, or **Illinois Jacquet & His Big Band**, all of whom acknowledged the history of jazz with reverence.

For the younger jazz fan, spawned in the rock generation, **Stanley Clarke & George Duke**, **Larry Carlton** (a sentimental favorite, having missed last year's show with a near-fatal gunshot

wound) and **Spyro Gyra** each drew from their own compositions, many of which have become modern standards. **Michel Camilo**, the **Michael Brecker Band** and **Take 6** were three of the newer, more inventive performances, drawing reactions for their sheer musical prowess.

Although familiarity with the specific artists or songs (or even "jazz," for that matter) was not essential to having a great time, the performers never failed to connect with the audience. **George Benson & the McCoy Tyner Trio**, **Diane Reeves**, **Buckwheat Zydeco** and **Ruben Blades Y Son Del Solar** were the crowd favorites (if the barometer were the quotient of standing, writhing bodies). At one point I joined a swirling procession of dancers near the top of the arena as we made a spontaneous, jubilant descent, very much in tempo, to the base of the Bowl. (Elephant Beer may have contributed to my feelings of euphoria, but that's an open question.)

With M.C. **Bill Cosby**, a guest appearance by **Mayor Tom Bradley** (not very well received) and a revolving stage that eliminated lag time between sets, this 16 hour jazz weekend was more like a romantic interlude with a ravishing, precocious usherette. (Ahem.)

**WITHOUT THE RELENTLESS HYPE MACHINE I'M NOTHING:** We'd be remiss if we didn't mention the big record release party for **Sandra Bernhard** at Enter the Dragon last week. The drinks were flowing, the joint was packed and Sandra was divine in a slinky little number by **Morris** of **Moscow**. The good news is, we got in. The bad news is, so did 500 other people (including **Teresa Russell**, who snubbed us again, still fuming over that little incident in Cabo San

Lucas, no doubt), while some of the biggest has-beens, also-rans and wannabes in town were left drooling in line. **Madonna** didn't get in, **Prince** didn't get in, **Warren Beatty** didn't get in, the cast of *thirtysomething* didn't get in. (What kind of world is it where the likes of the **Beastie Boys**, **Judd Nelson** and **Dweezil Zappa** have to suffer in line, while good-for-nothing rock critics swill Absolut vodka within? What happened to the old Hollywood, where bribery was king and rampant perversity was kept behind closed doors? Just asking.)

## I remain, Oscar Wednesday

**NY THE TOO-GOOD-TO-BE-TRUE DEPT:** Certain *Cash Box* staffers have been championing this quirky Scarsdale band called **Too Much Joy** for awhile now, partly because of their strong pop sensibilities and partly because we identify with their "I don't wanna grow up—I'm a Toys R Us kid" ideology. So is it not absolutely fitting that **Too Much Joy** recently received a rather nasty certified (i.e. legal) letter from **Bozo the Clown**? Seems that the custodians of the esteemed character find the taped introduction to "Clowns," from TMJ's current *Son of Son I Am* (Alias Records) a "serious infringement" on Bozo's "reputation, integrity and goodwill." Although the sampled introduction is credited to the album, Bozo's, um, management company, **Larry Harmon Pictures Corp.**, was not contacted beforehand. TMJ vocalist **Tim Quirk** reportedly is looking forward to a court confrontation: "I can just see the judge shouting 'Order in the court,' and Bozo standing up and saying 'I'll have a ham and cheese sandwich and some fries.'"



TOO MUCH JOY

**IT'S GETTING TO BE THAT TIME AGAIN.** You know, *that time*. Seminar time, the *big one*, where everyone and his uncle invades New York City, full of big plans to meet *everyone* he has ever spoken to on the phone, see more cool bands than ever before, land that great record deal or perfect job, and get lots and lots of free stuff. And at the end of the four longest days of his life, that person heads out muttering "Never again, never, ever again." Only to find himself here again the following year.

What else but the inimitable **New Music Seminar**, July 15-19. The industry schmooze to end all schmoozes. Close to a week of torturous fun, bigger and better than ever this year.

But before we get into details, let's get logistics out of the way. The deadline to get your name or company into the directory has past, as has the deadline for mail-in registration. Do not send in registration forms. Registration opens again July 15, the first official day of the seminar. Walk up registration is \$295, and don't bring your checkbook; only cash or credit cards will be accepted. Press registration is being handled by InPress, (212) 751-9852. Call for information.

The two mainstays of the Seminar, the panels and the showcases, have been expanded again. According to NMS, 20 percent of the panel discussion topics are new this year. Topics fall under 12 different headings: radio, marketing, alternative, dance, legal, publishing, issues, video, technology, talent & booking, career growth and "international" (which includes "Face the Nation" meetings). These are not political TV shows but informal "meetings over coffee" which will enable delegates from the U.S. and specific countries to get together and, well, do some more schmoozing. The coffee klatches are "Meet..." Canada, France, Holland/Belgium, Japan, Germany, Australia, Scandinavia and the UK.)

And on the showcase front: This is the second year for **New York Nights**, the Seminar-affiliated International Music Festival. Basically, this allows non-seminar attendees to purchase passes to seminar shows and showcases. For about 150 bucks, pass-holders have the same opportunity to see the 100+ bands already booked, as well as get into the sold-out-forever **New Order/PIL/Sugarcubes** show at the Meadowlands. (This is extra for seminar people; keep that in mind.) Other major shows in the works are the opening party, featuring **De La Soul** and **Ofra Haza**; the rap extravaganza of **Ice T**, **2 Live Crew**, **MC Hammer**, and **NWA & Easy E**; the Bastille Day Bicentennial celebration featuring **Kazzav**, **Morey Kante**, **Niagara** and—check this out—designer **Jean-Paul Gaultier**. (The man should stick to clothes.) There will also be a contemporary country showcase featuring **Kathy Mattea**, **Foster & Lloyd**, **Desert Rose Band**, and **Southern Pacific**.

The really tough thing about the New Music Seminar is deciding who to see. There are two methods, really—concentrating on bands you haven't seen before, or just playing musical roulette. I tried the latter last year; I think I'll use the more rational former approach this year. The gigs I'll probably be hitting (I think this is called a *plug*) are **Screaming Trees**, **Bullet LaVolta**, **Bob Mould**, **House of Freaks**, **Lemonheads**, **Naked Raygun**, **Mary My Hope**, **Rhys Chatham**, **BETTY**, **Fetchin' Bones**, **Royal Crescent Mob**, hopefully **Close Lobsters**, which is tentatively scheduled at the moment, and **Too Much Joy**. With my luck, they'll all be the same night.

Participating clubs this year include **Atomicafe**, the **Bitter End**, **Cat Club**, **CBGBs**, **KAOS**, **China Club**, **Downtown**, **Kenny's Castaways**, **King Tut's Wah Wah Hut** (I love that place), the **Knitting Factory**, **Limelight**, **Mars**, **Maxwell's**, **Palladium**, **Pyramid**, **Rapp Arts Center**, **Red Zone**, **Ritz**, **S.O.B.'s**, **Spo-dee-o-dee**, the **Tunnel**, **Under Acme**, and **Wetlands**. Uptown, downtown, all over the place.

**Hacker alert:** If you have a modem-equipped computer, and want updated NMS information, check out the NMS BBS (Bulletin Board System.) The number is (212) 473-6125. It's also a good way to leave messages for other people who will be attending the seminar.

## Karen Woods



LARRY CARLTON



RUBEN BLADES



**NA** BOY! DO THE Carter and Cash families know how to throw a party! Via special invitation, about 300 people, consisting of family, friends, music executives and media-types, gathered at the home of **Johnny and June Carter Cash** recently to celebrate the publishing of a cookbook comprised of **Mother Maybelle Carter's** favorite recipes.



**JAMMIN' AT THE CASH BASH**

And down-home country cookin' wasn't the only treat bestowed on those present. Never have I felt so welcomed anywhere by people I only know through the business. The Cashes' personally welcomed guests as they poured through the gates of their spacious home on the shores of Old Hickory Lake. "Welcome to the Home of Cash," said superstar Johnny Cash. "We've got a lot of good food and a little good music."

Added June, "This party tonight is about a lot of things, but mostly its about friends."

And there was definitely a feeling of friendship throughout the night. A feeling of the generous spirit that Mother Maybelle Carter was noted for. The same spirit that led to her being the first female to be inducted into the Country Music Hall of Fame, along with her partner, cousin and sister-in-law Sara Carter.

The Carter Family (Maybelle and Sara) made popular such songs as "Wabash Cannonball," "Will the Circle be Unbroken," "Are You Lonesome Tonight," "Wildwood Flower," "Keep on the Sunny Side," and many, many more. Maybelle's picking style was most influential in the folk revival movement and she transformed the autoharp into a melody instrument.

After the breakup of the original Carter Family, Maybelle formed a second generation "family" with June and her sisters **Anita** and **Helen**. They quickly became Grand Ole Opry stars and were longtime members of Johnny's traveling troupe.

"This is more than a cookbook. There are some stories in here that are real slices of life," June said, then continued by reading an excerpt from *Mother Maybelle's Cookbook: A Kitchen Visit With America's First Family of Song*. The moving passage concerned the Carters coming upon a wake in a rural black farmer's house as the result of a highway accident. Mother Maybelle was asked to sing "Will the Circle be Unbroken" by the bereaved family there.

After dinner, Johnny led the singing, inviting such notables in the audience as **Earl Scruggs**, **Rosanne Cash**, **Rodney Crowell**, **Dottie West**, **Margie Bowes**, **Sandy Kelly** and **Rosey Carter** to the stage.

Crowell, sang a beautiful and very emotional tribute to his father, who died recently. Kelly, an Irish lass the Cashes met during their recent overseas tour performed a rendition of **Patsy Cline's** "I Fall to Pieces." Rosey, June's daughter, entertained the crowd with "Will the Circle Be Unbroken," and "Amazing Grace." Scruggs, West and Anita's daughter, **Lorrie**, performed a humorous version of "This Land is Your Land." And Johnny soloed on "My Grandfather's Clock," "Keep on the Sunny Side," and "The Lady Came From Baltimore."

But the highlight of the evening had to be when Johnny invited daughter Rosanne to the stage to perform Johnny's "Tennessee Flattop Box" (which Rosanne hit the top of the charts with last year). "Last year was a big year for me. I didn't know where June was going to get enough money to pay for this party until I got my ASCAP check," Johnny joked. "Rosanne, will you sing it just one time with me?" To roaring applause, not only did they sing it, they danced it together.

I must mention two other big hits at the party. **Mother Carrie Cash** and Rodney and Rosanne's newest addition to their family, daughter **Carrie**, named after Mother Cash had photographers crowded around the table to see sweet baby Carrie.

It was just one big happy family gathering, and Johnny and June Carter Cash were the perfect hosts who made 300 people feel like family members for a few hours. Now that is down-home Southern hospitality at its best!

(Photo outline: Johnny and June Carter Cash, with friends, entertaining at the Cash home. Left to right are: Dottie West, Anita Carter, June Carter Cash, Jim Soldi, Rodney Crowell and Johnny Cash. Seated with guitar is Earl Scruggs. Photo credit: Peggy Marsheck)

## Kay Knight

**UK** BISTARDUST MEMORIES: **David Essex** was impressed and flattered with the U.S. cover of his classic "Rock On." That's the second time it has made the #1 spot, and Essex is now hoping for a third with his own reshuffled version, released this week 15 years after it was first adored. Essex is still wearing the same vintage clothes, the same collarless shirts and paisley vests, that made him a star. He says he is comfortable with his raggle-taggle gypsy look, but wonders why he ever became a pop star when all he really wanted was to be a footballer.

It seems Essex's fear is that he will turn out to be **Jim McLean**, the character he played in the movie *Stardust*.

"I'm haunted alright. Sometimes I wonder if my whole life is turning into *Stardust*." (McLean was a lecherous, pretentious yob who got screwed and spat out and ended up a frightened recluse in a castle in Spain. He died of the inevitable drug overdose.)

"*Stardust* was very heavy, fiction and reality blurred. Everything that happened in that film went on to happen in real life. Every time I do an interview

my mind flashes back to the last scene, where the journalist is trying to do an interview. I walked off the set from scenes about management hassles and then into the same thing in real life.

"For the concert scenes we shot a David Essex concert, but the fans had to shout 'Jim.' Half of them couldn't grasp it and they were still screaming for David, the banshees. They were screaming so hard they couldn't hear what I was singing about."

Essex ponders that his recent years have slowed him down.

"I used to be so energetic; it would take me six weeks to record an entire album. Now it takes me six months. I'd like to get back to six weeks again. I don't feel 41—sometimes I feel 180 and sometimes 12, but never 41. I do want to recapture that energy. I took a long trip to India last year which calmed me down and put everything into perspective; now I'm worried that perspective is a little too relaxed."

**TIM MACHINE:** **Tim Finn** has just completed a university tour before going off with **10,000 Maniacs** across America. The on-stage Mr. Finn is wild and rampant, sweating with boundless energy. An eccentric, a **Groucho Marx**, sometimes his laundry is hanging across the stage because he couldn't find a laundry to dry it. All this is a very different story from the introverted, ironically despairing offstage persona.

He told me about his decision to quit **Split Enz**, his need for growth and change, and how his brother **Neil** was more upset when his splinter band **Crowded House** achieved international stardom than he was jealous.

"There's always been a strange sibling relationship. Right early on I decided I was going to make him my friend, and that would be the easiest way to combat rivalry. It was a calculated move. But we always have been friends, real friends. And he really hurt for me as soon as Crowded House became so successful, so appreciated, because it was something we wanted so desperately for Split Enz and because, let's face it, I was at an all-time low.

"Success is important to me. It's to do with coming from New Zealand. You automatically assume that no New Zealand band is any good. We didn't want to be just successful in New Zealand and never be heard of anywhere else. It was important for us to stand the test with real competition."

It's easy to imagine that Tim Finn has a real propensity for despair. True, he is a very deeply emotional character, but he is not without irony or optimism.

"At one point I knew I was either going to break down and cry or laugh. I chose to laugh, laugh so hard I couldn't stop for a whole half hour, and got on with writing my second solo album.

"It's arrogance and blind optimism that broke through, and a desperate desire not to remain suspect and B-grade; loyalty to cause and the quest of writing good songs.

"I read in the paper about a band with two brothers. One left and became an absolute superstar and the older one jumped out of a window. I was sure that wasn't going to happen to me. I am proud of Neil's success. I'm a melancholic optimist."

Although all the songs on the album are intensely personal, "Not Even Close" means the most to him.

"It's both bleak and uplifting and it says exactly what I went through."

**CLOSE TO THEM:** Thank you **A&M Records** for sending me the entire 241 series, presumably titled thus because you get two albums on one cassette. My favorite, of course, is **The Carpenters** (*The Singles 1969-73* and *The Singles 1974-78*). And what cult figures they are becoming! Apparently, A&M had no involvement with the recent movie, *Superstar, The Karen Carpenter Story*, directed by **Todd Haynes**. It's a 43-minute, 16mm film which stars **Barbie** and **Ken** dolls, all polyurethane images of perfection, a tasty metaphor on Karen's life. The more anorexic she gets the more mutilated the doll becomes. Barbie and Ken trot on miniature sets, replicas of the Carpenters' home.

Says Haynes: "We are indebted to the genre of the star-story movie. I have parodied that form. There was [another] TV movie that was approved by the mother and the brother. It makes me think that if this was the official version, how bad can the real situation have been?"

"Young America at its best"—that's how **Richard Nixon** introduced the Carpenters when they played at the White House in 1973. Ten years later, on February 4, 1983, Karen Carpenter died of a heart attack. Tired of being the prototypical media dolly, Karen, a confirmed anorexic, had been taking a drug called Ipecac, a substance which induces vomiting, because she was so addicted to losing weight.

## Chrissy Iley



**NEARLY HUMAN:** Following the release of their just-released **EP, RCA's Human Drama** made their major label debut recently at **L.A.'s Roxy**. The band is currently in the studio with **Ian Broudie** (**Echo & the Bunnymen**) working on their first **RCA** album. Pictured backstage are, from left, **West Coast A&R** manager **Bennett Kaufman** (he signed 'em), frontman **Johnny Indovina**, senior **A&R VP Paul Atkinson** (he signed 'em too) and band manager **Janette Sheridan**.

# MOTOWN'S CHAPTER TWO:

BY BUD SCOPPA

JHERYL BUSBY'S FAVORITE PHRASES are "chapter two" and "artist development." By "chapter two," he means the post-Berry Gordy era of **Motown Records**, the once-great company he's been running for a year now. But there's another, related chapter two, as Busby endeavors to duplicate the dramatic success story he himself authored at **MCA Records**. Between 1984, when he set up MCA's black music division, and last year, when MCA and **Boston Ventures** purchased Motown from Gordy and installed Busby as its president and CEO, the innovative record executive has almost single-handedly rewritten the book of black pop.

How'd he do it? "Artist development," that's how. It was a lesson the L.A. native had learned well while climbing the corporate ladder at **Casablanca**, **WEA**, **CBS** and **A&M**. By signing and nurturing a potent stable of young artists—including **New Edition** (and its prime alumnus, **Bobby Brown**), **Jody Watley**, **the Jets**, **Ready for the World**, **Loose Ends**, **Pebbles**, **Heavy D. & the Boyz** and **Klymaxx**—while pairing them with an equally impressive group of young writer/producers, Busby and his team of upwardly mobile execs led MCA from the back of the bus to the number one spot in the black marketplace. Truth be told, the 39-year-old exec has a pair of hard acts to follow—Gordy's and his own.

So when Busby made the move to Motown, he did so with some trepidation. On the one hand, he was king of the hill at MCA, and the division he'd built was the envy of the entire record biz; on the other, 20 years after its golden age Motown was in a shambles, more a catalog than an active label. But what a catalog—Busby would not only be the president of a label, he'd also be the curator of what has come to be seen as a national treasure.

In the following paragraphs, culled from a recent conversation, Busby talks candidly and revealingly about his past successes and his present challenge.

## LEARNING THE GAME

"Neil Bogart taught me the importance of marketing and image-making, and that radio was a tool, not the last word. He was so far ahead of his time. **The Village People**, **Donna Summer**, **Kiss**—they were all concepts. 'Love to Love You, Baby' went 12 minutes; he used to say, 'Who cares about radio? Let's go market the artist, radio will come.' **Paliament**—that had to be one of the strangest concepts of all. **George Clinton** was a genius, but marketing his concept to radio was almost impossible. But the Mothership Tour was one of the most exciting tours ever launched by a black act. Before video, he was letting me make 35mm loops of the Parliament show and put them in record stores on a little machine.

"Irving Azoff gave me the freedom to test everything I'd ever learned. When people didn't understand, he got 'em out of my way. He's a true manager of people, and the executives that worked under him all grew. He gave you the space to think and the guidance to keep you within certain parameters—but you always felt you had the final say. I worked for a lot of record companies, and I learned something everywhere, but Irving was the one who said, 'You've learned it all. We feel you can develop a black division here.' He let me try a lot of unproven ideas, and it worked real well. So he was a confidence-builder."

## BUILDING THE DREAM TEAM

"I spent five years at MCA developing a black roster with a team that kept chasing general market, and that's what made it special. I think that entity was missing in a lot of the record companies. In most other companies you had that constant battle between the pop department and the black music division trying to make something important. At MCA it was, 'We're young, we're aggressive, we're making our numbers—everything's important.' So we chased local and regional hits, and they developed into national records. In a business where charts have become a statement of accomplishments, it's hard to stay focused on developing artist. But if you can stay focused on developing artists, you'll get the charts,

you'll develop more artists than most companies, and your objectives will come alive a lot quicker, because you'll see little things happen.

"The nice thing about being at MCA, a company whose distribution arm lived on catalog for years, is they notice small movement—they notice box movement. People saw the big story, but when you watched things build from the streets up, you saw it was a lot of little stories that developed into national pictures."

## HIS PREROGATIVE

"My background was not that of an A&R man in the traditional sense," says Busby. "I'm a marketing guy by background. I've learned A&R—or I'm learning A&R. But I think of myself as a motivator, a leader and an organizer who's been extremely fortunate on the A&R end. I think a lot of the success was [due to the fact that] the industry was closed, and we were open, so we had an abundance of stuff coming in the front door. It allowed us to make intelligent decisions based on masses of material coming in.

"It was a period when the industry was not looking at black music that hard, and MCA made a statement with me—I got the green light to try to develop something—and we really stepped into an empty marketplace. We stepped in aggressively, we signed some good artists, we caught some young producers on the upswing—**Teddy Riley**, **L.A. & Babyface**, even **Jimmy [Jam] & Terry [Lewis]** did some early stuff for me; they did **Thelma Houston's** album way before their big run. So we were on the cutting edge of all the young producers, mostly because of my lack of experience in A&R—I took every meeting! You take every meeting and you kind of see what's out there. We had a lot of first-time successes: **Howie Rice** had never produced a record in his life before [**Patti LaBelle's**] 'New Attitude'; **Vincent Bradley** had never produced a record before **New Edition**. With those guys, I took the meeting and then I dared take the shot."

"It's a gamble to do that. But sometimes when you deal with the big-name producers, you're pretty much giving up a budget and waiting for them to bring in something. With the newer guys you're really practicing the art of A&R: You're listening to the song and to the production, you're making suggestions. All of a sudden your staff has the leeway to improve."

## PASSING IT ON

"I gave a lot freedom to the young people who worked for me—I like to say 'worked with me.' My biggest joy in life is development of people, and I'm real proud to say that **Ernie Singleton** at **Warner Bros.**, **Jesus Garberat** at **A&M**, **Step Johnson** at **Capitol**, **Ruben Rodriguez** at **Columbia**, **A.D. Washington** and **Louil Silas Jr.** over at MCA were all people who worked with me or for me, and they're all giants in their own right now."

Does that accomplishment feel as good to Busby as breaking an artist? "It makes me feel better. Our business needs people right now."

## MULTI-PRODUCER MOVES

"I kind of introduced that concept—it's a big part of my history. I'm having a hard time buying the idea of one producer doing a whole album, because they sometimes have a tendency to relax after they've given you a couple of hits. By letting a producer know that an album is a wide-open target, even if he ends up with the whole album, he gets it through a process of having to earn his slots. So it keeps everyone on sort of an edge, and it's worked for me. Again, it works because of my lack of experience in the A&R area. I say that without reservations or embarrassment. I want to force the artist to bring continuity to the album, not the producer. I had a great meeting with [New Edition singer and Motown solo artist] **Johnny Gill**, where I reminded him that no one 'produces' **Luther's** vocal; he's the one who brings that modulation and that special thing to it. No one produces **Anita Baker's** vocal. You know that those artists are in the studio feeling those songs and bringing their own thing to them.



"I like the collaboration of a lot of people on an album, as long as the artist is smart enough to bring the continuity to it. Some artists don't, and you wind up with a mismatched album where a strong producer has smothered the artist. That's the dice roll."

## FORMAT MAP

"I have this map that I draw. On the upper line I'll put AOR, urban/black, dance, country, AC, etc. The only thing I won't put on that line is CHR because it doesn't belong there. All these others are defined formats, and as long as you're making music in one of those formats, you have a place to start. The problem is when an artist tries to make a record for what they call CHR, which is not definable; they'll program anything that comes out of these formats. We're in the business of marketing and momentum, and that comes from a consumer base. I strongly believe that you make great records for these definable formats, and then you market them toward CHR. If we make a decent record, black radio's gonna at least put it in rotation. Then we've gotta develop the artist and develop a marketing strategy to broaden it. That's pretty much my approach."

## THROUGH THE GRAPEVINE

"We all laughed at rap, we all thought it was gonna go away," Busby admits. "Rap and metal are the greatest examples of teaching us what we should be doing as a business. They developed a product line, they knew who their consumer was, they toured, developed an image, and they let word of mouth spread it. When you look at the **Cash Box** charts for the platinum and gold marks, you find a lot of records on the bottom end with gold and platinum marks, because they didn't really achieve the radio activity,

# THE BUSBY BLUEPRINT



a road map for where I think the industry is going. I'm banking heavily on that."

In the Motown era, Busby points out, "it was a singles business, it was song for song, and that's what built the catalog. Maybe in our own minds we have to start putting albums together song for song, single by single. I would be lying if I said I've mastered that process, but it sure is our objective now. I think we'll step up to bat a little better if we can stay focused on the song."

## OLDIES BUT GOODIES

"One of the accomplishments of the Jay Lasker years is he really did some great repackage of this catalog. The one thing we thought might have been missing in the repackaging was the *original* package, which had become scarce in the marketplace. So we went back to basics, and we got our collectors' items back out there, with the original artwork and original sequencing. Over the years MCA had specialized in catalog, and we put the Motown catalog in their hands. They've done a great job, both their special markets department and **John Burns'** distribution team, in making that stuff available again.

"We have some more ideas in that area—things I can't talk about right now, but I think people are gonna find them very attractive. I'm suggesting, as collector pieces, that we take some of those classic singles and make them available as CDs that *look* like singles. Create a nice little commemorative package for the CD collector as a premium item."

## THE SECOND CHAPTER

Busby claims he was "scared to death" when he took over Motown last year. "I was inheriting a legacy, following Berry Gordy, who *was* American music in the '60s. That's why I jumped on the idea of writing chapter two. How can I ever do what Berry did? It may never be accomplished again. So intimidation was the first thing that came to my mind. But then I realized that the challenge was here, and if you want to keep stepping up in this business, you sure couldn't hide in this job. So the challenge was the next thing that settled in. We're still lying somewhere between the intimidation and the challenge.

"So you start drawing up your blueprint, and you realize the blueprint has to feed off chapter one, no matter what. Yes, I want to be broad-based—we're gonna have some rap acts, and we're in business with some heavy producers. But I hope we have signed a roster that, when people see the name Shanice Wilson, they'll say, 'She can sing—what will they do with this great voice?'"

"At MCA, we developed a product line around production and marketing, and some great artists emerged out of that. But here I'm gonna try to pick up some of the formulas that Berry used. We're heavy into artist development here—that's a big word with me. So with the artistry of Johnny Gill, for example we're gonna take everything that we've learned in my career up to now—that you'd better package well you'd better make sure that the look is contemporary and works for the consumer as well as the artist. But when it comes to the creative end, the demand on the A&R department is to work with the publishers, work with the producers, fight for great songs and see if we can put together great albums.

"The press has been so kind to Motown that what we've been able to accomplish in our early days has really been promoted well. But we're far from turning it around. We've got a great roster now; we've gotta produce that roster. And I think that the energy around here, with the young people we've assembled to take on the task, is just incredible. So it looks good right now. And if you were to compare it to the final days of Motown, yeah, we turned it around. But when you measure it against chapter one, we've got such long way to go.

"If there is another phase to my career, if I could put this off, what an accomplishment that would be." ○

but they loaded up in consumer awareness and sales. It's a refreshing reminder that radio is a tool—an important tool, but it isn't the only tool. They're in the business of selling time and programming a consumer, and we're in the business of selling records. We only come together because we're a part of their programming. If we start thinking our objectives are the same, we're gonna get lost."

## VOICES IN THE CROWD

"I find myself trying to write chapter two at Motown in a marketplace that's very crowded now. I'm even competing against the artists I signed at MCA. It's a great tribute to black music. Right now we're in a marketplace where production has led the way. In the '90s I'm counting on showmanship and performance to lead the way. I think the video market has whetted the appetite for the live ticket, and the live ticket is the way that you will promote an artist around the world. If you're gonna tour, then you'd better be able to sing.

"I inherited a great legacy and a great roster, with **Smokey, Stevie, the Temps and Diana** returning to the label; these are all artists who can sing. All you've gotta do is put great production around them. And then I've signed singers—Johnny Gill, **Shanice Wilson, the Pointer Sisters**. With the world market, these are all artists that will enable us to launch the great Motor City Revues again, knowing that you can put an act in the marketplace, and they can sing and perform and take it to the stage.

"It all started on stage. Somebody had to see a performer on stage and say, 'Y'know, I'd like to capture that on record.' We're almost at the point now where we're capturing things on record and saying, 'Now can we put it on stage?' Our business changed as the

record business grew and the touring business leveled. But the touring business is gonna come alive, and it's gonna happen because of the world marketplace."

## READY FOR THE WORLD

"The world is the market now—65% of the business is outside of the United States. If I'm an intelligent executive, and I'm really serious about my objective of developing this company, I'd be crazy to look at just 35% of the marketplace. I've gotta look at 100% of it, meaning the world market. **Michael Jackson** took the *Bad* album, stuck that album in the world's face and sold 20 million units. On the lower end, **Alexander O'Neal**, through five timely tours, sold a million albums outside of the States, to go with his million albums in domestic sales. **Stevie Wonder** just broke through the Eastern Bloc, drew hundreds of thousands of people. So now our world distributors have a chance to ease into other markets and actually collect data on an untapped consumer base. I very much want to sign **Ray Charles**, because to me he would be a world artist. What a great guy to carry the Motown logo under his arm and tour the world."

## NEW BALANCE

"The Motown legacy pressures me into going beyond the production...I hate to use the word 'gimmick,' but looking for something more, bringing some substance to it. When you look at the songs that are inside the catalog, when you consider that this catalog does \$20 million a year in record sales, which is more than some frontlines do, you realize that what did it is a balance between the artists themselves, great songs and great production. That gives me

## BRITISH KNIGHTS

Neil Harris picks 10 acts deserving of a U.S. deal.

**SMITH & MIGHTY:** This British production team has an uncanny knack of producing extremely soulful records with minimal studio gloss and maximum impact. Check their cover of Dionne Warwick's "Walk On By" for solid proof.

**BLACKSMITH:** Soulboys who combine traditional harmonies with up-to-the-minute beats. Their first outing was deep house in flavor, but they are rumored to be moving towards New Jack Swing.

**A GUY CALLED GERALD:** This Manchester house pioneer scored big with "Voodoo Ray," a unique track that pointed to bigger things. Although his debut LP didn't live up to the single's promise, there's no reason to count him out yet.

**CLEVELAND WATKISS:** Watkiss is often compared to Bobby Mc Ferrin, this guy can twist and turn around a lyric like nobody else, and his singing voice is often times evocative of the greats. And unlike Mc Ferrin, he hangs close to the streets, so he should appeal to the younger crowd.

**MONIE LOVE:** Arguably the best British rapper, either male or female, this girl comes across both rock hard and feminine, and like the Cookie Crew and Wee Papas she's got a knack for surrounding herself with great hooks.

**BLACK RADICAL MK II:** Often called the British equivalent of Public Enemy, its a valid comparison. Their explosive black pride politics were combined with some awesome beats (courtesy of Coldcut) on their debut 12 "Monsoon," and there definitely a crew to watch.

**MO ROCK & FRESKI'S CONSCIOUS MUSIC:** Like Soul II Soul and Smith & Mighty, these guys have a unique blend of classic soul vocals with hip-hop beats, but their approach is uniquely their own.

**RICHIE RICH:** Turntable meister Rich has a unique ability to draw on a variety of musical influences, and his forthcoming LP is chock full of hard hooks.

**MASSIVE ATTACK:** Former members of Bristol pioneers the Wild Bunch (who also spawned Soul II Soul's Nellie Hooper), they have done a great remix on Neneh Cherry's "Manchild," and they explore the reggae-hip-hop connection very close to the roots on their own records. By no means have they realized their full potential.

**CARON WHEELER:** The featured vocalist on Soul II Soul's "Keep On Movin'" and "Back to Life," both #1 hits, is right now shopping for a solo contract. She is the best British female soul singer to come down the pipe this decade, perhaps ever. She's going to go fast, so act before midnight tomorrow.



## SOUL II SOUL ON ICE

JAZZY V. TALKS TO JAZZIE B

"WHEN PEOPLE ASK ME WHAT SOUL II SOUL IS, I always say Soul II Soul is a sound system. It's an amalgamation of music and fashion," explains Jazzie B, the group's spiritual and musical leader. Soul II Soul may well be the hottest British musical export of the year, racking up a chart-topping album and two consecutive #1 singles in their homeland in the past five months, and currently threatening to do the same in this country. The group has already topped the dance charts with their debut single "Keep On Movin'," and they're poised to do serious damage on the black and pop charts as well.

Sound like a typical overnight sensation? Actually, it's anything but. Jazzie B and Soul II Soul co-founder Daddae started a reggae sound system over a decade ago, playing at parties and community events until they decided to put on their own warehouse parties. Years later they transformed into Soul II Soul, incorporating elements from all over the spectrum of modern black music into the mix.

To those unfamiliar with the warehouse scene, its basic elements are an abandoned warehouse, a sound system, a little promotion, and *voila*—instant club. What makes these events special is the flourishes the people who run the clubs put into them. "We did everything. It was more than music and fashion; we had art too. There was lots of decor—huge buildings with loads of props," Jazzie remembers. "We always had an integrated crowd, so we could expose them to more contemporary pop-ish stuff like Michael Jackson, the Commodores, Sugar Minott and "Planet Rock," and at the same time keep the heavy reggae vibe. We wanted to broaden their imaginations, and at the same time we were developing our interest in other types of music. We always wanted to be different and we had no problems crossing over."

One of the things that makes Soul II Soul special is this spirit of integration, both racially and musically. Jazzie feels the main reason was that he was brought up in a multi-racial society. "Most of the people we drew at the clubs were of the same mindset as us, no matter the color," he explains. It was always a friendly thing. In London a black man's image was either as a soul boy or a rebel, and we were neither. We developed and integrated with the schools and colleges where we performed. When we hooked up with the warehouse scene, we ran with the middle-class white people who were involved with the scene just a little heavier than we were. In a funny way that still had an effect on how we perceived things to be. The color issue became erased then. The only issue was that we all had the same goals and ideas, and we wanted to enjoy ourselves and stay in control of what we are doing."

Control is important to Jazzie, and it gives the music a self-assuredness that lets you know they're running their own show.

Jazzie realizes this is no mean feat. "I've been very fortunate to keep control. I think the main reason is that the people I was working with as a sound system are still with us today. Our advisory strategies are still the same as when we were buying records. When we go into the studio and make a tune, the whole crew has to give it the stamp of approval before it goes out."

Crucial to this approval process is the input of his production partner, Nellie Hooper, who was part of the Wild Bunch, a similar sound system in the British city of Bristol. Jazzie explains why the partnership works: "We both had ideas about making records that no one else did at the time—both of our backgrounds are predominantly reggae, soul and R&B-oriented as opposed to more of a popular choice. We are both technically minded and had experience working in studios. And we both had the same frustrations about being musicians, and with the help of technology we were able to express our inner tensions. His main flux is programming, and we both work on production and writing. We both do everything together, really—the reason the whole shit worked is because he was doing the same stuff in Bristol."

This partnership led to the desire to express the Soul II Soul aesthetic on wax. They felt the DJ's scope was inherently limited, but at the same time realized that their knowledge gained from the club experience would be invaluable when making records. Jazzie's experience in the reggae scene made him familiar with the process of cutting acetates—instantaneous pressings of recording sessions that allowed DJs to use at the clubs the stuff they created at home the day before. Jazzie put together a number of beat plates, and eventually put together their first single, "Fair Play," one of the highlights of *Keep On Movin'*, the group's debut LP.

"Fair Play" was a soul special initially," Jazzie says. "That was a special because it mentioned people's names at the club. At the time, 'I Have a Dream,' Martin Luther King's speech, was laid over it, then Rose Windross, who was one of the ravers [club-goers], and one of the better dancers, came over to their camp. We'd get all the machines out in the evening and play a bit. We came up with an idea together for a song, I wrote the lyrics, she sang the song, and *voila*."

Jazzie originally put out the record himself, selling 7,000 copies, but he felt he needed to go to a major to get his records distributed. He chose to work with Virgin, but he claims he's had a mixed relationship with the label, feeling they don't completely understand him. Jazzie sees no point in taking an adversarial stance toward Virgin, however, and he respects the fact that they've been able to move so many units of his work.

Jazzie is very serious about the business end of music. His background with the sound system has made him very aware of the details and tricks necessary to promote something properly, and he has meticulously carved out an image for Soul II Soul, from T-shirt designs to promotional catch phrases. It's very similar to what Malcolm McLaren did with the Sex Pistols, and Jazzie doesn't balk at the comparison: "I've been told that by other people. I guess I have been [doing things like McLaren]."

But unlike McLaren, Jazzie B is not just looking out for himself. His organization, the Funki Dreds, includes a record shop, a production company and a clothes store that not only sells Soul II Soul clothing but the latest in street fashions as well.

His next priority is the formation of his own record company, distributed by a major for maximum impact. That dream may well be a reality soon, with Virgin the most likely candidate for distribution. In Britain, Jazzie says, "There's not much space for artist development. Everybody's on the impact tip—if you get lucky, you score. What we need now is a vibe where the youth get a chance to develop their ideas and talents. The Funki Dreds will develop the talent—we will teach them engineering and transfer their enthusiasm for their music into constructive things."

"I'm producing my nephew's band and they are coming up with ideas that are so exciting and different. I'm not that old a man—I'm 26, but they're 12 or 13, and they amaze me. I sit back and I think, 'Wow, that's how I must have been when I was their age.' It's great. A little kid phoned me up today and asked if I could program his RX-7."

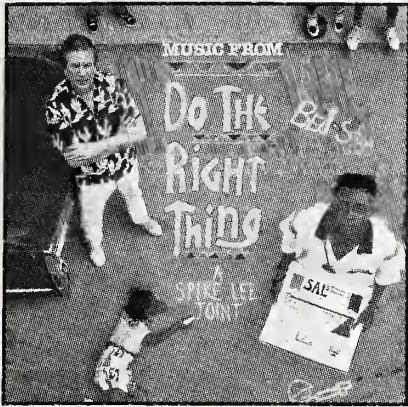
Asked to explain the structure of Soul II Soul, Jazzie notes that "Contractually, I am basically Soul II Soul, and the other people are featured artists. It's a developmental atmosphere. We don't have contracts, but we take care of the other acts in a managerial sense. If it comes to the point where they want a deal, and if we can't offer them a satisfactory one, we'll obviously go out and try to do the best for them we can elsewhere, but we'll probably all end up working together. The same musicians will be writing and playing on each other's tracks, and the record company aspect will pull it together."

Right now Jazzie B *et al.* are extremely busy producing a compilation album of young British soul talent, and they'll be putting out a dub version of "Keep on Movin'," a natural and potentially very exciting move considering their reggae dub backgrounds. In addition, they've been asked to do production work for Grace Jones, a prospect Jazzie is very enthusiastic about ("I've got the wild tip for her," Jazzie says excitedly), and one that could produce the best Grace record in a long, long time. He's also

*Continued on page 28*

# REDISCOVER MOTOWN

WHERE THE FUTURE SOUNDS BETTER THAN EVER



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## 24-7 SPYZ:

# WILDER THAN YOU

BY JANISS GARZA

### PAINT IT BLACK

Janiss Garza's fave black rock bands besides Living Colour

**BAD BRAINS:** This Washington, D.C.-based group of Rasta-punks have been around since the beginning of the decade, earning a devoted a cult following. Their music is a combination of metalcore and reggae, infused with a positive attitude. Dissension within the Bad Brains ranks resulted in the exit of singer H.R. a few years back, but he rejoined the group about two months ago. The July release of a new album on Caroline Records should bring the Brains back to their former glory, along with winning them new fans.

**UNDERDOG:** Although this group sports only one black member, he's new guitarist (and well known skateboard expert) Chuck Treese, whose influence can be felt on the band's Caroline release, *The Vanishing Point*. He's helped solidify the combination of punk power, funk and reggae which appears throughout the record—sometimes within the same song. The musical sophistication of this New York-based group is bound to eventually break them out of the hardcore market.

**DEAR JOHN:** Few hard rock bands dare to sport a female lead singer. Dear John may be the only one with a black frontwoman. You might not guess this if you merely listen to their demo tape (the band is currently unsigned). This girl could go head to head with nearly any dude vocalist and come out ahead. Should I add that she looks great too? In these MTV image-conscious days, I probably should.

"WHEN WE STARTED THE BAND," remembers Jimi Hazel, guitarist for 24-7 Spyz, "we really didn't have a definite idea of what we wanted to do. We kinda wanted to do everything."

Have things changed much since the Spyz' inception three years ago? Perhaps not. *Harder than You*, the quartet's In-Effect debut, contains a little bit of everything. Hazel compares the record to the dial of a radio: "When you put your needle on it, it goes through twelve different stations." Contained within the grooves are funk, rap, reggae and jazz, all wrapped up in metal-core aggression, wacky sense of humor and a Rastafarian worldview. There are political songs, a song about the joys of the slam pit, a song about growing up in the South Bronx, and a very warped version of Kool & the Gang's "Jungle Boogie." 24-7 Spyz messes with your head. It makes you laugh, it gets you pissed off, and ultimately it makes you want to dance.

What exactly is 24-7 Spyz? Along with Hazel, it consists of singer (or, according to the album jacket, "thoughtman") Peter Fluid, bassist Rick Skatore and drummer Anthony Johnson. Hazel describes how the group's name came about: "I wanted 24-7" meaning twenty-four hours a day, seven days a week, "and Peter [a James Bond aficionado] wanted Spyz." Typically, since they couldn't decide on one or the other, they went for it all—"and Rick added the 'z' 'cause he slept a lot!"

As far as musical influences, says Hazel, "We're from four different kinds of backgrounds. Rick is totally into fusion jazz. Peter's an Iron Maiden metalhead, and Anthony's just plain metal, period." As for Jimi, he calls himself "a 60's rehash." With this kind of diversity, "that's how we wound up getting totally confused, totally crazy."

With so many different styles playing a part in their music, it wasn't easy to figure out just where they fit in New York City's diverse club scene. So they played just about every show they could get their hands on. "We used to switch up our sets quite often to fit whatever bill we were going to be on," explains Hazel. "People were like, 'I just saw you last week playing on a ska bill, but here you are playing with Hell's Bells!' and we're like 'Yeah, yeah, it's the same band, it's us.'"

No matter who the Spyz played with, the audience could expect the unexpected. "From a visual standpoint, we give you something to watch, 'cause we're like four raving maniacs onstage," enthuses Hazel. When asked for an example, he runs over some of Fluid's past antics: "What was the last crazy thing he did? At the record release party, he decided to jump up on the poles, pull down his pants, dangle upside down, show his ass—or he'll try to pull my pants down, or pull Rick's pants down!" Clearly, modesty is not a Spyz asset.

The band came to the attention of In-Effect by word of mouth—or you might say, "word of shirt." "We had started our own little line of shirts and kids were buying them up like crazy," recalls Jimi. "So Howie Abrams (In-Effect's label manager) was hanging out and he saw maybe a hundred and fifty to two hundred Spyz shirt in like a *weekend* at different clubs." Then publicist Steve Martin's girlfriend's brother ("he's the hardcore connoisseur") gave the Spyz a thumbs up, and label people started attending Spyz shows. The rest, as they say, is history.

"In-Effect vows to support all styles of music—hardcore, thrash, metal, funk, rap, whatever—as long as that rare street-wise sincerity and attitude is there." That's the label's credo, so signing 24-7 Spyz was a logical choice. But was In-Effect a logical choice for 24-7 Spyz, when its buzz was already starting to bring it attention from the majors? The band thinks it made the right decision. Hazel's reasoning is simple: "It was a new label, new band. We could grow together." It seems to be working out—instead of being a small fish in an ocean of bands, the Spyz have become one of In-Effect's biggest potential acts, along with being the only group whose appeal has immediately gone beyond the hardcore market. "If we *are* hardcore," muses Hazel, "it's definitely hardcore mixed with a *lot* of other stuff."

Since 24-7 Spyz is a black band that doesn't bow down to—or really even have much in common with—the cliched ideas of "black music," does it feel any unity with other innovative black rockers, such as Living Colour, or with the Black Rock Coalition, the organization founded by LC guitarist Vernon Reid to blast presumptions about black musicians? Not at all—the Spyz firmly eschew any association with the Coalition, even though they were members at one point. In fact, while talking to Hazel, he gives the impression that perhaps the BRC's attitude is a bit too *serious* to include a wild, irreverent group such as 24-7 Spyz: "We started to feel a little indifference from certain members. They tried to limit the band—not approving of certain things we do. We didn't *need* anybody's approval. Instead of 'the Black Rock Coalition's own' 24-7 Spyz, we just wanted to be our own band."

In spite of Hazel's complaints, Konda Mason, from the BRC's L.A. branch, sees the severance between the Spyz and the Coalition as merely a personal dispute. "I think there was some disappointment by the Spyz with some selection of bands on a BRC show," she asserts. The show in question was headlined by Living Colour and the Spyz had been dropped from the bill in favor of another group who the BRC felt needed more exposure. But while there may be some dissension between the BRC and this highly original, fiercely independent band, Mason states that "The BRC supports them, whether they support us or not." ○



# THE LIBERATING WAILER

BY TOM CHEYNEY

*I'm not here to judge good from bad, but to do the things that are right.... All power of judgment belong unto the great Judge Himself.*

SO SAYETH BUNNY LIVINGSTONE WAILER, last survivor of the Jamaican threesome which brought Rastafarian beliefs backed by a burrowing reggae beat onto the world musical stage. While Bob Marley was taken by cancer in 1981 and Peter Tosh was felled by murderers' bullets in 1987, Bunny continues to be a truth-sayer and critic of the Babylon system.

Bunny's life is deserving of a full-length biography, but it's important to mention a few details. A childhood friend first of Marley, then of Tosh, Bunny sang and played percussion with the Wailers from the early '60s until 1973. He split from the group because of widening musical and personal differences between himself and the other members, a felt need to get back to the land and his mystic spiritual roots (he still has a 142-acre farm near the Jamaican town of Portland), and a growing distrust of Chris Blackwell, head of Island Records.

Yet Bunny's first solo albums were released on Island, including his 1976 classic, *Blackheart Man*, regarded by many as one of reggae's best albums. He also started his own Solomon Productions outfit in 1975, through which he released his Jamaican product and coordinated with the international labels. When I talked to Bunny during his recent tour in support of *Liberation*, his latest (and fifth) LP with Shanachie, the mention of Blackwell brought out anger.

"Chris Blackwell I think is the last part of the colonial mentality, people who think they can own people, anything you own they own. Chris Blackwell has that kind of mentality. Although his company has been doin' a great job with the music, he himself as an individual, he don't have no respect for the people who are playin' the music — it's just a dollar thing.... He has this attitude of not payin' royalties. Because he hasn't paid me an artist royalty for *Blackheart Man* since its release. He said that it hasn't sold. And he's still selling it, and I've filed an injunction against him selling it because he's not living up to the agreement of paying royalties.

"I think I should let the media know and send out the message from individuals like myself to let people know that these records are illegal," he adds. "I'm not gettin' no justice from them and I'm now in court with Chris Blackwell to deal with the situation of paying me whatever he owed me and to put an injunction against him selling these records, because he's forfeited the agreement based on not paying the royalties that was signed in the agreement."

Bunny is also battling over control of the Bob Marley estate and the Wailers' recordings with Blackwell and others, but because of the almost day-to-day changes in that legal struggle, it's nearly impossible to report on the current situation. One thing

Bunny has learned from his many years in the music business, first with some crooked producers in Jamaica and then during his feud with Blackwell, is the need to control your holdings, something he accomplishes with Solomonic.

Bunny's relationship with Shanachie has been much more cordial. Although the New Jersey-based indie may not have the big bucks to offer Bunny, they do offer him control over his music and sympathetic people to work with. Randall Grass, executive vice president of the label, told me that before they released *Liberation*, he helped Bunny make connections with some majors, because the singer was interested in certain financial things that only the bigger companies could provide. Offers were made, but Bunny decided to stick with Shanachie. As a result, the label has seen strong and steady sales of the album, already surpassing any of the four previous LPs he has done for them. It has held the number one spot on the *CMJ Reggae Route Top 20* for some three months and is the top-ranking reggae album on recent World Music charts in *Cash Box*.

One of the most perplexing aspects of reggae's relative growth and success in the U.S. is the music's lack of mass popularity within the African-American community. Reggae is a very *black* sound, yet it's ignored by black radio with few exceptions and is even disdained by a large segment of the stateside black population. This dilemma has caused some reggae artists to take the crossover track, adding large doses of R&B to their material, while others simply wait for the audience to come to them. Bunny doesn't worry about it too much, choosing instead to be thankful for the people who appreciate reggae.

"I'm a sensible person. I'm a diplomat, not a hypocrite. I have to go with the people who's goin' with me.... With reggae music, if it wasn't for the Europeans, the white people, I don't think reggae music would've made it.... So I give thanks to those people. It's a heart situation, it's not a skin situation. Heart and mind choice.... In this great garden created by the Most High, there're so many different colors, so when you're makin' your bouquet, you don't just use one flower, you put in all different kinds of flowers."

Bunny has agreed to work with reggae collector/Nighthawk Records ace Leroy Pierson and *Reggae Beat* archivist/Wailerologist Roger Steffens on the definitive Wailers discography book, planning to spend some time in the States or bringing the two to Jamaica for the project. Future tour plans are up in the air, although Bunny has said he would definitely like to get to Japan. The singer mentioned his vision of what might be his next album, an all-acoustic collection of traditional Rastafarian chants, titled *Chant or Bunny Wailer Chants*. But this is still in the idea or dream stage, as he continues to concentrate on the promotion of *Liberation* and spreads the message of the U.N.'s Universal Declaration of Human Rights: "It's international morality time / where mankind must be born anew / So rise and shine." ☉



## GLOBAL GROOVEMEISTER'S AFRO-CARIB CRIB

Best-dressed Zairean rumbaist — Papa Wemba, who has a sparkling self-titled crossover album on Stern's-U.K. and is the pop star of *Africa Oyé!*... With *One Bright Day* (Virgin), Ziggy Marley and the Melody Makers have crafted a dance album with singalong chants. Catchy tunes for skankin' loons.... Arrow's *O La Soca* (Mango) — fun without ideology or is it the ideology of fun?... Sly & Robbie's newest produced by KRS-One — how much longer do we have to wait?... Sclon Sashay Success has an unusual name, but his *In the Balance* album on Eclipse proves he could be an international reggae presence with a little luck or promotion.... L.A.'s Boom Shaka get ready to hit the Middle East this summer, local reggae on the move.... Youssou N'Dour — refer to June 24 column.... Jon Hassell/Farafina's *Flash of the Spirit* (Capitol/Intuition) joins trance-parade Fourth World deconsultative dialogue but not as close to the galactic center as South African free-thinker Phillip Tabane and Malombo's *Uhh!* (Nonesuch/Icon).... Know yer roots dept.: Without dub, dance remixes, acid house and their ilk, woulda been impossible. Present at the creation — Ras Michael and the Sons of Negus' *Rastafari Dub* (ROIR cassette).

—Tom Cheyney

## SOUL MEN

Bob Long's top 50 all-time male soul singers (in no particular order)

Sam Cooke  
Luther Vandross  
Otis Redding  
Jackie Wilson  
Billy Eckstine  
Brook Benton  
Arthur Prysock  
Jerry Butler  
Fats Domino  
Muddy Waters  
Ben E. King  
Nat King Cole  
James Brown  
Marvin Gaye  
Stevie Wonder  
Smokey Robinson  
Jesse Belvin  
Little Richard  
Little Willie John



# JAMES BROWN: Say It Loud

BY JOE WILLIAMS

Johnny Taylor  
B.B. King  
Ray Charles  
Teddy Pendergrass  
Lou Rawls  
Eddie Levert  
Barry White  
Wilson Pickett  
Sly Stone  
Bobby Womack  
Chuck Berry  
George Clinton  
Prince  
Johnny Mathis  
Donny Hathaway  
Al Green  
Curtis Mayfield  
Isaac Hayes  
Bobby "Blue" Bland  
Jimmy Reed  
Michael Jackson  
Ivory Joe Hunter  
Louie Jordan  
David Ruffin  
Chuck Jackson  
Joe Tex  
Harry Belafonte  
Gene Chandler  
Little Anthony  
Howard Hewett  
Freddie Jackson

"I'M 100 TIMES HOTTER than I've ever been in my life," says James Brown. Perhaps these are puzzling words from a man in prison, but he may be right. With funk riding high on the coattails of rap and a renewed awareness of black musical history, Brown stands again as a seminal figure in American culture. Perhaps no other entertainer has combined so much stylistic innovation with social consciousness and sheer productivity.

Much of Brown's renewed high profile stems from his legal situation and the publicity surrounding it. These days James Brown is a resident of the State Park Correction Center in South Carolina, result of a still-mysterious 1988 run-in with South Carolina and Georgia police. Brown allegedly waved a rifle inside an insurance seminar adjacent to his Augusta, Ga., offices, then fled when the authorities came. He was captured after crossing state lines, and after troopers established a roadblock and shot out his tires. For his failure to stop, Brown was sentenced to six years in prison. But Brown maintains that the original police alert was based on erroneous information and that he was only trying to save his own life. He also says that the prosecutors never considered that he was on heavy medication at the time, following a jaw operation.

During the day, Brown is an employee of the prison cafeteria, forced to wear a white prison-issue uniform. At night, in his own clothes, the sartorial superstar handles many of the business affairs of James Brown Enterprises. He speaks of upcoming projects that include a pair of films and the soundtrack to *James Brown and Friends*, featuring Aretha Franklin. He also has a duet, "Ginime Some Love," on Aretha's new album and is confident that he will be released before the end of the year to promote it. ("It's gonna be my biggest single in 25 years," he says.) Brown also envisions a triumphal world stadium tour before too long.

Meanwhile James Brown has been the subject of at least two "Free James Brown" records, several petition campaigns and numerous articles. A recent *Rolling Stone* cover story painted an unflattering portrait of the man, but he tries to take the rumors and speculation in stride. "That article was not good for me," he says "but I hope the public realizes that the people who were talking against me were wrong. Because I've been helping those people all my life. But you find out things. The prison hospital is where you find out your true friends.

"I've helped everybody I met in the entertainment industry for the last thirty years, and those I didn't help I created a model for them and changed the music industry."

Like Muhammed Ali once said, "If it's true, it ain't braggin'." James Brown's influence on the music of our time is incalculable. Starting in rural Georgia with a love for the swing of Louis Jourdan and such vocal ensembles as the Platters and Drifters, Brown and his band, the Famous Flames, virtually invented funk. He added sassy horns to the standard r&b repertoire and gave the music a rhythmic foundation and frank sexuality that reverberated through black and white music alike.

Today the Godfather's influence is felt in the new generation of soul/funk performers and in the rap artists who liberally sample his chunky rhythms and funky guitars. Brown, as always, is acutely aware of his influence. "I don't knock the rappers for doing whatever is legal," he says, "but they need a role model. And that role model is James Brown.

"All the music since 1965 has come from 'Papa's Got a Brand New Bag,'" he asserts. "It wasn't the upbeat any more—it was the downbeat. You listen to all the music since then, and you'll hear me."

Brown has championed rap music for many years. He's a fan of L.L. Cool J, and has recorded an album with Full Force and a single with Afrika Bambaataa. But he maintains that many young musicians have lost the spirit of the music to the lure of technology. "They're dancing on the wrong beat. They're not clean; they're not professional. They don't know how to perform." Still, he says, "rap music is expressing all the things that I tried to prevent 20 years ago."

Often overlooked in the James Brown story is his impact on the social upheaval of the 1960s. A fiercely proud and independent man, he was a champion of black pride and civil rights before there was a name for it. He has used his music both as a means of liberating the spirit and as a forum for serious social issues. He was singing about the drop-out problem in 1966 and his "King Heroin" made it to #6 on the pop charts in 1972. Yet he has always been a patriot as well. He entertained American troops in Vietnam, was an ardent supporter of President Nixon (who, he says, would have had him out of prison by now if he was still in the White House) and scored his last big pop success with "Living in America" from *Rocky 4*.

Now, he says, America is letting him down, both on a personal and a political level. "Someone in the system didn't like what James Brown was about," he says. "They didn't like 'Say it Loud, I'm Black and I'm Proud.' They didn't like the hard stand I took. But I'm a people man—I'm color blind. I don't see color when it comes to people. Not everyone is that way—we've got a very, very bad problem when it comes to Afro-Americans, and we need a program. We're back to how things were in the '40s. The education is the worst brick in their face, the biggest obstacle. We've got big problems because 'states rights' were supported by the Reagan administration, and now it's like before Dr. King started. We've got more jobs than ever in this country, but the jobs are too sophisticated for 90% of the people who need 'em. Without education the kids don't have a chance."

He says he is eager to get out of prison and continue his work on behalf of humanity. "I've got to go to the White House, he says. "I've got to go to the streets. I've got to put songs out that'll turn it around.

"I need the people and the people need James Brown."

A hugely popular entertainer for almost thirty years and a charter member of the Rock & Roll Hall of Fame, Brown is a true believer in the healing power of music. "The change has to come through music," he says. "Look at James Brown. James Brown must employ 500 million or a billion people indirectly through his music. There's deejays on the air, and promoters, and people in the record stores, and writers. I've sold 17 billion records, more than anyone would imagine. That's why this is all a terrible mistake. It's like what's happening in China. You can't keep the people down. You can't keep a world figure in jail without the people putting a stop to it."

As he waits for a pardon, Brown performs with a gospel choir and counts his blessings. As he says in his recent autobiography, *James Brown, the Godfather of Soul*: "Where I grew up there was no way out, no avenue of escape, so you had to make a way. Mine was to create JAMES BROWN. God made me, but I created the myth. I've tried to fulfill it. But I've always tried to remember that there's JAMES BROWN the myth and James Brown the man. The people own JAMES BROWN. That belongs to them. The minute I say 'I'm JAMES BROWN' and believe it, then it will be the end of James Brown.

"I'm James Brown." ○



# MILLIE JACKSON DOES HER BUSINESS

BY BOB LONG

WHEN SHE WAS BAD she was very, very good. But when they tried to make her good she was bad. Now they're *encouraging* her to be bad, and that *can't* be bad, not for her, anyway.

That, in a nutshell, is the story of Millie Jackson's career to this point. Jackson made a name for herself in the early '70s as "that *dirty* soul singer," scoring a number of hits on the PolyGram-distributed Spring label. More recently, after cleaning up her act — literally — she lost her original audience base and failed to find new fans. So when she started working on her third LP for Jive/BMG a few months ago, Jackson clearly understood what was required of her, and she held *nothing* back. The result, *Back to the S\*\*t*, finds Millie on the throne, panties around her ankles, a grimace on her face. The material, suffice to say, follows suit. A sticker on the cover proudly proclaims that "99% of this album will not be played on the radio." Will this ploy revive Jackson's career? While the answer remains to be seen, in this new blue era Millie has as much right to talk dirty as do Sam Kinison and Andrew "Dice" Clay.

We caught up with Jackson in her Atlanta office as she returned from a Japanese tour, and we talked with her about this career move and other related s\*\*t. Tell it like it is, Millie...

**The title of your new LP gets right to the point. You've had some problems getting your product played in the past, but that doesn't seem to have hurt your career.**

I had problems with dirty material as far as some of the airplay, but I can knock on wood that I am one of the artists who have fans who will go and buy an album of mine without hearing it. Another funny thing is that the dirtier the albums have been, the harder the DJs have tried to play them. But at the same time you'll have a semi-suggestive one in there and they'll say, "No, we can't play that." But if you get one with all those four-letter words, they'll be splicing and editing and bleeping, doing everything they can to get it on the air because they want to be the first ones to start this ball rolling. They want to show they have the nerve to do it.

It's true that if it's just a mediocre one they'll say, "No, this is too rough, we can't play that." I mean, we had problems with "Hot Wild Unrestricted Love" at some radio stations. And I said in it, "Drop your clothes, your inhibitions, I want you wearin' just a smile." And somebody said, "What? Drop your drawers? We can't say drop your drawers!" And I said "Clothes, not drawers, I said clothes!" You know, any excuse.

But there really isn't a reason to blame most of the radio stations. Because what happens is if they put your record on and they have people call in and request it, these numbers are tallied and the record that gets the most requests is the one that moves up the chart and gets more heavy rotation. People in my age group will buy a record, but they will not call a radio station and say, "I want to hear Millie Jackson." The people that call the radio stations are the teenagers. That's why most of the radio stations are programmed to relate to teenagers. Adults just don't want to call in. How many have you heard call a radio station? And the program directors and managers of the station are not wise enough to know that this is not necessarily your audience, these are just the people interested enough to pick up the phone, because they have nothing else to do. They don't have to worry about cooking dinner or anything, they just have to worry about running up the phone bill.

**When I first saw the LP, I looked at the front cover, and I said to myself, "Now that's vintage Millie Jackson." Now everybody in the world does what you're portraying there in these pictures. But I'm sure you'll probably run into resistance as far as getting the record into various stores because of these photos.**

I haven't heard yet from the company that there have been any problems, in fact, this one is being marketed and posted up in the stores much more than the last one, which was a clean one. So hey—don't even ask me how to explain this. It's like you gotta go all the way or no way at all, because if you're right in the middle they have an excuse. But this one is getting played much better than the last album.

**What sort of feedback have you been getting so far?**

Well, I've heard comments—and it's the women. The women are the ones who think "middle of the road." They're the bourgeoisie, and they have problems with this. One of the promotion guys told me this chick said to him, "I don't believe this! She's set the women back 20 years!" I said, "What's the matter, did you see yourself in that photo? Is it too real for you?" The funny thing was she was upset about the safety pin in the underwear. That was what did it.

**You've just come back from Japan. There seems to be a much greater sense of appreciation and acceptance of**



**black artists in the world market than in the States, and a great many white European artists have enjoyed great success with a black-oriented product. Europeans are great students of American music, particularly black music.**

The thing I like about the European market is they have one chart for everything, not like here. For example, I did the country album, and the people in Nashville wanted to get behind it because it was done in Nashville and all that. But because I'm an R&B artist, the R&B department of my own record company would not let the country people have it. Needless to say, I played the Grand Ole Opry two years after that album.

**That's incredible to me, the kind of politics that exist in major label structures.**

The last single I had was a rock & roll song, and the proceeds were going to the National Coalition Against Domestic Violence. It was called "You Knocked the Love Right Out of My Heart." Now Tina Turner would have ate that song up. But not with Millie Jackson. The black radio stations were saying that it was too rock for them, and the pop/rock department was saying, "Well, she's not well known or anything"—all because I'm an R&B artist. You know what I mean?

We're just behind in the way we think in America. Like when the first time I went to England, people here said, "You're going to England?! You're going to sing that stuff for the *queen*?! What will the *queen* say?" They *love* me in England! And they say the British are so reserved, but I did two specials for British television already. And are you ready for this? "The F\*\*K You Symphony" was included in both specials!

**Your lack of airplay over the years hasn't prevented you from selling tickets, has it?**

One of the hottest concert packages that I do is me and the O'Jays, and me and B.B. King. Those are not losers! Those two packages are almost always sellouts! There is a market for it. You don't hear it on the radio, you don't see it on television, so you have to go to a concert in order to see it.

What I'm trying to do now is to see which way this album is going. So I'm playing some major market testing grounds on the comedy side. I'm doing New York for six days, then I'm going to D.C. for five days in a smaller club to see how those two markets accept it. Now if they accept me doing more comedy than singing, then my tour will probably run that way. Otherwise I'll be singin' and cussin' and doin' the usual thing.

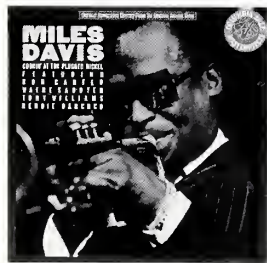
**What kind of advice would you give to an artist trying to break into the business?**

Read the fine print. Pay your taxes. Never sign anything without your attorney. That's about it.○

## SOUL WOMEN

Bob Long's top 40 all-time female soul singers (in no particular order)

Aretha Franklin  
Sarah Vaughan  
Billie Holiday  
Dinah Washington  
Ella Fitzgerald  
Nancy Wilson  
Mahalia Jackson  
Patti LaBelle  
Dionne Warwick  
Gladys Knight  
Diana Ross  
Tina Turner  
Whitney Houston  
Anita Baker  
Lena Horne  
Dakota Staton  
Gloria Lynne  
Mavis Staples  
Roberta Flack  
Natalie Cole  
Mary Wells  
Etta James  
Esther Phillips  
Minnie Rippon  
Martha Reeves  
Shirley Caesar  
Chaka Khan  
Donna Summer  
Carla Thomas  
Irma Thomas  
Rosetta Thorne  
Cissy Houston  
Betty Wright  
Millie Jackson  
Theora Kilgore  
Lavern Baker  
Ruth Brown  
Mitty Collier  
Sugar Pie DeSanto  
Janet Jackson



# MILES SMILES

## MILES OF MILES

BY CHUCK PHILIPS

The 10 in-print Miles Davis records you have to have

- Birth of the Cool* (Capitol)
- Chronicle* (Prestige 9-CD set)
- Milestones* (Columbia)
- Kind of Blue* (Columbia)
- Sketches of Spain* (Columbia)
- Porgy and Bess* (Columbia)
- ESP* (Columbia)
- Miles Smiles* (Columbia)
- Cookin' at the Plugged Nickel* (Columbia)
- Bitches Brew* (Columbia)

MILES SMILES. As he traces the path of a seagull across the sky with a pair of field glasses, the 63-year-old trumpeter whispers in his famous rasp, "A lot of people are surprised when they visit me. It's so beautiful out here." Leaning back on a terraced deck overlooking the ocean behind his Malibu beach house, the legendary bandleader looks vibrant and in great shape.

It would be difficult to name another artist in the history of jazz who has shattered the expectations of critics and fans as many times as Miles Davis. From cool bop to hip-hop, the four-time Grammy winner has pioneered the cutting edge of contemporary instrumental music for more than 40 years.

Still, to this day, American jazz critics have yet to get a handle on what makes the man tick. While some scrutinize his tech-

nique or question his choice of sidemen, by and large, the single most alienating factor for traditional jazz enthusiasts is Davis' passion for state-of-the-art electronics and the dominant role it plays in his quest for rhythmic diversity.

Live, his new band is a rhythmic powerhouse, whose audacious sound owes more to tribal drumming than technopop. Although Davis' new Warner Brothers release "Amandla," a hip outing which expands upon the haunting vision of 1986's "Tutu," is unlikely to convert beboppers, it is certain to excite his current following.

"You got to fill it up from the drum to the rhythm section. I'm always tellin' the guys in my band to play in between the beat, like Bobby Brown," Davis said, scatting out a pulse and fingering an imaginary keyboard in the air before him. "Man, I love Bobby Brown and groups like Guy and Teddy Riley — black music that makes people feel happy and want to dance."

With specks of paint spattered across his hair, fingers, and clothes, Davis interrupted his daily painting regimen to conduct a two-hour interview with *Cash Box*. In contrast to his defiant public persona, at home Davis was friendly and often quite funny. Dressed in blue jeans, a black knit T-shirt and green suede slippers, he spoke softly but freely.

"I love to paint and I'm always lookin' at artists," Davis said. "Especially the cartoon guys. Can't get over that pen and ink. I mean the way they can do a couple of lines and it comes out looking just like Hitler or Bush." A self-portrait by the trumpeter is featured on the cover of his new album.

Musically, Davis is as busy as ever. In addition to "Amandla," a CD soundtrack of improvisations he recorded in 1957 for the Louis Malle film "Ascenseur Pour l'Echafaud" is due out in July on Fontana. Following summer tours of Europe and the United States, his autobiography for Simon and Schuster (written with Quincy Troup) is scheduled to hit the book stores in September.

"The book is nothin' but my love for music," Davis said. "It starts out early. When I was 13 my ears were wide open. The music I was hearing was so heavy I used to forget to eat and sleep." Spanning his eclectic career, the autobiography includes passages detailing his early big band years with Charlie "Byrd" Parker, and his association with arranger Gil Evans. Previous incarnations of Davis' band have showcased a virtual who's who of jazz giants, including historic innovators such as John Coltrane, Thelonious Monk, Wayne Shorter and Herbie Hancock.

Nevertheless, Miles seemed more interested in discussing old neighborhood idols and friends like Charlie Christian, Levi Madison, Clark Terry and his early trumpet instructors, Elwood Buchanon and Gustat. "I just loved Elwood," Davis said. "You know, some guys got so much style. When they get up to the plate, even if they miss the ball, you like the way they swing the bat."

Davis still uses the original mouthpiece given him years ago by Gustat, but the company he keeps these days certainly has changed. He jams with Prince and plays on songs by black recording artists like Chaka Khan and Cameo. Fusing guitar feedback with funky horn and synth charts, he continues to expand the harmonic palette of modern music. In the last two decades, his popularity has expanded from elite jazz circles into the pop and dance domain.

As a result, Davis has chalked up his fair share of awards over the years. But it was his recent induction into the ancient Spanish order of the Knights of Malta of which he spoke most proudly.

"It really made me feel good," Davis said, visibly moved. "They told me that the reason they chose me was because I was the only person in this country still trying to develop the only real culture that ever came out of America, which is jazz. That's what I've been trying to do, and I'm glad that somebody outside of my close friends finally noticed it. Before the ceremony was over, they made me promise that I would keep doing what I was doing and never stop to discriminate."

His last album sold twice as many copies in Europe as in America. Davis, who tours overseas frequently, explained why he thinks white European audiences revere black art forms like jazz, gospel, and blues music more than their American counterparts: "Because when people want something overseas, they get it from the best." On the same note, Davis also believes a correlation exists between problems in the drug-ridden ghettos of inner-city America and the lack of respect stateside for black culture.

"Part of the problem is that America doesn't really understand or appreciate black culture. When I was a kid there was a lady teacher named Miss Wilson who used to bootleg these black [history] books and try to teach us, but they wouldn't let her do it because the superintendent was white and those books weren't on the curriculum.

"How are the little black kids supposed to know what to do? All they see is white [role models]. They're lookin' up to Superman, but there is no Superman. You got to give these kids books like Miss Wilson tried to give us. Tell them things about their forefathers. Show them films about tribes like the Zulu. Say to 'em: 'Look, you don't have to sell dope. This is where you come from. See this man—he did this; it's important. See the rhythms, see 'em dancin', hear the drums. That's what you have in you.'"

# HELP!

We need somebody, not just anybody, y'know we need someone...

...and we need YOU—to tell us what you think of the new *Cash Box*. We'd greatly appreciate it if you'd take a few minutes to answer the following simple questions, as well as giving us a brief overall comment. Answer only those questions that interest you.

Please write on the line next to each segment of *Cash Box* magazine an **E** (for extremely informative), **S** (somewhat informative) or **N** (not informative).

## FRONT OF THE BOOK

- \_\_\_\_\_ 1. Tickertape
- \_\_\_\_\_ 2. Movers & Shakers
- \_\_\_\_\_ 3. The Buzz
- \_\_\_\_\_ 4. Art & Commerce

## FEATURES

- \_\_\_\_\_ 5. Artist Profiles
- \_\_\_\_\_ 6. Industry Profiles
- \_\_\_\_\_ 7. Q&A Interviews

## MUSIC COLUMNS & CHARTS

- \_\_\_\_\_ 8. Shock of the New (alternative)
- \_\_\_\_\_ 9. The Heavy Metals
- \_\_\_\_\_ 10. Beats & Hype (rap)
- \_\_\_\_\_ 11. On the Dancefloor

- \_\_\_\_\_ 12. Globalist Groove (world music)
- \_\_\_\_\_ 13. Rock & Roots
- \_\_\_\_\_ 14. On Jazz
- \_\_\_\_\_ 15. Un Nuevo Horizonte (American/Latin)
- \_\_\_\_\_ 16. Pure Pop for Now People
- \_\_\_\_\_ 17. Rhythm & Blues

## SECTIONS

- \_\_\_\_\_ 18. Country
- \_\_\_\_\_ 19. Coin Machine
- \_\_\_\_\_ 20. Radio Report

## CHARTS

- \_\_\_\_\_ 21. By and large, do you find the *Cash Box* charts **E** (extremely valuable), **S** (somewhat valuable) or **N** (not valuable at all)?
- \_\_\_\_\_ 22. By and large, do you find the *Cash Box* charts **E** (extremely readable), **S** (somewhat readable) or **N** (not readable at all)?

## SHORT ANSWERS

23. What I like most about the new *Cash Box* is \_\_\_\_\_

24. What I like least about the new *Cash Box* is \_\_\_\_\_

25. What the new *Cash Box* needs most is \_\_\_\_\_

26. What the new *Cash Box* could do without is \_\_\_\_\_

## OVERALL COMMENT

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## READER INFORMATION

Name (optional) \_\_\_\_\_

Organization (optional) \_\_\_\_\_

## AREA OF BUSINESS

(CIRCLE THE APPLICABLE CATEGORY)

Artist Attorney Coin Machine Distributor Fan Music Publisher Print Media Promoter Radio (please specify format)  
 Record Company Recording Studio Retailer Songwriter Student Other (please name) \_\_\_\_\_

## AREA OF MUSICAL CONCENTRATION

(CIRCLE THE APPLICABLE CATEGORIES)

Contemporary Alternative Country Dance Folk Gospel Heavy Metal Jazz Latin New Age/NAC Pop Rap R&B Rock  
 World Music Other (please name) \_\_\_\_\_

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# SONNY ROLLINS:

## “I Don’t Feel Like I’m Disappointing the People”

BY LEE JESKE

DON'T TELL SONNY ROLLINS he's the world's greatest living jazz player. It's not that he'll argue with you — he won't — and it's not that he's filled with false modesty — he's not — it's just that, well, he's truly, honestly, no kidding, not always that happy with his playing. To say he's a perfectionist is missing the point — he's constantly struggling for a level of performance that, if you ask me, is unreachable. He's hearing something in his head, in his dreams, that — as impossible as it is to believe when he's just walked off the bandstand after devastating an audience (something he did handily at Carnegie Hall last month) — he rarely achieves. One listens to Sonny Rollins records — the classics he made in the '50s and '60s before he began clamming up in studios — with awe. I'd say that Sonny Rollins listens to them with a grimace but, in fact, he doesn't listen to them at all. Too painful. Try to get him to admit to a record he's proud of.

“Let's see,” he sighs in his deep, funny voice, when asked to point to an album he's satisfied with. “I like certain things on certain records. I like part of my *Reel Life* album, and there are some other things I've done. But...”

The man is struggling.

“There are a few nights that I had that I remember really well when everything was working together. I'm not sure that I've actually got anything like that on record. There have been some nights in playing where things have come together and I was really playing what I wanted to play and I didn't have to think about styles or anything—which is really my ideal, I just want to play across all barriers. And there have been some moments like that, but I'm not sure that has happened to my satisfaction on record, although there have been a few times here or there in my recorded career that I've been closer than others.”

I've heard Rollins at times—Carnegie Hall last month (with Branford Marsalis standing on stage with a tenor saxophone in his hand and his jaw hanging on his chest), at the Beacon Theatre a few years ago with Wynton Marsalis, on a boatride a couple of summers ago when his leg was in a cast — when he's been better than any musician I've ever heard playing anything, anywhere. So I ask him when he last had one of those nights when he was satisfied.

“Well...” (you can feel his mind working; when you ask Sonny Rollins a question he *thinks* about the question), “I had a great night some years ago when I was out in San Francisco at a club called Wolfgang's. I remember I had a great night that night and everything I played just came. Everything I wanted to do, I did, everything I wanted to try, I did and it came. I've had some good nights, but that's one that I remember.”

When was it?

“During the '84 Olympics,” he says. “It's such a drag that it happened so long ago, my God, it doesn't speak too good about what I'm playing today.”

Pardon me while I choke. But I know he means it. He's on the road constantly, but he hasn't, in his mind, had a really great night in five years! In general, Sonny, how's it going?

“My own playing? Yeah, it's okay. Yeah, I'm doing okay. I want to do a lot more, but as you get older you realize, well, the time is short and everything like that—it's late in the afternoon. You're trying to do more, but you have the constraints of time and all of that against you, physicality and age and all that stuff begins working against you to a certain point. But with all of those things taken into consideration, I think I'm doing okay, yeah. I don't feel like I'm disappointing the people. When I went on the Bridge” (during a famous two-year sabbatical in the early-'60s Rollins practiced at nights on the Williamsburg Bridge) “it was just because I felt that I was disappointing the people, I wasn't giving them what they wanted to hear, and what they expected to hear from Sonny Rollins. I mean, this is sort of my motivation for taking sabbaticals and all that. So, no, I don't feel like that at this point. So, for me, that means that I'm probably still on a certain level and I'm willing to go with myself for now.”

In September, Sonny Rollins will turn 60. That makes him more than 30 years older than Branford Marsalis, the man he fried like a *latke* at Carnegie Hall. It's unfair really, nobody can go tenor-to-tenor with Sonny Rollins and Branford knew that the



minute Rollins put mouth to horn. Still, they both must have enjoyed the experience, because shortly after the concert the two men recorded together (with Tommy Flanagan, Jerome Harris and Jeff Watts) for Rollins' long-overdue next Milestone album (which he'll complete in September).

Rollins and a second tenor, of course, calls to mind Rollins and Charlie Parker (on an ill-fated Miles Davis session), Rollins and Sonny Stitt (on Verve with Dizzy Gillespie), Rollins and Coleman Hawkins (an out-of-print RCA album), but, more than anything, it recalls Rollins and John Coltrane. “Tenor Madness.” One brief moment in the '50s when the two young lions of the tenor saxophone roared in each other's face with the tape running.

“In those days everybody used to hang out with each other. And Coltrane just happened to be there at the session and we just did a tune together. Back in those days it was a more of a close knit group, I guess, of musicians. There weren't as many opportunities, there weren't as many gigs, so guys were closer together, we used to hang out together more and be around together more. And the places where we were to play, we congregated there together more. So on that session, Coltrane was just there, and so we did a side together.”

Rollins and Coltrane, at that time, was like Mays or Mantle. They actually had camps: you were a Coltrane man or a Rollins man.

“The fans were more into that than John and I were. You know, we were good friends, and Coltrane was such a deep, serious, spiritual person that it was always so much a matter of being involved in the music, so that superficial aspect of battling and all that was diminished. We respected each other but the music was the paramount thing then, we didn't get into anything ourselves that took away from the fact that it was the music which was always the paramount thing. We were all dedicated to that. Like Lester Young said about Herschel Evans: ‘He loves his horn and I love my horn.’”



### SONNY SIDES

*The 10 in-print Sonny Rollins records you have to have*

- Saxophone Colossus* (Prestige)
- Tenor Madness* (Prestige)
- Way Out West* (Contemporary)
- Sonny Rollins and the Contemporary Leaders* (Contemporary)
- Live at the Village Vanguard, Vol. 1* (Blue Note)
- Live at the Village Vanguard, Vol. 2* (Blue Note)
- Sonny Rollins, Volume 2* (Blue Note)
- The Bridge* (RCA)
- On Impulse* (Impulse!)
- The Solo Album* (Milestone)

# CASH BOX CHARTS

## TOP 200 ALBUMS

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

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

July 1, 1989



Top Debut: **LL Cool J #31**

		Total Weeks ▼	Last Week ▼
1	<b>THE RAW &amp; THE COOKED</b> (P) (I.R.S. 6273)MCA 8.98	<b>FINE YOUNG CANNIBALS</b>	1 17
2	<b>FULL MOON FEVER</b> (MCA 6253)MCA 9.98	<b>TOM PETTY</b>	4 8
3	<b>LIKE A PRAYER</b> (Sire 25844)WEA 9.98	<b>MADONNA</b>	3 13
4	<b>BEACHES</b> (G) (Atlantic 81933)WEA 9.98	<b>Original Motion Picture Soundtrack</b>	2 24
5	<b>SONIC TEMPLE</b> (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	<b>THE CULT</b>	5 10
6	<b>FOREVER YOUR GIRL</b> (P) (Virgin 90943)WEA 9.98	<b>PAULA ABDUL</b>	7 31
7	<b>DON'T BE CRUEL</b> (P/3) (MCA 42185)MCA 8.98	<b>BOBBY BROWN</b>	8 51
8	<b>BIG DADDY</b> (Mercury 838 220-1)POL	<b>JOHN COUGAR MELLENCAMP</b>	6 6
9	<b>GIRL YOU KNOW IT'S TRUE</b> (Arista AL-8592)RCA 8.98	<b>MILLI VANILLI</b>	10 15
10	<b>DISINTEGRATION</b> (Elektra 60855-1)WEA 9.98	<b>THE CURE</b>	9 7
11	<b>HANGIN' TOUGH</b> (P) (Columbia FC 40985)CBS	<b>NEW KIDS ON THE BLOCK</b>	12 44
12	<b>BLIND MAN'S ZOO</b> (Elektra 60815)WEA 9.98	<b>10,000 MANIACS</b>	15 5
13	<b>3 FEET HIGH AND RISING</b> (Tommy Boy 1019)IND 8.98	<b>DE LA SOUL</b>	13 17
14	<b>THE OTHER SIDE OF THE MIRROR</b> (Modern/Atlantic 91245)WEA 8.98	<b>STEVIE NICKS</b>	20 4
15	<b>G N' R LIES</b> (P/2) (Geffen GHS 24198)WEA 8.98	<b>GUNS N' ROSES</b>	11 29
16	<b>TWICE SHY</b> (Capitol 90640)CAP 9.98	<b>GREAT WHITE</b>	14 9
17	<b>NICK OF TIME</b> (Capitol 91268)CAP 8.98	<b>BONNIE RAITT</b>	17 13
18	<b>CYCLES</b> (Capitol 90371)CAP 8.98	<b>THE DOOBIE BROTHERS</b>	21 4
19	<b>TIN MACHINE</b> (EMI 91990)CAP 8.98	<b>TIN MACHINE</b>	22 4
20	<b>LOC-ED AFTER DARK</b> (Delicious Vinyl/Island DV3000)IND 8.98	<b>TONE LOC</b>	16 20
21	<b>FLOWERS IN THE DIRT</b> (Capitol 91653)CAP 8.98	<b>PAUL McCARTNEY</b>	32 2
22	<b>SKID ROW</b> (Atlantic 81936)WEA 8.98	<b>SKID ROW</b>	25 21
23	<b>REPEAT OFFENDER</b> (EMI 90380)CAP 9.98	<b>RICHARD MARX</b>	18 7
24	<b>VIVID</b> (P) (Epic BFE 44099)CBS	<b>LIVING COLOUR</b>	19 33
25	<b>KNOWLEDGE IS KING</b> (Jive 1182)RCA 8.98	<b>KOOL MOE DEE</b>	28 3
26	<b>GUY</b> (P) (MCA 42176)MCA 8.98	<b>GUY</b>	24 47
27	<b>A NEW FLAME</b> (Elektra 60828)WEA 8.98	<b>SIMPLY RED</b>	35 17
28	<b>LIFE IS...</b> (RCA 1149-1-J)RCA 8.98	<b>TOO SHORT</b>	26 20
29	<b>MIRACLE</b> (Capitol 92357)CAP 8.98	<b>QUEEN</b>	41 2
30	<b>NEW JERSEY</b> (P/4) (Mercury 836 345-1)POL	<b>BON JOVI</b>	23 39
31	<b>WALKING WITH A PANTHER</b> (Def Jam/Columbia 45172)CBS	<b>LL.COOL J</b>	<b>DEBUT</b>
32	<b>LET'S GET IT STARTED</b> (G) (Capitol C1-90924)CAP 8.98	<b>M.C. HAMMER</b>	40 36
33	<b>LOVE AND ROCKETS</b> (Beggars Banquet 9715)RCA	<b>LOVE AND ROCKETS</b>	29 7
34	<b>THE GREAT ADVENTURES OF</b> (G) (Def Jam/Columbia 38-08105)CBS	<b>SLICK RICK</b>	31 28
35	<b>APPETITE FOR DESTRUCTION</b> (P/7) (Geffen GHS 24148)WEA 8.98	<b>GUNS N' ROSES</b>	30 96
36	<b>LARGER THAN LIFE</b> (MCA 6276)MCA 8.98	<b>JODY WATLEY</b>	27 12
37	<b>PASSION</b> (Geffen 24206)WEA 8.98	<b>PETER GABRIEL</b>	73 2
38	<b>EAZY-DUZ-IT</b> (G) (Priority/Ruthless 57100)IND 8.98	<b>EAZY-E</b>	38 33
39	<b>IT TAKES TWO</b> (G) (Profile PRO-1267)IND 8.98	<b>ROB BASE &amp; D.J. E-Z ROCK</b>	44 40
40	<b>STRAIGHT OUTTA COMPTON</b> (G) (Priority/Ruthless 57102)IND 8.98	<b>N.W.A.</b>	39 18
41	<b>LITA</b> (RCA 6397-1-R)RCA 8.98	<b>LITA FORD</b>	37 10
42	<b>A NIGHT TO REMEMBER</b> (Epic OE 44318)CBS	<b>CYNDI LAUPER</b>	36 6
43	<b>ELECTRIC YOUTH</b> (P/2) (Atlantic 81932)WEA 9.98	<b>DEBBIE GIBSON</b>	33 21
44	<b>WORLD IN MOTION</b> (Elektra 60830)WEA 8.98	<b>JACKSON BROWNE</b>	63 2
45	<b>WINGER</b> (G) (Atlantic 81867)WEA 8.98	<b>WINGER</b>	42 39
46	<b>DIRTY ROTTEN FILTHY STINKING RICH</b> (Columbia 44383)CBS	<b>WARRANT</b>	43 20
47	<b>INDIGO GIRLS</b> (Epic 45044)CBS	<b>INDIGO GIRLS</b>	45 13
48	<b>VOLUME ONE</b> (P/2) (Wilbury/Warner Bros. 25796)WEA 9.98	<b>TRAVELING WILBURYS</b>	34 34
49	<b>RAW LIKE SUSHI</b> (Virgin 91252)WEA 8.98	<b>NENEH CHERRY</b>	68 3
50	<b>2300 JACKSON ST.</b> (Epic 40911)CBS	<b>THE JACKSONS</b>	53 3

		Total Weeks ▼	Last Week ▼
51	<b>BADLANDS</b> (Atlantic 81966)WEA 8.98	<b>BADLANDS</b>	54 5
52	<b>OUT OF ORDER</b> (P) (Warner Bros. 25684)WEA 9.98	<b>ROD STEWART</b>	46 57
53	<b>ANOTHER PLACE AND TIME</b> (Atlantic 81987)WEA 9.98	<b>DONNA SUMMER</b>	47 7
54	<b>BLUE MURDER</b> (Geffen 24212)WEA 9.98	<b>BLUE MURDER</b>	49 8
55	<b>...AND JUSTICE FOR ALL</b> (P) (Elektra 60812)WEA 9.98	<b>METALLICA</b>	52 41
56	<b>SPIKE</b> (G) (Warner Bros. 25848)WEA 9.98	<b>ELVIS COSTELLO</b>	51 19
57	<b>KARYN WHITE</b> (P) (Warner Bros. 25637)WEA 8.98	<b>KARYN WHITE</b>	59 40
58	<b>ABSOLUTE TORCH &amp; TWANG</b> (Sire 25877)WEA 8.98	<b>K.D. LANG</b>	66 4
59	<b>ANDERSON, BRUFORD, WAKEMAN, HOWE</b> (Arista AL85-90126)RCA 8.98	<b>ANDERSON, BRUFORD, WAKEMAN, HOWE</b>	<b>DEBUT</b>
60	<b>SHOOTING RUBBERBANDS AT THE STARS</b> (P) (Geffen GHS 24192)WEA 8.98	<b>EDIE BRICKELL &amp; NEW BOHEMIANS</b>	55 39
61	<b>HYSTERIA</b> (P/9) (Mercury 830 675-1)POL 9.98	<b>DEF LEPPARD</b>	58 97
62	<b>YELLOW MOON</b> (A&M 5240)RCA 8.98	<b>NEVILLE BROTHERS</b>	61 14
63	<b>ROADHOUSE</b> (Arista AL 8576)RCA 8.98	<b>Original Motion Picture Soundtrack</b>	75 4
64	<b>WATERMARK</b> (G) (Geffen GHS 24233)WEA 8.98	<b>ENYA</b>	50 23
65	<b>MELISSA ETHERIDGE</b> (G) (Island 90875)WEA 8.98	<b>MELISSA ETHERIDGE</b>	57 41
66	<b>KALEIDOSCOPE WORLD</b> (Mercury 838 293-1)POL	<b>SWING OUT SISTER</b>	60 6
67	<b>LONG COLD WINTER</b> (P/2) (Mercury 834 612-1)POL	<b>CINDERELLA</b>	67 50
68	<b>LOOK SHARP!</b> (EMI 91099)CAP 9.98	<b>ROXETTE</b>	69 11
69	<b>THROUGH THE STORM</b> (Arista AL 8572)RCA 9.98	<b>ARETHA FRANKLIN</b>	48 7
70	<b>MYSTERY GIRL</b> (P) (Virgin 91058)WEA 9.98	<b>ROY ORBISON</b>	56 20
71	<b>SAY ANYTHING</b> (WTG SP 45140)CBS	<b>Original Motion Picture Soundtrack</b>	71 8
72	<b>GHOSTBUSTERS II</b> (MCA 6306)MCA 8.98	<b>Original Motion Picture Soundtrack</b>	<b>DEBUT</b>
73	<b>THE TRINITY SESSION</b> (RCA 8568-1-R)RCA 8.98	<b>COWBOY JUNKIES</b>	74 24
74	<b>GREEN</b> (P) (Warner Bros. 25795)WEA 9.98	<b>R.E.M.</b>	62 32
75	<b>GOOD TO BE BACK</b> (EMI 48902)CAP 8.98	<b>NATALIE COLE</b>	65 6
76	<b>DOIN' IT!</b> (Select 21629)IND 8.98	<b>UTFO</b>	83 6
77	<b>GIVING YOU THE BEST THAT I GOT</b> (P/3) (Elektra 60827)WEA 8.98	<b>ANITA BAKER</b>	77 35
78	<b>2ND WAVE</b> (Columbia FC 44284)CBS	<b>SURFACE</b>	86 35
79	<b>IN STEP</b> (Epic 45024)CBS	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b>	<b>DEBUT</b>
80	<b>IN MY EYES</b> (LMR 5531)IND 8.98	<b>STEVIE B</b>	93 18
81	<b>EVERYTHING</b> (P) (Columbia OC 44056)CBS	<b>THE BANGLES</b>	64 35
82	<b>IN YOUR FACE</b> (PolyGram 839 192)POL	<b>KINGDOM COME</b>	70 9
83	<b>DONNY OSMOND</b> (Capitol 92354)CAP 8.98	<b>DONNY OSMOND</b>	72 8
84	<b>SILHOUETTE</b> (P/2) (Arista AL-8457)RCA 9.98	<b>KENNY G</b>	79 37
85	<b>ORANGES &amp; LEMONS</b> (Geffen GHS 24218)WEA 9.98	<b>XTC</b>	82 16
86	<b>SOMETHING REAL</b> (Elektra 60852)WEA 9.98	<b>PHOEBE SNOW</b>	87 13
87	<b>SERIOUS</b> (EMI 90921)CAP 8.98	<b>THE O'JAYS</b>	81 6
88	<b>TECHNIQUE</b> (Owest/WB 25845)WEA 9.98	<b>NEW ORDER</b>	88 21
89	<b>THE GREAT RADIO CONTROVERSY</b> (G) (Geffen GHS 24224)WEA 8.98	<b>TESLA</b>	85 20
90	<b>WILD AND LOOSE</b> (Capitol 90926)CAP 8.98	<b>OAKTOWN'S 3-5-7</b>	90 8
91	<b>YOUNGEST IN CHARGE</b> (Profile 1280)IND	<b>SPECIAL ED</b>	96 8
92	<b>BARRY MANILOW</b> (Arista 8570)RCA 9.98	<b>BARRY MANILOW</b>	76 7
93	<b>SWEET 16</b> (MCA 6294)MCA 8.98	<b>REBA McENTIRE</b>	92 5
94	<b>THE BOY GENIUS (FEAT. A NEW BEGINNING)</b> (Atlantic 81941)WEA	<b>KWAME</b>	98 9
95	<b>CROSS THAT LINE</b> (Elektra 60794)WEA 9.98	<b>HOWARD JONES</b>	94 13
96	<b>I'VE GOT EVERYTHING</b> (CBS OZ 45124)CBS	<b>HENRY LEE SUMMER</b>	95 6
97	<b>STREET FIGHTING YEARS</b> (A&M 3927)RCA 9.98	<b>SIMPLE MINDS</b>	78 7
98	<b>RIVER OF TIME</b> (G) (Curb/RCA 95951-1-R)RCA 8.98	<b>THE JUDDS</b>	91 11
99	<b>SARAYA</b> (Polydor 837 734-1)POL	<b>SARAYA</b>	97 7
100	<b>9</b> (Virgin 91062)WEA 9.98	<b>PUBLIC IMAGE LTD.</b>	104 5
101	<b>LIVING YEARS</b> (G) (Atlantic 81923)WEA 9.98	<b>MIKE &amp; THE MECHANICS</b>	80 33
102	<b>TOURIST IN PARADISE</b> (GRP 9588)MCA	<b>RIPPINGTONS</b>	105 5
103	<b>START OF A ROMANCE</b> (Atlantic 81853)WEA 9.98	<b>SKYY</b>	99 10
104	<b>BLAZE OF GLORY</b> (A&M 5249)RCA	<b>JOE JACKSON</b>	84 9
105	<b>BRAIN DRAIN</b> (Sire 25905)WEA 8.98	<b>RAMONES</b>	111 4
106	<b>VOICES OF BABYLON</b> (Columbia 44449)CBS	<b>THE OUTFIELD</b>	89 12
107	<b>TIME AND TIDE</b> (G) (Epic BFE 40767) CBS	<b>BASIA</b>	109 55
108	<b>RHYTHM &amp; ROMANCE</b> (Atlantic 81896)WEA 8.98	<b>SYSTEM</b>	<b>DEBUT</b>
109	<b>WILL THE CIRCLE BE UNBROKEN VOL. II</b> (Universal 17847)MCA	<b>NITTY GRITTY DIRT BAND</b>	100 7
110	<b>DANCING WITH THE LION</b> (Columbia OC 45154)CBS	<b>ANDREAS VOLLENWEIDER</b>	103 12
111	<b>WORKBOOK</b> (Virgin 91240)WEA 9.98	<b>BOB MOULD</b>	116 7



## WESTERN REGION

### POP

#### ■ High Movers\*

1. End Of The Innocence (Geffen) Don Henley
2. Calling It Love (Capitol) Donny Osmond
3. Cold Hearted (Virgin) Paula Abdul
4. Friends (MCA) Jody Watley
5. Hooked On You (Atco) Sweet Sensation

#### ■ Most Added\*\*

1. Soul Provider (Columbia) Micheal Bolton
2. Come Home With Me Baby (Epic) Dead Or Alive
3. The Prisoner (Elektra) Howard Jones
4. It Isn't It Wasn't... (Arista) Aretha & Whitney
5. Cold Hearted (Virgin) Paula Abdul

### R&B

#### ■ High Movers\*

1. Baby Don't Forget My Number (Arista) Milli Vanilli
2. Workin' Overtime (Motown) Motown
3. Keep On Moving (Virgin) Soul II Soul
4. For You To Love (Epic) Luther Vandross
5. Congratulations (A&M) Vesta

#### ■ Most Added\*\*

1. It's No Crime (Solar) Babyface
2. It Isn't It Wasn't... (Arista) Aretha & Whitney
3. My Fantasy (Motown) Teddy Riley
4. If You Ask Me To (MCA) Patti LaBelle
5. Spend The Night (WB) Isley Brothers

### COUNTRY

#### ■ High Movers\*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. Turn Of The Century (Universal) Nitty Gritty Dirt Band
3. Are You Givin' Up On Love (WB) Michael Martin Murphy
4. Never Had A Love Song (WB) Holly Dunn
5. I'm Still Crazy (Columbia) Vern Gosdin

#### ■ Most Added\*\*

1. This Woman (RCA) K.T. Oslin
2. Callin' Baton Rouge (Capitol) New Grass Revival
3. Any Way The Wind Blows (WB) Southern Pacific
4. Never Had A Love Song (Universal) Gary Morris
5. Honky Tonk Heart (WB) Highway 101

## SOUTH CENTRAL REGION

### POP

#### ■ High Movers\*

1. If You Don't Know Me By Now (Elektra) Simply Red
2. Express Yourself (Sire/WB) Madonna
3. Toy Soldiers (Columbia) Martika
4. I Drove All Night (Epic) Cyndi Lauper
5. Miss You Like Crazy (EMI) Natalie Cole

#### ■ Most Added\*\*

1. Soul Provider (Columbia) Michael Bolton
2. It Isn't It Wasn't... (Arista) Aretha & Whitney
3. Comin' Down Tonight (A&M) Thirty-Eight Special
4. Talk It Over (RCA) Grayson Hugh
5. Little Fighter (Atlantic) White Lion

### R&B

#### ■ High Movers\*

1. You Found Another (Virgin) Boy George
2. My Fantasy (NMotown) Teddy Riley
3. Bat Dance (WB) Prince
4. Somebody Loves You (Motown) ElDebargé
5. Secret Rendezvous (WB) Karyn White

#### ■ Most Added\*\*

1. It's No Crime (Solar) Babyface
2. My Fantasy (Motown) Teddy Reilly
3. Spend The Night (WB) Isley Brothers
4. Raindrops (PolyGram) Kool & the Gang
5. Let Go (Polygram) Sharon Bryant

### COUNTRY

#### ■ High Movers\*

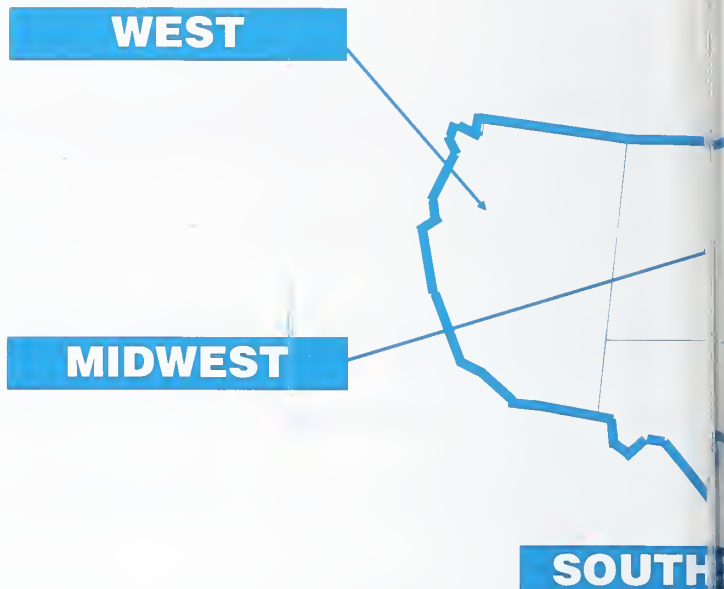
1. Turn Of The Century (MCA) Nitty Gritty Dirt Band
2. Timber I'm falling In Love (MCA) Patty Loveless
3. Sunday In The South (Columbia) Shenandoah

## CASH BOX REGIONAL COMPILATION

REGIONAL COMPILATION  
BASED ON CASH BOX'S

\* Average Chart Movement

\*\*\*Most



4. I'm Still Crazy (Columbia) Vern Gosdin
5. Never Givin' Up On Love (WB) Michael Martin Murphy

#### ■ Most Added\*\*

1. Any Way The Wind Blows (WB) Southern Pacific
2. Callin' Baton Rouge (Capitol) New Grass Revival
3. Maybe I Won't Love You Anymore (Curb) Johnny Lee
4. Honky Tonk Heart (WB) Highway 101
5. Never Had A Love Song (Universal) Gary Morris

## MIDWESTERN REGION

### POP

#### ■ High Movers\*

1. Cover Of Love (Cypress) Micheal Damien
2. Calling It Love (Capitol) Donny Osmond
3. Cold Hearted (Virgin) Paula Abdul
4. End Of The Innocence (Geffen) Don Henley
5. No More Rhyme (Atlantic) Debbi Gibson

#### ■ Most Added\*\*

1. End Of The Innocence (Geffen) Don Henley
2. Cover Of Love (Cypress) Micheal Damien
3. Calling It Love (Capitol) Donny Osmond
4. Cold Hearted (Virgin) Paula Abdul
5. Once Bitten Twice Shy (Capitol) Great White

### R&B

#### ■ High Movers\*

1. Show And Tell (Capitol) Peabo Bryson
2. Nothing That Compares To You (Epic) The Jacksons
3. Workin' Overtime (Motown) Diana Ross
4. Turned Away (Atlantic) Chuckie Booker
5. Secret Rendezvous (WB) Karyn White

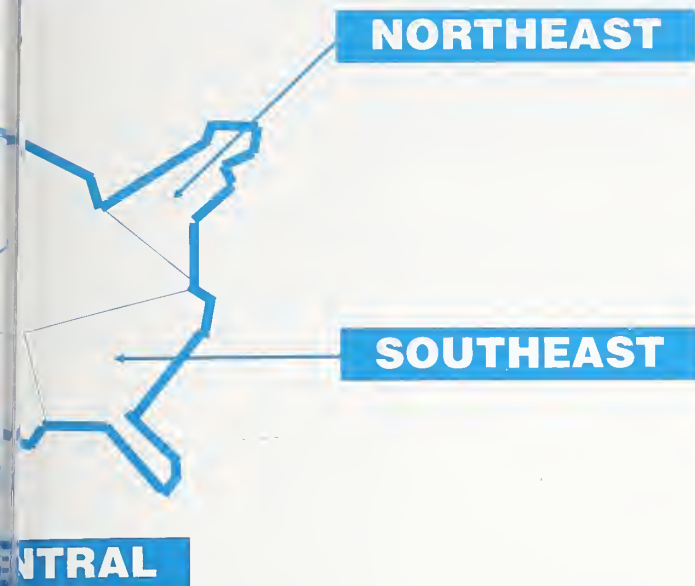
#### ■ Most Added\*\*

1. It's No Crime (Solar) Babyface
2. It Isn't It Wasn't... (Arista) Aretha & Whitney
3. My Fantasy (Motown) Teddy Riley
4. Spend The Night (WB) Isley Brothers
5. Let Go (Wing/Polydor) Sharron Bryant



# RADIO REPORT

OF HOT SINGLES  
WEEKLY RADIO RESEARCH  
Number of Station Ads  
Nationally



## COUNTRY

### High Movers\*

1. Never Givin' Up On Love (WB) Michael Martin Murphy
2. Are You Ever Gonna Love Me (WB) Holly Dunn
3. Timber I'm Falling In Love (MCA) Patty Loveless
4. Turn Of The Century (Universal) Nitty Gritty Dirt Band
5. Sunday In The South (Columbia) Shenandoah

### Most Added\*\*

1. Any Way The Wind Blows (WB) Southern Pacific
2. This Woman (RCA) K.T. Oslin
3. Honky Tonk Heart (Universal) Highway 101
4. Maybe I Won't Love You Any More (Curb/MCA) Johnny Lee
5. Planet Texas (Reprise/WB) Kenny Rogers

## NORTHEASTERN REGION

## POP

### High Movers\*

1. What You Don't Know (Arista) Expose
2. Good Thing (I.R.S.) Fine Young Cannibals
3. Express Yourself (Sire/WB) Madonna
4. Toy Soldier (Columbia) Martika
5. Lay Yours Hands On Me (Mercury) Bon Jovi

### Most Added\*\*

1. Hey Baby (CBS) Henry Lee Summer
2. It Isn't It Wasn't... (Arista) Aretha & Whitney
3. Once Bitten Twice Shy (Capitol) Great White
4. Sacred Emotion (Capitol) Donny Osmond
5. No More Rhyme (Atlantic) Debbie Gibson

## R&B

### High Movers\*

1. Bat Dance (Paisley Park) Prince
2. Remember (Orpheus) Eric Gable
3. Congratulations (A&M) Vesta
4. Noting That Compares To You (Epic) The Jacksons
5. Secret Rondevous (WB) Karyn White

### Most Added\*\*

1. It's No Crime (Solar) Babyface
2. If You Ask Me To (MCA) Patti LaBelle
3. Rain Drops (PolyGram) Kool & the Gang
4. Let Go (PolyGram) Sharron Bryant
5. A Taste Of Your Love (Virgin) E.U.

## COUNTRY

### High Movers\*

1. Never Givin' Up On Love (WB) Michael Martin Murphy
2. Timber I'm Falling In Love (MCA) Patty Loveless
3. Are You Ever Gonna Love Me (WB) Holly Dunn
4. Turn Of The Century (Universal) Nitty Gritty Dirt Band
5. Sunday In The South (Columbia) Shenandoah

### Most Added\*\*

1. This Woman (RCA) K.T. Oslin
2. Any Way The Wind Blows (WB) Southern Pacific
3. Turn Of The Century (Universal) Nitty Gritty Dirt Band
4. Honky Tonk Heart (WB) Highway 101
5. Never Had A Love Song (Universal) Gary Morris

## SOUTHEASTERN REGION

## POP

### High Movers\*

1. Express Yourself (Sire/WB) Madonna
2. If You Don't Know Me By Now (Elektra) Simply Red
3. Toy Soldiers (Columbia) Martika
4. Lay Your Hands On Me (Mercury) Bon Jovi
5. I Drove All Night (Epic) Cyndi Lauper

### Most Added\*\*

1. The End Of Innocence (Geffen) Don Henley
2. Cold Hearted (Virgin) Paula Abdul
3. Friends (MCA) Jody Watley
4. Cover Of Love (Cypress) Michael Damian
5. Love Train (MCA) Holly Johnson

## R&B

### High Movers\*

1. You Found Another (Virgin) Boy George
2. My Fantasy (NMotown) Teddy Riley
3. Bat Dance (WB) Prince
4. Somebody Loves You (Motown) ElDebarge
5. Secret Rondevvous (WB) Karyn White

### Most Added\*\*

1. It's No Crime (Solar) Babyface
2. My Fantasy (Motown) Teddy Reilly
3. Spend The Night (WB) Isley Brothers
4. Raindrops (PolyGram) Kool & the Gang
5. Let Go (Polygram) Sharon Bryant

## COUNTRY

### High Movers\*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. Turn Of The Century (Universal) Nitty Gritty Dirt Band
3. Are You Ever Gonna Love Me (WB) Holly Dunn
4. I'm Still Crazy (Columbia) Vern Gosdin
5. Never Givin' Up On Love (WB) Michael Martin Murphy

### Most Added

1. Any Way The Wind Blows (WB) Southern Pacific
2. Honky Tonk Heart (WB) Highway 101
3. Maybe I Won't Love You Anymore (Curb) Johnny Lee
4. Planet Texas (Reprise/WB) Kenny Rogers
5. This Woman (RCA) K.T. Oslin

## GUARANTEED NATIONAL HITS

### POP\*\*\*

The End Of Innocence  
Don Henley  
(Geffen)

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

It's No Crime  
Babyface  
(Solar)

### COUNTRY\*\*\*

Any Way The Wind Blows  
Southern Pacific  
WB

# PURE POP FOR NOW PEOPLE

## ■ Singles

□ **CHER:** "If I Could Turn Back Time" (Geffen 7-22886)

This is *la Cher* at her very best, a fantasy come true for those of us who dreamed of the day when the former Mrs. Bono/Allman would collaborate with songwriter/philosopher Diane Warren. (Remember "We Built This City on Rock & Roll"? ) Warren also co-produced this anthemic power ballad, which explains the sheer arena energy Cher evokes with her frighteningly sincere vocals. I'm gonna go out on a limb and say that this is easily Cher's most hard-hitting number since "Gypsies, Tramps and Thieves."



□ **ARETHA & WHITNEY:** "It Isn't, It Wasn't, It Ain't Ever Gonna Be" (Arista 9850)

Another Diane Warren composition. But you gotta figure that any duet featuring the queen of soul and her famous niece would be a hit no matter what. Funk-inspired anglo pop. We're talking major summer shopping-mall hit here.

□ **GIPSY KINGS:** "Djobi, Djoba" (Elektra 7-69303)

Many is the night that my special friend and I have done the flamenco thing all over my living room carpet while listening to this peppy, romantic number. Take it from me, it works.

□ **WIRE:** "Eardrum Buzz" (Enigma)

The buzz I hear is the sound of pop, a sort of synthesized whoosh propelled by a strong backbeat, a lilting melody and sneakily intelligent lyrics. The first-ever attempt to crash the Top 40 charts by these post-punk legends is a return to the glories of "Outdoor Miner," which I'm sure you all remember.

□ **KOOL MOE DEE:** "They Want Money" (Jive 1217-7-J)

An excellent example of the East Coast phenomenon called "rap music," wherein, instead of singing, the performer merely talks in rhyme over a pre-recorded rhythm track. Astonishing!

## ■ Albums

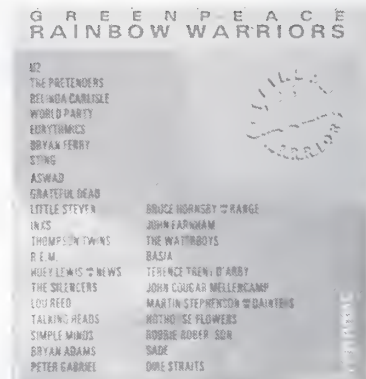
□ **PRINCE:** *Batman—Motion Picture Soundtrack* (Warner Bros. 9 25936-1)

Prince—apparently that's his full name—has written these nine songs especially for the motion picture *Batman* (even though half of them don't appear in the picture, which I watched very carefully last night.). The tunes are a little bit funky and a little bit rock & roll, chock full of bottomless beats, playfully oddball noises, bits of dialogue from the film and lyrics that are potentially *very* controversial. There's simply no one who can touch this man's skillful synthesis of spiritual, intellectual and most of all *physical* elements on a single record (even if it's only for a film project.). We want more.

□ **E.G. DAILY:** *Lace Around the Wound* (A&M 5202)

This is the same perky miss who co-starred, as "Elizabeth Daily," in *Pee Wee's Big Adventure* and *Valley Girl*, so we were already huge fans; but we weren't prepared for the smoky sensuality of her blues-dance-pop-jazz song stylings. Who are we to say that she's not better than Madonna? With her alternating twang, bop and dancefloor inflections, she's certainly more diverse. And her more-than-just-kittenish personality comes through loud

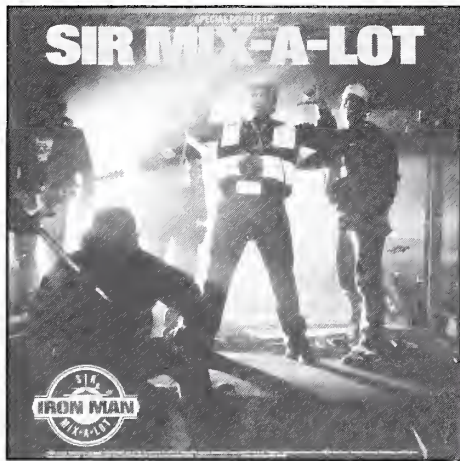
and clear. We expect big things from E.G. Daily, and we expect them soon, please.



□ **GREENPEACE:** *Rainbow Warriors* (Geffen 9 24236-2)

What a great idea—31 of your favorite superstars on two records or compact discs. There's something for everyone here (as we like to say), from the politically committed pop of U2 and R.E.M. to the politically committed pop of Bruce Hornsby and Belinda Carlisle. Thankfully the collection leans toward the hipper mainstream/alternative acts, although there's a few things here for you squares as well. (How about dropping Greenpeace a postcard at 1436 U Street NW, Washington, D.C. 20009? Thanks.)

**Oscar Wednesday**



## SIR MIX-A-LOT

### "IRON MAN"

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

On 12", Maxi-Cassette 76975, 7" and Cassette single 76555

Watch for the video that's tougher than steel!

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**CASH BOX CHARTS**

**TOP 100 SINGLES**

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

July 1, 1989



#1 Single: Richard Marx



#1 Debut: Michael Bolton #70



To Watch: Don Henley #49

		Total Weeks ▼	Last Week ▼
1	<b>SATISFIED</b> (EMI 50189)	Richard Marx	1 9
2	<b>GOOD THING</b> (I.R.S. 53639)	Fine Young Cannibals	4 9
3	<b>BUFFALO STANCE</b> (Virgin 7-99231)	Neneh Cherry	3 13
4	<b>BABY DON'T FORGET MY NUMBER</b> (Arista AS1-9832)	Milli Vanilli	6 10
5	<b>EVERY LITTLE STEP</b> (MCA 53618)	Bobby Brown	2 14
6	<b>THIS TIME I KNOW IT'S FOR REAL</b> (Atlantic 7-88899)	Donna Summer	8 10
7	<b>EXPRESS YOURSELF</b> (Sire/Warner Bros.)	Madonna	9 5
8	<b>I'LL BE LOVING YOU (FOREVER)</b> (Columbia 38-68671)	New Kids on the Block	5 14
9	<b>I DROVE ALL NIGHT</b> (Epic 34-68759)	Cyndi Lauper	12 9
10	<b>CRY</b> (Polydor/PolyGram 871 110-7)	Waterfront	10 13
11	<b>MISS YOU LIKE CRAZY</b> (EMI 50185)	Natalie Cole	13 12
12	<b>IF YOU DON'T KNOW ME BY NOW</b> (Elektra 7-69297)	Simply Red	14 9
13	<b>WIND BENEATH MY WINGS</b> (Atlantic 7-88972)	Bette Midler	7 17
14	<b>I WON'T BACK DOWN</b> (MCA 53369)	Tom Petty	16 10
15	<b>ROCK ON</b> (Cypress 1420/A&M)	Michael Damian	11 15
16	<b>WHAT YOU DON'T KNOW</b> (Arista AS1-9836)	Expose	20 7
17	<b>TOY SOLDIERS</b> (Columbia 38-68747)	Martika	21 7
18	<b>SOLDIER OF LOVE</b> (Capitol 44369)	Donny Osmond	15 15
19	<b>BE WITH YOU</b> (Columbia 38-68744)	The Bangles	19 9
20	<b>VERONICA</b> (Warner Bros. 7-22981)	Elvis Costello	23 12
21	<b>ROOMS ON FIRE</b> (Atlantic 7-99216)	Stevie Nicks	24 9
22	<b>LAY YOUR HANDS ON ME</b> (Mercury/PolyGram 874 452-7)	Bon Jovi	31 5
23	<b>THE DOCTOR</b> (Capitol B-44376)	The Doobie Brothers	25 7
24	<b>WHO DO YOU GIVE YOUR LOVE TO</b> (Wing/PolyGram 887 743)	Michael Morales	28 9
25	<b>PATIENCE</b> (Geffen 7-22996)	Guns N' Roses	17 13
26	<b>MY BRAVE FACE</b> (Capitol B-44367)	Paul McCartney	33 6
27	<b>POP SINGER</b> (Mercury/PolyGram 838 2201)	John Cougar Mellencamp	19 10
28	<b>CRAZY ABOUT HER</b> (Warner Bros. 27657)	Rod Stewart	32 9
29	<b>SO ALIVE</b> (RCA 8956-7-R)	Love And Rockets	38 7
30	<b>INTO THE NIGHT</b> (Polydor 889 368)	Benny Mardones	35 8
31	<b>I LIKE IT</b> (Island 7483)	Dino	36 8
32	<b>SEND ME AN ANGEL</b> (Curb/MCA 10531)	Real Life	34 8
33	<b>BATDANCE</b> (Paisley Park/Warner Bros. 22924)	Prince	51 3
34	<b>DRESSED FOR SUCCESS</b> (EMI 50204)	Roxette	41 6
35	<b>COMING HOME</b> (Mercury/PolyGram 872 982-7)	Cinderella	22 13
36	<b>ON OUR OWN</b> (MCA 53662)	Bobby Brown	44 4
37	<b>DOWN BOYS</b> (Columbia 38-68606)	Warrant	40 10
38	<b>ONCE BITTEN TWICE SHY</b> (Capitol B-44366)	Great White	43 7
39	<b>REAL LOVE</b> (MCA 53484)	Jody Watley	26 16
40	<b>HEY BABY</b> (Epic ZS4-68891)	Henry Lee Summer	53 7
41	<b>WHERE ARE YOU NOW?</b> (WTG 31-68625)	Jimmy Harnen	27 17
42	<b>FOREVER YOUR GIRL</b> (Virgin 7-99230)	Paula Abdul	29 17
43	<b>SACRED EMOTION</b> (Capitol 44379)	Donny Osmond	66 3
44	<b>IN YOUR EYES</b> (WTG 68936)	Peter Gabriel	46 5
45	<b>CLOSE MY EYES</b> (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne	37 18
46	<b>SECRET RENDEVOUS</b> (Warner Bros. 4/7-27863)	Karen White	50 6
47	<b>THROUGH THE STORM</b> (Arista AS1-9809)	Aretha Franklin & Elton John	39 12
48	<b>HEADED FOR A HEARTBREAK</b> (Atlantic 88922)	Winger	54 5
49	<b>THE END OF THE INNOCENCE</b> (Geffen 7-22925)	Don Henley	60 2
50	<b>FIRE WOMAN</b> (Sire 2-4-7-2754)	The Cult	56 7
51	<b>NO MORE RYHME</b> (Atlantic 7-88885)	Debbie Gibson	61 3

		Total Weeks ▼	Last Week ▼
52	<b>CUDDLY TOY (FEEL FOR ME)</b> (Epic 34-68549)	Roachford	30 11
53	<b>COLDHEARTED</b> (Virgin 7-99196)	Paula Abdul	70 2
54	<b>I'LL BE THERE FOR YOU</b> (Mercury/Polygram 872 564-7)	Bon Jovi	42 17
55	<b>HOOKED ON YOU</b> (Atco 7-99210)	Sweet Sensation	64 4
56	<b>AFTER ALL</b> (Geffen 7-27529)	Cher & Peter Cetera	45 17
57	<b>PRAYING TO A NEW GOD</b> (Geffen 7-22969)	Wang Chung	57 6
58	<b>EVERLASTING LOVE</b> (Elektra 7-69308)	Howard Jones	47 16
59	<b>ME, MYSELF AND I</b> (Tommy Boy 7926)	De La Soul	59 4
60	<b>I WANT IT ALL</b> (Capitol B-44372)	Queen	48 8
61	<b>FRIENDS</b> (MCA 53660)	Jody Watley	77 2
62	<b>CULT OF PERSONALITY</b> (Epic 34-68611)	Living Colour	49 17
63	<b>ELECTRIC YOUTH</b> (Atlantic 7-88919)	Debbie Gibson	52 14
64	<b>COVER OF LOVE</b> (Cypress 1430)	Michael Damien	75 2
65	<b>THINKING OF YOU</b> (Cutting Mercury 872502-7)	Sa-fire	55 21
66	<b>WE CAN LAST FOREVER</b> (Reprise 7-22985)	Chicago	58 9
67	<b>THE VOICES OF BABYLON</b> (Columbia 38-68601)	The Outfield	62 15
68	<b>CALLING IT LOVE</b> (Polygram 889 054-7)	AnImotion	74 3
69	<b>FUNKY COLD MEDINA</b> (Delicious Vinyl 104)	Tone Loc	63 18
70	<b>SOUL PROVIDER</b> (Columbia)	Michael Bolton	DEBUT
71	<b>LITTLE JACKIE WANTS TO BE A STAR</b> (Columbia 38-68674)	Lisa Lisa and Cult Jam	65 12
72	<b>COMIN' DOWN TONIGHT</b> (A&M 1424)	Thirty Eight Special	DEBUT
73	<b>I'M THAT TYPE OF GUY</b> (Def Jam 38-68902)	LL Cool J	87 2
74	<b>LIKE A PRAYER</b> (Sire/Warner Bros. 2/4/7-27539)	Madonna	67 16
75	<b>ANGEL EYES</b> (Arista 1-9808)	Jeff Healy Band	82 5
76	<b>HEAVEN HELP ME</b> (Mika/Polydor 871 538-7)	Deon Estus	68 19
77	<b>LOVE TRAIN</b> (UNI/MCA 50023)	Holly Johnson	85 2
78	<b>I KO I KO</b> (Capitol 44343)	Belle Stars	69 17
79	<b>ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE</b> (Arista AS1-9850)	Aretha Franklin and Whitney Houston	DEBUT
80	<b>POP SONG 89</b> (Warner Bros. 7-27640)	R.E.M.	81 4
81	<b>SECOND CHANCE</b> (A&M 1273)	38 Special	71 22
82	<b>RIGHT NEXT TO ME</b> (Select 2005)	Whistle	83 4
83	<b>OPEN LETTER TO A LANDLORD</b> (Epic)	Living Colour	DEBUT
84	<b>NOTHIN' (THAT COMPARES TO YOU)</b> (Epic 34-68688)	The Jacksons	72 5
85	<b>TROUBLE ME</b> (Elektra 7-69298)	10,000 Maniacs	90 2
86	<b>CIRCLE</b> (Geffen 7-27580)	Edie Brickell & New Bohemians	73 13
87	<b>EVERYTHING COUNTS</b> (Sire 4/7-22993)	Depeche Mode	76 6
88	<b>SHE DRIVES ME CRAZY</b> (IRS 53483)	Fine Young Cannibals	78 23
89	<b>TALK IT OVER</b> (RCA 8802)	Grayson Hugh	DEBUT
90	<b>THE LOOK</b> (EMI 50190)	Roxette	79 20
91	<b>GONNA MAKE IT</b> (Cutting/Polygram 874 278-7)	Sa-fire	DEBUT
92	<b>DOWNTOWN</b> (A&M 1272)	One 2 Many	80 14
93	<b>LITTLE FIGHTER</b> (Atlantic 7-88874)	White Lion	DEBUT
94	<b>ROOM TO MOVE</b> (PolyGram 871 4187)	AnImotion	84 19
95	<b>FASCINATION STREET</b> (Elektra 60855)	The Cure	92 6
96	<b>SINCERELY YOURS</b> (Atco/Atlantic 7-99246)	Sweet Sensation	86 21
97	<b>A SHOULDER TO CRY ON</b> (Warner Bros./Sire 7-27645)	Tommy Page	89 20
98	<b>DARLIN' I</b> (Wing/Polygram 871 936-7)	Vanessa Williams	91 4
100	<b>GIVING UP ON LOVE</b> (RCA 8872)	Rick Astley	88 11

**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

July 1, 1989



#1 Single: Peabo Bryson



#1 Debut: Whitney & Aretha #70



To Watch: Boy George #51

		Total Weeks	Last Week
1	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	5 10
2	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	1 12
3	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	4 11
4	MR. D.J. (Motown 1961)	Joyce Irby	2 14
5	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	9 11
6	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	10 7
7	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	11 7
8	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	3 12
9	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	13 9
10	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	15 9
11	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	20 9
12	OBJECTIVE (Island 7-99228)	Miles Jaye	16 12
13	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	6 13
14	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	17 10
15	GOT TO GET THE MONEY (Atlantic 7-88910)	Levert	22 9
16	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	18 9
17	FRIENDS (MCA 53660)	Jody Watley	21 6
18	LOST WITHOUT YOU (EMI 50185)	Bebe & Cece Winans	7 14
19	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White	26 6
20	IT'S REAL (Warner Bros. 22975)	James Ingram	23 9
21	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	8 14
22	THEY WANT MONEY (Jive/RCA)	Kool Moe Dee	31 7
23	I SECOND THAT EMOTION (Crush 601-6)	10 dB	25 8
24	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	12 14
25	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	28 8
26	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	32 9
27	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	14 14
28	ON OUR OWN (MCA 53662)	Bobby Brown	34 4
29	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	19 13
30	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	30 5
31	STICKS AND STONES (RCA 8870)	Grady Harrell	24 18
32	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry	36 6
33	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	27 16
34	A WOMANS TOUCH (Mega Jam 2002)	Christopher McDaniels	38 10
35	SOMETHING IN THE WAY (MCA 23941)	Stephanie Mills	40 5
36	BAT DANCE (Paisley Park/Warner Bros. 22924)	Prince	48 3
37	MY ONE TEMPTATION (Island 96584)	Mica Paris	29 13
38	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	Cherelle	42 6
39	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	33 13
40	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	46 5
41	SOMEBODY LOVES YOU (Motown 1966)	El DeBarge	49 6
42	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame	44 8
43	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	35 17
44	I LIKE IT (Island 4th & B Way 7483)	Dino	54 5
45	START OF A ROMANCE (Atlantic 88932)	Skyy	37 18
46	TAKE IT OFF (Motown 1967)	Today	50 7
47	IF SHE KNEW (Atlantic 2560)	Anne G.	39 15
48	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	58 4
49	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	59 5
50	CAN WE TALK (Oceana/Atlantic 99213)	Donna Allen	53 6

		Total Weeks	Last Week
51	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George	63 3
52	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	41 14
53	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	57 4
54	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	66 5
55	TOBY (Luke Skywalker 205)	Angee Griffen	56 5
56	79IF YOU ASK ME TO (MCA 53358)	Patti LaBelle	80 2
57	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	43 12
58	CRUZIN' (Polydor/PolyGram 889 034-7)	Jackie Jackson	65 4
59	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	84 2
60	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	68 4
61	REMEMBER THE FIRST TIME (Orpheus/EMI B-72633)	Eric Gable	83 3
62	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	45 13
63	GOT TO BE A BETTER WAY (Atlantic)	Foster & McElroy	DEBUT
64	I CAN'T TELL YOU WHY (Motown 1969)	Gerald Alston	72 3
65	SOMETHING REAL (EMI 50192)	Miki Bleu	70 4
66	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	DEBUT
67	BUCK WILD (Virgin 7-99232)	E.U.	47 16
68	GITHCI U (Orpheus 72678)	Z'looke	75 2
69	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	Kenny G	74 3
70	ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	DEBUT
71	CONGRATULATIONS (A&M 1407)	Vesta	81 8
72	RIDING ON A TRAIN (Columbia 38-68931)	The Pasadenas	85 3
73	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	77 2
74	LOVE SONG (Solar)	Midnight Star	78 3
75	TASTE OF YOUR LOVE (Virgin)	E.U.	DEBUT
76	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)	Third World	51 5
77	LISCENSE TO KILL (MCA 53657)	Gladys Knight	87 2
78	A LITTLE ROMANCE (Motown MOT 1965)	The Boys	55 10
79	SPELL (Mika/PolyGram 889 328-7)	Deon Estus	88 3
80	SPEND THE NIGH (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers	DEBUT
81	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	60 16
82	GITHCI U (Orpheus 72678)	Paul Lawrence	90 2
83	CONSTANTLY (Virgin 7-99209)	Lia	61 8
84	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	62 12
85	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	DEBUT
86	NO PLACE TO GO (Zebra/MCA 17802)	Perri	52 6
87	I LIKE (MCA-53490)	Guy	67 17
88	REAL LOVE (MCA 53484)	Jody Watley	69 17
89	ON A MISSION (Mercury 872 922)	Leotis	71 12
90	RAIN DROPS (Mercury/PolyGram 874 402-7)	Kool & The Gang	DEBUT
91	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat	73 8
92	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	76 18
93	IT'S LIKE MAGIC (OBR/Columbia) 38-68900)	Blue Magic	64 6
94	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	82 19
95	THIS MAGIC MOMENT (Reprise/Warner Bros. 27763)	Rick James	92 8
96	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton	86 15
97	I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)	Eugene Wilde	89 10
98	SHE DRIVES ME CRAZY (I.R.S. 53483)	Fine Young Cannibals	93 11
100	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	94 20

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## MILES JAYE

### “Objective”

*steamrollin' toward the top!*

BB 11\* R&R 18\*



## ATENSION

### “Crazy 'Bout You”

*is smokin' on:*

- |      |      |      |      |
|------|------|------|------|
| WAMO | WCKX | WEAS | WQFX |
| WNHC | WIBB | WTMP | WQIM |
| WXOK | WVOI | KMJJ | KROZ |
| WFXE | WHUR | WPZZ | WPDQ |
| WLOU | WJIZ | WTUG | WEBB |
| WOWI | WATV | KPRW | WAAA |
| WCKU | WQMG | WEDR | WMGL |
| WKIE | WBLX | WFXA | WDAO |
| WZAZ | WHRK | WENN | WDZZ |
| WGOK | WMYK | WPAL | KDIA |

*from your friends at  
Island/4th and Broadway!*



ISLAND



finished half of the second Soul II Soul LP, and he expects to be done with it by midsummer.

"Right now, the most important thing is to finish meeting the rest of my idols," says Jazzie with a childlike grin. "I've got to find out where Barry White hangs out. He's a man I'd like to work with, as well as Nile Rodgers. It would be a great thing for Soul II Soul and the production company to do these outside projects, especially with people we've idolized for years. My vibe comes from a lot of those guys, and I think we could work together really well."

Until these things happen, we'll have to content ourselves with *Keep On Movin'* and follow Jazzie's advice to have a "happy face, a thumpin' bass, for a lovin' race." That part should be easy.

*Soul II Soul* will be appearing at the Palladium in New York on July 19th as part of the New Music Seminar. Jazzie promises to bring the whole Soul II Soul concept with them, which includes art, clothing, and the installation of a monster sound system. ☉

# THIS IS



**THROW THE D**  
2 Live Crew

**SALLY (THAT GIRL)**  
Gucci Crew II

**BOOT THE BOOTY**  
MC Cool Rock &  
MC Chazzy Chess

**BASS ROCK EXPRESS**  
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## R&B LPs

July 1, 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	17
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	23
3	GUY (P)(MCA 42176)	Guy	3	50
4	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	4	34
5	LARGER THAN LIFE (MCA 6276)	Jody Watley	6	11
6	2ND WAVE (Columbia 44284)	Surface	7	34
7	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	10	15
8	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	5	50
9	SERIOUS (EMI 90921)	The O'Jays	12	6
10	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White	9	40
11	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	8	19
12	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	11	17
13	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	13	23
14	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	14	19
15	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	15	11
16	JUST COOLIN' (G) (Atlantic 81926)	Lever	23	32
17	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	17	10
18	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	18	7
19	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	19	7
20	GOOD TO BE BACK (EMI 48902)	Natalie Cole	20	6
21	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	31	3
22	THROUGH THE STORM (Arista 8572)	Aretha Franklin	27	6
23	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr	29	6
24	SO GOOD (Island 90970)	Mica Paris	33	5
25	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	32	8
26	IRRESISTIBLE (Island 91235)	Miles Jaye	35	5
27	2300 JACKSON STREET (Epic 40911)	The Jacksons	36	3
28	START OF A ROMANCE (Atlantic 81853)	Sky	16	13
29	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	25	35
30	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	22	12
31	2 HYPE (G) (Select 21628)	Kid N' Play	21	32
32	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	42	53
33	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	24	35
34	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	26	32
35	DOIN' IT (Select 21629)	UTFO	37	5
36	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	34	12
37	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	40	24
38	LIVIN' LARGE (Virgin 91021)	E.U.	28	13
39	COME PLAY WITH ME (RCA 8341)	Grady Harrell	39	8
40	ANY LOVE (P) (Epic 44308)	Luther Vandross	47	37
41	TODAY (Motown 6261)	Today	38	30
42	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	41	39
43	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	44	15
44	TAKE 6 (Reprise 25670)	Take 6	48	16
45	WORKIN' OVERTIME (Motown 6274)	Diana Ross	69	2
46	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	55	60
47	ALL MY LOVE (Capitol 90641)	Peabo Bryson	57	3
48	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	45	40
49	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	30	14
50	HIGH HAT (Virgin 91022)	Boy George	43	13
51	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	46	31
52	RAW (Def Jam FC 45015)	Alyson Williams	50	12
53	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	52	33
54	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	54	10
55	CHUKII (Atlantic 81947)	Chuckii Booker	63	2
56	MIAMI BASS WAVES VOL. II (Luke Skywalker 5001)	Various Artists	49	8
57	IT'S REAL (Warner Bros. 25924)	James Ingram	67	2
58	SPELLBOUND (Warner Bros. 25781)	Joe Sample	51	6
59	SPELL (Mika 835 713-1)	Deon Estus	56	10
60	GETTING OFF (On Top 9001)	Miami Boyz	64	13
61	GEMINI (Motown 6264)	El DeBarge	61	15
62	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	59	16
63	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	58	35
64	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	DEBUT	
65	WAKE UP (Ichiban 1040)	Roy Ayers	60	5
66	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	71	2
67	A NEW FLAME (Elektra 60828)	Simply Red	66	7
68	I GET JOY (A&M 5228)	Al Green	DEBUT	
69	COMIN'THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	62	14
70	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	DEBUT	
71	HEART BREAK (P) (MCA 42207)	New Edition	53	50
72	SILHOUTTE (P) (Arista 8457)	Kenny G	68	36
73	24/7 (4th & B'Way 4011)	Dino	72	9
74	ANOTHER PLACE AND TIME (Atlantic 81987)	Donna Summer	65	4
75	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	73	23



# ON THE DANCEFLOOR

**WE'RE A GARAGE BAND:** The legacy of the now defunct New York disco **Paradise Garage** is rapidly gaining in stature and importance. The club was famous for its amazing sound system and underground, stripped down disco sounds, but perhaps more than anything the Garage was famous for its attitude. It was an attitude of unintentional cool and togetherness. The patrons coexisted peacefully and harmoniously. You rarely saw a fight in the Garage, and its patrons embodied inner and outer strength, and never felt the need to exert it.

Physical strength, or at least stamina, was an essential requirement at the Garage. You never wanted to get off the floor. **D.J. Larry Levan** was a sound engineer, interested in shaping the sound as much as mixing records together. Students of Levan, myself included, learned valuable lessons about working a crowd there, bringing the masses up to a frenzied pace and pushing them to go further than they thought possible, then dropping out the bass momentarily to give you a sense of release, only to kick in those powerful bass bins with a mighty wallop that would kick you to the next level. The Garage was about eternal foreplay, always on the verge of climax, never experiencing the letdown that comes after it.

The torch of the Garage is being carried by the "New Jersey Sound," a classy, very jazzy amalgamation of disco and funk whose main practitioners are **Blaze** on the recording end, and the incredible **Tony Humphries**, who rules over the tables with mighty authority, mixing three records together and making them sound like one. All people attending the New Music Corporate Business Seminar should screw the usual showcase b.s. and hightail it over to **Zanzibar** in Newark on July 16. Humphries will rock your world like it has rarely, if ever, been rocked before. For info on how to get there from Money-Making Manhattan, contact **Abby Adams** at **Movin'** (201-674-7573), or **Frank Balesteri** at **Crazy Rhythms** (201-744-5787). Even if you don't go to the Seminar, call these people because they put out great records.

Blaze has been busy as well. The new *Paradise Regained* compilation (Indigo UK) was all either produced, performed, or mixed by the trio. All the tracks are in the Garage tradition, slinky and seductive, with sinuous grooves to make you move. The best are the absolutely essential anthem, "I am Somebody" by **Jerry Edwards**, **Tawanna Curry's** bouncy and infectious "Let me Show You," "All of My Love" by **Sense of Vision** (where **Harold Melvin** meets **Stevie Wonder**), and the underground pure Garage sounds of "Best Part of Me" by **Cynthia "Cookie" Adams**. All in all its a good place to start if you want to investigate the modern New Jersey sound.



## NEW GROOVES

□ **MONIE LOVE:** "Grandpa's Party" (Cooltempo UK 184)

□ **MIX 'N TEL:** "Feel The Beat" (International House 9)

Two storming hip-house tracks from opposite sides of the Atlantic. Until recently the limeys definitely had the upper hand in the genre, with innovative productions and cool samples, but Chicago is gaining strength. The Mix 'N Tel record is hard, and Chicago's raw power is developing rapidly. Contact (312) 531-1345. The Monie love track is a tribute to Bambaataa, and is crisply and tightly produced. Both induce mondo body work, and are recommended highly.

□ **APOLLO SMILE:** "Let's Rock" (A&M 17828)

Led Zep riffs, demented vocoder, and hip-hop beats make this essential for all fans of rock/hip-hop crossover.

□ **TEN CITY:** "Where Do We Go" (Atlantic 1339)

□ **FUNKY WORM:** "U + Me = Love" (Atlantic 1343)

D-I-S-C-O. The Ten City track smokes, especially the **Earl Young's** Revenge mix, which lets the ex-**Trammps** drummer go off. His beats will surely be sampled liberally in the years to come, and Ten City go off quite nicely on top of it. The Funky Worm track is a remake of the old disco classic, mixed by none other than Ten City themselves, and is smooth as a baby's bottom. Both are floor fillers.

**Neil Harris**

## CASH BOX MICRO CHART

### DANCE SINGLES



July 1, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	KEEP ON MOVIN' (Virgin 0-96556)	Soul II Soul	4	5
2	ME, MYSELF & I (Tommy Boy TB-926)	De La Soul	1	9
3	MR D.J. (Motown MOT-4634)	Joyce "Fenderella" Irby	8	5
4	THIS TIME I KNOW IT'S FOR REAL (Atlantic 0-86415)	Donna Summer	3	5
5	AIN'T NOBODY BETTER (Virgin 0-96559)	Inner City	6	5
6	WORKIN' OVERTIME (Motown MOT-4639)	Diana Ross	10	5
7	SEND ME AN ANGEL 89 (Curb/MCA CRB-10303)	Real Life	17	3
8	ELECTRIC YOUTH (REMIX) (Atlantic 0-86427)	Debbie Gibson	2	7
9	ROUND AND ROUND (Qwest/Warner Bros. 0-21062)	New Order	7	7
10	BABY DON'T FORGET MY NUMBER (Arista ADI-9833)	Milli Vanilli	14	3
11	IKO IKO (Capitol V-15475)	The Belle Stars	11	5
12	EXPRESS YOURSELF (Sire/Warner Bros. 0-21225)	Madonna	DEBUT	
13	BUFFALO STANCE (Virgin 0-96573)	Neneh Cherry	5	11
14	I'M THAT TYPE OF GUY (Def Jam/Columbia 44 68792)	L.L. Cool J	DEBUT	
15	SECRET RENDEZVOUS (Remix) (Warner Bros. 0-20962)	Karyn White	DEBUT	
16	WE GOT OUR OWN THANG (Uptown/MCA 23942)	Heavy D & the Boyz	29	3
17	BRING MR EDELWEISS (Atlantic 0-86423)	Edelweiss	13	3
18	WHAT YOU DON'T KNOW (Arista ADI-9837)	Expose	DEBUT	
19	UH-UH OOH OOH LOOK OUT (HERE IT COMES) (Atlantic 0-86435)	Roberta Flack	9	7
20	FASCINATION STREET (Elektra 0-66704)	The Cure	21	7
21	THEY WANT MONEY (Jive/RCA 1215)	Kool Moe Dee	30	3
22	NOTHIN (THAT COMPARES 2 U) (Epic 49 68233)	The Jacksons	DEBUT	
23	IF I'M NOT YOUR LOVER (Warner Bros. 0-21158)	Al B. Sure	16	5
24	THAT'S HOW I'M LIVING (Next Plateau NP50098)	Toni Scott	DEBUT	
25	ANYTHING CAN HAPPEN (Chrysalis 4V9 43378)	Was (Not Was)	DEBUT	
26	JACK TO THE SOUND OF THE UNDERGROUND (Next Plateau NP50094)	Hithouse	3	24
27	EVERYTHING COUNTS (Sire/Warner Bros. 0-21183)	Depeche Mode	19	5
28	FOREVER YOUR GIRL (Virgin 0-96565)	Paula Abdul	12	9
29	IN MY EYES (LMR 4004)	Stevie B	35	3
30	REAL LOVE (MCA 23928)	Jody Watley	15	13
31	GOOD THANG (F.L.S./MCA 23959)	Fine Young Cannibals	DEBUT	
32	YOU ARE THE ONE (Tommy Boy TB 929)	TKA	DEBUT	
33	SUBOCEANA (Sire/Warner Bros. 0-21193)	Tom Tom Club	33	3
34	TOO MUCK TOO LATE (Vendetta VE-7015)	Denise Lopez	18	7
35	START OF A ROMANCE (Atlantic 0-86444)	Skyy	20	7
36	LIKE A PRAYER (Sire/Warner Bros. 0-21170)	Madonna	22	13
37	FUNKY COLD MEDINA (Delicious/Island DV1004)	Tone Loc	23	13
38	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	24	13
39	I LIKE (Uptown/MCA 23927)	Guy	26	9
40	JUST GOT BACK FROM HEAVEN (Fine Art/Rhino RNTW 70412)	Sparks	27	5



This has got to be one of the few times that leading alternative retailer "Bleecker" Bob Plotnick has been seen with his mouth closed. The cause for the celebration is the birth of his first daughter Alexandra Jacqueline Elise. This intimate moment was captured on film by the baby's lovely mother Lydia.

# SHOCK OF THE NEW

CASH BOX  
MICRO  
CHART

**EVERYTHING OLD IS NEW AGAIN:** Old Skull isn't just "the youngest punk band in the world"—they may be the *only* one. Thankfully these pre-teens from Madison, Wis., don't have leather jackets and skull tattoos. What they do have is a refreshing innocence of purpose. Off stage they're two nine-year-olds and an eight-year old, each of them skateboarders, each of them the son of a punk-rock daddy. They're regular kids, who laugh a lot and shy away from grown-ups with too many stupid questions.

Before their recent gig at The Club With No Name in Hollywood, youngest member **Jamie Toulon** was merrily skating around the dance floor, all easy grace and giddy fun, while brother **J.P.** was doing an interview with *Flipside*. Drummer **Jesse Collins-Davies** arrived separately, so he missed the big party at Naugle's, but it's probably good that he saved his strength, since he's the musical foundation of the band. As soon as they got on stage, these grade-school guerillas unleashed a hellish, avant-garde guitar noise that would flatten every band in the East Village if given half a chance. Even without exotic tunings, a history of drug abuse or an ounce of technical ability, they make sounds that are as oddly beautiful as they are harsh and spontaneous. J.P. plays nothing but barre chords with his little hands, occasionally attacking his strings with found objects or launching into triple-time hardcore riffs. He's also a singer of tremendously natural conviction, even if his voice won't be changing for another five years. (You haven't lived until you've heard him bellow "Homeless" in that little voice or "Kill a Dead Eagle" through a vocal processor that makes him sound like a Transformer.) Little bro Jamie, with a malfunctioning keyboard, was forced to beat on a tom tom and a trash can lid; when he got bored with that, he took a tire iron to the broken Casio, keeping perfect time as the overflow crowd erupted. The response was at fever pitch for "Hot Dog Hell" when Jamie starting showering us with weiners. They ended the show with "a jam session." (Afterwards, while singing autographs by the dozen, Jesse admitted he worried that "the jam was going to suck since we didn't have time to practice it, but I think they liked it.")

The world's youngest punk band was in the Toyota and on the road by midnight, with morning interviews scheduled on Power 106 and National Public Radio. Also watch for them in *People*, *Parenting*, *Mother Jones*, *Entertainment Tonight* and *A Current Affair*. Yes, this is a band that means whatever you want them to mean—that punk is finally dead, that punk is finally coming back, that kids are really pissed off, that even the angriest kids have a heart of gold, that each generation hates the last, that each generation exploits the next. It looks to me like they're just having fun, although the subject matter on their Restless album, *Get Outta School*, is as serious as a nine-year-old can get. I just hope they don't fall in love.

**SECOND BEST SHOW OF THE WEEK:** Pairing the sweetly melodic **Sneetches** with the decibel onslaught of **My Bloody Valentine** may be somebody's idea of a joke, but it worked at the Lingerie on June 19. Both bands release their product in England for the maverick Creation indie (although in the U.S. the Sneetches are on Alias and MBV on Relativity) and they do share an allegiance to pop song structure. Granted, My Bloody Valentine buries their pop sense under some absolutely unbearable feedback and ear-splitting volume, but trust me, it's there. The Sneetches were every bit as good as their new album, *Sometimes That's All We Have*. They've got a jones for mid-period Beatles that's *this big*, but in concert they swing pretty hard (considering their reputation as straight arrows.). When I say that they're "nice," I mean it as the highest kind of compliment.

**THIRD BEST SHOW OF THE WEEK:** Weren't we lucky to catch the big **New Order/Public Image/Sugarcubes** extravaganza at idyllic Irvine Meadows? Here was the ghost of **Joy Division**, the founding father of punk rock and the hottest discovery of '88 gathered with 15,000 friends at a planned community in Orange County where you could buy "assorted cheese baskets" and \$4 cups of beer. The 'Cubes were good fun, and **Einar** did his best to insult the feel-good, California mentality that made such a weird event possible. Public Image was slick to a fault, with blessed holy-man **John Lydon** whipping the crowd to a '70s-style frenzy. (You should have seen the kids with their arms in the air, singing "Rise" in unison like it was "Free Bird.") New Order was a pleasant surprise, not as sterile as on record, with a big, sloppy guitar sound and Bernard Sumner in appropriate surfer togs. When I say the evening was "nice," I mean it as the weakest kind of compliment.

## ALTERNATIVES



■ **PERE UBU:** *Cloudland* (Fontana/PolyGram 838 237-1)

We never figured a band as herky-jerky and highbrow as Pere Ubu could make a hit album, but hiring producer Stephen Hague (Pet Shop Boys) is a pervasively likable stab at accessibility. And we'll be damned if songs like "Breath," "Waiting For Mary" and "Race the Sun" don't have a linearity and a *hookfulness* that's almost shocking. (Dig that Beatlesque guitar solo in "Breath." And parts of "Why Go it Alone" sound like *the Association!* Am I dreaming?) There's still plenty of oddness here for the fans—tempo changes and stray bits of info—

## ALTERNATIVE MUSIC



July 1, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	DISINTEGRATION (Elektra 60855)	The Cure	1	7
2	LOVE & ROCKETS (Beggars Banquet/RCA 9715-1-R)	Love & Rockets	2	7
3	WORKBOOK (Virgin 91240)	Bob Mould	3	7
4	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	6	5
5	DOOLITTLE (Elektra 60856-1)	Pixies	4	9
6	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	5	10
7	TIN MACHINE (EMI E1-91990)	Tin Machine	11	4
8	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	9	12
9	9 (Virgin 91062)	Public Image Limited	12	5
10	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	7	17
11	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	8	11
12	BRAIN DRAIN (Sire 25905)	The Ramones	17	4
13	SPIKE (Warner Bros. 25848)	Elvis Costello	10	19
14	ORANGES & LEMONS (Geffen GHS 24218)	XTC	13	16
15	YELLOW MOON (A&M 5240)	Neville Brothers	14	9
16	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	15	20
17	BLAZE OF GLORY (A&M 5239)	Joe Jackson	16	8
18	TWIST OF SHADOWS (PolyGram 839233)	Xymox	18	9
19	FUN & GAMES (TVT 2550)	Conells	19	13
20	NEW YORK (Sire 25829)	Lou Reed	20	23
21	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d.lang	26	3
22	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	23	4
23	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	24	6
24	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	22	22
25	THE BURNING WORLD (Uni 601)	The Swans	25	5
26	STREET FIGHTING YEARS (A&M 3927)	Simple Minds	21	6
27	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	29	3
28	DOUBLE LIVE (Latino Bugeryal LBV 002)	The Butthole Surfers	30	3
29	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	32	2
30	PASSION (Geffen 24206)	Peter Gabriel	DEBUT	
31	CLOUDLAND (PolyGram 83237)	Pere Ubu	DEBUT	
32	101 (Sire 25853)	Depeche Mode	27	13
33	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	34	2
34	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	28	11
35	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	33	16
36	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	38	11
37	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	37	20
38	ROOT HOG OR DIE (Enigma 7 79335-1)	Mojo Nixon & Skid Roper	31	12
39	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	35	24
40	GREEN (Warner Bros. 25795)	R.E.M.	40	24

and David Thomas can hardly croon. But my goodness this is a sweet album. Bravo.

■ **DIESEL PARK WEST:** *Shakespeare Alabama* (EMI E1-91689)

Hailing from Leicester, England, this young band has a sound that falls neatly between alternative jangle and arena-uplift. (I bet they used to like U2.) As rockers, they are pretty straightforward and unpretentious (which is also to say unadventurous); when it works, the music has a harmonic sweetness reminiscent of, um, the Byrds. Our favorites are "Here I Stand," "All the Myths on Sunday" and "Jackie's Still Sad" (which boasts strings and the most offbeat production on the record.) It's punchy stuff, with enough melodic twists and hidden trippiness to merit a couple extra listens. The songs are fine; we hope they get a chance to cut loose.

■ **DEATH RIDE '69:** *The C.D.* (Little Sister LSD 02)

Not to be confused with Pineapple 69 or Sham 69 (though maybe with Sonic Youth), Death Ride '69 is a local band that plays jagged guitar dirges, doesn't like life very much, and uses Elvis iconography to make a point about the creepy appeal of junk culture. It's primitive fun, if you don't buy the world-view. (Box 1282, Pacific Palisades, Ca 90272)

■ **THE CLINTS:** *No Place Like Home* (Skyclad Nude31)

Kinda trashy, kinda surfy, kinda jangle-chimey too, the Clints cover all your fave garage styles with finely controlled abandon. From the punky "Grandma" to the sweet "What is She Doing, Why Is She Doing It to Me?" it's a terrific li'l surprise of a record. And I bet they're reckless live. (#6 Valley Brook Dr., Middlesex, NJ 08846)

Joe Williams

# THE HEAVY METALS

**BATTLES FOR THE BANDS:** It looks like we have some winners in the Big Bidding War Contests — I heard that the '60s psychedelic guitar grunging I Love You has gone to **Virgin**, those somewhat punky rock & rollers **Broken Glass** have signed with **Chrysalis** and the commercially oriented hardhitters **Sweet F.A.** (whom I wrote about a couple of issues back) have been snatched up by **MCA** and **Virgin Publishing**. Regarding the latter signing, I apparently committed a bit of a *faux pas* a couple of weeks ago when I first heard about the deal (from one of those "underground"-type sources, naturally). I ran into MCA's A&R man **Bret Hartman** outside of a club and the first words out of my mouth were, "Well, I guess congratulations are in order, dude — I heard you got Sweet F.A.!" "We did!?" he asked, eyes opening wide. "I know we put in a bid..." Later that night I heard he was at yet another club, chasing after the band's lawyer, **David Codikow**, trying to find out if my info was correct. Well, the "official" particulars have now been worked out and the last time I ran into Bret, which was at the **Poison** after-show party, he was positively beaming about his new charges.

Speaking of the Poison boys, they finished up their arena tour here in L.A. without a hitch, and there was no evidence of **Bret Michael's** vocal troubles of a couple months back. There were tons of fireworks, lots of scantily clad girls and even some skater-dudes in the audience cheering on drummer **Rikki Rockett**, who's been known to pick up a skateboard now and again. The after-show party was a jam-packed zoo, as was every other fete I went to this week.

Lots of metalheads had reason to celebrate. The biggest blowout was **Metal Blade Records'** seventh anniversary bash. **Lizzy Borden**, **Little Caesar** and **Armoured Saint** played. The evening ended appropriately with Armoured Saint performing the **Judas Priest** tune "Hell Bent for Leather." They were joined onstage by members of **Fates Warning**, **Sacred Reich**, **Lizzy Borden** and that stagediving MB head **Brian Slagel**. Crack MB publicist **Jon Sutherland** sent me a very long list of revelers, which included **W. Axl Rose**, **Warrant**, **Quireboys**, **White Lion's Mike Tramp**, **Princess Pang's Jeni Foster**, **W.A.S.P.'s Chris Holmes**, **Alex Masi**, **Reverend**, **Phil Soussan**, **Mr. Big's Billy Sheehan** and **Paul Gilbert**, **L.A. Guns' Phil Lewis** and **Steve Riley**, etc., etc., etc.!

However, Jon's list wasn't all-inclusive. He missed **Junkyard's Brian Baker**, who was also seen the very next night at a record release bash for his own band. That was another jam-packed occasion, and the free longneck beers were disappearing like there was no tomorrow. Junkyard even played a couple of numbers, and that's the last we'll probably see of them for a while — they're leaving on a club tour shortly.

On the video front, **Extreme** just completed a clip for its next single, "Little Girls," and **Living Colour** is shooting a vid for "Glamour Boys" with the **Thunder Jockeys**, the guys who are responsible for the band's album cover. **Annihilator's** "Alice in Hell" just debuted on **Headbanger's Ball** this past weekend, and in case you haven't been tuning in during the week, **MTV's Hard 30** is now **Hard 60** — that's right, it's running for a full hour.

Touring maniacs **Cheap Trick** aren't done yet — it looks like they'll be heading over to Scandinavia for a while and then maybe, *maybe* by October, they'll head back into the studio to do another anxiously awaited record, which **Richie Zito** will once again produce.

Ex-Megadeth guitarist **Chris Poland**, who has been playing bass for **Circle Jerks**, is becoming a six-string slinger once again — he's gearing up to do a solo LP for the Megadudes' label, **Capitol**. Meanwhile, the other ex-Megadeth guitarist, **Jeff Young**, is finishing up demos and should be showcasing soon.

**King Diamond** has gotten himself into a bit of hot water with **Gene Simmons** — Gene's lawyers are claiming that King's makeup too closely resembles the old **KISS** pancake. Whether Simmons has a valid case may be irrelevant, though — King was in the midst of redesigning his makeup when the claim came down.

Check out the album jacket below for **Last Crack's Sinister Funkhouse #17**. Are you offended? Well, **Hit Parader** was — **Roadracer** purchased ad space, but the magazine refused to run the photo of singer **Buddo** without daintily covering the guy's derriere with a blazing censored sign. Somehow, I doubt this will inspire Buddo to keep his buns under wraps in the future.

## ■ METAL PICKS

### ■ Weekly Ear-Ringer



□ **LAST CRACK: Sinister Funkhouse #17 (Roadracer RR 9501)**

You might describe this Madison, Wisconsin-based group as Jane's Addiction, performed by Buddhist monks on peyote. Or perhaps it's a cross between Van Halen and Cinderella, fronted by an asylum inmate who believes that prehistoric gods reside in Marshall amps. Elements of a warped childhood and manic confusion abound. Maybe I can get my point across by just listing some of the songs titles: "Blood Brothers of the Big Black Bear," "Saraboyssage," "Gush Volcano Crush," "Thee Abyss." Does that help? I didn't think so.

## CASH BOX MICRO CHART



July 1, 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	10
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	24
3	TWICE SHY (Capitol 90640)	Great White	3	9
4	VIVID (Epic BFE 44099)	Living Colour	4	24
5	SKID ROW (Atlantic 81936)	Skid Row	6	20
6	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	5	24
7	WINGER (Atlantic 81867)	Winger	7	24
8	LITA (RCA 6397-1-R)	Lita Ford	9	10
9	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	10	19
10	BLUE MURDER (Geffen 24212)	Blue Murder	12	7
11	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	8	24
12	BADLANDS (Atlantic 81966)	Badlands	14	5
13	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	11	24
14	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	17	24
15	KINGDOM COME IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	13	9
16	SARAYA (Polydor/PolyGram 837 734)	Saraya	19	4
17	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	18	19
18	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	15	24
19	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	16	12
20	BIG GAME (Atlantic 81969)	White Lion	DEBUT	
21	OPERATION:MINDCRIME (EMI 48640)	Queensryche	20	13
22	EXTREME (A&M SP 5238)	Extreme	21	14
23	HEADLESS CROSS (I.R.S. 82002)	Black Sabbath	23	9
24	BULLETBOYS (Warner Bros. 25782)	Bulletboys	22	24
25	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	27	6
26	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	25	12
27	EAT THE HEAT (Epic 44368)	Accept	31	2
28	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	24	17
29	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	26	18
30	STREET READY (Atlantic 91072)	Leatherwolf	29	11
31	PSYCHO CAFE (MCA 6300)	Bang Tango	35	2
32	BEST WISHES (Profile PRO-1274)	Cro-Mags	33	8
33	JUNKYARD (Geffen GHS 4-24227)	Junkyard	34	3
34	HARDER THAN YOU (In-Effekt/Relativity 88561-3006)	24-7 Spyz	36	2
35	SEA HAGS (Chrysalis FV4 1665)	Sea Hags	30	3
36	ALICE IN HELL (Roadracer 9488)	Annihilator	32	7
37	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	37	17
38	I WANT OUT (RCA 9709-1-R)	Helloween	28	10
39	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	38	24
40	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	39	24

## ■ Other Metal Releases

### □ WHITE LION: *Big Game* (Atlantic 81969)

Just to let you know what this album was up against, here's a note I scribbled on the bio when I received the package: "El puke-o, no doubt!" So boy oh boy, wasn't I embarrassed when I wound up liking it! Last year, I wrote these guys off as wimps with a capital "W"; as a result, I ignored guitarist Vito Bratta's fine playing, not to mention the fact that White Lion knows how to get a melody across. The group broadens its scope on its second LP, hopping from blues to ballads and even getting downright *aggressive* on "If My Mind Is Evil." Granted, *Big Game* is far too pleasant to make it a fave of a raunchmeister like me, but you gotta respect 'em. Besides, there's nothing anywhere *near* as annoying as "When the Children Cry" here.

### □ LOSS FOR WORDS: *Prey* (Death 7 72409)

Singer Eric Fogelberg has very strange vocal inflections, even for a hardcore frontman. Though the mix has put him way up front on this record, *not one word* is understandable, even with the help of the lyric sheet. In fact, it's quite fascinating, looking over those lyrics, trying to figure out how he's mutated normal English words. Does everyone talk like this in Elmira, New York, the band's hometown? Aside from Eric's unique singing style, this is pretty standard hardcore fare musically. However, *Loss for Words* does exhibit a better sense of humor than most, as evidenced by "Gameshow (of the Afterlife)" and "Hidden Number," which reveals Ronald Reagan's true (!?) identity.

## Janiss Garza

# UN NUEVO HORIZONTE

This week's column is in part contributed by **Gilberto R. Muentes** of New York-based **Casino Records**. It's a testament to the fact that Latin rock & roll is hardly a new phenomenon, but rather a valid musical form with a rich past.

## Recuerdos del Rock

WHEN LATIN TEENS OF THE '60s listened to such favorites as **Cesar Costa**, **Enrique Guzman**, **Teen Tops**, **Hermanos Carrion**, **Los Hooligans** and **Angelica Maria**, they enjoyed a great variety of tunes such as "Popotitos," "Tutti Frutti" and others, which immortalized Spanish rock themes of the era. Spanish rock of that period had a great impact, and its varied sounds were commonplace in Spain, Mexico, Argentina and other Latin countries around the world. Due to the overwhelming exposure, these artists and their music became part of an era which we all experienced and remember well.

We are now entering the '90s, and today's technical advances provide a source of livelier musical arrangements and lyrics which are superior to those of a time gone by. There are currently a great many rock artists of Hispanic descent, but *none* of them are enjoying the popularity of their predecessors in the '60s. What would happen if the industry moved to support the efforts of these new rock artists? There are many good ones, among them, **Soda Stereo**, **Troya**, **La Union**, **Virus**, **Duncan Dhu**, **Miguel Mateos**, **Raul Porchetto**, **Ricky Luis**, **Alquimia**, **Circulo Vicioso**, **Los Cafanes**, **Los Enanitos Verdes**, **Kenny**, **Hombres G**, **Mecano**, **Ole Ole** and **Radio Futura**. All are exporting their talents to other parts of the world, in an effort to gain international fame in other countries. Especially important to them is the U.S., where so many Spanish-speaking people reside.

Record labels such as **CBS**, **Ariola**, **WEA**, **RCA**, **Telediscos**, **EMI**, **Poly-dor**, and **A&M** are promoting these artists. The hope is that, in the not-too-distant future, we'll be able to mention all the radio stations that frequently provide airplay to this forgotten form of music. *Rock en español* is ours and should be supported by all means!

### Gilberto Muentes

**NOTES:** Industry veteran **Pedro Osante** has recently joined forces with concert promotion firm **Cardenas & Fernandez**. As the company's international artist director, Osante will be responsible for co-ordination of promotional activities surrounding concert events. Osante can be reached at (312) 222-0644.... **Manolo Gonzalez** has been appointed sales and promotion manager, Southwest region, for **Capitol/EMI Latin**. Gonzalez will be operate out of San Antonio, reporting directly to VP/GM Jose Behar in Los Angeles.

### Mike Missile

## ALBUMS TO WATCH



### □ RUMBA TRES: Rumbamania (TH-Rodven 2621)

*Rumbamania* has taken over the top spot on our chart, and the title fits the feeling. Recorded in Paris and Barcelona and mixed in Holland, the album has a truly European production flavor. Side one is cleverly mixed, with a 12-minute medley of hot Latin rhumba flavor with a contemporary dance beat. This record is selling coast to coast—no regional boundries! (ALL SPANISH LP/CD/CASS)

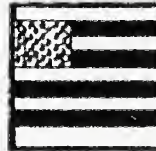


### □ MECANO: MDBODescanso Dominical (Ariola 8516)

Mecano is known throughout the Latin world as one of the premiere rockMDNM MDBO& roll bands *en español*. They have the talent, stage presence, and creativity that parallels even the major English-language bands. The one that touches your heart is "Eugenio' Salvador Dali," a tribute to one of the world's greatest artists. Mecano was able to present it to him shortly before his death. (ALL SPANISH LP/CD/CASS)

## CASH BOX MICRO CHART

### AMERICAN LATIN LPs



July 1, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	RUMBAMANIA (TH-RODVEN 2621)	RUMBA 3	6	3
2	ROBERTO CARLOS 88 (CBS 80002)	ROBERTO CARLOS	1	7
3	RAICES (CBS 80123)	JULIO IGLESIAS	2	5
4	TENGO DERECHO A SER FELIZ (MERCURY 838 351)	JOSE LUIS RODRIGUEZ	3	5
5	AMAME (RICO/COMBO 2026)	GRAND COMBO	5	3
6	BUSCA UNA MUJER (WEA 56119)	LUIS MIGUEL	4	5
7	LOS CORRIDOS PROHIBIDOS (FONOVISIA 8815)	LOS TIGRES DEL NORTE	8	7
8	SALSA EN LA CALLE 8 (TH-RODVEN 2605)	VARIOUS ARTISTS	14	7
9	ESOS HOMBRES (CBS 80057)	VIKKI CARR	12	7
10	UN GOLPE MAS (FONOVISIA 8808)	BRONCO RE-ADD		
11	DESDE ANDALUCIA (RCA 6956)	ISABEL PANTOJA	7	7
12	AMOR Y ALEGRIA (CBS 10546)	LUIS ENRIQUE	13	2
13	GIPSY KINGS (ELEKTRA 60845)	GIPSY KINGS	9	7
14	CHAYANNE (CBS 80051)	CHAYANNE	11	5
15	STRAIGHT FROM THE HEART (CBS80010)	MAZZ	16	2
16	TOP SECRET (FANIA 655)	WILLIE COLON	17	7
17	SIEMPRE TE AMARE (FONOVISIA 8809)	LOS YONICS	19	7
18	NI POR MIL PUNADOS (CBS 80105)	XELENCIA	21	3
19	PUNTO DE PARTIDA (CAPITOL/EMI 42011)	ROCIO JURADO	18	2
20	INVASION DE LA PRIVACIDAD (TH-RODVEN 2575)	EDDIE SANTIAGO	10	7
21	OK, ALRIGHT (TTH-1935)	JOSSIE ESTEVAN Y LA PATRULLA 15	DEBUT	
22	LA RAMA DEL MEZQUITE (FREDDIE 1481)	RAMON AYALA	25	4
23	AUNQUE PASEN LOS ANOS (CBS 80004)	LITTLE JOE	20	2
24	CON TODOS LOS SENTIDOS (CBS 10546)	BRAULIO	15	5
25	COMO TU MUJER (ARIOLA 8574)	ROCIO DURCAL	23	7

## REGIONAL BREAKDOWN

### EASTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Rumbamania (TH-Rodven 2621) **Rumba 3**
- Amame (RICO/COMBO 2026) **Grand Combo**
- Ok, Alright (TTH 1935) **Jossie Estevan Y La Patrulla 15**
- Tengo Derecho a ser Feliz (Polygram 838 351) **Jose Luis Rodriguez**

### SOUTHEASTERN & PUERTO RICO

- Raices (CBS 80123) **Julio Iglesias**
- Rumbamania (TH-Rodven 2621) **Rumba 3**
- Tengo Derecho a ser Feliz (Polygram 838 351) **Jose Luis Rodriguez**
- Amame (RICO/COMBO 2026) **Grand Combo**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**

### MIDWESTERN REGION

- Amor Y Alegria (CBS 10546) **Luis Miguel**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**

- Salsa en la Calle 8 (TH-Rodven 2605) **Various Artists**
- Rumbamania (TH-Rodven 2621) **Rumba 3**
- De Paseo (Luna 7-1165) **Los Carlos**

### SOUTHCENTRAL REGION

- Los Corridos Prohibidos (Fonovisa 8815) **Los Tigres del Norte**
- Un Golpe Mas (Fonovisa 8808) **Bronco**
- Straight from the Heart (CBS 80010) **Grupo Mazz**
- Ni Por Mil Punados De Oro (CBS 80105) **Xelencia**
- Rumbamania (TH-Rodven 2621) **Rumba 3**

### WESTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Raices (CBS 80123) **Julio Iglesias**
- Rumbamania (TH-Rodven 2621) **Rumba 3**
- Gipsy Kings (Elektra 60845) **Gipsy Kings**
- Esos Hombre (CBS 80057) **Vikki Carr**



### □ CARLOS GARDEL: Volume 1 (Globo 9699)

This man is unquestionably the father of the tango. This release is the first of two albums recorded at RCA/Victor New York in 1935, only weeks before the tragic accident that took his life. All songs have been digitally remastered from the original metal masters. (ALL SPANISH LP/CD/CASS)MDNM

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**CAMILO** "AMOR LIBRE"

**ISABELLA PANTANO** "Gracia Y Fuego"

**LOS 15 ESPECIALES DE BERNANO** "15 Super Exitos De Su Epoca 2 De Oro"

**RAIMUNDI** "20 Grandes Exitos"

**RECORDANDO A OTTO RODRIGUEZ**

**GLOBO RECORDS**

**BEST SELLERS**

**NEW RELEASES**

**YOLANDA DEL RIO** "12 Grandes Exitos"

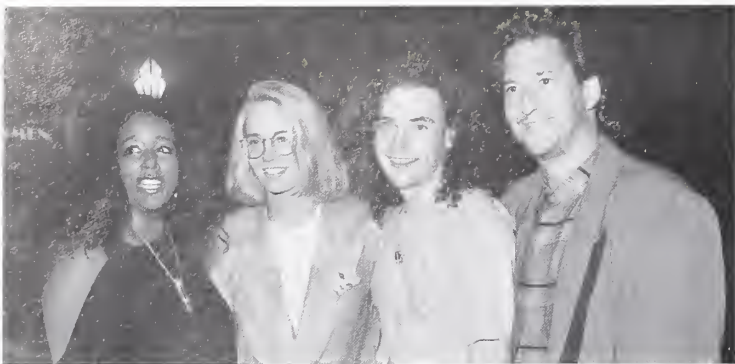
**Nuestras Mejores Gumbies**

**VOCES DE ORO**

**Angela Carrasco** "Sus 15 Grandes Exitos"

**CARLOS GARDEL**

**GLOBO RECORDS**



**THE SHEPARD OF THE NIGHT FLOCK:** Tuck & Patti recently wowed 'em at the Roxy in L.A. where, of course, the TV celebs were out. Here, hangin', are (left to right) Patti Catchart, Cybill Shepard, Tuck Andress and Michael Wolff (Arsenio Hall's music man).

**BOPPING AROUND:** Whereby a page gets filled with odds & ends, bits & pieces, notes & tones, kibbles & bits, Archie & Mehitabel, and who knows what all else.... The artists signed to Epic's crumbled **Portrait** label (see last week's column) are, we are told, being transferred to the mother ship, Epic (where most of them belong and where one of them, **Stanley Clarke**, began). Look for a revamped reissue program soon.... I like **Branford Marsalis' Trio Jeepy** album a whole lot, but Branford is threatening to equal his brother in pedantic pomposity, through other brother/album producer **Delfeayo's** dumb and arrogant liner notes, and in Branford's list of more than 80 people (I'm not kidding) who are alternately thanked or credited or lauded on the album cover. The album, by the way, is dedicated to the "memory" of **David Chertok** (the late jazz film historian), **Charlie Rouse** (the late tenor saxophonist) and **Buddy Tate** (the very much alive tenor saxophonist).... On a similar note, the new **Laszlo Gardonyi** album on Antilles lists drummer **Bob Moses** as "Bill" Moses. Laszlo Gardonyi, though, they spell right.... Hey, I've just got to say how much I love that **Dr. John/Rickie Lee Jones** "Makin' Whoopee" video, which is sexy and salacious and shows that overweight, greying rock stars can be raunchy too. The New Orleans piano master and gris-gris specialist, who will be playing a solo piano concert as part of the **JVC/New York Festival** Monday afternoon, is also featured in **Harry Connick Jr.'s** classy video for "Do You Know What It Means to Miss New Orleans?" In terms of career invigoration, Dr. John is clearly in the right place at the right time.... **BMI** ended the first year of its **Jazz Composers Workshop** with a **Village Vanguard** showcase for the graduating class. **Wayne Andre**, **Kenny Berger**, **Earl McIntyre**, **Ed Neumeister** and others had their pieces performed, by a variation of the **Mel Lewis Jazz Orchestra**, and Workshop taskmasters **Bob Brookmeyer** and **Manny Albam** alternately conducted and beamed. Kudos to **BMI's Burt Korall** (author of an upcoming book on jazz drummers) for spearheading the project.... **Windham Hill Jazz** is blowing into Philadelphia for a free weekend of music at **Penn's Landing**, a nice waterfront spot, July 7th & 8th. **Andy Narell**, **Denny Zeitlin**, **Billy Childs** and the **Turtle Island String Quartet** will perform.... **A&M**, which is becoming the home for the aging jazz avant-garde (I like the term "avant-garde veterans," it's got a nice oxymoronic ring to it), has added **Cecil Taylor** to its jazz roster (where he joins his old buddies **Sun Ra** and **Don Cherry**).... **Blue Note** is going to put out its five-album **50th Anniversary Collection** on July 4th (hey, guys, isn't that a holiday?). The albums, which will be available individually and in a boxed set, cover the label's half-century history with titles like *From Boogie to Bop: 1936-1956* (1936?), *The Jazz Message: 1956-1965*, *Funk & Blues: 1956-1967*, *Outside In: 1964-1989* and *Lighting the Fuse 1970-1989*.... Speaking of Blue Note, I'd like to ignore its new **Gil Melle** album, but I have to give Mr. Melle high marks for accountability. The cover says "Composition, electro-orchestration, programming, performance (all instruments), cover and centerfold paintings, photography and album design, digital engineering, recording and mix production: Gil Melle." Be careful, he might be bringing it up to you himself.... In all the hubbub, I forgot to tip my hat to **PolyGram's** fantastic new Brazilian series, which, rather than being another bunch of compilations (that's coming in the fall), has reissued complete classics of MPB, whole albums by **Chico Buarque**, **Elis Regina**, **Caetano Veloso**, **Milton Nascimento**, **Gal Costa** and **Maria Behania** that have been somewhat hard to come by here, especially on CD.... **Headfirst Records** has put a slab of its fusion catalog on CD with the tag "The Best of Early Headfirst." Out are early-'80s (pre-Lite Jazz radio format) sessions by **Allen Vizzutti** (with **Chick Corea** and **Joe Farrell**), **Michal Urbaniak** (with **Kenny Kirkland**), the **Ross-Levine Band** (with **Pat Metheny**), and **Software**.... *The Diane Schuur Collection* is new from **GRP**, sort of a best-of her five popular GRP albums.... You've got until July 7th to catch photographer **Joan Powers'** "Portraits in Jazz" exhibit at the Parsons School of Design Exhibition Center (2 W. 13th St.) here in New York.... As **JVC** rumbles through town this week, it should be noted that two upstate New York **George Wein**-produced jazz festivals (**Newport Jazz at Saratoga** and **Newport Jazz at Fingers Lakes**, the latter in, yes, Canandaigua) take place this weekend (July 1st & 2nd) with **B.B. King**, **David-Sanborn**, **Spyro Gyra**, **Branford Marsalis**, and several others at both.

**Lee Jeske**

### TRADITIONAL JAZZ



July 1, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	1	13
2	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	2	17
3	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	4	7
4	REVELATIONS (Blue Note 91651)	McCoy Tyner	3	15
5	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	5	13
6	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	6	21
7	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	10	5
8	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	7	21
9	MING'S DYNASTY (Portrait/E.P.A. RK-44432)	David Murray	8	11
10	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	12	9
11	SUPER BLUE (Blue Note 91731)	Super Blue	9	11
12	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	11	9
13	FIRE! (Atlantic Jazz 81985)	David Newman	DEBUT	
14	20 (Columbia FC 44369)	Harry Connick Jr.	13	21
15	IN A JAZZ TRADITION (Emarcy/PolyGram 836 369)	Eric Gale	15	5
16	LIVE UNDER THE SKY (Columbia FC 45136)	Tribute To John Coltrane	20	5
17	COTTON CANDY (Pro Jazz 670)	Al Hirt	18	9
18	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	14	21
19	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	16	19
20	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	30	3
21	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	17	21
22	NIGHT BEAT (Milestone M-9168)	Hank Crawford	25	3
23	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	DEBUT	
24	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	19	15
25	TIMES ARE CHANGING (Blue Note 90905)	Freddie Hubbard	28	5
26	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	21	21
27	RAG, BUSH and ALL (RCA Novus 3052)	Henry Threadgill Sextet	22	7
28	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	23	21
29	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	24	21
30	NO MORE BLUES (Concorde CJ 370)	Susannah McCorkle	26	11
31	20TH CONCORD FESTIVAL ALL-STARS (Concord/CJ 366)	Various Artists	27	11
32	RHYTHM AND BLUES (Elektra Nonesuch 60864)	World Saxophone Quartet	DEBUT	
33	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	29	21
34	ART DECO (A&M 5258)	Don Cherry	DEBUT	
35	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	31	21
36	V (Blue Note 91730)	Ralph Peterson	32	11
37	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	33	21
38	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	34	19
39	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	35	21
40	FRONT BURNER (Milestone 9165)	Charles Earland	36	19

### ■ JAZZ PICKS

#### □ SUN RA: *Blue Delight* (A&M SP 5260)

The avant-garde's eldest sprite steers his Arkestra through a rambling and jaunty, if somewhat low-key, set of originals and splintered standards.

#### □ THE BENNY CARTER ALL-STAR SAX ENSEMBLE: *Over The Rainbow* (Musicmasters 60196)

One of the great reed writers lays out a sumptuous feast for himself, Herb Geller, Jimmy Heath, Frank Wess and Joe Temperley (plus a rhythm section).

#### □ LOUIE BELLSON AND HIS JAZZ ORCHESTRA: *East Side Suite* (Musicmasters CIJD 6016T)

Bellson's big band is smooth as a gravy sandwich, as are Don Menza and Tommy Newsom's spry charts, and such soloists as Menza and guest Clark Terry.

#### □ BUCK CLAYTON AND HIS SWING BAND: *A Swingin' Dream* (Stash ST CD 16)

The veteran composer/arranger/trumpeter is, at age 77, leading a brand-new, if decidedly old-fashioned, big band. His sleek charts swing from the heels.

#### □ ANITA O'DAY: *In A Mellow Tone* (DRG CDSL 5209)

Swing Era vocal veteran — a genuine jazz original — in fine voice on this sweet, relaxed and always-swinging set of standards. Mellow indeed.

#### □ WILLIAM GALISON *Overjoyed!* (Verve Forecast 837 700)

A fusion harmonica player who dips into the Beatles, Stevie Wonder, Anita Baker and Billy Joel songbooks. A Toots Thielemans for baby-boomers.

#### □ CHRISTOPHER HOLLYDAY: *Christopher Hollyday* (RCA Novus 3055)

The latest baby-faced bebop prodigy is altoist Hollyday, a Bird/Jackie McLean man. He's got the language down cold (and a veteran bebop cast behind him).

# ROCK & ROOTS

**HIGH BIAS:** A couple of weeks ago we touched on the fact that successful female musicians in our industry are almost constantly stereotyped by their gender rather than any musical affiliation. Take, for example, the recent surge of such artists as **Tracy Chapman**, **Melissa Etheridge**, **Michelle Shocked**, **Toni Childs** and **Tanita Tikaram**—each a distinctively different type of artist, yet each simply branded a “female singer/songwriter.” One would assume that, in this post-feminist age, these stale clichés would be a thing of the past. Grievously, tragically and unfortunately they're not.

The positive side to all this? Record labels seem more responsive to intelligent female musicians. And even though the primary reason for the onslaught of recent signings may well be each individual label's search for their “own” Chapman, these artists *are* being exposed to an otherwise unsuspecting public.



**GAIL ANN DORSEY**

Anyway, a few weeks back I received a copy of **Gail Ann Dorsey's** debut release, *The Corporate World* (Sire). Knowing absolutely nothing of the artist, I gave the record a spin. And although the album itself didn't completely captivate me, Dorsey did.

The 25-year-old American-born London resident has been receiving tremendous critical praise overseas for *The Corporate World*. *Record Mirror* predicts that “the whisper about Gail Ann Dorsey should quickly turn into a shout”; *New Hi-Fi Sound* calls her “the thinking person's Sade”; and *Q* magazine enthuses “If you think you've already heard the debut album of the year, think again.” In fact, Dorsey originally signed with **WEA/UK** following an appearance on Brit TV show *The Tube*, in which she performed **Bobby Womack's** “Stop On By,” accompanied only by her bass guitar. Her overseas reputation grew as she began performing live, eventually winning the opening slot on the **Aztec Camera** tour.

*The Corporate World* is a significant introduction to an exciting artist. Her music incorporates a fusion of varied elements—from rock to folk to soul to jazz—that should intrigue many. In addition, the LP features guest shots from the likes of **Eric Clapton**, **Gang of Four** alumnus **Andy Gill** and **Art of Noise's Anne Dudley**.

The album features nine Dorsey originals and one song co-written with the album's producer, **Nathan East**. And although the songs are great and Dorsey's voice is completely captivating, my only regret is that producer East seems to have headed for a little too much techno-wizardry on some cuts. But on other tracks, especially “Wishing I Was Someone Else” and “Carry Me off to Heaven,” Dorsey's raw talent shines through.

Whether or not American critics decide to embrace Dorsey remains to be seen. Immediate comparisons to the likes of **Joan Armatrading** and **Chapman** are guaranteed. But, hopefully, there will be those who will recognize Dorsey's talent and have no problem identifying her individuality.



**KELLY WILLIS & RADIO RANCH**

**Emory Gordy.** “She's a star,” enthused Brown, “and I feel real lucky to have gotten her.”

Be very aware.

**Tom De Savia**

## ROOTS PICKS

■ **LITTLE MILTON:** *Back to Back* (Malaco 7448)

Although one of R&B's better known names, Milton has yet to receive his proper due. This LP again makes us ask why. The heart-rending “I Was Tryin' Not To Break Down,” the clever “I Don't Believe In Ghosts,” the

**HIGH BIAS II:** Last week I got a call informing me that **Kelly Willis**—an unsigned artist I've been hyping for quite a while—has recently been signed to **MCA** in Nashville by A&R/producer whiz **Tony Brown** and A&R man **Buzz Stone**. Willis, whom I first saw opening for **the Wagoneers** at L.A.'s Palomino some months back, possesses one of the purest country voices I've heard in ages. The 19-year-old songstress also wowed a large crowd of industry types at the South by Southwest Music & Media Conference this year.

A call to Tony Brown informed us that he plans to head into the studio with Willis by the end of the year, tentatively co-producing her debut waxing with

## CASH BOX MICRO CHART

### ROOTS MUSIC



July 1, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	NICK OF TIME (Capitol 91268)	BONNIE RAITT	2	12
2	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	1	23
3	FULL MOON FEVER (MCA 6253)	TOM PETTY	DEBUT	
4	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	6	8
5	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	3	19
6	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	4	23
7	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	5	12
8	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	7	23
9	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	25	6
10	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	8	19
11	POWERFUL STUFF (CBS OZ 45094)	THE FABULOUS THUNDERBIRDS	11	8
12	ZIZAGGIN THROUGH GHOSTLAND (Epic 44343)	THE RADIATORS	10	10
13	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	13	19
14	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	14	23
15	LIVE FROM AUSTIN (Alligator 4773)	DELBERT McCLINTON	21	8
16	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	12	23
17	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	LIL' ED AND THE BLUES IMPERIALS	16	8
18	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	16	10
19	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	9	23
20	GATORHYTHMS (Rounder 3101)	MARCIA BALL	26	6
21	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	19	16
22	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)	HOWLIN' WOLF	22	7
		STRAYCATS	15	8
23	BLAST OFF (EMI 91401)	CHARLES BROWN	18	14
24	ONE MORE FOR THE ROAD (Alligator 4771)	ROBERT CRAY	20	23
25	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	WILLIE DIXON	22	23
26	HIDDEN CHARMS (Bug Capitol 90595)	KENNY NEAL	33	4
27	DEVIL CHILD (Alligator 4774)	MICHELE SHOCKED	24	23
28	SHORT SHARP SHOCKED (Mercury 834 924 1)	SLIM HARPO	37	4
29	THE BEST OF SLIM HARPO (Rhino R116 70169)	STEVE EARLE	38	10
30	IN STEP (Epic OE 45024)	STEVIE RAY VAUGHN AND DOUBLE TROUBLE	DEBUT	
31	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	34	4
32	JUKE BOX MUSIC (Antones)	DOUG SAHM	35	6
33	TOPS (Blind Pig)	OTIS RUSH	27	21
34	ACCOUSTIC MUSIC TO SUIT MOST OCCASIONS (Philo 720)	DEIGHTON FAMILY	28	7
		CHUCK BERRY	28	17
35	THE CHUCK BERRY BOX (MCA/Chess 680001)	RONNIE EARL AND THE BROADCASTERS	30	23
36	SOUL SEARCHING (Black Top 1042)	SELDOM SCENE	31	10
37	CHANGE OF SCENERY (Sugar Hill 3763)	DUKE ROBILLARD	32	23
38	YOU GOT ME (Rounder 3100)	JOHNNY WINTER	36	23
39	WINTER OF 88 (Voyager/MCA42241)	STEVE EARLE	38	10
40	COPPERHEAD ROAD (UNI-7)			

beautiful “The End Of The Rainbow,” and the power-driven “Penitentiary Blues” all prove the man's case.

□ **JOHNNIE JOHNSON:** *Blue Hand Johnnie* (Pulsar PUL 1002)

He's played piano behind everyone from Tampa Red to Chuck Berry, so you know his legendary status isn't overnight coinage. Funked up, occasionally jazzy, but always rhythmic blues pervade the set, with the instrumentals “Johnnie's Boogie,” “See See Rider,” and the Eddie Harris-ish “Way South” being the standouts. Worth its weight in smiles.

□ **LIL' ED & THE BLUES IMPERIALS:** *Chicken, Gravy and Biscuits* (Alligator 4772)

From the car wash to the studio to live gigs, Lil' Ed brings one thing with him: LOTS OF GREASE! A party album for a hot Saturday night.

□ **DELBERT McCLINTON:** *Live! From Austin* (Alligator 4773)

Collection of standard fare and new tunes. Standouts include the jukin' “Maybe Someday Baby,” the ballad “Dreams To Remember” (exceptional), and the hit “Givin' It Up.” Delbert's workingman's band is in fine form throughout.

□ **EDDIE KIRKLAND:** *Have Mercy* (Pulsar PUL 1003)

Soul to spare, good performances and nice production cannot alleviate the feeling that something's missing here. None of the nine songs written by Kirkland ever catch fire. Other writers might've made a different story.

**Ken Micallef**

# COUNTRY MUSIC

## LIVING LEGEND

# CHARLIE LOUVIN: Still Making Memories

STRANGE HOW MEMORIES can be so vivid. Almost as if it were yesterday, I can see the lights glistening off the Greenbrier River in West Virginia, as I sat on the front porch swing of my family's summer cabin. We all gathered 'round and listened as the neighbors across the river cranked up the Grand Ole Opry. I was just a "young 'un" enjoying those Saturday nights while Mama and Daddy relaxed from the busy week, reminiscing about the old days. Mom might even show off some of her "fine" clogging to my "Ah Mom!" We could hear the applause build as the stars walked out onto the stage at the Ryman Auditorium. *Please welcome Roy Acuff, Porter Wagoner, Bill Anderson, the Louvin Brothers, Minnie Pearl, Grandpa Jones...*

Familiar with that Grand Ole Opry stage as a member of the Louvin Brothers, Charlie Louvin is again becoming a very popular artist. Louvin brings with him many memories of his own as he entertains us "avid front porch listeners" who enjoyed 10 years of his music as one of the Louvin Brothers. Then on Capitol Records, the Louvins gave us songs like "When I Stop Dreaming," "The Weapon of Prayer," and "I Take the Chance," which they wrote as well as performed.

In 1963, after the tragic death of his brother Ira, Charlie Louvin set off on his own. Still on Capitol, his first release, "I Don't Love You Anymore" became his first #1 hit as a single artist. He followed up with many others, including "See the Big Man Cry, Mama," "Think I'll Go Somewhere and Cry Myself to Sleep" and "Hey Daddy."

His current hot single, his first on Hal Cat Records, is "The Precious Jewel," an Acuff original. Joining Charlie on the song is another legend, Mr. Roy Acuff himself.

"This isn't a comeback for me," says Louvin. It's just that I'm still out there doing more "firsts"—my first single on



Hal Cat Records, and my first work with Acuff."

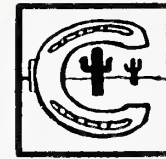
Louvin says the song was first worked up to be performed on the Opry, and that it just happened Acuff was the host that night. As the introduction went that night, so it is on the recording. The performance was reproduced at Sound Control Studio in Nashville to sound as though it had been taped live at the Grand Ole Opry. "We did take the intro directly from my performance, then added the applause from the show, but the vocals and music were cut at the studio."

Other firsts for Louvin include a video for "The Precious Jewel," which made its debut June 21 on *TNN's Video Country*. The video spotlights the legends together, showing Louvin and Acuff meeting in front of the Opry, ready to make more memories for all.

To think back now on the lazy Saturday radio shows, it's a wonder now to see the mystical Opry "live," and even to see videos of these legends. Yet I still love those memories, and the peaceful warmth I get when they cross my mind. Thanks, Charlie, for my look back—and for the glimpse forward!

**T.L. Carr**

## COUNTRY ALBUMS



July 1, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	3	7
2	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	4	10
3	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	1	18
4	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	18
5	DON'T CLOSE YOUR EYES (RCA 6484-1)	Keith Whitley	10	53
6	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	5	41
7	SOUTHERN STAR (RCA 8587-1)	Alabama	9	18
8	KILLIN' TIME (RCA 8781-7)	Clint Black	12	7
9	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	8	61
10	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	14	5
11	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	7	48
12	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	6	39
13	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	11	36
14	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	13	15
15	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	19	15
16	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	15	8
17	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	16	20
18	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	17	6
19	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	18	16
20	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	20	44
21	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	21	45
22	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	23	44
23	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	25	16
24	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	22	17
25	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	31	3
26	ALWAYS AND FOREVER (Warner Bros. 25568) (P/3)	Randy Travis	24	110
27	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	26	3
28	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	27	22
29	RAGE ON (Capitol 46976)	Dan Seals	28	48
30	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	30	42
31	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	34	14
32	I GOT DREAMS (MCA 42272)	Steve Wariner	29	10
33	REBA (MCA 42134) (G)	Reba McEntire	33	59
34	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	39	2
35	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	32	102
36	101 2 (Warner Bros. 25742)	Highway 101	40	44
37	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	37	73
38	NEW CLASSIC WAYLON (MCA 42287)	Waylon Jennings	42	3
39	PURE 'N SIMPLE (Universal UWL-42277)	Larry Gatlin and the Gatlin Brothers	50	2
40	THE HEART OF IT ALL (RCA 6824-1-R)	Earl Thomas Conley	RE-ENTRY	
41	GREATEST HITS (RCA 6825-1) (G)	Alabama	41	2
42	PINK CADILLAC (Warner Bros. 1-25922)	Original Motion Picture Soundtrack	DEBUT	
43	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	48	118
44	STONES (Universal 76005)	Gary Morris	RE-ENTRY	
45	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	44	11
46	COMIN' HOME TO STAY (Epic 40623/CBS)	Ricky Skaggs	DEBUT	
47	SOLID AS A ROCK (Epic 44326)	The Shooters	45	2
48	GREATEST HITS (MCA-12)	Patsy Cline	RE-ENTRY	
49	TURN THE TIDE (RCA 8454)	Baillie & The Boys	RE-ENTRY	
59	THE STATLERS GREATEST HITS (RCA 8454)	The Statler Brothers	DEBUT	

## ■ COUNTRY HOT CUTS

1. GEORGE STRAIT: "Ace in the Hole" *Beyond the Blue Neon* GM(MCA)
2. ALABAMA: "High Cotton" *Southern Star* (RCA)
3. GENE WATSON: "The Juke Box Played Along" *Back in the Fire* (Warner Bros.)
4. THE JUDDS: "Sleepless Nights" *River of Time* GM(RCA)
5. WAYLON JENNINGS: "You Put the Soul in the Song" *Full Circle* (MCA)

## ■ TOP 10 SINGLES—20 YEARS AGO

1. SONNY JAMES: "Running Bear" (Capitol)
2. JERRY LEE LEWIS: "One Has My Name (the Other Has My Heart)" (Smash)
3. HANK WILLIAMS JR. "Cajun Baby" (MGM)
4. FREDDY WELLER: "Games People Play" (Columbia)
5. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
6. MEL TILLIS: "Old Faithful" (Kapp)
7. BUCK OWENS: "Johnny Be Good" (Capitol)
8. GEORGE JONES: "I'll Share My World With You" (Musicor)
9. CONWAY TWITTY: "I Love You More Today" (Decca)
10. TAMMY WYNETTE: "Singing My Song" (Epic)



**KICKIN'—DANCEABLE  
SUMMERTIME—VERY TODAY**  
all words that come to mind when you hear

**RICH CHANEY'S**  
new A.M.I. release:

**"PAST THE POINT  
OF NO RETURN"**

Produced by Michael Radford

**A.M.I.** RECORDS

Hot on the heels of his last big record "DEVIL IN THE DARK," this single makes it clear that Rich Chaney is a contender.

Thanks to all of you at radio for the great debut, and congratulations to all the winners in the big "ELY WESTERN WEAR RADIO CONTEST." Your airplay, support and reports are, as always, very much appreciated. Thanks to you, dreams can still come true.

Sincerely,  
Rich Chaney and A.M.I. Records



**CASH BOX CHARTS**

**COUNTRY SINGLES**

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

July 1, 1989



#1 Single: Oak Ridge Boys



#1 Debut: Southern Pacific #54



To Watch: New Grass Revival #42

		Total Weeks	Last Week
1	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	3 13
2	CALL ON ME (Capitol 44348)	Tanya Tucker	1 14
3	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	7 11
4	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	9 9
5	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	6 12
6	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	12 10
7	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	2 14
8	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	13 9
9	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	14 10
10	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	4 15
11	CATHY'S CLOWN (MCA-53638)	Reba McEntire	17 7
12	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	19 9
13	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	20 7
14	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	5 17
15	BETTER MAN (RCA 8781-7)	Clint Black	8 18
16	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	10 15
17	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	21 10
18	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	22 17
19	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	16 16
20	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	27 5
21	ONE GOOD WELL (RCA 8867-7)	Don Williams	28 5
22	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones	18 8
23	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	31 4
24	UP & GONE (Warner Bros. 7-22991)	The McCarters	33 7
25	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn	7
26	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	38 2
27	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957-A)	Holly Dunn	39 3
28	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris	29 5
29	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard	11 5
30	THEY RAGE ON (Capitol 44345)	Dan Seals	15 15
31	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	43 4
32	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band	46 3
33	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam	24 17
34	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin	48 4
35	I MIGHT BE WHAT YOU'RE LOOKING FOR (Universal 66005)	Larry Gatlin & the Gatlin Brothers	45 4
36	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell	25 19
37	IF I HAD YOU (RCA 8817-7)	Alabama	26 16
38	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan	53 5
39	THIS WOMAN (RCA 8943-7)	K.T. Oslin	55 2
40	WHO NEEDS YOU (Airborne B-75741/Capitol)	The Sanders	42 5
41	MAYBE I WON'T LOVE YOU ANY MORE (Curb/MCA CR617A41A)	Johnny Lee	58 2
42	CALLIN' BATON ROUGE (Capitol PB44357)	New Grass Revival	63 2
43	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	30 16
44	NEVER SAY NEVER (Capitol P.B44349)	T. Graham Brown	32 8
45	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Fawcett	47 7
46	YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA)	The Judds	34 19
47	I LOVE THE WAY HE LEFT YOU (MCA 53656)	Lee Greenwood	75 2
48	DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102)	Northern Gold	51 7
49	BEFORE THE HEARTACHE ROLLS IN (RCA 8942-7)	Foster & Lloyd	50 3
50	SOUTHERN LADY (Round Robin U-24260)	Arne Benoni	52 6
51	WHEN LOVE COMES AROUND THE BEND (RCA 8815-7)	Juice Newton	35 5
52	BROTHERLY LOVE (Curb/MCA CRB 10537)	Mo'Nasty	76 2

53	BUT YOU WILL (SOA 006)	Razzy Bailey	36 10
54	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	DEBUT
55	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	40 22
56	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny	69 4
57	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee 45-130)	A Touch Of Country	68 5
58	IT'S GOT TO BE LOVE (Stop Hunger Records SHR-MP1102)	Bob Cat Douglass & Linda Kaye	60 6
59	NEVER HAD A LOVE SONG (Universal UVL 66011)	Gary Morris	DEBUT
60	RAMBO JACK (American Image 4001)	Eddie Bond	61 5
61	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal	41 21
62	THE PRECIOUS JEWEL (Hai Kat Country 63058)	Charlie Louvin/Roy Acuff	70 5
63	BIG BAD MAMA (Evergreen EV-1092)	Eddie Lee Carr	72 4
64	DON'T QUIT ME NOW (MCA 53510)	James House	44 11
65	CRIPPLE COWBOY (Interstate 20 777-A)	Tracker	73 4
66	LOVE IS ONE OF THOSE WORDS (Columbia 38-68758)	Janie Frickie	67 4
67	RED NECK BLUE MONDAY (Bear BR 2004)	Justin Wright	74 2
68	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers	DEBUT
69	HARD TIMES (American Cowboy Songs 24001)	Chris Ladoux	78 3
70	HEY BOBBY (RCA 8865-7)	K.T. Oslin	45 21
71	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler	79 3
72	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	80 2
73	FACE OF LOVE (Sundial SR153)	Allen Karl	81 2
74	I PROMISE (Evergreen EV1091)	Lynne Tyndall	49 8
75	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	DEBUT
76	LYLE LOVETT'S HAIR (Funny Bone U-24698)	Joe Henderson	83 3
77	SHOE STRING & A PRAYER (Junquera NH-5)	Nikki Hornsby	77 4
78	DRIVE TIME BLUES (Valley Road U-24381)	Faye Dudley	84 3
79	BRAND NEW WEEK (Master MR-011)	Michelle Lynn	54 8
80	EASY LOVIN' NIGHTS WITH YOU (Cannery CA 01100)	Kenny Layne	87 2
81	NOTHIN' BEATS THE HARD TIMES (Carter Country 1203)	Brian James	88 2
82	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney	DEBUT
83	I KEEP FORGETTING (Royal Knight RK-1001)	Misty Young	90 2
84	I THINK THAT I'LL BE NEEDING YOU THIS TIME (Golden Eagle 154)	Cindi Cain	85 3
85	FALLING FOR YOU (Ridgewood R-3002-A)	Donnie Bowser	DEBUT
86	LOOK AT ME BOY (Tentex TTR-003)	Coates Twins	93 2
87	WOULD YOU IF I DO (Gallery II G-031-A)	Susan Rose	DEBUT
88	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS)	Shenandoah	56 22
89	RIGHT TRACK, WRONG TRAIN (16th Avenue P.B. 70426)	Canyon	57 8
90	MAYBE THERE (True TU-97AA)	Lisa Childress	DEBUT
91	ELVIS IS GONE (BUT THE REAL KING LIVES ON) (Killer K-117AA)	Danny Crosby	94 2
92	WINE ME UP (Mercury 872 728-7)	Larry Boone	59 15
93	I NEVER ONCE STOPPED LOVING YOU (L'il Bill LB-114AA)	Jodi LaVern	95 2
94	WALKING IN MY DREAMS (GBS 792-A)	Ernie Bivens 3rd	DEBUT
95	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	62 19
96	SON OF A PREACHER MAN (6.1.5. S-1017)	Bobbi Lace	64 7
97	FIDDLE MAN (Round Robin RR 1880)	Harlan Helgeson	65 6
98	MORE THAN A NAME ON A WALL (Mercury/PolyGram 874-196-7)	The Stalter Brothers	66 5
99	THANK THE COWBOY FOR THE RIDE (Epic 3468894)	Tammy Wynette	71 4
100	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell	82 12

### ALBUM RELEASES

□ **MICHAEL MARTIN MURPHY:**  
*Land of Enchantment* (Warner Bros. 1-25894)

ENCHANT US MURPHY, PLEASE! That's not a difficult task for this Warner Brothers artist. Michael Martin Murphy's latest LP release may be titled *Land of Enchantment*, but descriptively speaking, this album is a musical enlightenment. We often cast Murphy as one of those artists who usually delivers heart-touching tunes set to a slow tempo, but isn't change wonderful? *Land of Enchantment*, produced by Steve Gibson and Jim Ed Norman, is one more variety pack. With fiery upbeat cuts along with Murphy's traditional "songs of the



sweet," *Land of Enchantment* couldn't be any more enlightening. The kick-off cut, "Never Givin' Up On Love," continues its chart climb — listen up for "Route 66," "Woodsmoke in the Wind," "Family Tree" and a host of others to hit airplay big time. Keep 'em comin' Michael!

□ **MARY CHAPIN CARPENTER:**  
*State of the Heart* (Columbia 44228)

Just as magical and breathtaking as a shooting star, the star has landed in country music's backyard. It's none other than the latest album release by new Columbia artist Mary Chapin Carpenter. Carpenter's *State of the Heart* is pure state of the art. When reviewing a new album release, it is most usual to praise only a selected few cuts, but not this baby! Every cut is most deserving of mention. "How Do," written by Carpenter, has already made an amazing splash in the water, but be alert — following the splash will come some big waves. Waves such as "Never Had It So



Good," "This Shirt," "Quittin' Time," "Down in Mary's Land" and my personal pick, "Goodbye Again." *State of the Heart*, produced by Carpenter and John Jennings, stands a very good chance of crossing over into the alternative category. But *State of the Heart* is no alternative — it is a first-choice LP!

### SINGLE RELEASES

#### OUT OF THE BOX

□ **RANDY TRAVIS:** "Promises" (Warner Bros. 7-22917-A)

OK, we can assume that this release will be a hit, just as any song that Travis touches becomes. No, not just because *Randy Travis* happens to be the name of the artist. His latest release from his top-selling album, "Old 8x10," promises to be another success story. If you can appreciate the *Travis* voice slowed down to the smoothest pace possible, you're sure to take to this one.



#### COUNTRY FEATURE PICKS

□ **DESERT ROSE BAND:** "Hello Trouble" (Curb MC-25456)

Be prepared for a somewhat different delivery, compared to the usual Desert Rose style. Trouble is greeted like never before in this upbeat tune. All right DRB!

□ **HANK WILLIAMS, JR.:** "Finders Are Keepers" (Warner Bros. 7-22945-A)

Hank is making his claim with this cut. It's not as powerful as some past tunes, but unquestionably original Hank all the way. "Finders Keepers" will rent a space on radio airplay without any problem.

□ **KEITH WHITLEY:** "I Wonder Do You Think of Me" (RCA 8940-7-R)

An appropriate title for the latest release from the loved and missed Whitley. This tune will grab your heart and leave it warm. Yes, we'll think of you, Keith.

## LEE GREENWOOD: Living the Dream



ALMOST EVERY AWARD possible has been bestowed on this man. His first three albums went gold, as well as a Greatest Hits album that soon followed. He has been on nearly every major national network talkshow, and has appeared on numerous award shows and beauty pageants. He is truly a man who is living the dream of many. His name is Lee Greenwood.

So where does he go from here? Well, Greenwood is set to go in several directions. Very involved in USO endeavors, Greenwood is set to begin a USO tour that will take him to Panama. "We have about 11 shows to perform in four days," he says. "Many of them will be in pretty primitive conditions and we'll be taking the shows into the 'tent cities.'"

The openly patriotic Greenwood is still very much in the spotlight with his self-penned "God Bless the USA," which won him the Country Music Association's Song of the Year Award in 1985. He was very much involved in President Bush's campaign for the presidency and was part of the 1989 Presidential Inaugural Ball festivities.

Greenwood is also scheduled to entertain the troops overseas this Christmas with Bob Hope's USO tour. He'll be busy touring throughout the remainder of the year to promote his latest MCA LP, *If Only for One Night*. Greenwood's current single release, "I Love the Way He Left You," is rapidly climbing the charts; a video is underway for the next single scheduled for release, "Home To Alaska," which Greenwood wrote in tribute to the state's natural beauties. It's even dedicated to the Alaska National Guard.

"We've scaled our touring down this year to about 175 days, and about 25 percent of those are private shows," Greenwood says. "We perform for Sea Ray Boats, who I am now a sponsor for. There's also International Harvester, and AT&T, who is doing the USO shows."

Greenwood says there are too many country acts out there touring right now, and that the answer to that problem is high visibility through media sources. "The answer is newspaper, magazines, television, movies. Only tour when you have a new album or movie you need to promote."

And Greenwood should have plenty in that department to keep him busy. He will be doing a soundtrack album for Chuck Norris' in-the-works movie, *Delta Force II* or *Stranglehold*, that will be designated for pop radio only. There are also two other movie deals in the making that he will be doing the themes and soundtracks for. One is a

Civil War movie called the *Ballad of Champ Ferguson*, in which Greenwood will play the part of the infamous Major Mosley of Mosley's Raiders. The other is a film about the Vietnam War called *A War With No Name*.

In addition to the movies, Greenwood will appear soon on *Lifestyles of the Rich and Famous*, to be filmed in Australia. And he tells us that some other exciting things, which he is not now at liberty to mention, are also on the way.

Along with the many positive things Greenwood has happening for him now, he says he's suffered some losses along the way. Two-and-a-half years ago there was a separation with his wife; he has also severed ties with his former management.

"I worked very hard on the road to pursue my career, but it cost me. I know it cost her and it was very unfair to her in many ways," Greenwood says, candidly of his former wife. "But you have to pursue what you think is best for you. I don't think in the last two years, I had realized how much it had really taken a strain on me. So cutting the ties with both my wife and my manager put me in the drivers seat, all alone."

Greenwood says he has a really good staff. He has a good working group on the road. And, for the first time, he is in total control of everything, which is why almost every date he has scheduled is very close on his mind. With so much happening, Greenwood is also very aware that he is responsible for keeping things happening, and that he is enjoying what many, many people would love to experience.

"I'm living that dream that so many people have — to be out there in the spotlight, entertaining others and enjoying life. I am that dream."

**Kay Knight**

# COUNTRY MUSIC



ASCAP recently hosted an outdoor picnic honoring CBS recording artists Shenandoah for their #1 hit record "The Church on Cumberland Road." Pictured in ASCAP's backyard (l-r) are (standing) Jack Lameier, CBS Records; ASCAP's Connie Bradley and Merlin Littlefield; (seated) Shenandoah's Ralph Ezell and Stan Thorn; publisher/producer Rick Hall and Shenandoah's Jim Seales, Mike McGuire and Marty Raybon.



WARNER/CHAPPEL MUSIC held a #1 party in its parking lot to honor two of its writers who went to the top of the *Cash Box* Top 100 Pop Singles chart. Left to right: Tim Wipperman, VP and GM Warner/Chappel Nashville, and co-writers of #1 single "Wind Beneath My Wings" Jeff Silbar and Larry Henley.



RECORDING ARTIST Vince Gill (right) is currently in the studio with producer Tony Brown, working on his debut album for MCA/Nashville, due out in late fall. Fellow MCA artist Patty Loveless (left) dropped by the studio to add backup vocals on one of the tracks. It was only fair — Gill contributed background vocals to Loveless's current single, "Timber, I'm Falling in Love."

**THEY'RE NOT ALL OURS!** Even though *Cash Box* and I would love to claim *all* the photos in the country section, we just can't! The publicity shots for several artists in past issues have been inadvertently tagged with my name. These include Patty Loveless, the Bellamys, Jo-El Sonnier, Jack Greene, Razy Bailey and Chris LeDoux. We hope we have corrected the situation and this will no longer be a problem. Many of the other shots you see *are* mine and I hope you enjoy them. I just can't take credit for them all! — T.L. Carr

## RIISING STARS

# BEBE & CECE WINANS BELIEVE IN WHAT THEY DO

WITHIN THE PAST two years, contemporary gospel music has unquestionably traveled a long distance. Gospel music is on a tremendous rise, receiving more recognition (and bigger record company budgets) than ever before, and being represented by artists such as BeBe and CeCe Winans.

Meet Benjamin and Priscilla, known to most as BeBe and CeCe. This brother/sister team is perhaps the most admired and respected duo within the contemporary christian division. They have captured the urban black gospel and the white christian market, from both a radio and retail standpoint. But what they really stand behind is the sincerity and belief they have in what they are doing — extending the message that "Jesus Christ is real! That's the thing we're trying to get across to young people — that living a Christian life is not boring. It's exciting and fun! Through our music, we're trying to stress that this is the *best* life to live," says CeCe.

Many Winans fans favor their music because of the groove and the beat it generates. It's surprising, but there are even some who don't know they are gospel artists. "On some occasions, a secular music mind will begin listening to the lyrics of our songs and say, 'Wait a minute — these people are playing church music,'" chuckles CeCe.

Discovering that the Winans are gospel artists by no means takes away the fact that they are indeed professionals. They began singing as children in their Detroit home with direction from their very church-rooted parents, David "Skip" and Delores Winans, and continued to sing at church with their eight brothers and sisters. In the early '80s, the brother/sister duo became well-known to syndicated television viewers through their powerful performances with the PTL Ministries.

*Lord Lift Us Up*, featuring the single, "Up Where We Belong," became an instant LP hit on gospel-format radio, generating contract offers from Capitol and Sparrow Records. Their self-titled debut album, produced by Keith Thomas, earned them three Grammy nominations in 1988. One victorious nomination was for the



track "For Always," in the Best Soul Gospel Performance Female category. Other honors include the Gospel Music Association's 1987 Horizon Award for Best New Artists and the Stellar Award, also for best new artists.

"Spreading the message of hope," according to CeCe, is what their current album, *Heaven*, is all about. *Heaven*, also produced by Keith Thomas, features a collection of gospel, soulful pop ballads and upbeat R&B melodies which support the message they attempt to deliver. This latest LP also features a surprise guest, one of BeBe and CeCe's most dedicated fans. Superstar and close friend Whitney Houston joins the Winans to form a trio on "Hold Up the Light."

Despite such a demanding career, BeBe (26) and CeCe (24) find their lives to be most enjoyable. "I'm not tempted to live another life — there are always temptations and you'll never know what you'll do until you run up against them, but I've never been tempted enough to want to change the way I live," states CeCe. "We are young and it seems like things are happening for us real early. But because we're young, we're able to reach more young people."

"This world is just filled with so many negatives," says CeCe. "I believe everyone is finally looking for something positive."

We shouldn't have to look too far for that positive force — just look at BeBe and CeCe Winans, two sincere people who believe in what they're doing.

**Kimmy Wix**

Thanks Radio & DJs for the nomination and award for the independent "Most Promising Male Vocalist of the Year" National Promotion:

Chuck Dixon  
(615) 754-7492



# COUNTRY INDIE SINGLES

1	WHEN DADDY DID THE DRIVING (Happy Man)	Chris & Lenny	6	4
2	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee)	A Touch of Country	5	5
3	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	7	5
4	BIG BAD MAMA (Evergreen)	Eddie Lee Carr	8	4
5	CRIPPLE COWBOY (Interstate 20)	Tracker	9	4
6	RED NECK BLUE MONDAY (Bear)	Justin Wright	10	3
7	HARD TIMES (American Cowboy Songs)	Chris LaDoux	12	3
8	YOU MADE IT EASY (Evergreen)	Sammy Sadler	13	3
9	DEATH AND TAXES (AND ME LOVIN' YOU) (Tra-Star TS-1226)	Patsy Cole	14	2
10	FACE OF LOVE (Sundial)	Allen Karl	15	2
11	LYLE LOVETT'S HAIR (Funny Bone)	Joe Henderson	16	3
12	DRIVE TIME BLUES (Valley Road)	Faye Dudley	17	3
13	EASY LOVIN' NIGHT WITH YOU (Cannery)	Kenny Layne	19	2
14	NOTHIN' BEATS THE HARD TIMES (Carter Country)	Brian James	20	2
15	PAST THE POINT OF NO RETURN (A.M.I.)	Rich Chaney	DEBUT	
16	FALLING FOR YOU (Ridgewood)	Donnie Bowser	DEBUT	
17	WOULD YOU IF I DO (Gallery II)	Susan Rose	DEBUT	
18	MAYBE THERE (True)	Lisa Childress	DEBUT	
19	WALKING IN MY DREAMS (GBS)	Ernie Bivens 3rd	DEBUT	
20	DON'T ABUSE YOUR BABY (Stop Hunger)	Northern Gold	1	7

## COUNTRY INDIES

### INDIE SPOTLIGHT



■ **RICH CHANEY:** "Past the Point of No Return" (A.M.I. U-24671)

Chaney sends out a song to get us kickin'. Produced by Michael Radford, "Past the Point of No Return" holds on to a style and sound that's sure to capture ears and hearts.

### INDIE FEATURE PICKS

■ **BRIAN JAMES:** "Nothin' Beats the Hard Times" (Carter Country 1203)

When times are at their roughest, count on love for the solution. James delivers this message in a toe-tapping tune that's hard to beat.

■ **ROB LYONS:** "Love Too Often (Gonna Cost a Soul)" (Jewel JRC 8904A)

Set to a southern swing, Lyon's "Love Too Often" is a country cut to the max. Excellent vocal harmony and a moving rhythm creates a musical welcome.

■ **DONNIE BOWSER:** "Falling for You" (Ridgewood U-24516)

■ **SUSAN LEDFORD:** "Ancient History" (Project One U-24720)



CHRIS & LENNY

THANKS for the Independent Record Industry's Top Duet Award and for airplay on our new single "WHEN DADDY DID THE DRIVING"

HAPPY MAN RECORDS (615) 320-1177

National Promotion CHUCK DIXON, GARY BRADSHAW, ALAN YOUNG

## RISEING STARS

# JUSTIN WRIGHT: The Wright Stuff



(Photo: T.L. Carr)

"WE'D LIKE TO bring another guy up here. He's sitting in the classroom. He's a little shy, but he sings well, and we'd like you to give a listen."

Finally convinced someone wanted to hear his music, eight-year-old Justin Wright took his place in front of an audience and put his hand on the mike. "During that first unplanned performance, I started to dream, and started to make that dream my goal," Wright remembers.

With three singles under his belt — "Sitting at the Kitchen Table" by Sanger D. Shafer, "Hank and Lefty," by John Detterline and the current single on the *Cash Box* charts, "Red Neck Blue Monday," another from Shafer — Wright still feels "like a baby among a bunch of grown ups. I still feel like I'm in that classroom because I'm still so impressed by all the other talented people out there, and I feel like I have so much to learn from them."

Wright says he is very appreciative of those who "will slap my hand and say, no, not that way, this is better. Without mistakes you won't better yourself. One thing is certain. I'll only make that mistake once." Under the watchful eye of Jerry Fisher as manager, Wright has taken direction.

After finding Wright's first taste of studio work in Scottsdale, Arizona, in 1988 to be very sweet, they moved on to Sound Track Studio in Nashville with producer Billy Burnette and put out the first single, "Sitting at the

Kitchen Table." "My first dream came true when I got the first single. I held it and just stared at it for hours. There right there, was my name, Justin Wright, on a record."

This bubbly, excited attitude is a constant for Wright. He is so proud of every accomplishment. "It's wonderful to be on the other side of the fence, to be able to get recognition for something I've been doing my whole life through."

"Red Neck Blue Monday," Wright's current single, debuted on the *Cash Box* Top 100 Country Singles chart in the low 70s with a bullet. Just another "trophy" for Wright, who keeps piling them up, storing them on the shelf. Soon it will be time to collect his songs — some written by him, some by others — and put them together in his first album. "Right now we want people to learn my name, know who I am and enjoy what I bring to them."

After all this, and more "trophies," Wright wants to walk onto the Grand Ole Opry stage with the others. "All those who have been there are worthy of that honor. I haven't paid enough dues yet, but that's the ultimate!" Wright states.

Well, if this multi-talented young artist keeps doing it the "Wright" way, he'll be able to step onto that stage proudly!

T.L. Carr



(Photo: T.L. Carr)



## DONNIE BOWSER

hits the charts with

# "FALLING FOR YOU"

Thank you, *Cash Box* reporters, for playing my new single.

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# COIN MACHINE

## Island Records Launches 'Drivin' N' Cryin' Jukebox Promo



DRIVIN' N' CRYIN'

CHICAGO — In celebration of the jukebox's 100th anniversary in 1989, Island Records is conducting a promotion supporting the group Drivin' N' Cryin's new single "Straight to Hell" with AMOA jukebox operators in 13 Southern states (*Cash Box* 6/3/89 issue). As noted by Island's vice president of sales Rick Bleiweiss, the promotion is an opportunity to support the band through a medium other than radio and video. "We, at Island, like AMOA, feel that the jukebox has been largely overlooked as a viable avenue in breaking a record," he said. "This is a chance to prove that theory."

The promotion, being conducted in July, includes distribution of 10,000 free copies of a special 7" single of "Straight to Hell" from the group's current Island album *Mystery Road*.

Island will also give away a number of prizes, including two Wurlitzer juke-

boxes as well as Drivin' N' Cryin' CDs and cassettes, in a contest that is open to patrons who enter participating jukebox locations. Other promotion materials include 10,000 special jukebox title strips via Sterling Title Strip Co., 20,000 posters for display and one million contest entry blanks.

"Being a jukebox collector myself, I am proud that we are exploring a way to support the jukebox network," stated Kevin Patrick, Island's vice president of A&R. "In addition, we are finding yet another way to expose Drivin' N' Cryin' — and pitching in to save the 7" single."

AMOA member operators own and service approximately 115,000 of the nation's 225,000 jukeboxes. This promotion was coordinated through the efforts of Sam Atchley (Euless, Texas), who is AMOA's record label liaison.

## AMOA Jukebox Awards Nominations Announced

CHICAGO — The Jukebox Awards, given by the Amusement & Music Operators Association, are presented in five categories, and are voted upon by the members of AMOA who own/operate an estimated 115,000 of the nation's 225,000 jukeboxes. Selections are based on the top records and/or artists that generated the most money on jukeboxes during the period of August 15, 1988 and April 31, 1989.

Award winners will be announced on September 12 in Las Vegas at the AMOA awards ceremony, which takes place during AMOA Expo '89 and which, this year, commemorates the 100th anniversary of the jukebox.

**Tone Loc** (with four nominations) and **Bobby Brown** (with three nominations) are the top nominated artists for the 1989 Jukebox Awards. **Bobby McFerrin** and **Guns N' Roses** each received two nominations.

Following are the nominees:

"Don't Worry, Be Happy" by Bobby McFerrin (Capitol/Blue Note), "Every Rose Has Its Thorn" by **Poison** (Enigma/Capitol), "Kokomo" by the **Beach Boys** (Elektra), "Sweet Child of Mine" by Guns N' Roses (Geffen) and "Wild Thing" by Tone Loc (Delicious Vinyl 104/Island) for **Jukebox Pop Record of the Year**.

"Don't Be Cruel" by Bobby Brown (MCA), "Funky Cold Medina" by Tone Loc (Delicious Vinyl 104/Island), "Giving You the Best That I Got" by **Anita Baker** (Elektra), "My Prerogative" by Bobby Brown (MCA), "Wild Thing" by Tone Loc (Delicious Vinyl 104/Island) for **Jukebox R&B Record of the Year**.

"Baby's Gotten Good at Goodbye" by **George Strait** (MCA), "From a Jack to King" by **Ricky Van Shelton** (CBS), "Hold Me" by **K.T. Oslin** (RCA), "Streets of Bakersfield" by **Dwight Yoakam & Buck Owens** (Reprise) and "There's a Tear in My Beer" by **Hank Williams Jr. & Sr.** (Warner Bros./Curb) for **Jukebox Country Record of the Year**.

Bobby Brown (MCA), Bobby McFerrin (Capitol/Blue Note) and Tone Loc (Delicious Vinyl 104/Island) for **Jukebox Rising Star Award (Male)**.

**Paula Abdul** (Virgin), **Debbie Gibson** (Atlantic/Atco) and **Karyn White** (Warner Bros.) for **Jukebox Rising Star Award (Female)**.

**Fine Young Cannibals** (I.R.S.), **Guns N' Roses** (Geffen) and **New Kids on the Block** (CBS/Columbia) for **Jukebox Rising Star Award (Group)**.

## Atari's 'Hard Drivin' Compact'

ATARI GAMES has introduced a smaller version of its highly successful sit-down driving simulator; it is called *Hard Drivin' Compact*. As stated by Mary Fujihara, director of marketing: "At our recent distributor meeting in Naples, Florida, the reaction to *Hard Drivin' Compact* was outstanding. We've been working real hard to get this game out to our customers in time for summer."

The game play of *Hard Drivin' Compact* is identical to that of the Deluxe sit-down game. After inserting the proper number of coins to start the simulator, the player can select either an automatic or manual transmission. Turning the ignition key starts the game; by taking different off-ramps, players can select the type of track they would like to drive. The player is allowed a certain (operator-selectable) amount of time to reach a checkpoint or the finish line. Crossing checkpoints and the finish line will reward players with (operator-selectable) bonus driving time. *Hard Drivin'*'s instant replay and championship lap features are also included in the Compact.

"We have tested the Compact in arcade, bowling alley and convenience store locations and in all cases the earnings have been exceptional," commented Linda Benzler, Atari's product manager on the *Hard Drivin'* project. "Operators will get a quick R.O.I. no

matter which model they choose, the Compact or the Deluxe."

The Compact model measures 77" high, 62.5" deep and 31.5" in width.

Atari Games has begun production of *Hard Drivin' Compact* at their factories in Milpitas, California and Tipperary, Ireland. The model is currently in shipment and available through the factory's distributor network.



HARD DRIVIN' COMPACT

### INDUSTRY CALENDAR 1989

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

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

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

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

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

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

## Ready, Aim, Fire!

BY CAMILLE COMPASIO

WE'RE ALL FAMILIAR with the term "firing line" as it applies to the coin-op industry. This means that a group of manufacturer representatives sit on a panel at a state or national trade convention, field questions and take whatever heat that's thrown at them by operators. This particular firing line I'm about to discuss took place during the June 9-11 Illinois Coin Machine Operators Association state convention and trade show in Rockford, Illinois.

The "targets" were panelists Frank Cosentino of Atari, Rick Rochetti of Taito America, Chuck Milhem of Valley, Bob Wilson of Premier, Rene Lopez of Romstar and Bob Mills of Grayhound, who really took it on the chin as operators, one after another, aimed their shots. "Quarter play no longer works for us, so give us a product that cannot be activated unless a certain amount of coins [four] are inserted." "Why did a drop target break on a Premier pin?" "Stop concentrating so much on the home market." "Follow the lead of the jukebox manufacturers and give us the tools to increase our earnings." "I'm not making money on video games anymore." "How come *Operation Wolf* is now selling for a lot less than I originally paid for it?" "In cases where the location dictates the pricing, an operator would like to go in and say, 'This machine can only be activated with 50 cents — nothing less!'" "Why don't you do something to help us in the area of promotion and marketing?" These are but a sampling of some of the operator shots! My pen just wasn't fast enough to catch them all; but suffice to say the discussion was heated and ops took full advantage of the opportunity to air their grievances. The manufacturers, in turn, took their licks and responded as best they could.

The final question notated above was actually the basis for this discussion (Promoting and Marketing the Coin-Op Industry), an equally important objective being the establishment of closer lines of communication between operators and manufacturers.

Actually, what this all boils down to is a cry for help by the operator community — help in promoting and marketing not only their individual businesses but the coin-op industry as a whole, and help in securing better earnings on their equipment. Taking the competition factor into consideration, they feel it would be beneficial to everyone if videos and pingames were equipped (and shipped) to accept nothing less than 50 cents to start. As ICMOA president Ed Velasquez (who moderated this session and immediately started the questions rolling) put it, "We can give the players two games for

50 cents; however, they must put in that 50 cents in order to get the game started."

Most of the video people on the panel were not too receptive to standardizing the play pricing at the production level, the concensus being that many of the very young players cannot afford the 50-cent start-off and the public at large might not accept an increase that is forced on them. The operators' argument, however, is that once patrons get accustomed to it, they will fall into line and accept the increase, realizing that they are still getting more for their money by comparison to other forms of entertainment.

Tournaments have proven to be an excellent vehicle for increasing collections. In this regard, Atari's Frank Cosentino stressed that video games can be used in tournaments as effectively as other products, providing they are properly coordinated; he cited *Cyberball* as an example. (He also stated emphatically that Atari has no plans at this time to make *Hard Drivin'* for the home market!)

Premier's Bob Wilson told the assemblage that the factory is suggesting 50-cent play, five-ball; and that a test case in St. Louis reported a 38% increase in collections as a result of it. He also mentioned that Premier is already thinking in terms of promo/merchandising and is considering packaging poster material in each of their machines.

The words "home market" do not sit well with operators, and this was evident during the session. Romstar's Rene Lopez, fresh from his attendance at the Summer Consumer Electronics Show in Chicago, addressed the issue, stating initially that Romstar had recently entered the home market, but also providing some qualifying data to underscore Romstar's commitment to the coin-op community. As he advised operators, a meeting of retailers at the CES revealed that "if a game does not have a track record in the arcades or on the street, the buyers will not consider it for the consumer market." This, he said, is dramatic evidence that "the coin-op industry is very important to the consumer market" and should not feel threatened by it.

In the final analysis, a discussion such as this is very healthy — although it must be said that this particular firing line saw a lot of action from the audience. But that's good, because it provided the manufacturers with a great deal of important feedback to take home with them. Needless to say, the session went beyond the cut-off time and practically into the lunch break.

## New AAMA Officers

GIL POLLOCK, president of Premier Technology in Bensenville, Illinois, was elected president of the board of directors of the American Amusement Machine Association, succeeding Frank Ballouz, who held the office from 1987 to 1989. Pollock, having served two terms as secretary of AAMA, is totally familiar with the association's work and most enthusiastic about the challenges of his new position. "Passage of a new dollar coin would be a tremendous boost to our industry," said Pollock. "Due to the tireless efforts of AAMA, the coin-op industry has become a significant force in the battle for passage of current legislation. In addition, the redesigned industry promotion program has opened doors for the industry and taken great strides in bonding together all phases of the coin-op industry. I'm looking forward to being an even more integral part of the works."

Other officers, elected at the May 17 AAMA annual meeting in Washington, D.C. include: Steve Lieberman (Lieberman Music Co.-Minneapolis), vice president; Bill Rickett (Dynamo Corp.-Richland Hills, TX), secretary; Rus Strahan (Loewen-America, Inc.-Chicago), treasurer; Stephen Kaufman (Konami, Inc.-Wood Dale, IL), assistant secretary; and Ray Galante

(Music-Vend Dist.-Seattle), assistant treasurer. Also named to serve on the board were Joe Dillon (Taito America Corp.-Wheeling, IL), Rubin Franco (Franco Dist.-Montgomery, AL) and Alan Stone (Nintendo of America-Redmond, WA).

Re-elected to the board was Bill Cravens of Capcom USA. Steve Koenigsberg of State Sales & Service, Tom Petit of Sega Enterprises and Jon Brady of Brady Dist. will continue to serve on the board. In addition, two new seats were established, making the AAMA board of directors a 15-seat board. Frank Ballouz of FABTEK, Inc., and Bob Lloyd of Data East will sit on the board as past presidents.

At this meeting, Bill Cravens was also elected president of the board of directors of the American Amusement Machine Charitable Foundation. A vital member of the foundation board since 1986, Cravens is committed to furthering its growth. "I'd like to see AAMCF become involved in additional fund-raising activities," he said. "This year through the annual appreciation dinner and raffle, the foundation raised \$100,000 for the Tomorrow's Children's Fund, an amount previously unheard of for the foundation. I would like to see that amount become a standard, rather than astonishing."

## Premier's 'Big House'

THE NAME OF this new Gottlieb pinball machine from Premier Technology really tells it all. In other words, "This is the warden...drop your quarter and surrender!"

You cannot escape the heart-pounding anticipation of a jailbreak as *Big House* puts you, the player, behind prison walls and lets you plot your escape by locking one or two balls. Escape into the excitement of multiball play — but remember, there are guards in the tower who sound the alarm and sweep the playfield with their searchlight.

It's realistic, it's exciting as you break down the wall to freedom while building your escape multiplier. Besides which, this is a pinball machine which provides pinball enthusiasts of all skill levels with a multitude of shots, scoring options and special features that will keep them coming back for more!

Sounds exciting, doesn't it? For further information contact your local Premier distributor or Premier Technology, 759 Industrial Drive, Bensenville, IL 60106.



PREMIER'S 'BIG HOUSE'

AMOA Expo '89

September 11-13, 1989



Las Vegas Hilton

The Amusement & Music Operators Association International Exhibition & Seminar for the Coin-Operated Amusement, Music & Vending Industry

# COIN MACHINE

## 'Earthshaker' Continues to Shake Up the World of Pinball



PAT LAWLOR

CHICAGO — Through the Years Pinball has managed to not just survive, but also evolve as a unique entertainment art form that continues to challenge one generation of players after another. Most importantly, at a time when video games are still a dominating force, not to mention the resurgence in home video systems, pinball still endures on the strength of some of the best creations the marketplace has ever seen.

The reason for pinball's success, on the surface at least, seems obvious — manufacturing commitment to excellence in design, quality workmanship, mechanical reliability and a never-ending supply of surprising features for players of all skills. And leading the way with a string of innovative hits is a company that has become synonymous with quintessential modern era pinball — Williams Electronics.

Williams has garnered its reputation on the strength of a string of hits that have proven to be steady earners over the long haul, retain their high resale value, while being built to withstand daily punishment on the street or in arcades the world over.

Epitomizing Williams' vision of pinball is the current megahit *Earthshaker*, which is giving players the type of sensory feedback and entertainment value they want. For the first time in history, there's a pinball machine that actually moves, shakes and quakes!

One of the main people responsible for giving life to *Earthshaker* is Williams designer Pat Lawlor, who recently shared some of his creative philosophy with *Cash Box*.

"Pinball has evolved in the last 10 years, probably due to the marketplace," Pat began, "with play speeding up to compete with the inherent shorter game times of video. Unfortunately, with many pinball games that were introduced during the decade, the average player was invariably left behind.

"My approach as a designer is to attempt to entertain and slow down some of the play in an interesting, yet chal-

lenging way. After all, pinball has always been a mechanically inspired device that thrived in the '50s, '60s and '70s because of a diverse array of playfield layouts, and what I like to call the influence of 'toys.'

"I'm a firm believer that we need to bring back this mechanical fun to pinball," he continued. "And the challenge for a designer is to constantly come up with surprises for the player to savor and enjoy. All any of us are really doing is to create little worlds with a set of rules, whether it's a board game, video or even a pinball. And what you hope is that players will willingly agree to your rules and play the game where you've defined just what that world is.

"In pinball, we have an amazing piece of equipment that has the capability to look like something spectacular and the opportunity to provide an entire environment as well as storyline to involve the player. It's this quality that makes each little pinball world unique, whether it's the roller coasters of *Cyclone* or *Pin-Bot's* visor.

"Each successful pinball machine has tended to have an interesting theme where the key elements of that theme are an essential component part by which the game rules are established and how the player interacts



MARK PENACHO

with the game. If anything, maybe a better way to describe this is the fact that every great game has had a hook...something that attracts people, catches their eye and is challenging.

"With *Earthshaker* this philosophy is most evident by the presentation and execution of the world and rules I wanted to create. As the player you have the chance to cause an earthquake by shooting for the different zones on the playfield. And once you can hit the appropriate zones, the challenge is to head for the fault and make the game shake. And my 'toys' are an array of ramps, a special shelter where the ball momentarily disappears from the playfield and, obviously, the startling effect of an entire pinball machine shaking and quaking in the players' hands!"

Pictured in the accompanying photos are: (Photo 1) Designer Pat Lawlor, standing next to two models

of his creation, *Earthshaker*; (Photo 2) Mark Penacho, the programmer for this machine; and (Photo 3) a production line at Williams where factory personnel are starting to put it together!



PRODUCTION LINE

## Congressional Visits Highlight AAMA Annual Meeting

CHICAGO — On May 26, 23 members of the American Amusement Machine Assn. attended what is described as "the most successful day of lobbying the association has ever had." A total of 66 meetings with senators, congressmen and staffers took place on Capitol Hill to discuss the dollar coin and other legislation. Members were thoroughly briefed at a legislative breakfast that morning, and were armed with information packets outlining the association's position on key legislation facing the coin-op industry.

Following this day of lobbying, three members of Congress (Congressmen Richard Lehman, Jim Hayes and Jim Kolbe) attended a dinner at the Georgetown Club in Washington, D.C., which provided an excellent opportunity for AAMA members and members of Congress to interact in a less

pressured atmosphere. As noted by AAMA president Gil Pollock, "Spending time talking about basketball, golf, whatever, can sometimes make your point more memorable. I think the members of Congress who attended our dinner really appreciated the light atmosphere and conversation." AAMA executive vice president Bob Fay added, "Having Congressmen Lehman, Hayes and Kolbe at our dinner meant we had the three most important players in the dollar coin effort present."

The AAMA annual meeting is held in Washington, D.C., specifically for lobbying purposes. "This is the first year in my memory that really proved the worth of holding the meeting there," said Fay. "I think after this we'll see attendance increase and, consequently, meetings on the Hill increase!"



**ANOTHER AWARD FOR RANDY!** The Amusement & Music Association of New York (AMOA-NY) recently presented noted country recording star Randy Travis with its "Jukebox Artist of the Year" award in "recognition of his support and dedication to the jukebox industry." This honor is especially significant since it comes as the trade is celebrating the jukebox centennial. Pictured with Travis (center) at the presentation are (l-r) AMOA-NY PR rep Danny Frank of Commack, NY; AMOA-NY treasurer Frank Calland of Bay Shore, NY; AMOA-NY president Robert Herman of Brooklyn, NY and AMOA-NY VP Ralph Ceraldi of Bohemia, NY.



Making History  
with Black Music

**MCA RECORDS**