

THE MUSIC TRADE MAGAZINE

CASH BOX

JUNE 17, 1989

NEWSPAPER \$3.50

RAW POWER



NEVEN CHERRY

PHASE II

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

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

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

Join us for our Black Music Month Special.

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BOX**

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CASH BOX

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TICKERTAPE



TIPP: TOO HIP

TIPP TAPPED (DOUGH!): In another move designed to upgrade its hipness quotient (and in 1989 that has significant bottom-line implications), **Columbia** has lured away star player **Steve Tipp** from that perennial bastion of hipness (and Columbia's archival), **Warner Bros. Records**. As Columbia's vice president, alternative music—a slot created especially for him—Tipp will be responsible for the development, promotion and marketing of alternative music on the label. It's a smart move on the part of president **Don Jenner**, who, despite his reputation as a hard taskmaster, seems determined to loosen up Columbia's traditionally rigid power structure.

Says **Bob Sherwood**, the label's senior marketing VP: "When we looked for someone to help expand our involvement in the area of alternative marketing, one name kept coming up—Steve Tipp. He's the best, and his desire to take his love of music and bring it, along with his promotion expertise, to a greater level of involvement in the business happily collided with our need for a special talent in alternative marketing. Everybody wins—particularly our artists."

While at Warner Bros., where his official title was national dance club promotion manager, Tipp won acclaim for his ability to make quantum commercial jumps with underground acts like **Depeche Mode**, **New Order** and **Erasure** while sidestepping the usually inevitable backlash from their original constituencies. How does he do that, you may be wondering? That's for him to know and everybody else to ponder. And that's why he's pullin' in the big green. What's that word again? Rhymes with Tipp...

REALLY BIG GREEN! At presstime, **Paramount** threw a wrench into the soon-to-be-signed, sealed and delivered **Warner Comm./Time Inc.** merger with a hostile \$10.7 billion takeover bid for Time, Inc.

MEDIA NOTES: And while we're on the subject of filthy lucre in large bills, you may be wondering what Messrs. **Swid**, **Bandier** and **Koppelman** are planning to do with the \$295 million they've just made on the completion of the **Thorn EMI-SBK** deal. We've learned that Stephen Swid has invested roughly \$4.5 mil of his share in long-struggling *Spin* magazine. And

no, we're not jealous—not much.... The good news is that L.A. *Herald Examiner* finally has an entertainment editor—he's seasoned newspaperman/magazine editor **Dick Adler**. The bad news is that **Richard Roulard**, the paper's highly regarded Style section editor, has turned in his resignation.... In August, **MCP Publishers**, in partnership with **The Musicland Group**, will launch *Request*, a monthly music magazine to be distributed nationwide through Musicland, **Sam Goody** and **Discount Records**. Former **BAM** editor **Keith Moerer** is at the helm of the Minneapolis-based mag.

DON'T BE CRUEL: On the **Elvis** front, personal manager **Jerry Schilling** has abruptly parted company with client **Jerry Lee Lewis** over some derogatory statements made by the Killer about the King in the current issue of *Fame* magazine. Why would Schilling make such a dramatic move now, with the Jerry Lee biopic *Great Balls of Fire* about to make its premiere? Turns out that the L.A.-based manager is also creative director of the Presley estate, putting Schilling between a rock and a hard place. Will the Killer ever learn? Naahhh.... Meanwhile, in Graceland, **Elvis Presley Enterprises, Inc.**, has won a temporary restraining order against **John Stuart Productions** (d/b/a *Legends in Concert*) for "illegal and unlicensed use of the name, likeness and image of Elvis Presley." Legends' licensing agreement with EPE ended March 31, and EPE further claims that it's owed royalties for 1988. You can be sure that Elvis impersonators are watching this one closely.

ART & ARTISTS: Warner Bros. has signed composer/conductor/artist **Michael Kamen**, who's worked with Pink Floyd on several opuses as well as scoring about a zillion movies. Along

with his own label debut, Kamen is scheduled to collaborate with fellow Warnerites **David Sanborn** (on a "saxophone concerto") and **Eric Clapton** (on a "guitar concerto"). Clapton and Kamen have worked together on a number of spiffy scores, including the two *Lethal Weapon* flicks.... **Oliver Stone**, he of *Platoon* and *Wall Street* has optioned the film rights to **Danny Sugerman's** *Wonderland Avenue*, the "non-fiction novel" about how a Beverly Hills lad ends up opening big rock & roll **Doors** for himself.... **B.B. King**, **John Lee Hooker**, **Albert Collins**, **Etta James**, the **Fabulous Thunderbirds** and other three-chord masters will participate in the **Benson & Hedges Blues Festival** in Dallas, June 18-25, the first of three such extravaganzas scheduled this year. (The others are aimed at New York and Atlanta....) **The Nitty Gritty Dirt Band** have gathered a number of their *Will The Circle Be Unbroken Volume Two* guests—including **John Hiatt**, **Levon Helm**, **Chris Hillman**, **John Denver**, **Vassar Clements**, **Bruce Hornsby** and **Mark O'Connor**—and they'll all be bluegrassing up a storm, June 22 at Denver's **Red Rocks Amphitheatre**.... Goodness knows where the **Beach Boys** and **James Watt** will be (Kokomo? Surf City? A hair transplant clinic?), but **James Galway**, **Pearl Bailey**, **Henry Mancini** and **Peter Nero** will be part of the big July 4th festivities live, free and on TV from the Capitol Lawn.

PLACES TO BE: Central Park's really cool (well, really hot) **Summer-Stage** free concert series kicks off with **Tito Puente**, **Koko Taylor** and **Paul Shaffer** June 21, and continues with free—free!—concerts throughout the summer by the likes of **Rockin' Dopsie**, **Mitch Ryder**, **Sonny Okosun**, **Lucinda Williams**, **Toots & the Maytals**, **Yomo Toro**, **Bo Diddley**, **David Rudder**, **Walter "Wolfman" Washington**, **E.U.** and **Flaco Jiminez**.... *Call Me Ethel*, a new full-length show about **Ethel Merman**

opened June 3 at New York's **American Jewish Theatre**, and we say it's high time.... **Women in Music** is sponsoring "The Ingredients of a Successful Demo," a workshop, on June 14 at 6:30 at New York's Doral Inn; call (212) 627-1240 for details.... The second **NARM/VSDA Operations Conference** will gather June 28 & 29 at Deerfield, Illinois' Hyatt Hotel, focusing primarily on video issues this time out. A call to **Joanna Baker** at (609) 596-8500 gets registration information.... The third **ASCAP East Coast Black Music Songwriter Workshop** will commence July 25 at ASCAP's N.Y. offices and continue, every Tuesday night thereafter, for six weeks. Writers interested in participating should send a cassette tape containing two original songs, along with lyric sheets, to ASCAP Black Music Workshop, One Lincoln Plaza, New York, NY 10023.



ROBINSON & NEW PALS

LABELING: See **No Evil** is the first act signed to newly formed **Robinson Records**, which will be distributed by **E/P/A**. The label's the bairnchild of veteran rock journalist/record producer **Richard Robinson**, who's dead center in the nearby photo.... **Enigma** has signed a licensing agreement with Japan's **Obvious Records**, and the first project will be **Hiroko**, who's described as a "17-year-old pop/dance sensation." Can't wait to hear that one.

GOT LIVE IF YOU WANT IT: **Club MTV** is crawling out of New York's **Palladium** and hitting the road. Not that **Downtown Julie Brown** won't be doing the wubba-wubba business from New York every day, but **Club MTV Live**.... *The Tour* will be out there as well, with **Tone-Loc**, **Information Society**, **Milli Vanilli**, **Was (Not Was)**, **Paula Abdul**, **Lisa Lisa & Cult Jam** and, yes, the **Club MTV Dancers** in tow. **Coca-Cola's** the sponsor, all sorts of merchandise is involved, video clips will be included, and if you can't wait for it to get to you, the thing starts in Florida on June 29.... **Debbie Gibson**, meanwhile, will be hitting the road herself, for a 70-date U.S. arena tour that begins in Worcester, Mass. late next month. **Bros**, those little British dears, will open, beginning in mid-August.

THREE CHORDS IS ALL YOU NEED: The **Sixth Annual National Blues Amateur Contest** is under way. It's sponsored by the **National Blues Connection Association** (based, of course, in Memphis), it's open to all "blues performers who individually do not earn a living wage performing blues," and a recording deal with **Malaco** is one of the plum prizes. Application forms, and details, are available from the **NBCA**, 352 Beale St., Memphis, TN 38103.



WB PREZ LENNY WARONKER COOLLY APPRAISES KAMEN'S WARDROBE

REPORT FROM SOUTH AFRICA

JOHANNESBURG — Writing my first column for this magazine should have been an easy task. There is no end to the inspiring stories that emerge from the vibrant, boiling broth of South African musical culture. It is a culture undergoing a stunning rebirth, proving music journalists with an embarrassment of riches.

But now, I must write about a death.

Last month saw a memorial pop concert for murdered activist and anthropologist **Dr. David Webster**, whose funeral a week earlier brought Johannesburg to a standstill. On the morning of May 1, Webster was gunned down in the street outside his home, felled by a shotgun blast from a passing vehicle. Few doubted that the assassination was the latest in a series of unsolved murders of anti-apartheid activists by right-wing death squads — part of a trend not unlike that seen in Central and South American dictatorships.

Dr. Webster was a rare individual. A central figure in an astonishing range of academic, cultural and community organizations, he seldom drew or sought the kind of publicity that gives better known political figures their *raison d'être*.

He was a driving force behind the Detainees' Parents Support Coalition, and twice appeared on its behalf before the United Nations Commission on Human Rights to present evidence of human rights violations in South Africa. The DPSC was banned by the State in February, 1988.

Dr. Webster was a founding member of the Johannesburg Democratic Action Committee (Jodac), which gave many whites their first opportunity to participate in mass-based democratic organizations like the United Democratic Front, with which Jodac is affiliated. In a statement on Webster's death, Jodac said, "David led a life of total dedication to the cause of building non-racialism. With seemingly endless reserves of optimism and energy, he applied himself to bringing about a post-apartheid South Africa."

In his post as a senior lecturer in anthropology at the liberal University of the Witwatersrand, he went beyond mere teaching. As long ago as 1981, he told a student conference: "We must fight for the university to serve the needs of the poor, the illiterate and the powerless."

He used his academic resources to research the relationship between disease and institutionalized migrant labor in Southern Africa. Much of the research was carried out with his long-time friend, **Johnny Clegg**, a fellow social anthropologist better known for his music with **Savuka**.

Webster's anthropological work in a remote region of Natal Province also persuaded him to join the fight to save a small Zulu community in the area threatened by the government's forced removals policy.

And, most significantly for music lovers, Dr. Webster was a cultural activist. He had a deep love for jazz and traditional music, and was a regular at township gigs, where he was regarded as part of the township cultural scene.

He saw the need for an organization that would unite South African musicians and provide a forum for the development of a progressive culture. Along with Johnny Clegg, he helped establish the South African Musicians' Alliance (Sama).

After Dr. Webster's funeral, the biggest seen in Johannesburg since the death in detention of fellow white activist Dr. Neil Aggett in 1981, Sama decided to organize a memorial concert which would raise funds for a community project in Webster's name.

The bands and artists appearing in the tribute included the veteran township band **African Jazz Pioneers**, activist poet **Mzwakhe**, singer **Jennifer Ferguson**, progressive African jazz bands **Bayete** and **Sakhile**, and crossover pop groups **Bright Blue** and **Mango Groove**.

"It's a fitting way to honor a soft-spoken and gentle person, who loved culture and strove for a non-violent, non-racial and democratic South Africa," said the Sama spokesperson.

Most of those who were privileged to have dealings with Dr. Webster, including this writer, invariably came away feeling they had made a friend. His sense of commitment, combined with an air of genuine humility, meant that his time was always available to anyone who wanted to see him. This openness, so much at odds with the State's portrayal of activists as subversive "Reds under the beds" agitators, also made him an easy target for assassination.

Reaction to the tragically ironic killing was summed up by Ilana Edelstein, chairperson of the Five Freedoms Forum affiliate OASSA (the Organization for Appropriate Social Services in South Africa): "It is beyond comprehension that so gentle and peace-loving a person should be taken away from us so unexpectedly and so violently."

A more ominous tribute came from the South African Council of Churches (SACC): "The murder of Dr. David Webster has tragically demonstrated the vulnerability of anti-apartheid activists in South Africa, given the fact that those who murder opponents of the apartheid system are never brought to book."

The SACC added: "The killer must know that, though he can kill many more of us, he will never kill the idea for a democratic non-racial South Africa."

Implicit in the statement is the fact that assassination of black activists is a regular occurrence, seldom creating the kind of uproar — in both black and white communities — that meets the killing of a white activist.

The reason for this reaction lies partly in the enormously positive — even joyful — response the black communities have toward whites who have the courage to cross the political dividing lines between entrenched minority privilege and the "second-class" world of the voiceless majority.

It is a reaction that once again gives the lie to right-wing propaganda that there would be no room for whites in a majority-ruled South Africa.

If David Webster's death served one purpose, it rammed this message home to thousands more whites. As the memorial concert attested, both his life and his death were a symbol of a growing non-racial and democratic culture.

Arthur Goldstuck

MOVERS & SHAKERS

■**SBK** continues to flesh out its staff, former Chrysalis director of national singles promotion **Ken Lane** joining the fledgling label in the same capacity. Lane has also worked in promotion at Lorimar Pictures and at New York's Z100-FM.

■**EMI** has recently restructured its publicity staff, naming **Cathy Watson** as director, West Coast publicity and **Kelly Haley** as manager urban publicity. Prior to joining EMI, Watson held the position of manager, publicity in the music and film division at the firm of Mahoney/Wasserman. Haley comes to the label from Cold Chillin' Records, where she was director, artist development. In addition, EMI has named **Kim White** manager, alternative promotion and marketing. White joins EMI from Aim Alternative/Paul Yeskel Promotion, where she held the position of national director, alternative promotion. ■**MCA** has appointed **Maria Kleinman** to the position of manager, West Coast publicity. Before joining MCA, Kleinman served as talent coordinator on the *Arsenio Hall Show*.

■**Laura Labidia** is now national promotion coordinator for **Arista Records**. She previously served as assistant to the vice president for pop promotion. ■**Atlantic Records** has promoted **Mary Conroy** to director of national adult contemporary promotion. Conroy has been with Atlantic since 1980.

■**Ed Green** has been appointed promotion manager for **Geffen Records** for the greater Philadelphia region. Prior to the appointment, Green served as promotion director for Philly station WYSP-FM. ■**PolyGram** has promoted **Charles Stern** to manager of rights, clearances, and video administration. Stern will be responsible for determining PolyGram Records' rights and royalty obligations for domestic repertoire, oversee the business end of short and long-form video production and the use of videos by broadcast television, pools and jukeboxes. He has been with PolyGram for four years. ■**CBS** has appointed **Nancy Helland** to director of sales, national accounts, CBS Records Distribution. Helland has been a CBS sales representative in the Denver market since 1977. On the West Coast, **Marjorie F. Gayle** is the new CBS Records personnel manager, responsible for recruitment, benefits, employee relations and administration of company policy.

Gayle came to CBS from KHJ-TV in Los Angeles, where she was personnel supervisor. And at **WTG**, **Anthony Miner** is the new national promotion manager for contemporary dance music. He comes to WTG from Warner Bros., where he was West Coast promotion manager. ■**Mary Hooton** has been appointed European manager of marketing & artist development for **Atlantic Records**, based at the company's London office. Hooton has been with WEA U.K. since 1975. ■**Bob Freese** has been named sales manager of **CEMA's** Cleveland branch. Prior to his appointment at CEMA, Freese served four years as marketing coordinator of A&M Records' Cleveland branch. ■**Bob Moehring** has been appointed national director of creative services at **WEA**. Moehring, a 29-year veteran of the record industry, will be focusing on the production of audio and video presentations. WEA has also announced the appointment of **Cory Connery** as national director of merchandising. Connery, in his new position, will supervise all of the firm's branch and district merchandising managers and account merchandising reps. ■**STATION TO STATION**: Los Angeles' **KIIS-FM** has appointed **Brian Bridgeman** to the post of music director. Bridgeman most recently served as music director at WAVA-FM in Washington, D.C.... **Bill Richards** has been named program director at San Francisco's **X-100 (KXXX-FM)**. Prior to the appointment, Richards had served as Vice President/General Manager for Raleigh, N.C.-based Coleman Research.... **Cheryl Collins** has been promoted to regional manager at Chicago-based national radio representative firm **HNWH**. Before joining HNWH, Collins spent three years as national sales manager of St. Louis' WRTH/KEZK.... **Charlene Dates** has been named business manager for Washington, D.C. stations **WMAL** and **WRQX**. Prior to this appointment, Dates served as business manager at D.C.'s WKYS for five years.... **Jack Sheehan** has been appointed to the newly created position of chief supervisor of the **AP Broadcast News Center**. Sheehan joined AP in 1987, from WWRC-AM, Washington, D.C., where he worked as morning co-anchor and writer.



Lane



Watson



Haley



White



Kleinman



Conroy



Green



Stern

LA HEY, I GOTTA QUIT SMOKIN': You think this is easy? I'm darn near out of breath from all this club-hopping. But that's my job. I'm Oscar Wednesday, professional scenemanager, and I'm doing it all for you, the *Cash Box* reader. Mark these words: I'll be your eyes, your ears, your hands, wherever there's a scene being made. Wherever there's a new attitude taking its first few baby steps, I'll be there. Wherever there's a candle burning, I'll be there. Wherever there's a guy being beat over the head by a cop, I'll be there. You can quote me.

DULL LA SOUL: Last Tuesday night I saw the long-awaited Los Angeles debut of **De La Soul**. Everybody who was anybody in the local hip-hop scene was there, along with **Russell Simmons** and **L.L. Cool J.**, who was in town to do the *Arsenio Hall Show*. But like the **Lakers** performance in Game 1, there wasn't much for the locals to cheer about. On vinyl the group moves from song to song with a no-muss, no-fuss approach, bombarding the listener with so much raw data that it's impossible to digest in one setting. But in performance they are the opposite. They spent so much time being cute between songs that this listener's attention often strayed from the stage, toward the gaggle of mini-skirted body-Nazis on display near the bar. And the "wave your hands in the air" and "somebody say ho" shit is definitely *not* what made their LP go cold gold. So why rely on it to prop up your live show, boys? Your audience is much more intelligent than *that*. **P.A. Mace** was the only bright spot—he was genuinely funny and has a great **Jam Master Jay**-like hard style of cutting.

Local openers **7A3** sadly didn't fare much better. They need to get on a summer tour to hone their live show, which was mondo sloppy. One local hip-hop impressario summed up the show quite neatly by exclaiming, "Throw a tent over that circus!"

SEX, LIES & AUDIOTAPE: Word on the street is that local dude **Cliff Martinez**'s score for the suddenly hip, low-budget film *Sex, Lies & Videotape* is currently being sought by a handful of major American record labels. Originally, there were no plans to release any sort of soundtrack LP for the film—but interest began to swell when the underdog pic nabbed the coveted "Golden Palm Award" during the recent Cannes film festival. Martinez, who is presently a member of the **Dickies**, previously performed in **Captain Beefheart's Magic Band** (circa *Ice Cream for Crow*) and was an original member of the **Red Hot Chili Peppers**. *Sex, Lies & Videotape* is set for stateside release by **Miramax** in mid-August.

Oscar Wednesday



LARRY, DARYL, DARYL & DARYL

LA TOOOUCH! OH! LET ME GO!: Groping hands, flailing fists, flying cups of beer, and even an occasional flying person were the milder shenanigans that went on at the **Ramones** show at the Palladium. I arrived a little early and happened to catch opening act **Murphy's Law**. I'd heard about these hardcore New York boys, but I'd never really taken any interest in them. But it was instant love for me as these guys mixed my three musical preferences (thrash, punk and rap) into one outrageous, beer-drenched, slam-dancin' punk-fest. I am now breathlessly awaiting the arrival of their newest album, *Back With a Bong* (**Profile**). Thrashers, get your hands on this one.

As for the Ramones, well, I don't know WHAT to say... To start, I was very nearly murdered when the lights dimmed and the previously calm crowd suddenly turned into a seething mass of crazed, drunken lunatics. I had no choice but to kick and claw my way out of the chaos, actually crawling over many writhing, sweating bodies. I have one nightmarish memory of this six-foot-seven, 300-pound, heavily intoxicated monster of a man who was literally *rolling* through the crowd, laughing merrily as he crushed all who dared cross his path. I was **OUTTA** there!

From the safety of the sidelines, I found the set badly mixed, and just too damned loud! I love the Ramones on vinyl, but I got the feeling that these guys were throwing out a "We're rock stars, we don't have to try" attitude. They weren't *awful*—it just wasn't what I had expected from my long-time punk-rock faves.

Oh well, maybe it just was a bad night for them. Rumor has it that **Joey Ramone** hurt himself and that the band is taking a week off here in Southern California. Beware, Angelenos!

Stephanie Brainerd

NY SCENE AND SEEN THIS WEEK: **The Proclaimers**

made what could be called a triumphant return to New York last weekend, playing **the Ritz** this time, rather than the more intimate Bottom Line. The place was packed, the crowd went nuts, and the band was better than ever. You still can't understand a word they're saying between songs, but who cares? What a great show. Boy wonder folk-psycho **Ed Haynes** opened, delighting fans and making new ones at the same time. There's something wonderfully twisted about seeing an angelic-looking guy standing up there singing "I Want to Kill Everybody," or telling a story about a bum booting Mickey's Malt Liquor all over his bedroll. ("Splash.") If you're among the uninitiated, check out *Ed Haynes Sings Ed Haynes*, on Apache.



THE PROCLAIMERS

Private Music and **Susan Blond Inc.** threw a party for **Dan Hartman** to celebrate his new "this is not New Age" record, *cool green/CLEAR BLUE* at HarBar, this strangely cool (sort of green) place across the street from the Hudson River. Also strange: Several of us alternative types showed up. Free food and open bar. That explains it.

PolyGram showcased **John Moore and the Expressway**, twice, actually; once at **the China Club**, with **My Bloody Valentine** (who sort of have an EP coming out on Creation/Relativity, but from what I understand, it's not a general release) and at **the Lonestar Roadhouse**. I caught the latter of the two, and it was a disappointment. Not the band's fault; they played their hearts out to a crowd that couldn't have cared less. It must be depressing to go onstage and face a sketchy audience of jaded marketing, publishing and promotion people who, rather than listening to what you're doing, are computing the bottom line. "Two pairs of leather trousers, the lost Reid brother with a harmonica and a maniac drummer equals..." There were no kids there, and only a few of us who truly love this kind of music. C'mon, guys, you could at least *fake* some enthusiasm. Or just leave.

For those who *are* interested, the Expressway live comes across as an amalgamation of Generation X, the Sex Pistols, Jesus and the Mary Chain and the Doors. I also have to add this record to my "please play something else" list, along with **King Swamp** and **Sidewinders**. Expect a feature in the near future.

I MISSED what reportedly was a great **Gulf Coast** dinner party for **Wire**, easily one of the coolest bands ever. Damn. I could have had my picture taken with the very handsome (I promised I would say that) **Colin Newman** and **Graham Lewis**, and then run it in my column, like everyone *else* here has. But that would be truly frightening, so it's just as well. The festivities were in honor of Wire's new release, *It's Beginning to and Back Again*, which is half new, half studio experimentation on existing songs, all interesting—s is Wire. Interviews with the band tend to venture into uncharted areas such as midget tossing, which a friend of mine says is a new bar sport in Florida. I think he's lying, too.



HALLELUJAH MEN: Britain's **Love and Money** recently played the Palladium in New York, in support of their Mercury/PolyGram LP *Strange Kind of Love* (produced by Gary Katz of Steely Dan fame). Gathered in somebody's office are, from left, product manager **Dane Venable**, L&M's **Bobby Patterson**, **Paul McGeechan** and **James Grant**, senior VP of marketing **Jim Urie**, senior VP of sales & distribution **Jim Caparro**, and in front, MCT Management's **Alan Wolmark** and senior VP of international repertoire **Bas Hartong**.

I promised I would say one more thing, so I will. In the immortal words of Mr. Lewis: "Wire are very tall in Japan."

MENAS ON THE MOVE: *Rough Trade* star publicist **Michele Mena** is making a mid-month move to **Susan Blond Inc.**, publicist to the stars. Husband **Michael Mena** has just settled in the promotion department at **SBK Records**, after two years doing college/alternative radio promotion at **A&M**. Details and title specifics will show up in *Movers and Shakers* eventually, but I just wanted to congratulate and embarrass two of my favorite music industry types. Bravo, and all that stuff!

Karen Woods

NA NASHVILLE'S MOST POPULAR celebration of art, entertainment and hospitality, **Summer Lights**, has once again come and gone in downtown Music City, and the eighth annual event proved to be another success. Summer Lights is Nashville's most popular celebration of art, entertainment and true Southern hospitality. The music ranged from blues, new age, beach, and jazz, to gospel, pop rock and country, and in addition to music, the festival offered a variety of other art forms.

This year's festival held nothing back, musically, and things got started on night one with a dazzling performance by country new-comers, **Baillie & the Boys**. **RCA** recording artist **Don Williams** concluded the night's entertainment, literally charming a crowd of thousands with his oldies-but-goodies and some cuts from his latest album, *One Good Well*.

The beautiful and most versatile **Emmylou Harris** joined the **Nashville Symphony** for the grand finale of the four day event. Harris, who moved to Nashville from Los Angeles five years ago, has been performing with symphony orchestras across the country for the past two years. Although she continues to tour with her famed **Hot Band**, she has found a new and appreciative audience in the nation's symphony halls.

Other headliners included **New Grass Revival**, **Foster & Lloyd**, **T.Graham Brown**, **Janis Ian**, **Hank Levine**, **John Hartford**, **Mary Chapin-Carpenter**, **Lee Roy Parnell**, **Townes Van Zandt**, **the A Strings**, **The Establishment**, **Aashid**, **Edgar Meyer**, **the Snakes**, **Jonelle Mosser** and **Enough Rope**, **Walk the West** and on and on and on.

In addition to the music, the crowds (and the streets of downtown Nashville were crowded!), were treated to performances by dancers, actors, clowns and puppeteers. Multiple arts exhibits showcased the work of many of the region's most talented artists. And in the Summer Lights marketplace, a variety of restaurants and food vendors offered everything from barbecue to sushi. And just so the ultimate shoppers wouldn't feel left out—there were arts, crafts and all kinds of other merchandise to keep them happy. Boy! It was truly a place where almost anything one would want to see, was happening.

The Summer Lights Festival has blossomed from a small arts festival with an attendance of 10,000 eight years ago, to a Nashville tradition which attracted an estimated 750,000 people in 1988. In addition to offering people a unique opportunity to sample various forms of music, arts and hospitality, the festival has brought a new focus on the arts by the business community.

The Summer Lights Festival is truly an open house hosted by all Nashvillians and it continues to help turn corners here for the arts. Credit must also go where credit is due. Summer Lights '89 was produced by the Metro Nashville Arts Commission in cooperation with the Summer Lights Foundation and city departments, agencies, professionals in the visual and performing arts and the entertainment industry, and corporate and civic leaders. Among the sponsors this year were Kroger Company, Coors Light, American Airlines, Marlboro, Bud Light and Viacom Cablevision of Nashville.

Good work guys (and gals). The festival was a smash.

Kay Knight & Kimmy Wix

UK **KISSED WITH A SEAL:** We are gripped by **Jason Donovan** fever. His record, a cover version of none other than "Sealed With a Kiss," has gone straight onto the chart at #1, and it isn't even a charity record. Usually that honor is reserved for sickly Merseyside moanings for Football Aid, Fire Disaster Aid, Ferry Aid and Ferry Across the Mersey Aid. The whole world has been temporarily distracted from their fixation with the marriage of 52-year-old **Bill Wyman** and 19-year-old **Mandy Smith** for that ultimate boy next door, Jason Donovan.

Is he going out with **Transvision Vamp's Wendy James**? Or is that on-again, off-again just-good-friends publicity hype relationship with former co-star **Kylie** still where his heart lies? I am beginning to conclude that cover versions should be banned from the British charts, along with songs from Australian soap operas.

Linda Hamilton's "On the Inside," the theme from *Prisoner from Cell Block H*, reached the #3 spot last week. Apparently record producers had to trail the Outback looking for her, as she made the record in the '70s.

The delights of the *Neighbours* cardboard sets, which shake every time a door slams, and the gruesomely unnatural dialogue are what served to make Jason a shining star. His absolute ordinariness has conquered the hearts of screaming millions. Headlines splash: "Thousands Crushed in Jason Fever." The real scare is in turning on the radio, where every other song is "Sealed With a Kiss."

DOVER SOUL: A more worthy export is the homegrown talent of **Soul II Soul**. Funky, dreadlocked **Jazzy B** has gone from cult star to mainstream chart success, picking up the title of Admirable Role Model for Black Youth somewhere along the way. He is coming from entrepreneurial warehouse parties. He still runs a shop in Camden Town selling what are considered extremely hip clothes. The album, *Club Classic Volume One*, may not quite be a classic, but it ventures where no British soul merchants have gone before. The third single, "Back to



JAZZIE B OF SOUL II SOUL (Photo: Jeffrey Scales)

Life (However Do You Want Me)," launched into the charts at #12, an outstanding feat in itself for someone who is not, and never will be, a soap star.

GIRLS JUST WANNA HAVE BABIES: **Cyndi Lauper's** trademark used to be her flame and fuchsia eruption of hair, and her anthem was "Girls Just Wanna Have Fun," which she squealed in an alarming four-octave range. A different Cyndi made a promotional visit to London for her album *A Night To Remember*.

Now the hair is a tamed coil, muted to monotone black and white, and the voice still squeaks, but it seems a little more exhausted. She talks of really wanting to have kids, slightly odd for someone who has just split up with her lover of five years, although he, **Dave Wolf**, remains her manager.

"There is nothing wrong with bringing up your children single-handed. Plenty of kids with two parents get told to play in the yard. It's important to give quality time, and I have plenty of time to devote to bringing up my babies. I want three, one after the other. I'll take them everywhere with me and teach them everything I know. They'll come with me to museums, and I'll take a special course on teaching from the home."

The current album explores all kinds of relationships, a sad irony now that Cyndi is alone. "But there's nothing like love. The heat of love, love won, and love lost."

"Heading West" is the most emotive track on the album, and although Cyndi says it was inspired by a novel, she admits it is the closest to her heart. "Heading West" is exactly what she did—she went to California to calm herself as the love side of her relationship was falling apart.

"I've learned from the experience. Sometimes people react badly to pain. It makes them into bad people. I'm not the kind of person who says I need to have my heart broken to write good songs. It's been tough, but I've learned to let go and move on."

Still trying hard to sparkle, she says, "If ever I felt my songs were losing their meaning or I wasn't growing I wouldn't hesitate in giving it all up."

Chrissy Hey

CHERRY

ON TOP

BY NEIL HARRIS

HEY, IS THAT CHICK TRYING TO BE THE BLACK MADONNA, OR WHAT? **Neneh Cherry** is going to get that a lot. But though there may be some immediate similarities between the two, Neneh isn't trying to be anything. Except Neneh Cherry.

The 25-year-old singer/rapper radiates attitude and charm. Like the material girl, her self-confidence shines through. It draws even the most casual listener to her music, and it's obvious to anyone who has seen her video for "Buffalo Stance" that Cherry is running her own show. She is sexy, but hers is a natural, unforced sexuality—as natural as getting up in the morning. Neneh doesn't jam it down your throat, but at the same time she has no intention of hiding it. That wouldn't be Neneh Cherry, and Neneh Cherry is all she wants to give you.

Neneh Cherry is no record company bimbo-of-the-week. She explains that she signed with **Virgin** because "they really understood me and wanted to deal with the person that I am, not the thing they could turn me into. That is important. I met [Virgin co-chairman] **Jeff Ayeroff** a year before I signed with Virgin, and I clicked with him. I felt he was somebody who I could sit down and talk to. I think that's really important that I've got that type of relationship with them. Also, my management set-up is such that I have a certain amount of control over what I do, so I don't get dragged into things I don't want to do. You have to compromise, but there's a limit to what you can do before you get sick of yourself."

And before others get sick of you, too. Neneh doesn't have to worry about that for a long time, though. Her music incorporates a variety of influences; it's a potent mixture of soul, pop, hip-hop, reggae, nursery rhymes and more. Growing up as the daughter of jazz trumpeter **Don Cherry** certainly helped broaden her horizons. "My father gave me my first **Jackson 5** record," Neneh recalls. "I'm sure that I would have found the Jackson 5 by myself, but he always has a certain kind of awareness as to what was going on both now and in the past. He's always had a certain kind of enthusiasm about the things that he discovers, and he passed that on to me. The root of that enthusiasm is something that I've really learned to respect now that I've grown older. That attitude is something I've tried to take with me in life."

"He turned me on to things like the **Last Poets**, who were the original rappers in the '60s, and he also gave me my first **Chaka Khan** record. In the house there was Indian music, African music, all sorts of weird music. It helped me learn about other cultures. I developed an interest in those things because they were there in my environment. We were also around him when he was making his music, and I suppose it's given me a fairly open mind in the sense that I can listen to things in an uninhibited kind of way and take things for what they are."

Though her father influenced her greatly, Neneh's musical background was not merely a reflection of her father's taste. But like her father, Neneh "always lived with the music I've been into. First it was the Jackson 5, and then **Earth, Wind & Fire**, **Parliament**, **Stevie Wonder** and lots of others."

Neneh has had the distinct advantage of living in a number of cities and absorbing a number of varied cultures. She has resided in New York, Sweden and England, as well as traveling extensively to other places. While stopping in the U.K. on her way to Sweden, she experienced the punk revolution, though she was more into the energy of punk than the actual music. "It was something that made me feel quite independent and strong," explains Neneh.

Though Neneh didn't participate actively in punk, her life was shaped by its fallout. She worked as a background singer for post-punk powerhouses the **Slits** in 1980, joining funk terrorists **Rip, Rig &**

Panic soon thereafter. The band was on the leading edge of the agitfunk scene in Britain in the early '80s, combining the energy of punk with a serious need to invoke furious body movement.

Neneh's attitude toward making music was shaped greatly by these experiences. "I think working with the **Slits** and **Rip, Rig & Panic** was the best learning process I could have gone through. We were all really inspired by good music, so musically it was pretty exciting. It also had a serious raw edge and a lot of spontaneity, which made it a good thing to be involved with because it gave us a chance to discover ourselves. We learned in a really free-form way."

"It was all about pushing—pushing it as far as it could go. I think it was good as long as it worked. But you can only improvise without knowing what you are actually dealing with technically for a certain period. After that it becomes boring, because you run out of resources and it gets very exhausting. We split up because we felt a bit unsatisfied. We needed to understand what goes into making something special."

Neneh's experiences in these bands have given her a new perspective on how to put together her own music. "You have to have some structure in order to be free," she says. "You have to have something propping you up that you can bounce back on. However, I really tried to keep the same raw edge and spirit of spontaneity that I learned from working with a group like **Rip, Rig & Panic**. It brings the music honesty. I think this honesty is what's going to help this project communicate. There is honesty in the lyrics and the music—it plays a really important part in my music and the way I am. It is something I can stand by—it's me."

'I have a certain amount of control over what I do, so I don't get dragged into things I don't want to do. You have to compromise, but there's a limit to what you can do before you get sick of yourself.'

Raw Like Sushi, Cherry's debut album, is primarily a showcase for her personality. It is full of her opinions, attitudes and philosophy. And they are all up front. She can be vulnerable, playful and in-your-face tough, often in the course of the same song. And after talking to her and listening to the album, you get the feeling that she has genuine compassion for the planet.

School has played an important part in Cherry's life and music, as evidenced in the bantering on "Heart," one of the album's standout tracks. "You learn so much about people from being in school. I find that a lot of my songs incorporate school experiences. They make sense even today, because when I look at so-called grownups, they are using a lot of the same tactics that you had to deal with at school. I learned a lot about preserving myself and surviving from being in school."

She's also concerned about the scary conditions that could be created due to the large numbers of people who accumulate wealth without social responsibility. One such scenario is played out in the plaintive "Inner City Mama." A spiritual cousin to **De La Soul's** "Ghetto Thang," the song paints an all-too-real look at life without the backup of financial security. But her apprehensions in no way make her a pessimist. One listen to "Next generation," in which Neneh celebrates the birth of Tyson (her new baby girl—yes, she's named after Iron Mike) makes it obvious that she has hope for the world.

Raw Like Sushi is a pleasing musical hybrid of hip-hop's excitement and rhythmic structures and traditional pop songwriting. "I've followed hip-hop very closely. It's an attitude that I've felt very much part of having grown up in New York. When I left New York, I kept in touch with it. It is something I feel proud of, and I identified it as being something real. People are using it as a means of communication. **De La Soul** and **KRS-1** are great, because they are communicating some serious stuff with it. It's very natural for it to be in the music, but I don't really see myself as a rapper. Even though the rap comes naturally, I'm also a singer, and if I just rapped it wouldn't be honest. It wouldn't be me. There is a fair balance in the music between singing and rapping."

This balance is a unique one, and frankly many of the songs on *Raw Like Sushi* take a little getting used to. The sound is unusually trebly for a funk record at times, but more often than not you can get by the production style if you realize that not all the tracks were meant to slam you on the dancefloor—a notion many garnered from their powerful reaction to "Buffalo Stance." The majority of the album hits hard, but does so subtly.

"I've managed to keep the raw spirit that we set out to inject into the stuff since we started," Cherry says. "You can easily take things too far and water them down too much by getting too worried, over-protective and hyped about what you're doing. There's a time when you have to detach yourself from it and say 'yeah, it's right now, let's get *outta* here.' The album is as good as it could ever be. I don't think that it's perfect, but I feel happy with it."

It remains to be seen whether the pop market in this country will accept this challenging album, but its honesty could be the one factor that could put *Raw Like Sushi* over the top. It is this honesty that has influenced the success of **Guns 'N Roses**, **Fine Young Cannibals** (who Cherry is rumored to be touring with in the fall) and **Living Colour**, and it could be Cherry's trump card as well. But Neneh will definitely be doing it her own way.

"I'm me, and unless I'm being myself, I ain't going to be any use to anybody," Cherry reiterates. In the end, that is the only criterion by which her success will be measured. ☉



VIRGIN SERVES SUSHI TO THE MASSES

BY BUD SCOPPA

VIRGIN IS GETTING HOTTER AND DARKER, as the three-year-old label continues to score with black and crossover artists like **Inner City**, **Soul II Soul**, **Paula Abdul**, **E.U.** and **Ziggy Marley & the Melody Makers**. According to label co-chairman **Jeff Ayeroff**, Virgin's broadest-based black artist yet may be **Neneh Cherry**, whose debut single, "Buffalo Stance," is top 10 and threatening to go all the way. Although Cherry is based in London, Ayeroff considers the singer an "Anglo-American" signing.

"I met Neneh three years ago," Ayeroff recalls. "When we first started the company, we went to England — that's when we made the deal for **Circa Records** [Cherry's U.K. label], which is run by **Ray Cooper** and **Ashley Newton**, who used to run **4th & Broadway** in England. Ashley, [designer/video director] **Jean-Baptiste Mondino** and I were out one night at a club, and Neneh's an old friend of theirs, so they introduced me to her.

"We were talking one night, and I said to her, 'When you're ready to make a record, let's do it together.' When Ashley did the signing, I went over to England to help with it. They wanted to be with us here, I think, because they understood our ability to market them correctly.

"**Cameron McVey**, Neneh's boyfriend/manager/partner, has a very good fix on the world, having been both a musician and a photographer. And she was connected in all the right worlds, whether it was the art world or the music world or the modeling world or the acting world. With Jean-Baptiste, it's a creative team I know very well; the album cover was done by Mondino. The world that we traveled in, they traveled in, too, so it was not an unlikely marriage."

The way Ayeroff rhapsodizes about Cherry, it's a marriage made in heaven. "She has IT," he says. "This kid's got it: beauty, brains, an international view of the world. She's a mother, she's sexy. She's black, she's white. She's English, she's American, she's Swedish. She sings, she raps, she dances. She can satisfy a lot of carnal dreams. It's all there, and it's all very intelligent, and very charismatic. The videos are no fluke; I mean, those aren't manufactured images. That's who she is. She's that pretty, she's that smart.

"And one of the great things about Neneh as you watch her, as you talk to her, as you deal with the photography that comes in, as you see her on *Top of the Pops*, nine-months pregnant, bouncing around looking great on TV — and no one could get away with that but her — you just realize that she's got a lot going on. She's as sexy as **Jody Watley** and as intelligent as **Natalie Merchant** from **10,000 Maniacs**. She's got all of the stuff that the '90s are gonna be about."

Ayeroff sounds more like the head of Cherry's fan club than the head of her label. But his enthusiasm has a function — it's a sort of in-house marketing tool. "The thing I'm the best at is being a cheerleader," he says. "I think it's my real talent. So I got out there with the pom-poms, and I ranted and raved. And I was ranting and raving about something that was worth ranting and raving about, so it kinda worked."

With its style-spanning swagger, *Raw Like Sushi* is a daring album. In the marketplace, of course, innovation can be a two-edged sword. Despite the presence of the smash "Buffalo Stance," the LP presents Virgin with a significant marketing challenge. With that in mind, the label plans on following "Buffalo Stance" not with the top five U.K. hit "Manchild" but with the poppier "Kisses on the Wind."



"I think that will make it very easy for us not to confuse the public," Ayeroff explains. "And then we'll probably go with 'Manchild.' Mondino did the 'Manchild' video — I think it's the best one I've seen this year."

While Ayeroff is careful not to make the **Madonna** parallel, there's no question that it's in his mind. In his former position as creative marketing head at **Warner Bros.**, Ayeroff orchestrated Madonna's image development. When pressed, he focuses on some of the differences between the two, suggesting that Cherry comes across with less artifice than Madonna. "She has something Madonna doesn't have, and that's the fact that she is really black — part black.

"It's sort of presumptuous for me to say this, because I'm not black, but this is an artist that I believe black consumers, black kids, would like. The album is much blacker in some aspects than others. That's

what I think is great about the eclectic nature of the album. There are black songs, pop songs, art songs on the record — that's the nature of the artist. I think there's an eclectic mix that will satisfy everybody in its generalization and individuals in its microcosms."

One of the problems Virgin may well run into is resistance from the hard-core rap audience, some of whom are insisting that Cherry is not a legitimate rap artist.

"She is a crossover rap act, an amalgamation," Ayeroff submits. "She doesn't claim to be hard-core rap, but you know, **DJ Jazzy Jeff** isn't hard-core either, and it sells. And *Yo! MTV Raps* wants her on real bad." Yeah, if you're gonna deal with the perfect pristine aesthetic of rap, if there is such a thing, then yes, probably you could critique it. But that's to jerk oneself off, if you ask me."

One early move that didn't pan out was the decision to include "Buffalo Stance" as the lead track and first single from the *Slaves of New York* soundtrack album. Virgin had no way of knowing that the movie would be a bomb.

"Especially since we hadn't seen it," Ayeroff concurs. "On paper it was a brilliant idea. And the album is the sleeper dance record of the year — but we put the clamps on it when the film died because we knew we had [*Raw Like Sushi*] coming. And what happened is we sped this album up. The reason why we went

with 'Buffalo Stance' originally was because the record was coming in on import dance and there was nothing we could do to stop it. We knew that we could put it on *Slaves of New York* and we'd make it the first single on *Slaves of New York*. You notice we didn't put any footage from the film in it. That's 'cause we did it with **Inner City's** 'Good Life,' which was a #1 dance record. So that soundtrack album ultimately has three #1 dance records on it, and maybe a couple top 10s."

Aside from that misstep, however, the process of putting Cherry on the map has been a series of automatics. Ayeroff describes the order of events: "You take 'Buffalo Stance' from England, where it's already a hit, and you put it out. It goes to #1 dance, and then you go to radio. You give it to MTV and they flip out. They think, 'This is our girl,' and they make it a Hip Clip. It's easy, it's nothing. It takes care of itself. It's real. It's not fabricated. It's the easiest thing we've worked on since we've been here, other than **Soul II Soul**. I'm tellin' ya, Soul II Soul is as real as Neneh is.

"See, one of the great things about what's going on is that the cutting edge of black music is coming from England right now — it's like this new British Invasion. What I think you see is sort of looser production value than the **Babyface & L.A.** approach — not that we don't have one of their records comin' out right now [After 7], but I think it's real interesting in that sense. It breaks down the formulas, and that's what big success always comes from."

"We're goin' for #1 with Neneh's album," Ayeroff insists. "We're gonna jam. It's already selling like crazy."

Has Virgin's crossover success greased the chute for Cherry?

"When you're hot," replies Ayeroff, "they pay attention to you — period. And we're hot. What can I say? I think at this point looks like we're gonna get hotter, 'cause the Soul II Soul record's gonna be a #1 black record and go pop, too. It's a great record. Finally I can say that it's all jelling. We've become very credible." ○

TOTALLY HIP TOP 10

1. The Allman Brothers Band: *Dreams* (Polydor four-CD retrospective)
2. Sidney Lumet, director: *Running on Empty* (WB video)
3. Soul II Soul: *Keep on Movin'* (Virgin)
4. Paul McCartney & Elvis Costello: "You Want Her too" (cut from Capitol LP *Flowers in the Dirt*)
5. Richard Roth, correspondent, Beijing (CBS-TV)
6. China Crisis: "Day After Day" (cut from the A&M LP *Diary of a Hollow Horse*)
7. Blair Brown, in *The Days and Nights of Molly Dodd* (Lifetime)
8. Stevie Ray Vaughan & Double Trouble: *In Step* (Epic)
9. Marshall Crenshaw: "Let Her Dance" (cut from WB LP *Good Evening*)
10. Kevin Mitchell, power-hitter, San Francisco Giants

**“She’s A Girl!
She’s So Cute!!
And She Plays
The Drums!!!”:**

TERRI

LYNE

CARRINGTON’S

REAL LIFE

STORY

BY LEE JESKE



**‘Most people
grew up playing
funk and then
they migrated to
jazz. I did just
the opposite.’**

months, headlines a New York concert of her own music (age 20), moves to New York.

“I’ve always been a person who’s had a purpose and, for the most part, everything I’ve envisioned and wanted to happen has happened. I just looked at my career with the healthiest attitude: It’s steps and I just know when it’s time to move on to the next step. When I was at Berklee, I knew and I felt beyond a shadow of a doubt that it was time for me to move to New York and try to play with the real musicians that were making it happen on the New York scene. And I did that, I moved and for the first year I played with Clark Terry, Woody Shaw, a couple of people. Then, after about a year or two, I started working with a lot of different people.”

She moved to Brooklyn and became part of M-Base, a collective of increasingly successful young musicians with an even-handed approach to jazz, funk and everything in-between. She tried to cram in as many experiences as she could—rock, sure; fusion, okay; bebop, fine. Everything was not perfect: She auditioned for Steps Ahead and didn’t get the gig; auditioned for Sting and didn’t get that gig either. She also auditioned for Wayne Shorter. That gig she got. Playing with Wayne Shorter is not easy; it was in his band that Terri Lyne Carrington really began opening some eyes.

Wayne Shorter plays on *Real Life Story*, an album that leans toward the funk and pop sides of jazz-funk and jazz-pop. So do Carlos Santana, Grover Washington, Dianne Reeves, Patrice Rushen and Gerald Albright. Terri Lyne does some of her own singing on the album and, she says, don’t be surprised if you hear her singing more in the future.

“Some of the people I really like a lot are Joan Armatrading and Joni Mitchell. I think they have really special styles, the way they sing and they write their own music; they pull off their own music with their voices, whereas nobody else can really do it the way they do.”

When the Arsenio Hall gig came up, Terri Lyne was ready for a move to the West Coast. She auditioned and got the job. Bingo. Now she’s taking an “indefinite leave of absence” to pursue her own career, which is taking off like the proverbial bat out of hell. She follows her instincts. So far, so good.

“I don’t analyze things and I don’t use strategies,” she says. “I kind of just let whatever’s supposed to happen happen, but when I know that something is correct for my life at this time, that’s what I go with.”

“Don’t get me wrong, I don’t want to come across sounding like this stuff just happened. I must admit, I’m very fortunate—I don’t believe in luck, but I’m very fortunate and somehow I’ve created this fortune for myself. I just feel at this time people can really go after what they want with some kind of perseverance and support: even if it’s one person, you’ll find somebody who’s interested enough to help. You have to have the desire, the will and the independence to do it yourself. I’ve always kind of had those things. That kind of drive is what helped me get this far and accomplish the things I have. I just feel like I haven’t done enough.”

A FEW DAYS AGO, Terri Lyne Carrington was feeling kind of blue. “I was feeling almost disgusted with my career,” says the drummer, whose Verve Forecast album, *Real Life Story*, zoomed straight to #1 on our Contemporary Jazz chart. “Like, I’ve been doing this for 16 years and there’s so much I haven’t done yet. You know what I mean?”

Some look at Terri Lyne Carrington and say, “M’gosh, at the age of 23, she’s already released a successful solo album, toured with Clark Terry, Wayne Shorter and others, been featured on *CBS Sunday Morning*, and had a high-profile gig as the drummer on the *Arsenio Hall Show* (a spot she just vacated). Not to mention the fact that she’s a woman, and woman jazz musicians are looked upon about as kindly as woman baseball umpires — and have about as much possibility for full-time employment. And she plays the drums!”

Terri Lyne Carrington looks at Terri Lyne Carrington and says, “I feel a little older than 23 because I feel like I’ve had a somewhat lengthy career already. That’s mainly because I’ve been doing it for more than half of my life. More than three-quarters of my life.”

“People always say to me, ‘Well, you’re so young.’ I don’t want to hear that, that does nothing for me. There are no guarantees—who knows how long I’ll be around? I just believe in doing the best you can, as much as you can, the most you can, when you can. Within reason—you’ve got to enjoy life and everything, but that kind of drive is important. As soon as you get too complacent or comfortable there are going to be a lot of other people on your tail, people who really do have that drive, and that can be the difference between you getting what you want or them getting it.”

This is the time in the Terri Lyne Carrington story when the writer impresses the reader with a sentence that begins, “The first time I saw Terri Lyne Carrington, she was...” Fill in the blank with a very young age. It’s obnoxious.

The first time I saw Terri Lyne Carrington, she was 10 years old. It was at Sandy’s Jazz Revival in Bever-

ly, Mass., and she was sitting in with Illinois Jacquet and Milt Buckner (taking, I believe, Sonny Payne’s drum seat for a number or two). That same week she was on the local TV wake-up program, *The Good Day Show*. My reaction, the reaction of the entire city, was: “She’s a girl! She’s so cute!! And she plays the drums!!!” It was amazing. But what was the most amazing thing about it was that she played the drums good. **Real** good. She was as cute as a button and she swung like Chick Webb. Yikes!

“I was normally embarrassed to a degree when people came up to me and said, ‘Oh, you’re so cute and you play and I can’t believe it,’” she says. “But anybody who really knew music and didn’t have a problem with what I was doing, as far as this being a kid or whatever; they took me seriously. Because, for the most part, I was serious about it and I was playing.”

Sonny Carrington, Terri Lyne’s father, is a musician, as was his father. So when Terri Lyne started fooling around with the drums, her dad didn’t exactly discourage her interest.

“When I started practicing to records, my father would first put on blues records—organ trios and stuff like that—and I would play with those. Then he would put on funk records, like Tower of Power, James Brown, whatever was popular at the time. But he was always listening to jazz and that just became the serious music to me, that’s why I was playing that. He had friends like Nat Adderley, Clark Terry and people like that, so that’s the background I have. Most people grew up playing funk and then they migrated to jazz; I did just the opposite.”

She says she was 14 when she realized that this was for real, that she was a drummer. That’s the year she led her first gig at Sandy’s, motoring a band of veterans that included Kenny Barron, Buster Williams and Frank Foster. “That,” she says, “was when I realized that I was good at it.”

Fast forward: She studies with Alan Dawson, becomes the youngest endorsee of Zildjian Cymbals, does clinics for the National Endowment for the Arts, makes her first album (age 16), goes to Berklee for 18

X Y M O X

Making Atmosphere Concrete

BY KAREN WOODS



FOLLOWING THE CAREER of Xymox is like reading a how-to manual on becoming a successful band. This Amsterdam-based group started out several years ago as a duo and put out an EP on their own, an EP that frontman Ronny Moerings is now embarrassed to acknowledge. The band—then known as Clan of Xymox—was then picked up by English indie 4AD and released two albums and a couple of EPs. After their first U.S. tour last year, they were courted by several major labels here and eventually chose PolyGram. The result is *Twist of Shadows*, which is currently sitting in the top 20 on the alternative album chart.

Xymox started out as Moerings and Anke Wolbert in Nymegen, Netherlands, he on guitar and keyboards, she on bass and keyboards. They recruited third keyboard player Pieter Nooten, and formed the songwriting triumvirate that has been intact ever since. On tour and in the studio, the sound is rounded out by Will Anvers on drums and Burt Bartan—yes—keyboards.

They released a 12-inch single last year called "Blind Hearts," and the B-side, "A Million Things," as well as another earlier song called "A Day" are both included on *Twist of Shadows*.

"We wanted to do those songs again," Moerings explains. "We thought they could be better. It's hard to decide if a given producer is right for your music. The best way to find out is to record a song you've done before, see if it sounds better. This was much better."

Peter Walsh, known most recently for his work with Simple Minds and Gene Loves Jezebel, produced *Twist of Shadows*. The band's has always been lush and dramatic, more atmosphere and tension than tangible elements, but this record manages to present the same sort of material in a more polished, accessible context—concrete and steel rather than ephemeral wisps and suggestions set to a rhythm track. People who would have never listened to a Xymox record previously are quite likely going to enjoy this.

Both Moerings and Wolbert give credit where credit is due: "We don't listen to the songs, we listen to how [a producer] handles the sounds," Moerings explains. "The producer can't help the way you make a song, but he can help the way it sounds. Like there are all sorts of ways to record a guitar. Some people like a clean guitar, some people like a distorted guitar. That's the reason you choose a producer, because you think he will treat a guitar and keyboards the way it will fit into your sound. That's why we chose Pete."

"The other two albums we didn't really have a producer, we just had a lot of people in the studio while we were recording, and they were listening to us, making suggestions. But we didn't know how to produce. Like if you mix down a bass too far, it starts to rumble in your speakers. We're just learning how not to make mistakes like that"

As far as the new label goes, both are pleased with that as well. "They've given us total freedom in whatever we do, which is rather nice," Moerings says.

"We always had one-off deals with 4AD," Wolbert adds, "so we had always planned to sign to a major."

The split with the British label was perfectly amicable. "We never signed a long-term deal with 4AD. That's the way they operate," says Moerings. "They sign a band for a one-off deal, they make the record, and if they want to go, they go to another label. It's happened a lot in the past, with Bauhaus, the Pixies, Throwing Muses. I think that's the way Ivo [Watts-Russell, founder of 4AD] likes to run his business: He likes to discover new bands, then pass them on. If a band's doing well, he advises them to go."

Even at its most obscure, Xymox has been besieged with questions about what exactly does Xymox (pronounced Zi-mox) mean, and now with the added exposure of major label status, the question is likely to come up again. For the record, Moerings says it means "absolutely nothing. When you start a band, you have to come up with a good name. Then you find out there are 10 other bands with the same name. With a name like Xymox, your chances are much less that another band comes up with the same name."◊

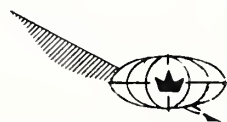
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THE *MUSIC* TRADE MAGAZINE



SYNDICATED BY KING FEATURES

ON THE DANCEFLOOR



BIG FUN: Everybody gather round, it's the **Inner City** sound. Their debut LP, *Paradise* (Virgin), has just dropped. Skeptics have called it "Nine 'Big Fun's and a ballad," but there is a lot more going on here. It opens with 'Inner City Theme,' a stark landscape that sums up the Detroit experience in a few chords. Similar to works by **the Truth** and **Trybe**, it is in sharp contrast to the whimsical work you are accustomed to from the group. The other curveball is "Power of Passion," a ballad with a feel similar to "Love to Love You Baby" that sounds great pumped late night. The rest of the LP is comprised of uptempo pop/dance crossover material (the group has been criminally neglected on the pop charts) including the pop masterpieces "Big Fun" and "Good Life," and the current single "Ain't Nobody Better." Continuing in this direction is "Paradise," which many feel will be the next single; but in our mind "Do You Love What You Feel" would be a much better choice if it receives a hard remix. The hooks are definitely there, and if the beats are beefed it could go the distance. For a final comment on this album, I will point out that noted dance music critic **Olga Tabinsky** had the advance cassette permanently secured in her Walkman for over a month, so it must be kickin'.

GOTTA HAVE HOUSE: The New York "underground" sound is anything but. **Clivilles & Cole**, who busted it open with the help of **David Morales** on their hit "Do it Properly" (credited to **Two Puerto Ricans, A Black Man, and a Dominican**), a minimal house-inspired jam that lit up the dance floor. Since that record everyone, including Clivilles & Cole themselves, have milked the sound for all it's worth, and then some. In a mix it sounds great for a minute or two, but over the course of an hour or two of listening it grows quite tiresome. The past two weeks have seen a deluge of tracks employing nagging synth sounds and treble-heavy drum machines. The new **Two Puerto Ricans** record kicks, as does "Inch by Inch" off the **28th St. Crew** album (Vendetta), but if you've got a few records in this genre you don't need them. Ditto the new **Kraze** record on Big Beat (212-691-8805), which is by no means essential if you own "The Party."

These records aren't for listening at home, or for radio play in their original form. They sound good in a mix, and that's the point. The bare-bones rhythmic tracks of **Milo's** "90,000 B.C." (RAW, 201-871-6909) are great for pumping up rhythmically weak pop and R&B records, as is the sample-laden "Women Beat Their Men," by **Voodoo Doll** (Broken Bones, 212-840-0233). These two are clever enough to induce real excitement on the floor, as is **Prince Paul's** remix of **Fine Young Cannibals'** "Good Thing," which, like the Voodoo Doll record, gets over by injecting a playful sense of humor into the mix.

INDEPENDENT LABELS: You have a receptive outlet here. Publicity for the price of a stamp! Please send all 12"s, LPs, CDs, advance cassettes, and other promotional materials to me c/o *Cash Box*, 6464 Sunset Blvd., Suite 605, Hollywood, CA 90028. If you got the goods, I've got the space.

■ DANCE PICKS

□ **THE GODFATHERS:** "She Gives Me Love" (EPIC 688818)

This track is the highlight of their latest LP, and is recommended to those who have a taste for fine danceable rock & roll. The **Keith Le Blanc** remix adds some nice percussion and a beefed up rhythm track but it in no way dilutes the power of the original track.

CASH BOX MICRO CHART

DANCE SINGLES



June 17, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ME, MYSELF & I (Tommy Boy TB-926)	De La Soul	2	7
2	ELECTRIC YOUTH (REMIX) (Atlantic 0-86427)	Debbie Gibson	5	5
3	THIS TIME I KNOW IT'S FOR REAL (Atlantic 0-86415)	Donna Summer	6	3
4	KEEP ON MOVIN' (Virgin 0-96556)	Soul II Soul	7	3
5	BUFFALO STANCE (Virgin 0-96573)	Neneh Cherry	1	9
6	AIN'T NOBODY BETTER (Virgin 0-96559)	Inner City	10	3
7	ROUND AND ROUND (Qwest/Warner Bros. 0-21062)	New Order	9	5
8	MR D.J. (Motown MOT-4634)	Joyce "Fenderella" Irby	12	3
9	UH-UH OOH OOH LOOK OUT (HERE IT COMES) (Atlantic 0-86435)	Roberta Flack	10	5
10	WORKIN' OVERTIME (Motown MOT-4639)	Diana Ross	19	3
11	IKO IKO (Capitol V-15475)	The Belle Stars	31	3
12	FOREVER YOUR GIRL (Virgin 0-96565)	Paula Abdul	8	7
13	BRING MR EDELWEISS (Atlantic 0-86423)	Edelweiss	DEBUT	
14	BABY DON'T FORGET MY NUMBER (Arista ADI-9833)	Milli Vanilli	DEBUT	
15	REAL LOVE (MCA 23928)	Jody Watley	13	11
16	IF I'M NOT YOUR LOVER (Warner Bros. 0-21158)	Al B. Sure	36	3
17	SEND ME AN ANGEL 89 (Curb/MCA CRB-10303)	Real Life	DEBUT	
18	TOO MUCK TOO LATE (Vendetta VE-7015)	Denise Lopez	14	5
19	EVERYTHING COUNTS (Sire/Warner Bros. 0-21183)	Depeche Mode	23	3
20	START OF A ROMANCE (Atlantic 0-86444)	Skyy	16	5
21	FASCINATION STREET (Elektra 0-66704)	The Cure	20	5
22	LIKE A PRAYER (Sire/Warner Bros. 0-21170)	Madonna	4	11
23	FUNKY COLD MEDINA (Delicious/Island DV1004)	Tone Loc	3	11
24	JACK TO THE SOUND OF THE UNDERGROUND (Next Plateau NP50094)	Hithouse	DEBUT	
25	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	15	11
26	I LIKE (Uptown/MCA 23927)	Guy	17	7
27	JUST GOT BACK FROM HEAVEN (Fine Art/Rhino RNTW 70412)	Sparks	26	3
28	THIS IS ACID (Vendetta VE-7016)	Maurice	18	16
29	WE GOT OUR OWN THANG (Uptown/MCA 23942)	Heavy D & the Boyz	DEBUT	
30	THEY WANT MONEY (Jive/RCA 1215)	Kool Moe Dee	DEBUT	
31	JOY AND PAIN (Profile PRO-7247)	Rob Base & D.J. E-Z Rock	25	7
32	VOODOO RAY (Warlock War-038)	A Guy Named Gerald	21	7
33	SUBOCEANA (Sire/Warner Bros. 0-21193)	Tom Tom Club	DEBUT	
34	SELF DESTRUCTION (Jive/RCA 1178-1-JD)	The Stop The Violence Movement	34	16
35	IN MY EYES (LMR 4004)	Stevie B	DEBUT	
36	I ONLY WANNA BE WITH YOU (Jive/RCA 1193-1-JD)	Samantha Fox	22	9
37	SHE DRIVES ME CRAZY (I.R.S. 23926)	Fine Young Cannibals	24	16
38	REAL LOVE (Motown MOT-4618)	El DeBarge	27	9
39	TURN THIS MUTHA OUT (Capitol V-15437)	M.C. Hammer	33	7
40	ONE MAN (Profile PRO-7241)	Charelle	29	6

□ **DEBORAH SASSON & MCL:** "(Carmen) Danger in Your Eyes" (Capitol 15474)

Euro boat music meets opera. It works! The adroit mixer might investigate purchasing two copies to extend the operatic opening, which is definitely the highlight of the song, and also has the best beats. Note to those who already own the import: the new remixes are not necessary by any means, but it is a cheap way to buy a double.



□ **CHILDREN OF THE NIGHT:** "We Play Ska" (Jive U.K. T202)

□ **ARROW:** "O' La Soca" (Mango/Island 7829)

Two great blends of Caribbean styles with house rhythms. The Children of the Night take some acid and add ska guitar, timbales, and the toasting talents of **Ranking Roger** (formally of the **English Beat**). The rhythms are a perfect blend of traditional ska quirkiness and house grooves, and the song has charm to spare. The Arrow track is more of a dense Caribbean groove with house flavorings, and it sounds great in a mix.

Neil Harris

SHOCK OF THE NEW

IN DEVOTING LAST WEEK'S COLUMN to the fundamental principles of the pop hook, we neglected to include more than a short list of hooky performers for your extra-credit study. So before we dive into the pile of new releases that need to be reviewed, here are some power-pop nuggets for your summertime consumption, served with a minimum of editorial seasoning: **Todd Rundgren**, *Something/Anything?*; **Wire**, *Play Pop*; **Big Star**, *#1 Record*; **the Beatles**, everything up to *Revolver*; **Husker Du**, *Flip Your Wig*; **Badfinger**, *Straight Up*; **the Darling Buds**, *Pop Said* (hot off the presses); **The Best of the Raspberries**; **the Last**, *L.A. Explosion*; **Bobby Sutcliffe**, *Only Ghosts Remain* (ex-member of the **Windbreakers**, his debut on PVC is one of the tangiest records of the decade); **Flying Color**, *Flying Color* (San Francisco's answer to Bobby Sutcliffe); **the Buzzcocks**, *Singles Going Steady*; **R.E.M.**, *Murmur*; **Let's Active**, *Afoot* (Mitch Easter's fingerprints are all over this list); **Blondie**, *Plastic Letters*; **Shoes**, *Present Tense*; **the Slugs**, *Non-Stop Holiday* (new contenders from the reliable Pravda label); **the Replacements**, *Tim*; **the Posies**, *Failure* (buy your collector's copy today—the band will be major-label any minute now); **Big Dipper**, *Heavens*; **Plastic Bertrand**, *Ca Plane Pour Moi*; **Game Theory**, *Real Nighttime*; **Nick Lowe**, *Labour of Lust*. You get the idea. Of course, if you listened to this sort of thing exclusively, your brain would turn to happy mush. (Think how quickly England's "blonde" phenomenon—the **Primitives**, **Transvision Vamp**, **Voice of the Beehive** grew tedious, despite the sparkling hooks.) But the next time you're tempted to reach for the hemlock, I suggest you put on a Raspberries album instead.

SAY IT WITH FLOWERS: In my new capacity as rapmaster, I attended a recent **De La Soul** performance at the Palace in L.A. The album sure is swell, and the crew is so popular that they added extra shows during their brief swing through the metro area. On this particular night, the place was crawling with mini-skirts and would-be gangsters, the kind of tri-racial crowd you'd see at the big, overpriced discos if you were the type of person who actually went to big, overpriced discos. But as psyched as we were for a love-fest, I have to say that the posse blew it. Fame has hit these guys hard and fast, and they spent most of the show engaged in giddy horseplay and private jokes that, even if we could hear what they were saying, wouldn't have made much sense to us. They did dispense the daisies, but not nearly enough music.

ALTERNATIVES



MAUREEN TUCKER: *Life in Exile After Abdication* (50 Skadillion Watts MOE 7-1)

Tucker, the original drummer of the Velvet Underground, seems to have survived the '80s with her spirit and charm intact. She's been working as a clerk in a Georgia Wal-Mart for years, and some of the most cutting material here—"Spam," "Work"—addresses the petty compromises and frustrations of workaday life. Her tone in places is reminiscent of Jonathan Richman's, as in the artfully primitive shopping-and-friendship ditty, "Hey Mersh." But Tucker's refreshing simplicity of expression is only part of the appeal. The wide-

eyed frailty she let us glimpse in the VU's "After Hours," is fully on display here, deftly counterpointed by the feedback-heavy syncopation. Yes, it sounds like a Velvets album, and a good one at that, a sound that's reinforced by the presence of one Mr. L. Reed on a couple tracks, a reverent rendition of "Pale Blue Eyes" and a bevy of sympathetic co-conspirators (including members of Half Japanese, Sonic Youth and kindred innocent Daniel Johnston.). This is a celebration of garage rock, but the noise-savvy youngbloods keep it from being a nostalgia trip. A fine surprise, one of the most pleasing albums of the year on any number of levels. (50 Skadillion Watts, 5721 Laguna Ave., Stuart, FL 34997. This is also clearinghouse for info on the Velvet Underground Appreciation Society.)

24-7 SPYZ: *Harder Than You* (In-Effect 88561-3006-1)

At least until the album went gold, Living Color had to deal with all that "black rock band" baloney. Now, black rock bands like 24-7 Spyz have to deal with all that "Living Color" baloney. There's no getting around the similarities between the two bands, and there's no getting around the similarities between 24-7 Spyz and any number of funk and metal combos; but the Spyz vault to the head of the pack with this debut album. The dominant mode here is swirling, repetitive riffs over a thrash foundation, with search-and-destroy basslines and the guitars lurking in the lower registers; but the variety quota is satisfied by excursions into psycho-funk (Kool & the Gang's "Jungle Boogie"), reggae ("Sponji Reggae") and polkified ska ("Tango Skin Polka," a jaunty li'l slap at the skinhead phenomenon.). Lyrically they are acute, with stinging observations on the urban struggle, personal temptation and the global charade that mostly sidestep the cliches of outrage. It's a hard-hitting, muscular record that will probably appeal more to a metal crowd than a funk one.

CASH BOX MICRO CHART

ALTERNATIVE MUSIC		ALT	
		June 17, 1989 The grey shading represents a bullet, indicating strong upward chart movement.	
		Total Weeks ▼	Last Week ▼
1	DISINTEGRATION (Elektra 60855)	The Cure	1 5
2	DOOLITTLE (Elektra 60856-1)	Pixies	2 7
3	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	5 5
4	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	4 15
5	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	3 8
6	WORKBOOK (Virgin 91240)	Bob Mould	10 5
7	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	7 9
8	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	20 3
9	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	12 10
10	SPIKE (Warner Bros. 25848)	Elvis Costello	6 17
11	FUN & GAMES (TVT 2550)	Connells	11 11
12	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	9 18
13	ORANGES & LEMONS (Geffen GHS 24218)	XTC	8 14
14	YELLOW MOON (A&M 5240)	Neville Brothers	14 7
15	STREET FIGHTING YEARS (A&M 3927)	Simple Minds	15 4
16	BLAZE OF GLORY (A&M 5239)	Joe Jackson	16 6
17	TWIST OF SHADOWS (PolyGram 839233)	Xymox	18 7
18	9 (Virgin 91062)	Public Image Limited	25 3
19	NEW YORK (Sire 25829)	Lu Reed	13 21
20	101 (Sire 25853)	Depeche Mode	17 11
21	TIN MACHINE (EMI E1-91990)	Tin Machine	34 2
22	ROOT HOG OR DIE (Enigma 7 73335-1)	Mojo Nixon & Skid Roper	19 10
23	BRAIN DRAIN (Sire 25905)	The Ramones	32 2
24	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	21 20
25	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	22 9
26	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	29 4
27	MORE SONGS ABOUT LOVE & HATE (Epic 45023)	The Godfathers	28 2
28	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	23 14
29	THE BURNING WORLD (Uni 601)	The Swans	31 3
30	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	24 22
31	FROM OHIO (SST 235)	fireHOSE	26 13
32	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary	27 13
33	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d.lang	DEBUT
34	GREEN (Warner Bros. 25795)	R.E.M.	30 22
35	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	DEBUT
36	DOUBLE LIVE (Latino Bugervall LBV 002)	The Butthole Surfers	DEBUT
37	3 (Slash/Warner Bros. 25819)	Violent Femmes	33 21
38	THE MAN WITH THE BLUE POSTMODERN FRAGMENTED NEO-TRADITIONALIST GUITAR (Geffen 24238-2)	Peter Case	38 8
39	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	39 18
40	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	40 9

SWANS: *The Burning World* (UNI 601)

Once the most abrasive and irritating band in the East Village noise community, Swans have taken a radical turn towards the accessible in the last year. The same band that once did an album called *Raping a Slave* is now a major-label post-folk ensemble. But there's no danger of Swans going soft on us; now they're using stillness for its subversive possibilities where once they used industrial clamor. There remains a machine-age angst in the haunted, skeletal arrangements, a hollowness that stands for apocalypse and its aftermath. The end of the world is a lingering theme here, with images of burning skys and several explicit, ironic references to salvation. Michael Gira sings a bit like Leon Redbone doing Nick Cave (a compliment), while Jarboe contributes vocals to an eerie cover of Traffic's "Can't Find My Way Home."

VARIOUS ARTISTS: *Everyday is a Holly Day* (Emergo EM9465)

Originally put together by the roots-happy New Rose label in France, this tribute to Buddy Holly has been repackaged for American consumption by Emergo. It features 16 covers of Holly songs by various artists of the moderately well-known, alternative ilk, including Shoes (a lush and lovely "Words of Love"), Tav Falco's Panther Burns (a raucous "Peggy Sue" featuring Alex Chilton), Chris Bailey of the Saints (a sidewalk-cafe rendition of "It Doesn't Matter Anymore"), the Lolitas (blistering through "Not Fade Away") and some swingin' oldsters called the Country Rockers ("Rockin' Around With Ollie Vee."). Almost everything has that ragged authenticity that the French think is so American. (Of course, these are the same people who worship Jerry Lewis as a deity.) A highlight is the one original on the album, "Hey Buddy," a garage raver by Imitation Life.

Joe Williams

THE HEAVY METALS

THIS MUST BE THE CALM BEFORE THE STORM. Very little of excitement has been going on in the metal world for the past couple of weeks. As if to indicate the fact that we're pretty much caught up on heavy-duty news around here, I found a recent fax from **Levine/Schneider** informing me that **Steve Vai** has *officially* joined **Whitesnake**. I can't say for sure that I was the first one to report this in print, but I *did* announce it a couple of months ago. Guess *Cash Box* outscouted you again, eh Mitchell?

I haven't heard any news lately from **Harvey Sheldon** and his **Pure Rock Network**, but his competition, the already established **Z-Rock**, recently signed on a new affiliate. Talk radio station **WTRX** in Flint, Michigan has switched over to the metal format and is now known as **WDLZ**. Flint joins San Antonio, Dallas, Houston, Denver, Minneapolis, Portland, Albuquerque, Jacksonville, Grand Rapids, Panama City (Florida) and Billings (Montana) as a Z-Rock city.

The lovely **Lita Ford** is currently in England, cooking up some new tunes with **Ozzy Osbourne** and **Motorhead's Lemmy Kilmeister**. She wrote a couple of songs with these two dudes on her last album—"Can't Catch Me," the one she wrote with the marvelously macho Lemmy, is my favorite song on the record, and her Ozzy co-creation, "Close My Eyes Forever," has been working its way upwards on the singles' charts.

Since this was rather a dull week musically, I packed my bags and hightailed it up to San Francisco for a few days. But even though I didn't walk into one club the whole time I was there, I couldn't completely escape rock & roll. I hung out for a while with Frisco's premier hard rockers, **Vain**, who just made the cover of *Kerrang!* Between meetings with video directors and publishing execs, the band showed me its third favorite pastime (number one is music, of course, and number two is girls): an adorable collection of lizards, snakes and salamanders, all of whom have cute names like **Ziggy** and **Big Chief**. Singer **Davy Vain** even let me hold one of his pride and joys, **Big Bitch**, a rare breed of dragon lizard. The group's **Island** LP will be out in July and my big question is who's gonna take care of their apartment-turned-terrarium when they hit the road? Or do they intend to take all their little friends on tour with them? That might not be a bad idea—they could bill it as "Vain's Travelling Circus" and charge a couple extra bucks for admission.

I'M REALLY SICK OF ALL THE PRESUMPTIONS that most music lovers take towards metal. According to non-headbangers, it's all **Guns N' Roses** street-wise sleaze, **Judas Priest**-ian big-boom noisiness or **Slayer**-ish satanic speed. And no one outside of metal wants to approach it with a ten foot pole. Most people who read this column and check out the reviews realize that metal is a broad category which embraces all musical styles and adds its own unique (and generally loud) twist. I've been spending a lot of time trying to open certain eyes up to this fact, but it's an uphill battle. However, I think I may have finally latched onto an idea that will get that point across—if you can't open their eyes, blast open their ears!

I've made up a compilation tape that might shock some people who have shied away from metal. Side one contains, in order, a folk tune, a Gilbert & Sullivan inspired ditty, a rap number, a classically-influenced piece, two country songs and an ethnic funk cover—all by metal artists. Side two contains each group's more recognizable identity, which will probably become surprisingly palatable after listening to side one. Hearing this tape will definitely broaden anyone's definition of hard rock and heavy metal:

Side One (or who is that masked band?)

1. Goo Goo Dolls: "James Dean" (*Jed*, Death Records)
2. M.O.D.: "Theme" (*Gross Misconduct*, Megaforce/Caroline)
3. Anthrax: "I'm The Man" (*I'm the Man*, Megaforce/Island)
4. Extreme: "Rock A Bye Bye" (*Extreme*, A&M)
5. Salty Dog: "I Can't Remember, I Drink Too Much" (from demo)
6. Guns N' Roses: "I Used to Love Her (But I Had to Kill Her)" (*GNR Lies*, Geffen)
7. Exodus: "Low Rider" (*Fabulous Disaster*, Combat)

Side Two (or the bands unmasked)

1. Goo Goo Dolls: "Up Yours" (*Jed*)
2. M.O.D.: "No Glove No Love" (*Gross Misconduct*)
3. Anthrax: "Be All End All" (*State of Euphoria*)
4. Extreme: "Flesh and Blood" (*Extreme*)
5. Salty Dog: "Heave Hard (She Comes Easy)" (demo, but will probably be on its Geffen debut)
6. Guns N' Roses: "It's So Easy" (*Appetite for Destruction*)
7. Exodus: "Toxic Waltz" (*Fabulous Disaster*)

METAL PICKS

Weekly Ear-Ringer

TORA TORA: *Surprise Attack* (A&M CS 5261)

I'm buried underneath a million blues-based hard rock cassettes and it's making me crazy because I have to dig deep to find the ones that should be sitting at the top of the heap. Tora Tora shouldn't get lost in the shuffle because *Surprise Attack* is uptempo, hip-shaking rock which contains a gritty, dark vibe that grabs ahold of you and won't let go. This band is from Memphis and it shows—its blues is full of sincerity and Southern Comfort.

Other Metal Releases

PUSSY GALORE: *Dial M* (Caroline Carol 1362)

Okay, I'll admit that this blend of obscure alternative noise and occasional Stones-through-a-fishbowl stylings totally and utterly confuses me. I assume it's supposed to do that, but the *really* puzzling thing is I like it. Since there's no logical reason for my positive reaction, I've begun to question my motives. Do I have some deeply rooted insecurity inside me that wonders if Pussy Galore is too cool for me to comprehend—so I'm only *pretending*

CASH BOX MICRO CHART



June 17, 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	8
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2	22
3	VIVID (Epic BFE 44099)	Living Colour	3	22
4	TWICE SHY (Capitol 90640)	Great White	4	7
5	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	5	22
6	SKID ROW (Atlantic 81936)	Skid Row	6	18
7	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	7	22
8	WINGER (Atlantic 81867)	Winger	9	22
9	LITA (RCA 6397-1-R)	Lita Ford	10	8
10	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	11	17
11	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	8	22
12	KINGDOM COME IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	12	7
13	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	13	10
14	BLUE MURDER (Geffen 24212)	Blue Murder	17	5
15	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	14	17
16	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	15	22
17	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	16	22
18	BADLANDS (Atlantic 81966)	Badlands	25	3
19	BULLETBOYS (Warner Bros. 25782)	Bulletboys	18	22
20	OPERATION:MINDCRIME (EMI 48640)	Queensryche	20	11
21	EXTREME (A&M SP 5238)	Extreme	19	12
22	SARAYA (Polydor/PolyGram 837 734)	Saraya	27	2
23	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	21	15
24	HEADLESS CROSS (I.R.S. 82002)	Black Sabbath	22	7
25	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	26	10
26	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	23	16
27	I WANT OUT (RCA 9709-1-R)	Helloween	24	8
28	STREET READY (Atlantic 91072)	Leatherwolf	30	9
29	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	28	22
30	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	33	4
31	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	29	22
32	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	32	22
33	ALICE IN HELL (Roadracer 9488)	Annihilator	34	5
34	SEA HAGS (Chrysalis FV4 1665)	Sea Hags	DEBUT	
35	BEST WISHES (Profile PRO-1274)	Cro-Mags	31	6
36	JUNKYARD (Geffen GHS 4-24227)	Junkyard	DEBUT	
37	PRIDE (Atlantic 81768)	White Lion	35	22
38	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	36	15
39	DREAMING #11 (Relativity 8856-1)	Joe Satriani	37	22
40	OU812 (Warner Bros. 25732)	Van Halen	38	22

to like it? Is there some hidden side to my psyche that *does* get it, even though it rambles on with no rhyme or reason? Is Pussy Galore too smart for its own good, or is it just stupid, but exceptionally tricky? On top of it all, this is supposed to be the group's most accessible record to date. Could've fooled me.

Janiss Garza



Vain's Ashley Mitchell and Davy Vain with friends Elvis and Brutus. (Photo: J. Garza)

UN NUEVO HORIZONTE

TIME AND TIME AGAIN I have heard from various Latin industry execs that rock and pop, Anglo style, will not sell to the American Latin youth. Why? Because Latin youth wants their pop and rock in English. I strongly disagree with this statement and I'm going to give you my reasoning.

First of all, most of the people who have said this to me are from an older generation, and I seriously doubt that they are really in touch with the desires of the younger generation. I remember when I growing up, and I listened to rock because it was music for my generation. My parents could not relate to it and therefore usually condemned it. They condemned it that is, until it became fashionable. This cycle is familiar to every generation. Innovative music has always been considered controversial, from **Sinatra, Elvis, Jerry Lee Lewis, Little Richard, the Beatles, the Stones, the Sex Pistols** — from punk to new wave, and most recently, rap. All these artists and/or styles of music were looked down on, and some even banned. Something very similar is happening to Latin pop and rock but instead of banning the records, the powers that be are simply ignoring it.

Latin rock and pop has a huge following in every Latin country except the U.S.A. Why? The so called "experts" will tell you that American Latinos prefer English vocalists. Are Latinos outside of the U.S. cut off from the rest of world and forced to listen to Spanish language rock? I don't think so. There are English language stations in most Latin countries. These kids listen to Michael Jackson and Guns N'Roses and they *still* will buy Spanish language rock. Then what is it? Why are American Latinos so different? Do they lack the music appreciation enjoyed by rest of the world? I doubt it. Latin radio and television advertising executives tell everyone that Latinos are loyal to their own race and that Spanish is spoken in 75% of the households. ? If they are so loyal, then why wouldn't they support Latin rock acts? The answer is two fold: 1. These young adults have no say in the matter. A different generation is deciding that they won't like rock or true pop in Spanish. The younger generation has *not* even been asked about it. Their opinion is ignored. There isn't enough quality rock or pop for a radio stations to program. This is sad, but true. We need more *good* product. I think the bottom line to this argument is, that the real reason American Latinos have not shown an interest in Latin rock is the *music* — not the language. Most of the material I have listened to, is not on the level with the rest of the world. We need to develop more quality acts. There are 14 million American Latinos under 35 to choose from. I am sure we can find at least 50 bands to get started with. As an industry, we must realize that we cannot expect to develop a new market with only 20 or so rock bands currently in release. Look at the rap market. It started with just a few pioneers and now there are hundreds of acts and the results — a major market in just a short time. We need to do the same, but actions speak louder than lip service. We need to do it. No more talk!

This is the year for rock and pop. It hasn't worked in the past but, it could work now. Let's develop the market, not ignore it. Imagine if mainstream record companies ignored rock, r&b, disco or rap. They could have turned their noses up to it because of the risks, but they didn't. This is recording industry. It is a business for creative minds, the timid need not apply. We need to broaden the American Latin market, not limit it. If you tried before and failed — try again, the market is worth it.

Missile

RECORDS TO WATCH



THE REBELS: *Banana* (Kubaney 20018)

The Rebel are a world-class band. They inject a fun-loving summer feeling to their music, especially the title cut, "Banana." This song should receive heavy "club" exposure in the English and Spanish dance markets. The rest of the songs range from commercial blends of calypso to reggae. They also produced some interesting versions of the standards "My Way" and "La Bamba." (Spanish/English — LP/cass/CD)

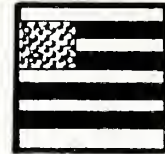
ROCIO JURADO: *Punto de Partida* (Capitol/EMI 42011)

A very elegant woman, with an enchanting voice. Rocio Urado touches your senses with the delivery of her songs. From her first single, "Amor de Noche", to the title cut, "Punto de Partida" this release is filled with emotions. (All Spanish — LP/cass/CD)



CASH BOX MICRO CHART

AMERICAN LATIN LPs



June 17, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ROBERTO CARLOS 88 (CBS 80002)	ROBERTO CARLOS	1	5
2	RAICES (CBS 80123)	JULIO IGLESIAS	4	3
3	ESOS HOMBRES (CBS 80057)	VIKKI CARR	2	5
4	TENGO DERECHO A SER FELIZ (MERCURY 838 351)	JOSE LUIS RODRIGUEZ	8	3
5	CHAYANNE (CBS 80051)	CHAYANNE	5	3
6	DESDE ANDALUCIA (RCA 6956)	ISABEL PANTOJA	3	5
7	BUSCA UNA MUJER (WEA 56119)	LUIS MIGUEL	7	3
8	LOS CORRIDOS PROHIBIDOS (FONOVISIA 8815)	LOS TIGRES DEL NORTE	9	5
9	AMAME (RICO/COMBO 2026)	GRAND COMBO	DEBUT	
10	QUE ES EL AMOR (ARIOLA 9666)	JOSE JOSE	11	5
11	CON TODOS LOS SENTIDOS (CBS 10546)	BRAULIO	12	3
12	SALSA EN LA CALLE 8 (TH-RODVEN 2605)	VARIOUS ARTISTS	6	5
13	TOP SECRET (FANIA 655)	WILLIE COLON	10	5
14	COMO TU MUJER (ARIOLA 8574)	ROCIO DURCAL	19	5
15	RUMBAMANIA (TTH 2621)	JOSSIE ESTEVAN Y LA PATRULLA	DEBUT	
16	SIN COMPARACION (SONOTONE 1174)	WILLIE GONZALEZ	18	3
17	GIPSY KINGS (ELEKTRA 60845)	GIPSY KINGS	22	5
18	INVASION DE LA PRIVACIDAD (TH-RODVEN 2575)	EDDIE SANTIAGO	16	5
19	LA RAMA DEL MEZQUITE (FREDDIE 1461)	RAMON AYALA	17	2
20	SIEMPRE TE AMARE (FONOVISIA 8809)	LOS YONICS	13	5
21	NI POR MIL PUNADOS (CBS 80105)	XELENCIA	DEBUT	
22	YO ME QUEDO (RMM 1677)	TONY VEGA	20	2
23	TU CU CU (SONOTONE 1628)	SONORA DINAMITA	14	2
24	YA NO (ARIOLA 9577)	MARISELA	15	2
25	SI ME RECUERDAS (LASER/FONOVISIA 3044)	LOS BUKIS	23	5

REGIONAL BREAKDOWN

EASTERN REGION

- Amame (RICO/COMBO 2026) **Grand Combo**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Ok, Alright (TTH 1935) **Jossie Estevan Y La Patrulla 15**
- Rumbamania (TH-Rodven 2621) **Rumba 3**
- Raices (CBS 80123) **Julio Iglesias**

SOUTHEASTERN & PUERTO RICO

- Raices (CBS 80123) **Julio Iglesias**
- Tengo Derecho a ser Feliz (Polygram 838 351) **Jose Luis Rodriguez**
- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Desde Andalucia (RCA 6956) **Isabel Pantoja**
- Top Secret (Fania 655) **Willie Colon**

MIDWESTERN REGION

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

SOUTH CENTRAL REGION

- Los Corridos Prohibidos (Fonovisa 8815) **Los Tigres del Norte**
- Ni Por Mil Punados De Oro (CBS 80105) **Xelencia**
- Straight from the Heart (CBS 80010) **Grupo Mazz**
- La Rama Del Mezquite (Freddie 1461) **Ramon Ayala**
- Raices (CBS 80123) **Julio Iglesias**

WESTERN REGION

- Roberto Carlos 88 (CBS 80002) **Roberto Carlos**
- Esos Hombres (CBS 80057) **Vikki Carr**
- Raices (CBS 80123) **Julio Iglesias**
- Chayanne (CBS 80051) **Chayanne**
- Tengo Derecho a ser Feliz (Polygram 838 351) **Jose Luis Rodriguez**

MTV INTERNACIONAL PLAYLIST



MARTIKA: "Toy Soldiers" (Columbia)

JODY WATLEY: "Real Love" (MCA)

MIXED PLATTER

CHAYANNE: "Este Ritmo Se Baila Asi" (CBS)

MADONNA: "Express Yourself" (Sire)

FINE YOUNG CANNIBALS: "Good Thing" (IRS/MCA)

MILLI VANILLI: "Baby Don't Forget My Number" (Arista)

PAULA ABDUL: "Forever Your Girl" (Virgin)

MIKI GONZALEZ: "Loia"

JOSE LUIS RODRIGUEZ: *Tengo Derecho a Ser Feliz* (PolyGram 838 351)

Take the spider webs off your feet because *El Puma* is dancing! *Baila Mi Rumba* moves! Jose Luis should be able to reach the young Latin dance market with this single. For those fans who prefer his ballads, Jose doesn't disappoint them. "Madre," and "America, Mi America" are two songs reflective of his soft, romantic style. (Spanish/1 English — LP/cass/CD)

GIT - TOREROS MUERTOS

*The Hottest
Latin Pop-Rock
Sound*



MECANO



MIGUEL MATEOS

*From the Leading
Pop-Rock Labels*



CAIFANES



TROYA - RAUL PORCHETO - NEON

JOAQUIN SABINA - VIRUS

RADIO FUTURA - ALQUIMIA

WESTERN REGION

POP

■ High Movers*

1. Lay Your Hands On Me (Mercury/Polygram) Bon Jovi
2. So Alive (RCA) Love & Rockets
3. Dressed For Success (EMI) Roxette
4. In Your Eyes (WTG) Peter Gabriel
5. Fire Woman (Sire) The Cult

■ Most Added**

1. Batdance (Warner Bros.) Prince
2. Calling It Love (Capitol) Donny Osmond
3. On Our Own (MCA) Bobby Brown
4. Lay Your Hands On Me (PolyGram) Bon Jovi
5. Fiends (MCA) Jody Watley

R&B

■ High Movers*

1. Show And Tell (Capitol) Peabo Bryson
2. For You To Love (Epic) Luther Vandross
3. For The Love Of You (PolyGram) Tony, Toni, Tone
4. Friends (MCA) Jody Watley
5. Baby Don't Forget My Number (Arista) Milli Vanilli

■ Most Added**

1. Bat Dance (Warner Bros.) Prince
2. On Our Own (MCA) Bobby Brown
3. You Found Another (Virgin) Boy George
4. Two Wrongs Don't Make It Right (Geffen) David Peaston
5. My Love Is So Raw (Columbia) Alyson Williams

COUNTRY

■ High Movers*

1. Love Has No Right (Atlantic America) Billy Joe Royal
2. Sunday In The South (Columbia) Shenandoah
3. Heaven Only Knows (Reprise) Emmylou Harris
4. Timber I'm Falling (MCA) Patty Loveless
5. Turn Of The Century (Universal) The Nitty Gritty Dirt Band

■ Most Added**

1. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
2. Before The Heartache Rolls In (RCA) Foster & Lloyd
3. And So It Goes (Universal) John Denver/Nitty Gritty Dirt Band
4. I Might Be What You're Lookin' For (Univ.) L. Gatlin/Gatlin Bros.
5. Never Givin' Up On Love (WB) Michael Martin Murphy

SOUTH CENTRAL REGION

POP

■ High Movers*

1. So Alive (RCA) Love & Rockets
2. Hey Baby (Epic) Henry Lee Summer
3. Fascination Street (Electra) Cure
4. Once Bitten Twice Shy (Capitol) Great White
5. Headed For Heartbreak (Atlantic) Winger

■ Most Added**

1. Batdance (Warner Bros.) Prince
2. No More Rhyme (Atlantic) Debbie Gibson
3. I'm That Type Of Guy (Def Jam/Columbia) LL Cool J
4. Friends (MCA) Jody Watley
5. Me Myself & I (Tommy Boy) De La Soul

R&B

■ High Movers*

1. Show And Tell (Capitol) Peabo Bryson
2. As Long As We're Together (A&M) Al Green
3. A Woman's Touch (Columbia) Christopher McDaniels
4. Baby Don't Forget My Number (Arista) Milli Vanilli
5. Buffalo Stance (Virgin) Neneh Cherry

■ Most Added**

1. Bat Dance (Warner Bros.) Prince
2. Two Wrongs Don't Make A Right (Geffen) David Peaston
3. Against Doctor's Orders (Arista) Kenny G
4. You Found Another (Virgin) Boy George
5. Sarah, Sarah (RCA) Jonathan Butler

COUNTRY

■ High Movers*

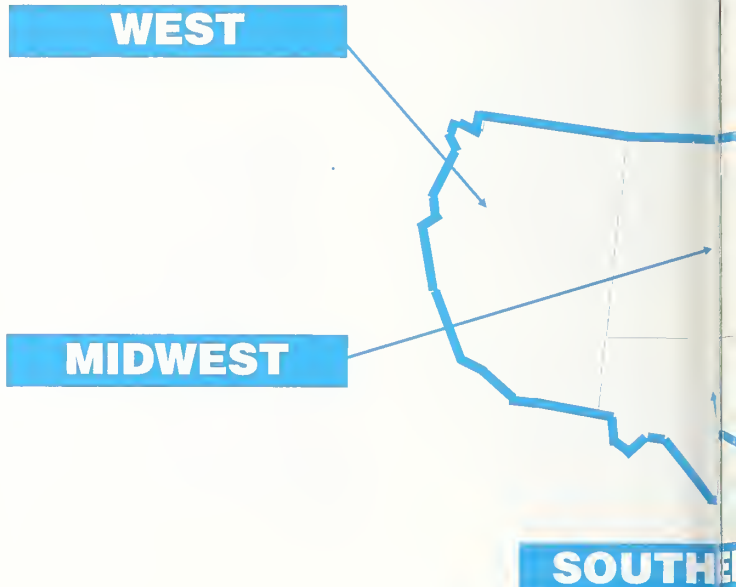
1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
2. Houston Solution (RCA) Ronnie Milsap
3. Love Has No Right (Atlantic America) Billy Joe Royal

CASH BOX RE

REGIONAL COMPILATION
BASED ON CASH BOX'S

* Average Chart Movement

***Most Added



4. Heaven Only Knows (Reprise) Emmylou Harris
5. Timber I'm Fallin In Love (MCA) Patty Loveless

■ Most Added**

1. Never Givin' Up On Love (WB) Michael Martin Murphy
2. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
3. Before The Heartache Rolls In (RCA) Foster & Lloyd
4. I Might Be What You're Lookin' For (Univ.) L. Gatlin/Gatlin Bros.
5. And So It Goes (Universal) John Denver/Nitty Gritty Dirt Band

MIDWESTERN REGION

POP

■ High Movers*

1. Lay Your Hands On Me (Mercury/Polygram) Bon Jovi
2. So Alive (RCA) Love & Rockets
3. Hey Baby (Epic) Henry Lee Summer
4. Dressed For Success (EMI) Roxette
5. We Can Last Forever (Reprise) Chicago

■ Most Added**

1. Batdance (Warner Bros.) Prince
2. Toy Soldiers (Columbia) Martika
3. No More Rhyme (Atlantic) Debbie Gibson
4. So Alive (RCA) Love & Rockets
5. Fascination Street (Electra) Cure

R&B

■ High Movers*

1. For You To Love (Epic) Luther Vandross
2. Have You Had Your Love Today (EMI) O'jays
3. Midnight Special (Atlantic) The System
4. Secret Rondevous (Warner Bros.) Karyn White
5. Every Little time (Arista) Kiara

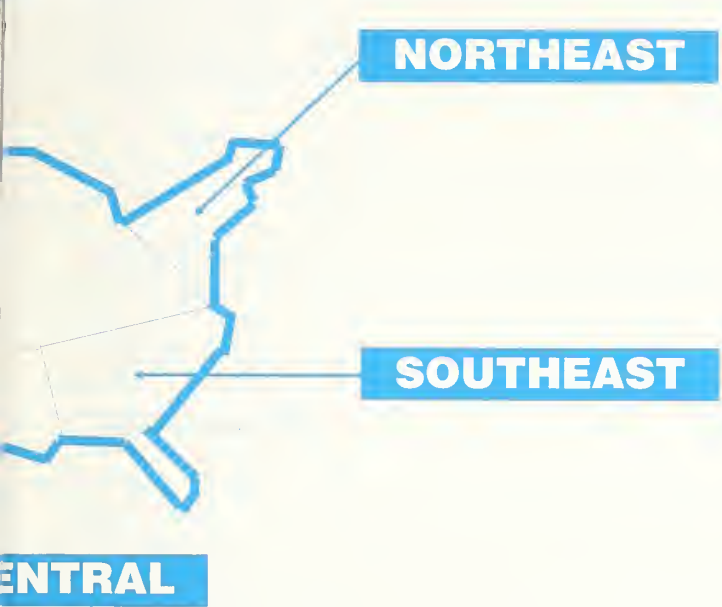
■ Most Added**

1. Bat Dance (Warner Bros.) Prince
2. You Found Another (Virgin) Boy George
3. On Our Own (MCA) Bobby Brown
4. Two Wrongs don't Make It Right (Geffen) David Peaston
5. Against Doctor's Orders (Arista) Kenny G

DIO REPORT

NUMBER OF **HOT SINGLES**
WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



NORTHEAST

SOUTHEAST

CENTRAL

COUNTRY

High Movers*

1. Timber I'm Falling In Love (MCA) Patty Loveless
2. Heaven Only Knows (Reprise) Emmylou Harris
3. Sunday In The South (Columbia) Shenandoah
4. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
5. When The Heartache Rolls In (RCA) Foster & Lloyd

Most Added**

1. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
2. And So It Goes (Universal) John Denver/Nitty Gritty Dirt Band
3. Love Is One Of Those Words (Columbia) Janie Frickie
4. Never Givin' Up On Love (WB) Michael Martin Murphy
5. When The Heartache Rolls In (RCA) Foster & Lloyd

NORTHEASTERN REGION

POP

High Movers*

1. Express Yourself (Sire/Warner Bros.) Madonna
2. If You Don't Know Me By Now (Elektra) Simply Red
3. Satisfied (EMI) Richard Marx
4. Miss You Like Crazy (EMI) Natalie Cole
5. Good Thing (MCA) Fine Young Cannibals

Most Added**

1. Express Yourself (Sire/Warner Bros.) Madonna
2. Bat Dance (Warner Bros.) Prince
3. Hooked On You (Atlantic) Sweet Sensation
4. No More Rhyme (Atlantic) Debbie Gibson
5. Falling In Love (PolyGram) Animotion

Most Added**

R&B

High Movers*

1. Have You Had Your Love (EMI) O'Jays
2. Me Myself And I (Tommy Boy) de la Soul
3. Every Little Time (Arista) Kiara
4. Keep On Moving (Virgin) Soul II Soul
5. For You To Love (Epic) Luther Vandross

Most Added**

1. Bat Dance (Warner Bros.) Prince
2. You Found Another (Virgin) Boy George
3. Something In The Way (MCA) Stephanie Mills
4. I Burn For You (EMI) Christopher Max
5. Sarah, Sarah (RCA) Jonathan Butler

COUNTRY

High Movers*

1. Love Has No Right (Atlantiv America) Billy Joe Royal
2. Heaven Only Knows (Reprise) Emmylou Harris
3. Timber I'm Falling In Love (MCA) Patty Loveless
4. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
5. Sunday In The South (Columbia) Shenandoah

Most Added**

1. I Might Be What You're Lookin' For (Univ.) L. Gatlin/Gatlin Bros.
2. Never Givin' Up On Love (WB) Michael Martin Murphy
3. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
4. When The Heartache Rolls In (RCA) Foster & Lloyd
5. And So It Goes (Universal) John Denver/Nitty Gritty Dirt Band

SOUTHEASTERN REGION

POP

High Movers*

1. Express Yourself (Sire/Warner Bros.) Madonna
2. Toy Soldiers (Columbia) Martika
3. So Alive (RCA) Love And Rockets
4. Good Thing (I.R.S.) Fine Young Cannibals
5. If You Don't Know Me By Now (Elektra) Simply Red

Most Added**

1. Bat Dance (Warner Bros.) Prince
2. No More Rhyme (Atlantic) Debbie Gibson
3. Hooked On You (Atlantic) Sweet Sensation
4. On Our Own (MCA) Bobby Brown
5. Calling In Love (PolyGram) Animotion

R&B

High Movers*

1. For The Love Of You (PolyGram) Tony, Toni, Tone
2. Have You Had Your Love (EMI) O'Jays
3. Lost Without You (Capitol) Winans
4. Mr. DJ (Motown) Joyce Irby
5. Show And Tell (Capitol) Peabo Bryson

Most Added**

1. Bat Dance (Warner Bros.) Prince
2. Two Wrongs Don't Make It Right (Geffen) David Peaston
3. You Found Another (Virgin) Boy George
4. On Our Own (MCA) Bobby Brown
5. Against Doctor's Orders (Arista) Kenny G

COUNTRY

High Movers*

1. Sunday In The South (Columbia) Shenandoah
2. Timber I'm Fallin In Love (MCA) Patty Loveless
3. Love Has No Right (Atlantic America) Billy Joe Royal
4. Heaven Only Knows (Reprise) Emmylou Harris
5. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton

Most Added

1. I Might Be What You're Lookin' For (Univ.) L. Gatlin/Gatlin Bros.
2. And So It Goes (Universal) John Denver/Nitty Gritty Dirt Band
3. Are You Ever Gonna Love Me (Warner Brothers) Holly Dunn
4. Never Givin' Up On Love (WB) Michael Martin Murphy
5. When The Heartache Rolls In (RCA) Foster & Lloyd

GUARANTEED NATIONAL HITS

POP***

Bat Dance
Prince
(Warner Bros.)

R&B***

Bat Dance
Prince
(Warner Bros.)

COUNTRY***

Turn Of The Century
The Nitty Gritty Dirt Band
Universal

TOP 200 ALBUMS

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

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

June 17, 1989



Top Debut: The Jacksons #80

		Total Weeks ▼	Last Week ▼
1	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	1 15
2	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	2 11
3	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	3 22
4	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	4 8
5	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	5 6
6	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	6 4
7	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	7 5
8	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	8 29
9	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	11 49
10	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	10 27
11	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	9 18
12	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	16 42
13	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	13 13
14	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	14 15
15	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	15 7
16	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	12 31
17	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	20 11
18	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	19 5
19	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	41 3
20	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	17 19
21	VOLUME ONE (P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	18 32
22	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	21 10
23	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98		
		GUNS N' ROSES	22 94
24	GUY (P) (MCA 42176)MCA 8.98	GUY	23 45
25	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	24 37
26	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	25 19
27	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	27 18
28	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	26 16
29	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS		
		SLICK RICK	34 26
30	THE OTHER SIDE OF THE MIRROR (Modern/Warner Bros. 91245)WEA 8.98		
		STEVIE NIX	65 2
31	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	35 5
32	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	29 34
33	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	40 15
34	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	36 31
35	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	28 21
36	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	45 4
37	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	44 8
38	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	37 17
39	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	75 2
40	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	42 37
41	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	43 18
42	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98		
		EDIE BRICKELL & NEW BOHEMIANS	30 37
43	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	31 18
44	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	32 39
45	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	46 55
46	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	49 38
47	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	52 11
48	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	33 39
49	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	50 12

		Total Weeks ▼	Last Week ▼
50	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	61 5
51	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	54 5
52	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	38 30
53	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	47 95
54	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	48 33
55	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	39 38
56	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	72 6
57	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	64 4
58	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	51 9
59	IN YOUR FACE (PolyGram 839 192)POL	KINGDOM COME	53 7
60	STREET FIGHTING YEARS (A&M 3927)RCA 9.98	SIMPLE MINDS	58 5
61	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98		
		ANITA BAKER	55 33
62	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	56 14
63	BADLANDS (Atlantic 81968)WEA 8.98	BADLANDS	82 3
64	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	59 35
65	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	60 31
66	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	76 4
67	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	77 5
68	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	57 22
69	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	62 7
70	RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	68 9
71	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	67 57
72	THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98	TESLA	66 18
73	2ND WAVE (Columbia FC 44284)CBS	SURFACE	70 33
74	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	80 6
75	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	63 10
76	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	78 48
77	SAY ANYTHING (WTG SP 45140)CBS	Original Motion Picture Soundtrack	86 6
78	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	74 19
79	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	71 30
80	2300 JACKSON ST.(Epic 4091)CBS	THE JACKSONS	DEBUT
81	DANCING WITH THE LION (Columbia OC 45154)CBS		
		ANDREAS VOLLENWEIDER	73 10
82	GREATEST HITS III (G)(Warner Bros./Curb 25834)WEA 9.98	HANK WILLIAMS JR.	79 17
83	NEW YORK (Sire 25829)WEA 9.98	LOU REED	69 21
84	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	116 2
85	STRAIGHT TO THE SKY (Columbia OC 44378)CBS	LISA LISA & CULT JAM	83 6
86	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	88 11
87	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	90 10
88	CRACKERS INTERNATIONAL (Sire 25904)WEA 6.98	ERASURE	84 6
89	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	85 15
90	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	89 6
91	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	87 38
92	DOIN' IT! (Select 21629)IND 8.98	U T F O	98 4
93	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	103 4
94	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	81 18
95	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98		
		THIRTY-EIGHT SPECIAL	92 34
96	101 (Sire 25853)WEA 15.98	DEPECHE MODE	96 12
97	WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA		
		NITTY GRITTY DIRT BAND	105 5
98	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	94 3
99	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	DEBUT
100	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	115 4
101	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	106 11
102	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	148 2
103	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	111 3
104	THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA	KWAME	107 7
105	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	91 38
106	SARAYA (Polydor 837 734-1)POL	SARAYA	110 5
107	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	112 8
108	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	95 27
109	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	101 10
110	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	135 6
111	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	104 16

112	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	120	3
113	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	109	17
114	EXTREME (A&M 5238)RCA	EXTREME	102	11
115	TOURIST IN PARADISE (GRP 9588)MCA	RIPPINGTONS	143	3
116	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	122	9
117	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	114	5
118	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	93	7
119	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	100	19
120	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETBOYS	97	32
121	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	99	31
122	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	108	11
123	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	131	3
124	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	DEBUT	
125	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	121	15
126	THE WARMER SIDE OF COOL (Geffen GHS 24222)WEA 8.98	WANG CHUNG	DEBUT	
127	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	124	19
128	HEADLESS CROSS (I.R.S. 82002)MCA 9.98	BLACK SABBATH	126	7
129	NEARLY HUMAN (Warner Bros. 25881)WEA 8.98	TODD RUNDGREN	151	2
130	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	119	29
131	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	129	53
132	SOUTHERN STAR (G) (RCA 8587-1-R)RCA 8.98	ALABAMA	125	18
133	BRAIN DRAIN (Sire 25905)WEA 8.98	RAMONES	156	2
134	ROADHOUSE (Arista AL 8576)RCA 8.98	Original Motion Picture Soundtrack	170	2
135	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	128	19
136	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	138	5
137	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	DEBUT	
138	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98	TOM TOM CLUB	117	10
139	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	123	8
140	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	118	15
141	FUN & GAMES (TVT CN2550)IND	THE CONNELLS	130	8
142	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	127	34
143	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	132	82
144	EAST (Epic OE 45022)CBS	HIROSHIMA	136	12
145	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	140	43
146	MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98	THE BOYS	133	34
147	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	134	16
148	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	154	3
149	HEART BREAK (P/1) (MCA 42207)MCA 8.98	NEW EDITION	113	39
150	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	Picture Soundtrack	6
151	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	168	3
152	WATERFRONT (Polydor 937 970)POL	WATERFRONT	165	2
153	SO GOOD (Island 90970)WEA	MICA PARIS	158	4
154	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	160	3
155	STATE OF EUPHORIA (Megaforce/Atlantic 91004)WEA	ANTHRAX	147	6
156	WHISPERS AND PROMISES (Warner Bros. 25902)WEA 9.98	EARL KLUGH	149	5
157	I GET JOY (A&M 5228)RCA 8.98	AL GREEN	161	3
158	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	150	4
159	TOUCH (Arista AL 8594)RCA 9.98	SARAH McLACHLAN	157	4
160	SOMETHING INSIDE SO STRONG (Reprise 25792)WEA 9.98	KENNY ROGERS	164	3
161	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	169	4
162	AMANDALA (Warner Bros. 25873)WEA 8.98	MILES DAVIS	188	2
163	MORE SONGS ABOUT LOVE & HATE (Epic 45023)CBS	THE GODFATHERS	162	3
164	ON SOLID GROUND (MCA 6237)MCA 8.98	LARRY CARLTON	DEBUT	
165	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303)CBS	PUBLIC ENEMY	166	48
166	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	153	12
167	TANTILLA (Rhino 70846)CAP 8.98	HOUSE OF FREAKS	173	2
168	WORKING OVERTIME (Motown MOT 6274)MCA 8.98	DIANA ROSS	DEBUT	
169	THE SCATTERING (Virgin 91239)WEA 9.98	CUTTING CREW	174	3
170	TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	137	61
171	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	177	18
172	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	139	15
173	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	141	13
174	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	142	12

175	DREAM A LITTLE DREAM (Cypress/A&M 0125)RCA 8.98	Original Motion Picture Soundtrack	144	8
176	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	184	3
177	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	159	36
178	TWIST OF SHADOWS (Wing/PolyGram 839 233-4)POL	XYMOX	146	6
179	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	171	17
180	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	163	32
181	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	172	57
182	SPELL (Mika/Polydor 835 713-1)POL	DEON ESTUS	183	8
183	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	182	31
184	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	185	7
185	POWERFUL STUFF (CBS OZ 45094)CBS	THE FABULOUS THUNDERBIRDS	186	8
186	TODAY (Motown MOT-6261)MCA 8.98	TODAY	152	28
187	LOVE WARRIORS (Windham Hill 0116)IND 8.98	TUCK & PATTI	DEBUT	
188	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	JOHN	155
189	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	180	21
190	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	181	12
191	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	167	21
192	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	175	35
193	ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS	THE RADIATORS	178	11
194	I WANT OUT (RCA 9709-1-R)RCA 9.98	HELLOWEEN	176	9
195	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	179	79
196	STREET READY (Island/Atlantic 91072)WEA 8.98	LEATHERWOLF	187	7
197	HOLD AN OLD FRIEND'S HAND (P/1) (MCA 6267) MCA 8.98	TIFFANY	190	28
198	ROOT HOG OR DIE (Enigma 7 73335-1)CAP	MOJO NIXON & SKID ROPER	198	10
199	BLAST OFF (EMI 91401)CAP	STRAY CATS	191	8
200	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	200	20

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 19	Oepeche Mode / 96	Klugh, Earl / 156	Petty, Tom / 5	Thirty-Eight Special / 95
2 Live Crew / 181	Oion / 161	Kool Moe Dee / 99	Pixies / 118	Tiffany / 197
3 Times Dope / 174	Doobie Brothers / 84	Kwame / 104	Poison / 71	Tikaram, Tanita / 113
Abdul, Paula / 8	Or. John / 148	Lang K D. / 102	Public Enemy / 165	Tin Machine / 39
Alabama / 132	Eazy-E / 34	Lauper, Cyndi / 36	Public Image Ltd. / 112	Today / 186
Anthrax / 155	Enya / 35	Leatherwolf / 196	Queensryche / 109	Tom Tom Club / 138
Astley, Rick / 189	Erasure / 88	Lennon, Julian / 190	Radiators / 193	Tone Loc / 11
Atlantic Starr / 117	Estus, Deon / 182	Levert / 121	Raitt, Bonnie / 17	Too Short / 27
Badlands / 63	Etheridge, Melissa / 48	Lisa Lisa / 85	Ramones / 133	Tuck & Patty / 187
Baker, Anta / 61	E.U. / 122	Living Colour / 16	R.E.M. / 52	Traveling Wilburys / 21
Bangles / 54	Exodus / 179	Love And Rockets / 31	Reed, Lou / 83	Replacements / 94
Base, Rob / 46	Exodus / 179	Lovett, Lyle / 135	U2 / 142	U.T.F.O. / 92
Basia / 131	Extreme / 114	M.C. Hammer / 32	Rippingtons / 115	Roachford / 151
Benoit David / 150	Fabulous T-Birds / 185	Madonna / 2	Roachford / 151	Rogers, Kenny / 160
Black, Clint / 123	Fine Young Cannibals / 1	Manilow, Barry / 67	Ross, Oiana / 168	Andreas Vollenweider / 81
Black Sabbath / 128	/ 1	Marx, Richard / 18	Roxette / 58	Rundgren, Todd / 129
Blue Magic / 170	Fixx / 200	McEntire, Reba / 103	Saraya / 106	Was (Not Was) / 180
Blue Murder / 56	Ford, Lita / 37	McLachlan, Sarah / 159	Simple Minds / 60	Waterfront / 152
Bon Jovi / 25	Fox, Samantha / 183	Mellenamp, John / 6	Cougar / 6	Simply Red / 33
Boy George / 173	Franklin, Aretha / 51	Gibson, Oebbie / 20	Manilow, Barry / 67	Sir Mix A Lot / 105
Boys, The / 146	Gibson, Oebbie / 20	Godfathers / 163	Great White / 15	Midnight Star / 199
Brazil Classics / 188	Gipsy Kings / 108	Godfathers / 163	Green, Al / 157	Mike & The Mechanics / 65
Buckell, Edie / 42	Great White / 15	Michael, George / 143	Green, Al / 157	Mike & The Mechanics / 65
Brown, Bobby / 98	Great White / 15	Midnight Star / 199	Guns N' Roses / 10,23	Slick Rick / 29
leboys / 120	Green, Al / 157	Midnight Star / 199	Guy / 24	Smithereens / 119
Carlton, Larry / 164	Gucci Crew II / 191	Mike & The Mechanics / 65	House Of Freaks / 167	Snow, Phoebe / 86
Chapman, Tracy / 170	Guns N' Roses / 10,23	Michelle, Vanilli / 13	Indigo Girls / 47	Special Ed / 110
Cherry, Nina / 124	Guy / 24	Milli Vanilli / 13	Indigo Girls / 47	Stevie N / 111
Chung, Wang / 126	Helloween / 194	Mould, Bob / 136	Indigo Girls / 47	Stewart, Rod / 45
Cinderella / 76	Hiroshima / 144	Neville Brothers / 49	Indigo Girls / 47	Strait, George / 147
Clay, Andrew Dice / 184	House Of Freaks / 167	New Edition / 149	Indigo Girls / 47	Stray Cats / 199
Cole, Natalie / 66	Indigo Girls / 47	New Kids / 12	Indigo Girls / 47	Summer, Henry Lee / 100
Concrete Blonde / 158	The Jacksons / 80	New Order / 78	Indigo Girls / 47	Summer, Donna / 50
Connellis / 141	Jackson, Joe / 69	Nicki, Stevie / 30	Indigo Girls / 47	Summer, Donna / 50
Costello, Elvis / 38	Jaye, Miles / 154	Nitty Gritty / 97	Indigo Girls / 47	Surface / 73
Cowboy Junkies / 68	Jones, Howard / 101	Nixon, Mojo / 197	Indigo Girls / 47	Sweet Sensation / 166
Cult / 4	Journey / 130	N.W.A. / 28	Indigo Girls / 47	Swing Out Sister / 57
Cure / 7	Judds / 70	Oaktown 357 / 90	Indigo Girls / 47	Taylor Dayne / 185
Cutting Crew / 169	Kenny G / 64	The O'Jays / 93	Indigo Girls / 47	Tesla / 72
Damian, Michale / 137	K9-Posse / 171	Orbison, Roy / 43	Indigo Girls / 47	
De La Soul / 14	Kid N Play / 79	Oslin, K.T. / 91	Indigo Girls / 47	
	King, Carole / 116	Osmond, Qanny / 74	Indigo Girls / 47	
	King Swamp / 176	Outfield / 87	Indigo Girls / 47	
	Kingdom Come / 59	Paris, Mica / 153	Indigo Girls / 47	

PURE POP FOR NOW PEOPLE

MY BALONEY HAS A FIRST NAME:

Hi friends, Oscar Wednesday here. I'm a pop guy. Ask anybody. If it's good, I like it, and I won't take any guff from these chowderheads who say that AOR and AC can't be CHR, R&B or C&W. OK? When it comes to pop, I've been there. I've got a song in my heart, a harmony in my head and a beat in my bones. I don't care if it's hip-hop or hippie rock—I know a hit when I hear one. When you're talking Oscar Wednesday, you're talking a guy with wax in his ears. Richard Marx? Love the guy. Stacey Q? Give me more. Doobie Brothers? Better than ever. Wayne Newton? The most underrated song stylist of our time. From now on, this column is open to all comers. Here's proof:

■ Singles

B
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A



■ BELITA: "Jealous"/"Love Me 2 Night" (Moontide Records)

The "psychedelic rock singer" of Las Vegas unveils her obvious talents on this fine, two-sided dance disc. (Why don't more 45s have a B-side?) The heavy-breathing "Jealous" is like a cross between "Ring My Bell" and the soft part of Blondie's "Rapture. The grandiose "Love Me 2 Night" ("2 Night" = "Tonight," get it?) is an eerie, textural ballad in the manner of Enya. Boffo! (Moontide Records, 3826 Commanche Ave., Las Vegas, NV 89121.)



■ PRINCE: "Batdance" (Warner Brothers 22924)

Lots of ideas here. Unfortunately they don't add up to a song. Give me Neal Hefti anyway.

■ PUBLIC ENEMY: "Fight the Power" (Motown 4647)

Featured track from Spike Lee's upcoming film *Do the Right Thing* could finally put the band on the singles charts, just as E.U.'s "Da Butt" did in

1987. The record has more energy than any record in the mag this week, and if it hits it'll be a hot summer indeed!

■ PETE TOWNSHEND: "A Friend is a Friend" (Atlantic 7-88875)

If this pleasant ditty is any indication, this Townshend fellow has a big future in our industry. This single from his forthcoming *Iron Man* rock opera (based on a children's poem by Ted Hughes) finds Pete in an uplifting vein, with falsetto vocals and strummed guitar.

■ DEBBIE GIBSON: "No More Rhyme" (Atlantic)

This tender ballad makes me want to lean over into little Debbie's ear and whisper, "How can I say doo-doo? Let me count the ways."

■ LISA LISA & CULT JAM: "Just Git it Together" (Columbia)

Lisa Lisa treads heavily into club territory. This is her "I Wanna Have Some Fun." At least that's what Full Force must have thought while they were making it.

■ COWBOY JUNKIES: "Misguided Angel" (RCA promo CD 8977-2-RDJ)

Just imagining this lovely dirge between "Respect Yourself" and "Batdance" is enough to make me wanna move to Canada. That'll never happen, of course—not during morning drive time, anyway. But the Junkies may be the only act to make the transition from KEDG to K-LITE

■ PRINCE GIDEON: "Son of Man" (Hangar 18 Records)

The follow-up to the silky smooth "He's Alright With Me" is every bit as wiggid-out and wonderful, and every bit as concerned with your spiritual well-being. This explosion of funk and faith is like an all-night rap session between James Brown and Al Green. Yeah, it's that good. And not missing a trick, the Prince includes a club version and an instrumental. (By the way, the Prince used to be in the Cornelius Brothers & Sister Rose. Word! Write him at: 2370 S.W. 56th Ave., Hollywood, FL 33021)

■ JACKSON BROWNE: "World in Motion" (Elektra ED 5382)

Hackneyed late-'80s production (by Scott Thurston and the artist) and a way too literal political lyric ("Sun goin' down on the USA," it starts out) make this AOR emphasis track a struggle to sit through, despite the warming presence of Bonnie Raitt. Jackson's politics are right-on, but I liked him a lot better when he coming up with lines like, "The papers lie there helplessly / In a pile outside the door..."

■ Albums

■ SANDRA BERNHARD: *Without You, I'm Nothing* (Enigma 73369-1)

She's all attitude, this chick. She thinks that she deserves to be famous because she can talk like Wink Martindale. She thinks that pointing out the inherent phoniness of the media is a substitute for jokes. She thinks that calling other people phony keeps her from being a phony. I'd like to kick her whiney white ass back to Scottsdale

where it belongs and out of my consciousness. You're not invited, honey! Get out of my world! I don't care if she sings (and she sings quite well, thank you, although the song selection—"Me and Mrs. Jones," "The Lion Sleeps Tonight," "Don't Rain on My Parade"—is typically perverse), I don't care if she's sleeping with Madonna (What—you don't read the *Enquirer*?), I'm sick of the self-obsessed, mean-spirited emptiness that passes for talent in this industry. Tell me a joke, dammit!



■ GABRIEL: *A Little of Everything, and Something New* (RJD RECORDS 81545)

The title says it all—this triple threat singer/songwriter/arranger from Las Vegas covers everything from modern dance pop to blue-eyed soul to calypso on this generous two-record set. Gabriel has toured and played saxophone with some of the greats, and he still hasn't lost his rock & roll mojo. At the same time, he's at the cutting edge of digital recording, with expertly textured arrangements in a pleasing, grown-up style. There may not be enough outstanding material here to justify the double-album format, and Gabriel is a warm but unspectacular singer; still, the strongest cuts are radio-ready. The single, "This Is My Island," has a carefree, calypso flavor and could be a sleeper hit like "Somewhere Elvis Is Smiling," Gabriels' previous release (which is thoughtfully provided here.). Other winners include the funky "Sexy Lady" (which the Four Tops have expressed an interest in), the gentle "I Wonder" and a nice cover of the '50s car-accident classic "Last Kiss." If sincerity counts, we haven't heard the last of Gabriel. (RJD Records, Box 12239, Las Vegas, NV 89112.)

■ PETER GABRIEL: *Passion* (Geffen 9 24206)

Now on to the other Gabriel. But what's going on here? With all this Afro/Middle-Eastern fruit salad, I can't make out any of the words. What? It's the instrumental soundtrack to *Last Temptation of Christ*? Oh. Never mind.

■ MARIA MCKEE: *Maria McKee* (Geffen 24229)

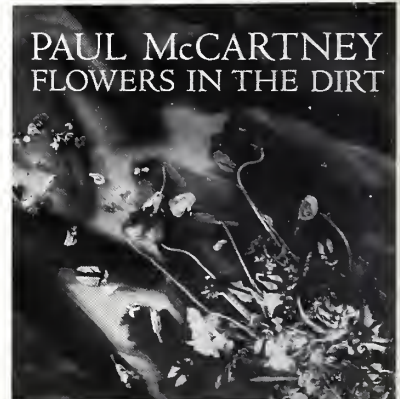
I really wanted to love this album. As far as I'm concerned Maria McKee is one of the most talented and exciting singers around today. No, honest. But after listening to the album repeatedly, I found myself anything but captivated. Lone Justice's second and final album, 1986's *Shelter*, was unfocused and awkward, and although this solo outing stands



head-and-shoulders above that effort, it too feels a little unnatural. It seems that McKee and producer Mitchell Froom (Crowded House, Tim Finn) set out to record an "important" record—sort of introspective for introspective's sake, if you will. Although McKee's voice is in fine form, and the musicianship is all top-notch, genuine emotion is lacking throughout. Maybe I'm just a little biased because I've been seeing McKee perform live for years. (Yeah, I'm a club-goer. What of it?) I'm confident that one day we will hear the definitive Maria McKee record—but this ain't it.

■ THE JACKSONS: *2300 Jackson St.* (Epic 40911)

They dragged in the heavies. Michael Omartian, L.A. & Babyface, Dianne Warren, and Teddy Riley & Gene Griffin all had a hand in this. Usually this means they are trying to please everyone and there's no focus. This is no exception. Only the Riley & Griffin track "She" musters up any excitement. The rest are state-of-the-art exercises in boredom.



■ PAUL McCARTNEY: *Flowers in the Dirt* (Capitol C1-91653)

We'd heard an awful lot of talk about this talented young man, the one-time bassist for the Liverpool, England, merseybeat combo the Beatles, but we never thought he could live up to the hype. We were wrong. This lush and lovely collection has a little something for everyone, from the oldsters to the hard-to-please young person. "My Brave Face," co-written with McCartney's new collaborator, Elvis [sic] Costello, revives the '60s sound that's so popular these days. Other highlights include the witty interior monologue "You Want Her Too," the lilting, taste-o'-Revolver "Distractions" and the hookalicious "This One." No fluff here, by golly. And what a voice the lad has!

Oscar Wednesday

CASH BOX CHARTS

TOP 100 SINGLES

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

June 17, 1989



#1 Single: Bette Midler



#1 Debut: Prince #60



To Watch: Bon Jovi #39

		Total Weeks	Last Week
1	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	1 15
2	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	6 12
3	SATISFIED (EMI 50189)	Richard Marx	5 7
4	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	10 11
5	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	7 12
6	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	9 7
7	ROCK ON (Cypress 1420/A&M)	Michael Damian	3 13
8	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	2 13
9	PATIENCE (Geffen 7-22996)	Guns N' Roses	4 11
10	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	16 8
11	POP SINGER (Mercury/PolyGram 838 2201)	John Cougar Mellencamp	11 8
12	CRY (Polydor/PolyGram 871 110-7)	Waterfront	14 11
13	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	19 8
14	REAL LOVE (MCA 53484)	Jody Watley	8 14
15	EXPRESS YOURSELF (Sire/Warner Bros.)	Madonna	31 3
16	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen	17 15
17	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	20 10
18	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	27 7
19	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	22 7
20	BE WITH YOU (Columbia 38-68744)	The Bangles	23 7
21	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	12 15
22	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	25 11
23	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne	13 16
24	VERONICA (Warner Bros. 7-22981)	Elvis Costello	26 10
25	I WON'T BACK DOWN (MCA 53369)	Tom Petty	29 8
26	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks	30 7
27	THE DOCTOR (Capitol B-44376)	The Doobie Brothers	33 5
28	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John	15 10
29	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose	37 5
30	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	32 9
31	WHO DO YOU GIVE YOUR LOVE TO (Wing/PolyGram 887 743)	Michael Morales	35 7
32	I'LL BE THERE FOR YOU (Mercury/PolyGram 872 564-7)	Bon Jovi	18 15
33	TOY SOLDIERS (Columbia 38-68747)	Martika	40 5
34	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	21 15
35	INTO THE NIGHT (Polydor 889 368)	Benny Mardones	47 6
36	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life	42 6
37	MY BRAVE FACE (Capitol B-44367)	Paul McCartney	43 4
38	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	24 14
39	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi	50 3
40	I LIKE IT (Island 7483)	Dino	45 6
41	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	48 7
42	DOWN BOYS (Columbia 38-68606)	Warrant	49 8
43	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	34 15
44	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson	28 12
45	SO ALIVE (RCA 8956-7-R)	Love And Rockets	58 5
46	DRESSED FOR SUCCESS (EMI 50204)	Roxette	53 4
47	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White	59 5
48	I WANT IT ALL (Capitol B-44372)	Queen	52 6
49	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	36 14
50	IN YOUR EYES (WTG 68936)	Peter Gabriel	56 3
51	ON OUR OWN (MCA 53662)	Bobby Brown	70 2

		Total Weeks	Last Week
52	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	38 19
53	WE CAN LAST FOREVER (Reprise 7-22985)	Chicago	55 7
54	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	39 13
55	SECRET RENDEZVOUS (Warner Bros. 4/7-27883)	Karen White	64 4
56	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	41 16
57	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam	44 10
58	HEY BABY (Epic ZS4-68891)	Henry Lee Summer	60 5
59	FIRE WOMAN (Sire 2-4-7-2754)	The Cult	62 5
60	BATDANCE (Paisley Park/Warner Bros. 22924)	Prince	DEBUT
61	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger	69 3
62	HEAVEN HELP ME (Mika/Polydor 871 538-7)	Deon Estus	46 17
63	IKO IKO (Capitol 44343)	Belle Stars	51 15
64	PRAYING TO A NEW GOD (Geffen 7-22969)	Wang Chung	72 4
65	SECOND CHANCE (A&M 1273)	38 Special	54 20
66	CIRCLE (Geffen 7-27580)	Edie Brickell & New Bohemians	57 11
67	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	61 21
68	NO MORE RHYME (Atlantic 7-88885)	Debbie Gibson	DEBUT
69	THE LOOK (EMI 50190)	Roxette	63 18
70	ME, MYSELF AND I (Tommy Boy 7926)	De La Soul	76 2
71	DOWNTOWN (A&M 1272)	One 2 Many	65 12
72	NOTHIN' (THAT COMPARES TO YOU) (Epic 34-68688)	The Jacksons	77 3
73	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard	66 16
74	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation	80 2
75	SACRED EMOTION (Capitol 44379)	Donny Osmond	DEBUT
76	EVERYTHING COUNTS (Sire 4/7-22993)	Depeche Mode	79 4
77	ROOM TO MOVE (PolyGram 871 4187)	Animation	67 17
78	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	68 19
79	GIVING UP ON LOVE (RCA 8872)	Rick Astley	71 9
80	CALLING IT LOVE (Polygram 889 054-7)	Animation	DEBUT
81	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	73 18
82	DARLIN' I (Wing/Polygram 871 936-7)	Vanessa Williams	85 2
83	FASCINATION STREET (Elektra 60855)	The Cure	74 4
84	JEFF HEALY BAND (Mercury 874 452-7)	Jeff Healy Band	87 3
85	ROCK AND HARD PLACE (Virgin 7-99215)	Cutting Crew	75 6
86	POP SONG 89 (Warner Bros. 7-27640)	R.E.M.	DEBUT
87	RIGHT NEXT TO ME (Select 2005)	Whistle	90 2
88	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox	78 13
89	GIRL YOU KNOW ITS TRUE (Arista S-3396)	Milli Vanilli	81 22
90	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	New Order	82 11
91	SEVENTEEN (Atlantic 871 4187)	Winger	83 17
92	SEEING IS BELIEVING (Atlantic 7-88921)	Mike and the Mechanics	86 9
93	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	84 10
94	ANYTHING CAN HAPPEN (Chrysalis VS4-43365)	Was(Not Was)	91 8
95	YOUR MAMA DON'T DANCE (Capitol B44293)	Poison	89 19
96	THE MAYOR OF SIMPLETON (Geffen 7-27552)	XTC	88 8
97	NOW YOU'RE IN HEAVEN (Atlantic 7-88925)	Julian Lennon	96 8
98	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	Peter Schilling	98 12
99	I'LL BE YOU (Sire/Reprise 7-27628)	The Replacements	94 10
100	ETERNAL FLAME (Columbia 38-68533)	The Bangles	92 20



A HAPPY FACE, A THUMPIN BASS, FOR A LOVIN RACE: Soul II Soul is here! The LP, titled "Keep On Movin" in this country, has just been unleashed. Soul II Soul principals **Jazzy B.** and **Nellie Hooper** have crafted the funkiest collection of R&B jams to come down the pike in a long time. This is an essential purchase for anyone who likes R&B, Hip-Hop, soul, reggae, and especially anyone who likes a good combination of all of the above.

This record is an archetype. Since the 12" of "Keep On Movin" has been released, it has been on the lips of everybody who is anybody. When we talked to **Fab 5 Freddy** a couple of weeks ago, all he could talk

about was this album. When I was in New York a month ago you heard it everywhere from the beats emporium Music Factory to Chinese restaurants. It has everyone inspired. Record company higher-ups (and not just the star-chy old bandwagon jumpers) are telling me that they are moving to make records that mix hip-hop and R&B on the smooth tip like Soul II Soul. And this is before the record has even been released in this country.

To those who have not yet been exposed to the group, its sound is best categorized as a fusion of all the best elements of black music. But unlike Teddy Riley, whose hybrids come at you hard and strong, Soul II Soul prefer to seduce you subtly but keep the beats pumpin' all the way. Riley did a remix on "Keep On Movin'" that just didn't work, mainly because he works in a man's man's world, and Soul II Soul are most effective when they have a female out front. If Riley has one weakness, it's his ability to work with a smooth female vocal — his heavy hand doesn't work in this area.

The album works best when superb vocalist **Caron Wheeler** is behind the mic. If she's not signed exclusively in the Soul II Soul contract, and it's basically Jazzy B.'s group, she should be picked up immediately. Her vocals are the perfect complement for Jazzy's grooves and warm, sparse arrangements. On "Back to Life," which is the next single in the UK and has been given a new backing track (the LP track is mainly an accapella that slowly turns into the kickin' Soul II Soul theme "Jazzy's Groove" — great to listen to at home, but unless you have an extremely sophisticated dancefloor it ain't gonna work!) and is every bit as appealing as "Keep On Movin." The other featured female vocalist, **Rose Windross**, shines on "Fair Play," which is basically beats and a vocal. The power derived from such simplicity should be a lesson to those producers that are contemplating a third trip to the junkyard to get that last sink that will make the mix "just right."



Whether this record breaks or not, it will be veiwed as a classic in the years to come. The record was going for up to \$30 in New York stores when the import distributors' supply ran dry, and you can go out and get one for a measly eight bucks. Yeah, this is a rave, but if you're not passionate about something in your life every once in a while you'll probably dry up.

P.S. I have been fessin' when it comes to reveiwing indie R&B product lately. I will try to make it up to you in the Black Music Month special in two weeks. Please send all applicable music to me in the next week, and I'll mention it at the very least. Include a phone number and I'll print it so people can get in touch.

R&B PICKS

SINGLES

TEDDY RILEY (FEATURING GUY): "A Fantasy" (Motown)

From Spike's *Do the Right Thing* soundtrack comes yet another Guy single for you kiddies to buy. Lyrics are dumber than usual, but who cares? The groove pumps as usual, and this should sail into the Top 10.

SKIPWORTH & TURNER: "Make It Last" (4th & Broadway)

A nice R&B radio record that would sound great with the top down. **Dave Morales'** 12" mix is recommended for clubs.

MELVIN COUCH: "I Learned my Lesson Well" (Meltone 1508)

A Country/Gospel hybrid a la Brother Ray that should do well at all receptive outlets. Give it a try if you apply.

ALBUMS

MAVIS STAPLES: *Time Waits for No One* (Paisley Park/WB 25798)

Mavis returns with the help of **Al Bell**, **Homer Banks**, **Lester Small**, and **Prince**. The set moves from traditional R&B to all out Minneapolis Jams, though the producers seem to have taken reverential care when it comes to presenting Mavis' voice in most cases. As well they should. This woman can draw a breath and bowl you over. Recommended cuts include the funk burner "Train" and the old style "Come Home."

R&B LPs

		Total Weeks
		Last Week
1	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul 1 15
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick 2 21
3	GUY (P)(MCA 42176)	Guy 3 48
4	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer 5 32
5	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown 6 48
6	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc 4 17
7	LARGER THAN LIFE (MCA 6276)	Jody Watley 7 9
8	2ND WAVE (Columbia 44284)	Surface 8 32
9	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short 9 17
10	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White 10 38
11	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A. 11 15
12	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli 13 13
13	HEAVEN (Capitol 90959)	BeBe & CeCe Winans 14 21
14	2 HYPE (G) (Select 21628)	Kid N' Play 12 30
15	START OF A ROMANCE (Atlantic 81853)	Skyy 15 11
16	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé 17 9
17	SERIOUS (EMI 90921)	The O'Jays 20 4
18	YOUNGEST IN CHARGE (Profile 1280)	Special Ed 22 8
19	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby 25 5
20	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope 19 10
21	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam 26 5
22	JUST COOLIN' (G) (Atlantic 81926)	Levert 16 30
23	GOOD TO BE BACK (EMI 48902)	Natalie Cole 28 4
24	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys 28 33
25	EAZY DUZ IT (G) (Priority 57100)	Eazy-E 23 30
26	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker 24 33
27	LIVIN' LARGE (Virgin 91021)	E.U. 27 11
28	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice 21 12
29	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo 29 10
30	TODAY (Motown 6261)	Today 30 28
31	THROUGH THE STORM (Arista 8572)	Aretha Franklin 38 4
32	COME PLAY WITH ME (RCA 8341)	Grady Harrell 32 6
33	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul 31 22
34	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr 40 4
35	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock 33 37
36	DOIN' IT (Select 21629)	UTFO 51 3
37	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams 34 51
38	HIGH HAT (Virgin 91022)	Boy George 37 11
39	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley 36 29
40	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7. 42 6
41	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara 39 38
42	SO GOOD (Island 90970)	Mica Paris 47 3
43	LOVE SEASONS (Orpheus 75602)	Alex Bugnon 44 13
44	HEART BREAK (P) (MCA 42207)	New Edition 41 48
45	ANY LOVE (P) (Epic 44308)	Luther Vandross 43 35
46	TAKE 6 (Reprise 25670)	Take 6 45 14
47	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson 46 14
48	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler 35 33
49	IRRESISTIBLE (Island 91235)	Miles Jaye 53 3
50	MIAMI BASS WAVES VOL. II (Luke Skyywalker 5001)	Various Artists 48 6
51	SPELL (Mika 835 713-1)	Deon Estus 49 8
52	RAW (Def Jam FC 45015)	Alyson Williams 50 10
53	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee DEBUT
54	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block 54 31
55	SPELLBOUND (Warner Bros. 25781)	Joe Sample 57 4
56	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone! 56 58
57	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic 58 8
58	COMIN THROUGH LIKE WARRIORS (Luke Skyywalker XR 106)	M.C. Twist & the Def Squad 52 12
59	K-9 POSSE (Arista 8569)	K-9 Posse 55 14
60	WAKE UP (Ichiban 1040)	Roy Ayers 67 3
61	GETTING OFF (On Top 9001)	Miami Boyz 62 11
62	SILHOUTTE (P) (Arista 8457)	Kenny G 59 34
63	A NEW FLAME (Elektra 60828)	Simply Red 63 5
64	GEMINI (Motown 6264)	El DeBarge 61 13
65	ON A MISSION (Atlantic 81946)	Ann G. 66 3
66	24/7 (4th & B'Way 4011)	Dino 65 7
67	ANOTHER PLACE AND TIME (Atlantic 81987)	Donna Summer 70 2
68	DON'T LET LOVE SLIP AWAY (G) (Capitol 48987) (G)	Freddie Jackson 60 45
69	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II 64 21
70	ALL MY LOVE (Capitol 90641)	Peabo Bryson DEBUT
71	THE INVASION WILL NOT BE (Jamarc 9001)	Maggotron 71 4
72	2300 JACKSON STREET (Epic 40911)	The Jacksons DEBUT
73	GERALD ALSTON (Motown 6265)	Gerald Alston 68 21
74	CK (Warner Bros. 25707)	Chaka Khan 69 27
75	MOVE SOMETHIN' (Luke Skyywalker 101)	2 Live Crew 72 17

CASH BOX CHARTS

TOP R&B SINGLES

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

June 17, 1989



#1 Single: The O'Jays



#1 Debut: Prince #58



To Watch: Stephanie Mills #47

		Total Weeks Last Week	
1	HAVE YOU HAD YOUR LOVE (EMI 50180)	5	The O'Jays 10
2	MR. D.J. (Motown 1961)	4	Joyce Irby 12
3	ME, MYSELF AND I (Tommy Boy TB 926)	3	De La Soul 12
4	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	6	Lisa Lisa & Cult Jam 10
5	MY FIRST LOVE (Warner Bros. 4/7-27525)	1	Atlantic Starr 12
6	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	8	Tony! Toni! Tone! 11
7	LOST WITHOUT YOU (EMI 50185)	9	Bebe & Cece Winans 12
8	FOR YOU TO LOVE (Epic 34-68742)	12	Luther Vandross 9
9	MISS YOU LIKE CRAZY (EMI 50185)	2	Natalie Cole 12
10	EVERY LITTLE TIME (Arista AF1-9800)	10	Kiara 11
11	SHOW AND TELL (Capitol B-44347)	13	Peabo Bryson 8
12	STICKS AND STONES (RCA 8870)	7	Grady Harrell 16
13	LEAD ME INTO LOVE (Elektra 7-69299)	15	Anita Baker 9
14	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	11	Deon Estus 14
15	NOTHING (THAT COMPARES 2 U) (Epic 34-68888)	23	The Jacksons 5
16	KEEP ON MOVING (Virgin 7-96556)	30	Soul II Soul 5
17	MY ONE TEMPTATION (Island 96584)	18	Mica Paris 11
18	WORKIN' OVERTIME (Motown MOT-6274)	20	Diana Ross 7
19	OBJECTIVE (Island 7-99228)	21	Miles Jaye 10
20	CRAZY (FOR ME) (Capitol B-44354)	22	Freddie Jackson 7
21	DARLIN' I (Wing/PolyGram 871 936)	26	Vanessa Williams 8
22	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	16	Slick Rick 11
23	BABY DON'T FORGET MY NUMBER (Arista 9832)	37	Milli Vanilli 7
24	TURNED AWAY (Atlantic 7-88917)	33	Chucki Booker 7
25	FRIENDS (MCA 53660)	Jody Watley (Featuring Eric B. & Rakim) 34	4
26	IT'S REAL (Warner Bros. 22975)	James Ingram 31	7
27	I SECOND THAT EMOTION (Crush 601-6)	10 dB 32	6
28	GOT TO GET THE MONEY (Atlantic 7-88910)	Lever 35	7
29	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure 14	15
30	START OF A ROMANCE (Atlantic 88932)	Skyy 17	16
31	IF SHE KNEW (Atlantic 2560)	Anne G. 19	13
32	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White 39	4
33	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green 50	3
34	MADE TO BE TOGETHER (Virgin 7-99226)	Deja 24	12
35	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System 40	6
36	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John 25	10
37	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface 42	7
38	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block 27	11
39	ON OUR OWN (MCA 53662)	Bobby Brown 65	2
40	BUFFALO STANCE (Virgin 7-99231)	Nenah Cherry 45	4
41	THEY WANT MONEY (Jive/RCA)	Kool Moe Dee 47	5
42	BUCK WILD (Virgin 7-99232)	E.U. 28	14
43	A LITTLE ROMANCE (Motown MOT 1965)	The Boys 29	8
44	A WOMANS TOUCH (Mega Jam 2002)	Christopher McDaniels 57	8
45	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	Cherelle 49	4
46	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer 36	14
47	SOMETHING IN THE WAY (MCA 23941)	Stephanie Mills 58	3
48	CONSTANTLY (Virgin 7-99209)	Lia 48	6
49	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame 56	6
50	SHE'S SO COLD (Epic 49-68230)	Alston Stewart 51	10
51	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)	Third World 54	3

		Total Weeks Last Week	
52	NO PLACE TO GO (Zebra/MCA 17802)	Perri 62	4
53	IT'S LIKE MAGIC (OBR/Columbia) 38-68900)	Blue Magic 53	4
54	TAKE IT OFF (Motown 1967)	Today 61	5
55	I LIKE (MCA-53490)	Guy 38	15
56	SOMEBODY LOVES YOU (Motown 1966)	El DeBarge 60	4
57	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J 63	3
58	BATDANCE (Paisley Park/Warner Bros. 22924)	Prince DEBUT	
59	CAN WE TALK (Oceana/Atlantic 99213)	Donna Allen 67	4
60	REAL LOVE (MCA 53484)	Jody Watley 41	15
61	I LIKE IT (Island 4th & B'Way 7483)	Dinor 69	3
62	ON A MISSION (Mercury 872 922)	Leotis 43	10
63	TOBY (Luke Skywalker 205)	Angee Griffen 68	3
64	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams 73	3
65	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat 66	6
66	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler 78	2
67	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan 44	16
68	I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)	Eugene Wilde 46	8
69	CONGRATULATIONS (A&M 1407)	Vesta 52	6
70	THE WAY IT IS (RCA 8925-7-R)	Troy Jo+hanson 75	3
71	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George 55	17
72	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz 85	2
73	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George DEBUT	
74	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White 59	17
75	SOMETHING REAL (EMI 50192)	Miki Bleu 94	2
76	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston 90	2
77	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton 64	13
78	SWEET TALK (Valley View 75723)	The Manhattans 82	2
79	GOIN' OUT (Orpheus/EMI 50179)	Alex Bugnon 80	5
80	I CAN'T TELL YOU WHY (Motown 1969)	Gerald Alston DEBUT	
81	CRUZIN' (Polydon/PolyGram 889 034-7)	Jackie Jackson 87	2
82	AGAINST DOCTOR'S ORDERS (Arista AS1-9830)	Kenny G DEBUT	
83	THIS MAGIC MOMENT (Reprise/Warner Bros. 27763)	Rick James 76	6
84	LOVE SONG (Solar ZS4-68961)	Midnight Star DEBUT	
85	SHE DRIVES ME CRAZY (I. R. S. 53483)	Fine Young Cannibals 71	9
86	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams 72	18
87	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc 74	13
88	REMEMBER THE FIRST TIME (Orpheus/EMI B-72633)	Eric Gable DEBUT	
89	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna 70	14
90	RIDING ON A TRAIN (Columbia 38-68931)	The Pasadenas DEBUT	
91	ANIMAL (Mercury 872 954)	Bar-kays 77	10
92	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas 79	15
93	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock 81	12
94	LOVE SICK (Orpheus/EMI 72650)	Z'looke 83	17
95	SPELL (Mika/PolyGram 889 328-7)	Deon Estus DEBUT	
96	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack 84	13
97	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play 86	16
98	I WANT YOUR LOVE (RCA 8881)	La Rue 88	10
99	CRUCIAL (MCA 53500)	New Edition 89	16
100	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)	Marcus Lewis 91	11



BODEANS

HIGH BIAS: For your consideration, a few notable upcoming releases: The **BoDeans** return with *Home* (**Slash/Reprise**), a welcome return after 1987's disappointing *Outside Looking In*. The album features some great cuts that should run the gamut from AOR, alternative and maybe, just maybe, pop radio.... **Marshall Crenshaw's** *Good Evening* (**Warner Bros.**), a groovy slice of hook-filled pop/honky-tonk, was co-produced by **David Kershenbaum** and **Paul McKenna**. The LP is easily Crenshaw's most confident outing in years—great songs, great performance, great production.... **Chris Isaak's** last album (1986's flawless *Chris Isaak*) solidified the Northern California-based singer/songwriter with the critics, and now the haunting *Heart Shaped World*, his new Reprise LP, should create quite a bit of commercial exposure for this deserving artist. Now if only radio would play him....



CHRIS ISAAK

Don Henley's long-awaited *The End of the Innocence* (**Geffen**) is finally finished. The LP features guest shots from the diverse likes of **Patty Smyth**, **Melissa Etheridge**, **Take 6**, **Ivan Neville**, **Edie Brickell**, **Bruce Hornsby**, **Axl Rose** and a couple of **Tom Petty's Heartbreakers**.... **Andrew Cash's** second LP, *Boomtown* (**Island**), was produced by the able **Mr. Don Dixon** and should create quite a buzz on the college/alternative level....



SYD STRAW

Syd Straw, the angel-voiced vocalist for **Anton Fier's Golden Palominos**, releases her incredible solo album, *Surprise* (**Virgin**), which could easily become this summer's sleeper hit. The first single will be "Future 40's (String of Pearls)," a duet with **Michael Stipe** of **R.E.M.** The album was co-produced by **Straw**, **Anthony Moore**, **Daniel Lanois** and the legendary **Van Dyke Parks**.... Texas barroom heroes **Stevie Ray Vaughan & Double Trouble** return with *In Step* (**Epic**).... **Polydor** is gearing up to release the soundtrack for the **Jerry Lee Lewis** bio-pic *Great Balls of Fire*—which features a generous helping of original Killer classics.... Not one to miss out on a sure thing, **Rhino** will release five (count 'em) **Jerry Lee** reissues.... Country kingpin **Ricky Scaggs** will surface with *Kentucky Thunder* on **Epic**.... **The Wagoneers** keep the flame burning with their second LP, *Good Fortune* (**A&M**)—an album which should please both die-hard country audiences and followers of the "new traditionalist" movement. With *Good Fortune*, the band (fronted by the 22-year-old **Monte Warden**) once again proves that the spirit of real country music is alive and well.... And finally, there's a bonus track on the CD version of **Maria McKee's** self-titled **Geffen** album entitled "Drinkin' In My Sunday Dress" that harks back to the singer's early days with the original **Lone Justice**. Definitely worth a listen.



WAGONEERS

Tom De Savia

HIGH BIAS II: ...While yer at it, don't forget about current albums by **k.d. lang**, **Phranc**, **Marcia Ball**, **Peter Case** and **Drivin' n' Cryin'**. 'Nuff said.

CASH BOX MICRO CHART

ROOTS MUSIC



June 17, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	
		Last Week ▼	
1	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	1 20
2	NICK OF TIME (Capitol 91268)	BONNIE RAITT	3 9
3	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	2 16
4	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	4 20
5	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	6 9
6	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	7 5
7	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	5 20
8	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	9 16
9	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	8 20
10	ZIZAGGIN THROUGH GHOSTLAND (Epic 44343)	THE RADIATORS	11 7
11	POWERFUL STUFF (CBS OZ 45094)	THE FABULOUS THUNDERBIRDS	15 5
12	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	12 20
13	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	14 16
14	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	13 20
15	BLAST OFF (EMI 91401)	STRAYCATS	10 5
16	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	LIL'ED AND THE BLUES IMPERIALS	19 6
17	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	18 7
18	ONE MORE FOR THE ROAD (Alligator 4771)	CHARLES BROWN	17 11
19	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	19 13
20	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	16 20
21	LIVE FROM AUSTIN (Alligator 4773)	DELBERT McCLINTON	22 5
22	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)		
23	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	21 20
24	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	24 20
25	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	30 3
26	GATORHYTHMS (Rounder 3101)	MARCIA BALL	34 3
27	TOPS (Blind Pig)	OTIS RUSH	25 18
28	ACCOUSTIC MUSIC TO SUIT MOST OCCASIONS (Philo 720)		
29	THE CHUCK BERRY BOX (MCA/Chess 680001)	CHUCK BERRY	29 14
30	SOUL SEARCHING (Black Top 1042)	RONNIE EARL AND THE BROADCASTERS	31 20
31	CHANGE OF SCENERY (Sugar Hill 3763)	SELDOM SCENE	32 7
32	YOU GOT ME (Rounder 3100)	DUKE ROBILLARD	26 20
33	DEVIL CHILD (Alligator 4774)	KENNY NEAL	DEBUT
34	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	DEBUT
35	JUKE BOX MUSIC (Antones)	DOUG SAHM	37 3
36	WINTER OF 88 (Voyager/MCA42241)	JOHNNY WINTER	35 20
37	THE BEST OF SLIM HARPO (Rhino R116 70169)	SLIM HARPO	DEBUT
38	COPPERHEAD ROAD (UNI-7)	STEVE EARLE	28 7
39	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	33 20
40	DYLAN AND THE DEAD (Columbia OC 45056)	BOB DYLAN AND THE GRATEFUL DEAD	36 9

ROOTS PICKS

■ DANNY BARKER: *Save The Bones* (Orleans OR-10188)

The freshest, most original, honest jazz/blues LP in years. Barker has been around for decades but has rarely been heard to such advantage. Rich in history and soul, his singing, playing and storytelling is beyond measure. "Save the Bones" and "You Gotta Get Yourself a Job, Girl" are but two of the instant standouts among this eminently listenable set. Pure Joy. Hear it!

■ GUITAR SLIM, JR.: *The Story of my Life* (Orleans 4188)

Son of the legendary Eddie "Guitar Slim" Jones. Rodney Armstrong's lead guitar work burns like an acetylene torch, smoldering as it cuts away at blues like "Reap What You Sow" and "Bad Luck Blues." Soulful pop, ala Robert Cray, also gets its due with "Can I Change My Mind" and "Too Weak to Fight" which will attract the wider audience. Fine stuff.

■ LARRY DAVIS: *I Ain't Beggin' Nobody* (Pulsar PUL 1001)

Bad business breaks and a depth of soul perhaps too subtle for most listeners has kept him in the shadows of fame, but on *I Ain't Beggin' Nobody* Larry Davis is singing better than ever—and his guitar's not too shabby either. The title tune, "Little Rock" (nice shuffle), "Sneaking Around" (powerful ballad), and "I'm a Rollin' Stone" speak well for the man. Check 'em out.

Ken Micallef



BISHOP SCHOOL: Bebop pianist Walter Bishop Jr. (center) is flanked by ASCAP songwriters Stanley Adams (left) and Ervin Drake at a recent ceremony renaming Jamaica, Queens' P.S. 160 after his late dad, songwriter Walter Bishop.

MARSALII: Those wild and wacky Marsalis boys, Wynton and Branford are each releasing albums this week and, interestingly, each one has dug up a true-blue jazz veteran to record with. Wynton has recruited 80-year-old New Orleans banjoist and guitarist **Danny Barker**, while Branford has enlisted 78-year-old bassist **Milt Hinton**. Branford's album, *Trio Jeepy*, is a loose, delightful trio session (**Jeff Watts** rounds out the group) while Wynton, on his *The Majesty of the Blues*, for the first time investigates traditional jazz, with a suite entitled "New Orleans Function," written for a New Orleans jazz instrumentation but married by a long, dumb sermon about the "death" of jazz written by **Stanley Crouch**. The sermon is insulting, wrongheaded and boring; it makes one thankful for programmable CD players. Branford's album — which has a nice homemade feel to it — treads in **Sonny Rollins**land. Sonny, by the way, took Branford to school in their recent Carnegie Hall meeting (if Branford has ever sounded less at ease I've never heard it). And Wynton recently devoted a week of his busy life to performing in "Epitaph," the at-times-spectacular 140-minute **Charles Mingus** suite that debuted in New York and at Wolf Trap last weekend. Both Marsaliii have gigs at the JVC/New York Jazz Festival, which starts next weekend. And Branford is the featured soloist on **Bill Lee's** fine score for son **Spike Lee's** excellent *Do The Right Thing*, in a band that includes **Terence Blanchard**, **Marlon Jordan**, **Donald Harrison** (the credits call him "Donald Harris"), **Kenny Barron**, **James Williams**, **Robert Hurst** and **Jeff Watts**. And one more thing about *Trio Jeepy*: It has an extra track, "Stardust," on the LP only! (see, it's a double-LP, but a single-CD — dumb, dumb, dumb!).

REISSUE NOTES AND TONES: I said I'd do this eventually: here's a quick spin through some some spring reissues:

Blue Note has kept up a steady reissue pace, but some of it needs explaining. For example, **Kenny Burrell's** *Blue Lights* (which has a famous **Andy Warhol** cover), has been resequenced, but while *Volume 2* has just come out, *Volume 1* has been delayed. **Lee Morgan's** *The Sidewinder*, **Cecil Taylor's** *Conquistador* and **Art Blakey & The Jazz Messengers' A Night in Tunisia** have been reissued on CD for the second time, but this time with alternate takes (does that make the original CD reissues valuable as collectors items?). Also out recently with extra stuff on it are classic Blue Note sessions by **Jackie McLean**, **Freddie Hubbard**, **Joe Henderson**, **Horace Silver**, **J.J. Johnson**, **Dexter Gordon**, **Lee Morgan**, **Donald Byrd**, **Lou Donaldson**, **Grant Green** and **Jimmy Smith**. The vinyl counterparts of these, where available, are the albums as originally issued.

Atlantic put out a big batch of CD reissues this spring. Most notable is **The Modern Jazz Quartet's** *The Complete Last Concert*. For the first time, the MJQ's famous Avery Fisher Hall concert of 1974 is complete — previously it was out as *The Last Concert* (a double album) and *More From the Last Concert*, but this resequences the concert sets in order and includes two unissued tracks. The MJQ has since regrouped, but this is certainly their finest album. **Big Joe Turner's** *Greatest Hits* appears to have six extra tracks, but they are the six tracks that were excised from the CD issue of *The Rhythm and Blues Years* (which was a double-LP but a single CD), so CD fans can now have all three LPs' worth of the cream of the fantastic Mr. Turner's Atlantic output. Also, **Herbie Mann's** *Push Push*, which has just been reissued, should be of particular interest in the wake of all the **Allman Bros.** hoopla; **Duane Allman** solos his Southern behind off on this '71 **Embryo** album. And the monumental, and very, very rare, **Chris Connor** *Sings the George Gershwin Almanac of Song* has been reissued as a double-CD. Atlantic also put out **John Coltrane's** *Ole* with a restored extra track and **Milt Jackson's** *Plenty Plenty Soul* and **Charles Mingus' Three Or Four Shades of Blue** as they were. And let's not forget those five new previously unissued **Duke Ellington Saja** CDs, from Duke's private stock. They're filled with gems, but are slightly inferior to the first five CDs culled from the same sources.

Epic's *Portrait* reissue series continued with albums by **Horace Silver** (a rare '56 non-Blue Note date), **Illinois Jacquet**, **Earl "Fatha" Hines** and **Red Norvo**. Finally the *Portrait* reissues are including dates and personnel, although there seems to be something of a scattershot approach to these reissues (especially when dealing with 78 Era material).

TRADITIONAL JAZZ



June 17, 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	2	11
2	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	1	15
3	REVELATIONS (Blue Note 91651)	McCoy Tyner	3	13
4	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	7	5
5	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	5	11
6	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	4	19
7	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	6	19
8	MING'S DYNASTY (Portrait/E.P.A RK-44432)	David Murray	8	9
9	SUPER BLUE (Blue Note 91731)	Super Blue	10	9
10	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	15	3
11	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	12	7
12	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	17	7
13	20 (Columbia FC 44369)	Harry Connick Jr.	9	19
14	BIRD — THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	11	19
15	IN A JAZZ TRADITION (Emarcy/PolyGram 836 369)	Eric Gale	19	3
16	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	13	17
17	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	14	19
18	COTTON CANDY (Pro Jazz 670)	Al Hirt	21	7
19	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	16	13
20	LIVE UNDER THE SKY (Columbia FC 45136)	Tribute To John Coltrane	25	3
21	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	18	19
22	RAG, BUSH and ALL (RCA Novus 3052)	Henry Threadgill Sextet	24	5
23	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	20	19
24	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	22	19
25	NIGHT BEAT (Milestone M-9168)	Hank Crawford	DEBUT	
26	NO MORE BLUES (Concorde CJ 370)	Susannah McCorkle	23	9
27	20TH CONCORD FESTIVAL ALL-STARS (Concord/CJ 366)	Various Artists	26	9
28	TIMES ARE CHANGING (Blue Note 90905)	Freddie Hubbard	31	3
29	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	27	19
30	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	DEBUT	
31	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	28	19
32	V (Blue Note 91730)	Ralph Peterson	29	9
33	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	30	19
34	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	32	17
35	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	33	19
36	FRONT BURNER (Milestone 9165)	Charles Earland	34	17
37	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	35	19
38	I'LL BE SEEING YOU (Muse 5351)	Etta Jones	36	15
39	ANGEL STREET (Blue Note 48494)	Tony Williams	37	19
40	DARK INTERVALS (ECM 837 342)	Keith Jarrett	38	19

And RCA Bluebird restored some rare **Oliver Nelson**, **Paul Desmond/Gerry Mulligan** and **Erskine Hawkins** (the original big band recordings, not to be confused with the many later versions of "Tuxedo Junction"), to print, and issued compilations of blues vocals and early big band sides.

Lee Jeske

■ JAZZ PICKS

□ DON CHERRY: *Art Deco* (A&M SP 5258)

It's a new Old and New Dreams, as the puckish trumpeter teams with his Ornette cohorts Billy Higgins and Charlie Haden and legendary West Coast saxist James Clay for tart standards, originals and, yes, three by Ornette.

□ THE ZAWINUL SYNDICATE: *Black Water* (Columbia FC 44316)

Funky pan-global (emphasis Brazil) fusion stew from the stern-faced keyboardist/composer and his tight Weather Reportish band. Includes odd Monk medley.

□ ALVIN BATISTE: *Bayou Magic* (India Navigation 1069)

Jazz indie resurfaces with a splendid, lean quartet date from this rich, warm clarinetist; a veteran modernist with his New Orleans roots front and center.

□ RUBY BRAFF: *Me, Myself And I* (Concord Jazz 4381)

The prettiest cornetist on the planet, a steadfast traditionalist, in an intimate standards set with guitarist Howard Alden and bassist Jack Lesberg.

□ JAMES SPAULDING: *Brilliant Corners* (Muse MR 5369)

On his first album in 13 years, underrated reed veteran (a Blue Note alum) tears it up on a set of mostly Monk. Well-marbled, well-supported bebop.

Valley Names National Service Manager

AROUND THE ROUTE

BY CAMILLE COMPASIO

DATA EAST USA settled into their new facilities in San Jose, California, on June 5. New address is 1850 Little Orchard Street.

ATTENTION JUKEBOX OPS: **Patsy Cole** has a new single on MCM Records called "Death and Taxes and Me Lovin' You," which is made to order for jukebox programming. Patsy's previous single did very well on the country charts. Ops who'd like to receive a promo copy of her new release can contact MCM's **Larry Tucker** at 615-865-5252 in Nashville.

CASH BOX FELICITATIONS to Taito America's **Ben Rochetti** and his lovely wife, **Doris**, who celebrated their 36th wedding anniversary on May 30! How's that for longevity!

AH, SWEET VICTORY! Thanks to hundreds of phone calls and the untiring efforts of the **Illinois Coin Machine Operators Association**, House bill 1861 — which would have increased license fees from the present \$10.00 to \$25.00 per machine — was defeated, thus saving Illinois ops millions of dollars! Another example of "your state association working for you!"

RELOCATING: **Axon, Inc.** of Sunnyvale, California, is in the process of moving into new quarters. Since the departure of prexy **Bob Lundquist**, there have been other changes in the executive structure. **Nolan Bushnell** is still chairman, of course; however, **Pete Mokris** is now heading up the coin-op division.

DATELINE REDDING, CA, the new home of **Exidy, Inc.** Spoke with sales and marketing chief **Virginia Kaufman**, who has everything under control now that the big job of moving is a thing of the past! At this point, Exidy is enjoying one of the best years in its history, attributable to *Showdown*, their amusement card game which has been "exceeding all expectations." As Virginia noted, this piece is a "huge hit" in family arcade locations and has been attracting players of all ages, as well as a good number of female fans. Coming up shortly will be a credit version called *Yukon*. Watch for it!

READY, SET, GO! **Pinball Expo '89**, the fifth annual gathering of pinball enthusiasts from across the country, will be taking place September 29-30 at the Ramada Inn in Rosemont, Illinois. The preliminary agenda includes a tour of the Premier/Gottlieb plant in Bensenville, along with Expo's third annual Flip Out pinball tournament and other events to be announced. For further info contact **Robert Berk** at Expo headquarters, 2671 Youngstown Road S.E., Warren, OH 44484.

FROM AAMA HEADQUARTERS: **Bob Fay**, executive VP of the American Amusement Machine Association, announced the promotion of **Joyce W. Weller** from office manager to director of administration, which means that in addition to her present duties she will be directly responsible for the day-to-day operations of the association, including overseeing the financial operations of AAMA, administration of executive duties during the absence of the executive VP, and assisting Bob Fay with the development of lobbying strategies to further the interests of the industry on Capitol Hill. Ms. Weller will also be responsible for the coordination of the AAMA Charitable Foundation Dinner.

DATELINE WEIRTON, W. VA, home of **Hilltop Distributing**, where there's plenty of activity these days. Business is "real good" to the tune of about a 25-percent increase over this same period last year, as we learned from company exec **Doug Wilson**. And "expansion" is definitely a key word right now. Hilltop has expanded its staff, added significantly to its product roster and even increased the space in various departments, starting with service. With the recent addition of the Bally Midway line, Doug received his first shipment of *Arch Rivals* and it went out the door about as fast as it arrived! It's re-order time! Exidy's *Showdown* continues to be a very hot seller, and Doug advised that *Yukon*, which is the follow-up credit version, is currently on test.

A RECORD TO WATCH: **Gary Dale Parker** of Wheaton, Illinois called the *Cash Box* office this past week to tell us that his first single, "Alive and Well," was recently released by **615 Records** of Nashville; and he's hoping it will make some big noise on jukeboxes.

HEAR TELL that **Active Amusement** is *this* close to opening up a branch in Pittsburgh. As a matter of fact, they'll probably be in full operation by the time this column makes print.

CHICAGO — The appointment of Robert Corrigan to the position of national service manager for Valley Recreation Products was announced by Alan Schafer, vice president of marketing for the company. "This appointment represents our commitment to the industry and our dedication to the belief that service will always be of prime importance to both our distributors and operators," stated Schafer.

Corrigan, a graduate of Lewis University and Northern Illinois University, will be based at the Valley plant in Sycamore, Illinois. In his new position, he will be responsible for all national service for Valley's electronic dart games and will act on service calls made on the 800 numbers as well as those requiring field trips. In addition, he will attend all major industry exhibitions and trade shows. He'll be reporting directly to Alan Schafer in Valley's Bay City, Michigan facilities.

According to Schafer, "Valley Recreation has begun an intensive



ROBERT CORRIGAN

campaign designed to run through late 1989 involving major promotions and assist programs. Robert will play a major role in the service areas of these promotions."

CASH BOX

talks
directly with
Radio & Retail
each and
every week.

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.

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

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

When the Spring Becomes the Summer— Overview

BY DOC ENGLISH

AS WE MOSEY out of spring and into summer, it causes a pang to report that the overall video market remains rubber-legged. The same cries of repetitious game themes, lynch home video, and give us new ideas have been droning for nearly a year. Bright spots, however, do appear; but whether they are savior or savior, who knows?

Atari *Hard Drivin'* sit-down still tops the arcade reports, possibly every arcade report, if that information were available. Konami's *Bottom of the Ninth* kit is racking up a bushel of runs during baseball season, especially in arcades; and Sega's *Golden Axe* kit, although a hack-and-slasher, has soared early. Sega's *Crack Down* (agents in a maze, shooting and bombing) may earn the Sleeper of the Season award. And Williams-Bally/Midway (is this a law firm?) offers *Arch Rivals* — "basketbrawl" they call it — a court comedy, in dedicated and kit. Three other videos deserve a watchful eye: Romstar's fistic extravaganza *Final Blow*, Konami's melange of *Double Dragon*, *Ninja Gaiden* and *Narc* called *Crime Fighters*, and American Techno's *World Wrestling Federation All Stars*, wherein the Hulkster and the Macho Man take to the tube. Tearfully, you will not recognize any unfamiliar themes among these videos, and while they may be winners at first blush, long-term success is subject to conjecture. Let's pray for legs like a marathon runner!

As a testament to the resiliency of the industry, when one genre of equipment stumbles, another seems to rise. Since video has palled, a street operator's fancy has turned to thoughts of jukeboxes, darts and pool tables. To a degree, these machines have picked up the slack, and even pinball may be experiencing a mild reawakening; but the reawakening may be illusory if prices go any higher! Some attribute the movement in pins solely to the fall in video. On the street, the gap in collections between the two has narrowed considerably and pins are steadier, do not have to be rotated as often. Speaking of steady, the performance of jukeboxes, darts and pool has revived the back-to-the-basics chant: Just place 'em and leave 'em. In addition, if you've

checked your checkbook lately, you may have discovered that you can buy a dart game or a pool table for about the same price as certain conversion kits, and in six months or a year, what do you think will be earning more? It's another case of those three little letters that by now should be emblazoned on our brains — R.O.I. Be governed by long-term thinking, not short-sighted greed.

In the year of the centennial, the jukebox, as in all articles, merits, as an act of obeisance, at least a paragraph unto itself, uncluttered by any references, direct or oblique, to any other machines. Propelled by the compact disc, the phonograph plunges boldly onward in '89. Every street operator is conscious of music, thanks to the power of publicity, the unrelenting media blitz, and marketing efforts; and many are taking the opportunity, since video has lost some of its attractiveness, to revamp their jukebox routes. The investments again are long-term, but collections appear to be up, and music boxes do retain their value. Proof? Call any distributor and you will probably find it difficult, nigh impossible, to locate used music. It's never been more scarce because the operators are refurbishing and recycling boxes, putting them out to earn more money.

As a sidebar, one wonders if next year the industry should declare the year of the video, or the pinball, or the dart, or maybe the pool table, then sound the trumpet for one of these games in the press to spur interest. This industry has never taken full advantage of the power of promotion.

The general dampening of enthusiasm for and the climbing prices of new videos have helped to invigorate interest in used videos. The traffic in used videos is primarily the province of street operators. Arcade operators are still committed to buy new and buy early. In street operator math, those \$3500 videos that go oh-so-well in the arcades require \$7000 in collections, because of the 50-50 split to reach break-even. For a mom-and-pop location, you'd need a telephone to make \$7000 in a year. So what's an operator to do? Buy used. The arcade stars of yesterday are today's street hits — *After*

Burner, *Out Run*, *Operation Wolf*, *Road Blaster*, *Street Fighter*, *Super Contra* — all at palatable prices, if you can find them. And so the reasoning goes: If these once and future hits can collect nearly as well as the new games on the block, why buy new? Distributors are profiting from the proliferation of used. They can now take a trade-in from an operator against a sale of a new game, easing his cash flow concerns, and then re-sell the used one, making two customers plus themselves a little happier than when the day began. Some operators are even circumventing the distributor network by swapping games with each other. You take my *Time Soldier* and I'll take your *Twin Eagle*. Good for operators, not good for distributors or manufacturers. However, if manufacturers could produce kits and games priced right, the street

operators would be encouraged to buy new. Where have we heard that lament ten thousand times before? Until then, expect lively activity in the used market.

The plight of new videos has also sparked interested in redemption machines. Whereas collections may not be as hefty as they once were, the customer base is broadening. Operators at one time reluctant to try redemption are looking for new ways to make money. The games are popping up in the street, too. The future seems quite promising.

So the forecast for the summer — street continued cloudy, arcades stable temperatures, but no foreseeable heat wave. Nevertheless, let's not be too gloomy. This business thrives on the unexpected, along with hard work. Let's hope for some sunshine.

Arachnid's 'PAR-ticipation'

PAR-ticipation is an easy-to-learn golf game designed for players of all skill levels from novice to expert, containing all you need to know to enjoy the challenge of the sport including etiquette, rules, putting skills and strategy.

The game has nine separate three-dimensional holes of golf, spinner, putter and golf ball, target pin and flag, six colored putting squares, four player markers, scorecards and a set of rules.

The object of the game is to be the person with the lowest total score after nine holes of play. Each player selects a marker; this marker moves around the layout of each of the nine topographically distinct holes as you hit your shots. A spin of the spinner determines your tee shot. Each player takes a turn. After the tee shot, the person whose marker is farthest from the green will hit first.

The game continues until everyone has reached the putting surface; however, along the way there are sand traps and roughs, water holes and penalties to keep it interesting. Each costly shot the player makes must be recorded on his or her scorecard.

Every hole presents a new challenge. For example, to sink your putt using the putter and ball included, you shoot from the pre-arranged color-coded putting squares. The shot that puts you on the green will tell you which of the six squares you putt from. The game ends when everyone finishes nine holes of golf. The winner of the match, of course, will be the person with the least number of shots for nine holes.

Further info may be obtained by contacting Arachnid, Inc., at 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901.



COUNTRY MUSIC

LIVING LEGEND

JACK GREENE: From the Top and Still Climbing



(Photo: T.L. Carr)

AFTER BEING ON TOP, it's hard to imagine reaching any higher. But if the *high* comes from just keeping the faith and repeatedly giving it a best shot, another upward step doesn't seem so difficult. Difficult it's not for Grand Ole Opry star Jack Greene, who plans to keep up the good work he has done for the past 41 years.

The world of entertainment still refers to 1967 as the year of Jack Greene — a time that credits him as the first artist to ever receive four Country Music Association awards. This accomplishment has only been matched by three other entertainers: Johnny Cash, Merle Haggard and Randy Travis. In 1967, Greene carried off practically every award an artist dreams of winning. Those awards included Male Vocalist of the Year, Album of the Year, Single of the Year and Song of the Year, "There Goes My Everything".

This veteran entertainer began playing the music of the mountains, like many performers, at an early age. After his first performance in junior high school, Greene was led to his first radio show on WGAP in Maryville, Tennessee, in 1947. The well-known Tennessee Barn Dance in Knoxville, Tennessee, also managed to hold him for a short while before he moved on to Atlanta, Georgia. There Greene spent ten years working radio shows, TV and nightclubs until he landed the job that actually gave his career the biggest boost. Ernest Tubbs was the man responsible for Greene's recognition as a drummer, initially, with the Texas Troubadours, and soon after as a talented singer. After joining the band that gave him wings to fly, he finally made his way to the Opry in 1962 and became a member in 1967.

Of course Greene was greatly influenced by Ernest Tubbs, but his other musical influences were somewhat unique. "I was influenced by the Eastern Appalachian songs, my Irish and English ancestry," he recalls. His influences also came from his early childhood. "My mother is still alive today," says Greene. "I guess her teach-

ing and her molding me really gave me a lot of support."

Green's wife June is also an important influence in his career. "She has always been very supportive of my music and now takes care of all my booking dates and everything. She is my manager in every way. It would be very hard to stay where I am now with my music, without her."

So what does the future hold for a man who has practically taken on every musical challenge possible? "Everything starts with a song," says Greene. "There's a lot involved in recording, especially with today's modern technology, but the *song* is most important."

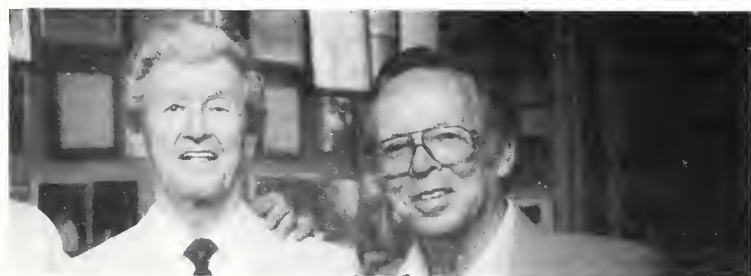
There is still a demand for the songs that made Greene the legend he is today. Songs such as "The Last Letter," "Don't You Ever Get Tired of Hurting Me" and "Sing for the Good Times" will never be forgotten. "The fans still want to hear some of that old material," he says. "In 1984 we went back into the studio and recut six of my #1 records using the new recording technology." His blockbuster, "There Goes My Everything," was recorded 111 times, in 14 different languages.

Greene also wants to strengthen ties with the Grand Ole Opry family. It certainly will not be a surprise if he is soon placed in the same category as Acuff, Tubbs and Monroe. Another tie already made with the Opry is perhaps Greene's most recent project — *The Opry Legends Collection*, which consists of separate albums featuring various stars of the Opry. The collection will soon be marketed through television.

"I'm not afraid of anything," says Greene. He credits most of that attitude toward his return to religion. "Church is really important to me now," he says. "After being away from church for over 40 years, I now realize what I've missed."

From the top and still climbing, Jack Greene is determined to take *big* steps.

Kimmy Wix



CHARLIE LOUVIN & ROY ACUFF

say Thanks to the CASH BOX reporters for the fantastic response to:

"THE PRECIOUS JEWEL" on HAL KAT COUNTRY RECORDS

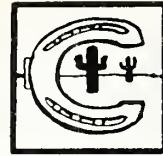
This record sets a record for Mr. Acuff's 6th decade of chart records.

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HAL KAT COUNTRY

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COUNTRY ALBUMS



June 17, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	1	16
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	16
3	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	3	8
4	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	7	37
5	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	4	39
6	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	5	46
7	SWEET SIXTEEN (MCA-6284) (G)	Reba McEntire	10	5
8	SOUTHERN STAR (RCA 8587-1)	Alabama	6	16
9	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	8	34
10	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	11	13
11	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	9	59
12	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	16	51
13	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	15	6
14	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	13	13
15	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	12	18
16	THE ROAD NOT TAKEN (Columbia 44469/CBS)	Shenandoah	14	14
17	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	17	3
18	KILLIN' TIME (RCA 8781-7)	Clint Black	28	5
19	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	19	43
20	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	27	42
21	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	26	20
22	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	18	15
23	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	21	14
24	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	20	4
25	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	24	42
26	RAGE ON (Capitol 46976)	Dan Seals	22	46
27	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	29	40
28	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	36	108
29	I GOT DREAMS (MCA 42272)	Steve Wariner	34	8
30	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	DEBUT	
31	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	25	71
32	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	33	12
33	SURVIVOR (Universal 42264/MCA)	Lacy J. Dalton	42	16
34	COPPERHEAD ROAD (UNI 7/MCA)	Steve Earle	32	29
35	REBA (MCA 42134) (G)	Reba McEntire	23	57
36	TURN THE TIDE (RCA 8454)	Baillie & the Boys	46	13
37	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	37	17
38	101 2 (Warner Bros. 25742)	Highway 101	30	42
39	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	35	100
40	FASTER AND LOUDER (RCA 9587-1)	Foster & Lloyd	45	6
41	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	DEBUT	
42	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	41	116
43	HOMESICK HEROES (Epic 44324/CBS)	The Charlie Daniels Band	49	35
44	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	38	42
45	SOMEWHERE BETWEEN (Capitol 90237)	Suzy Bogguss	DEBUT	
46	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	40	9
47	NEW CLASSIC WAYLON (MCA 42287)	Waylon Jennings	DEBUT	
48	FELLOW TRAVELERS (16th Avenue DL-70555)	John Conlee	DEBUT	
49	TEMPORARY SANITY (Universal 76003)	Eddy Raven	DEBUT	
50	STONES (Universal 76005)	Gary Morris	DEBUT	

■ COUNTRY HOT CUTS

1. NITTY GRITTY DIRT BAND: "Will the Circle Be Unbroken" *Will the Circle Be Unbroken: Vol. II* (WB)
2. WAYLON JENNINGS: "You Put the Soul in the Song" *Full Circle* (MCA)
3. GEORGE STRAIT: "Hollywood Squares" *Beyond the Blue Neon* (MCA)
4. ALABAMA: "Borderline" *Southern Star* (RCA)
5. SHENANDOAH: "Two Dozen Roses" *The Road Not Taken* (Columbia)

■ TOP 10 SINGLES—20 YEARS AGO

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

CASH BOX CHARTS

COUNTRY SINGLES

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

June 17, 1989



#1 Single: Rosanne Cash



#1 Debut: Holly Dunn #54



To Watch: Emmylou Harris #40

		Total Weeks Last Week ▼
1	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash 3 12
2	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band 1 13
3	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner 2 15
4	CALL ON ME (Capitol 44348)	Tanya Tucker 11 12
5	BETTER MAN (RCA 8781-7)	Clint Black 6 16
6	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys 13 11
7	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley 7 13
8	THEY RAGE ON (Capitol 44345)	Dan Seals 8 13
9	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet 14 10
10	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs 15 9
11	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing 4 15
12	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard 17 9
13	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam 5 15
14	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell 9 17
15	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty 22 7
16	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton 26 8
17	IF I HAD YOU (RCA 8817-7)	Alabama 10 14
18	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait 28 7
19	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones 29 6
20	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea 30 8
21	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis 12 14
22	CATHY'S CLOWN (MCA-53638)	Reba McEntire 31 5
23	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn 33 5
24	YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA)	The Judds 16 17
25	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap 34 7
26	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton 35 5
27	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven 36 8
28	BUT YOU WILL (SOA 006)	Razzy Bailey 18 8
29	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless 19 20
30	ONE GOOD WELL (RCA 8867-7)	Don Williams 38 3
31	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal 41 15
32	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal 20 19
33	NEVER SAY NEVER (Capitol P B44349)	T. Graham Brown 39 6
34	UP & GONE (Warner Bros. 7-22991)	The McCarters 40 5
35	WHEN LOVE COMES AROUND THE BEND (RCA 8815-7)	Juice Newton 43 3
36	DON'T QUIT ME NOW (MCA 53510)	James House 21 9
37	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS)	Shenandoah 23 20
38	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah 46 3
39	HEY BOBBY (RCA 8865-7)	K.T. Oslin 24 19
40	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris 49 3
41	RIGHT TRACK, WRONG TRAIN (16th Avenue P.B. 70426)	Canyon 44 6
42	WINE ME UP (Mercury 872 728-7)	Larry Boone 25 13
43	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart 27 17
44	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless 55 2
45	I MIGHT BE WHAT YOU'RE LOOKING FOR (Universal 66005)	Larry Gatlin & The Gatlin Brothers 57 2
46	MORE THAN A NAME ON A WALL (Mercury/PolyGram 874-196-7)	The Statler Brothers 47 3
47	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell 32 10
48	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters 37 18
49	I'M A SURVIVOR (Universal UVL 66007)	Lacy J. Dalton 52 4
50	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band RE-ENTRY
51	MIDNIGHT TRAIN (Epic 3468738)	Charlie Daniels Band 54 4

		Total Weeks Last Week ▼
52	I PROMISE (Evergreen EV1091)	Lynne Tyndall 60 6
53	WHO NEEDS YOU (Airborne B-75741/Capitol)	The Sanders 61 3
54	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957-A)	Holly Dunn DEBUT
55	BACK IN THE FIRE (Warner Bros. 7-27532)	Gene Watson 42 13
56	BRAND NEW WEEK (Master MR-011)	Michelle Lynn 62 6
57	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.)	Hank Williams Jr. (Duet With Hank Willimas Sr.) 45 20
58	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy 68 2
59	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Faucett 65 5
60	DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102)	Northern Gold 66 5
61	SOUTHERN LADY (Round Robin U-24260)	Arne Benoni 67 4
62	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One 40)	Jerry Lansdowne 48 8
63	AND SO IT GOES (Universal-66008)	John Denver w/Nitty Gritty Dirt Band DEBUT
64	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan 69 3
65	CARRY ON CHILDREN (Morning Star 21389)	Fox Brothers 50 7
66	SON OF A PREACHER MAN (6.1.5. S-1017)	Bobbi Lace 72 5
67	FIDDLE MAN (Round Robin RR 1880)	Harlan Helgeson 73 4
68	IT'S GOT TO BE LOVE (Stop Hunger Records SHR-MP1102)	Bob Cat Douglass & Linda Kaye 74 4
69	I'M STILL CRAZY (Columbia 3868888)	Vern Goddin 75 2
70	RAMBO JACK (American Image 4001)	Eddie Bond 76 3
71	HILLBILLY HELL (MCA-53642)	Bellamy Brothers 51 5
72	BEFORE THE HEARTACHE ROLLS IN (RCA 8942-7)	Foster & Lloyd DEBUT
73	LOVE IS ONE OF THOSE WORDS (Columbia 38-68758)	Janie Frickie 78 2
74	THANK THE COWBOY FOR THE RIDE (Epic 3468894)	Tammy Wynette 79 2
75	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee 45-130)	A Touch Of Country 80 3
76	WHEN DADDY DID THE DRIVING (Happy Man 821AA)	Chris & Lenny 81 2
77	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley 55 22
78	THE PRECIOUS JEWEL (Hal Kat Kountry 63058)	Charlie Louvin/Roy Acuff 85 3
79	BIG BAD MAMA (Evergreen EV-1092)	Eddie Lee Carr 87 2
80	CRIPPLE COWBOY (Interstate 20 777-A)	Tracker 88 2
81	RED NECK BLUE MONDAY (Bear BR 2004)	Justin Wright DEBUT
82	I'M AN OLD ROCK AND ROLLER (Caprice 2356-A)	Joey Welz 83 3
83	SHOE STRING & A PRAYER (Junquera NH-5)	Nikki Hornsby 91 2
84	HOW DO (Columbia 38-68677)	Mary Chapin Carpenter 58 6
85	(BLUE, BLUE, BLUE) BLUE, BLUE (RCA-8918-7-RAA)	Jo-Ei Sonnier 59 5
86	HARD TIMES (American Cowboy Songs 24001)	Chris Ladoux DEBUT
87	YOU MADE IT EASY (Evergreen 1093-A)	Sammy Sadler DEBUT
88	I STILL NEED HER (Associated Artist 502)	Norman Wade 64 7
89	I AIN'T HONKY TONKIN' NO MORE (Alta 005 A)	Tommy Mercer 90 2
90	IF I NEVER SEE MIDNIGHT AGAIN (Columbia 38-68684/CBS)	Sweethearts of the Rodeo 68 7
91	LYLE LOVETT'S HAIR (Funny Bone U-24698)	Joe Henderson DEBUT
92	DRIVE TIME BLUES (Valley Road U-24381)	Faye Dudley DEBUT
93	(SMOKEY MOUNTAIN MAGIC) (White Dove U-22001)	Jonathon Skyhawk DEBUT
94	I THINK THAT I'LL BE NEEDING YOU THIS TIME (Golden Eagle 154)	Cindi Cain DEBUT
95	BEST SEAT IN TOWN (Gallery II G-O17)	Stan Steele DEBUT
96	LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial SR-150)	Dale Morris 70 6
97	WE'LL START ALL OVER AGAIN (Lamon LR-10194-7)	Gary Ray 71 4
98	LONELY MAN (Soundwaves SW 4820)	Jim Martin 77 5
99	SOUTHERN MEN PLAYBACK P-1330)	Cheryl K. Warner 82 5
100	MY MAMA WAS A RODEO QUEEN (Track Records TR-202)	Summer Cassidy 84 4

COUNTRY MUSIC

ALBUM RELEASES

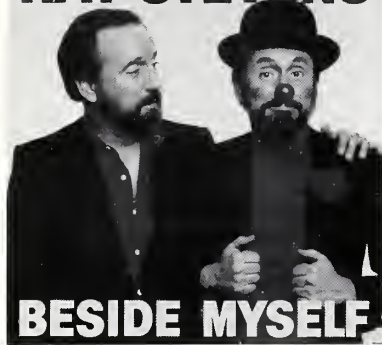


□ **DOLLY PARTON:** *White Limozeen* (Columbia 44384)

What else can we expect from a superstar? Thank you, Ms. Parton, for delivering a *super* album! Once again, Parton blows in like a storm and gives us *White Limozeen*, her latest album release from Columbia Records. Words just aren't enough when describing this package of musical excellence. Produced by both Parton and Ricky Skaggs, *White Limozeen* is just loaded with spectacular tunes, one after another. "Why'd You Come in Here Lookin' Like That" is the cut that's currently climbing the charts, but you can bet your money there will be more climbers to come. Parton's re-cut

of "Time for Me to Fly," an original REO Speedwagon tune, kicks off the album with a sizzle. Another hot one is "Wait 'Til I Get You Home," a duet with Mac Davis. And of course, it wouldn't be true Dolly if the album did not include a couple of those tender heart-warmers. You won't be disappointed. "The Moon, the Stars and Me" is just one that couldn't be any more tender or any warmer. You forced us to wait a while, Dolly, but the comeback couldn't be any better. Thanks for *White Limozeen*, an album with CLASS!

RAY STEVENS



□ **RAY STEVENS:** *Beside Myself* (MCA 42303)

We sometimes laugh and we sometimes say, "Hey, this guy is just blessed with musical talent!" *Beside Myself* is the latest album produced by MCA recording artist Ray Stevens, said to be the country music comic. Stevens certainly knows how to grasp our attention with this collection of tunes that is sure to stick in our minds for quite a while. "I Saw Elvis in a UFO" already holds a place on radio playlists, but there's more where that comes from. Just check out some of these cut titles — "Your Bozo's Back in Town," "Another Fine Mess,"

"The Woogie Boogie," "Bad Dancin'" and "I Used to Be Crazy." With titles like these, how can we be disappointed? Ray Stevens has done it again, but that's beside the point. *Beside Myself* receives a four-star rating.

SINGLE RELEASES

■ OUT OF THE BOX



□ **SKIP EWING:** "The Coast of Colorado" (MCA 53663)

A grand salute goes out to MCA recording artist Skip Ewing, for revealing to us what country music is all about. Lend an ear to Ewing's latest release, "The Coast of Colorado," a song recalling love where it's most remembered. It will not be hard to remember this song, however. Produced by both Ewing and Jimmy Bowen, "The Coast of Colorado" is perhaps Ewing's ultimate thus far — the lyrics, vocals and production are *superb*.

■ COUNTRY FEATURE PICKS

□ **NEW GRASS REVIVAL:** "Callin' Baton Rouge" (Capitol PB-44357)

This tune is something else! Pure get-down country with all the trimmings, could describe this song best. It's definitely worth calling all the way to Baton Rouge, to contact a true love. New Grass Revival tells this story in a song that's sure to keep radio busy.

□ **DIANNE DAVIS:** "Baby Don't Go" (16th Avenue PB-70430)

WHAT A SHOCKER! Could this be what we've been waiting for? I think so. A female artist with a new sound, style and delivery that's sure to conquer us all. Davis pours her soul into this tune with lyrics demanding that her *baby* don't go. Don't you go Davis, We want to hear more from you!

NASHVILLE NOTE-ABLES

VERN GOSDIN: "The Voice" Grows Stronger



(Photo: T.L. Carr)

"That Just About Does It," "Alone," "I'm Only Going Crazy" — all these titles suggest a dying love. That aptly describes the stories behind these songs, all written by the *king* of ballads himself — Vern Gosdin.

"Most of those songs were written about a little divorce I was going through," Gosdin says of the above-mentioned tunes from his upcoming CBS album *Alone*. "I believe everybody writes about what they're involved with at that particular time."

The first single, "I'm Still Crazy," tells the woeful story of a man whose woman has left him, as do the other eight songs Gosdin co-wrote. Gosdin says that even though he went through some emotionally trying times, he enjoyed writing the songs, and says that writing from experience is the only way he has ever done it.

"Honesty in my music is very important to me," says Gosdin. "I have a problem making up a song. Something has to happen to me, or to someone close to me, to start me thinking about a situation before I can start writing."

That is *exactly* how "Do Me a Favor (Don't Do Me No Favors)" came about. "I got that from my ex-wife," Gosdin remembers. "She made the remark one time that I'd be better off if she'd just leave me and not be in my way. In other words, she was saying she'd be doing me a favor if she left. So I said, do me a favor and don't do me no favors."

Though *Alone* comes from a somber place, Gosdin's most recent compositions are a bit more upbeat. And being a man who admittedly writes from personal experience, it appears "the voice" is growing stronger, in more ways than one.

"I just finished a song that's sort of a positive thing," Gosdin smiles. "It's called 'This Must Be Right, 'Cause Heaven Can't Be Wrong.' It's about two people who have it made. I mean they *like* being with each other. One of the lines says: *The two of us reach heights no one has ever known.* And another line that indicates they were meant for each other is: *Our nights have just begun to last all day long.*"

Does this mean we are going to be hearing some *love* songs instead of *love-gone-wrong* songs from Vern Gosdin? "I don't know," Gosdin grins. "It just depends on who I'm with and where I am when I'm writing them."

It just may be the beginning of a new thing for Gosdin — both in his writing and in his personal life. "It is the beginning of a new thing," Gosdin says. "In

fact, the lady the song is about helped me write it. She had never written a song in her life, but we got this one together. So that's the beginning of... [Gosdin pauses, then quickly writes down a line he has come up with in mid-sentence.] This is the beginning of something that will never end. Yeah!"

"You don't mind if I take just a minute to jot this down, do you?" Gosdin asks. That is the way he does it! He just writes down that thought he has, or something that someone else has said, and it evolves from there.

It has been working that way for 20 years, and last year Gosdin teamed with CBS vice president of A&R Bob Montgomery to form what Gosdin calls the best record deal of his long career. "This was the best move I've ever made. I've been on every independent label, I guess, that's known. And it seems they were all going out of business!" he laughs.

Gosdin says CBS has given him the opportunity to do his music his way. He says he wants people to continue liking his music, and that he wants to keep loving it the way he does now — because that is what it's all about, and that is the way it started out.

"If you travel, playing music and singing, for 15 or 20 years, and not make enough to really do it, but you continue to do it anyway — you must love it. And I've done that," Gosdin says.

So the bad times weren't so bad, huh? "Hum...the bad times were pretty



(Photo: T.L. Carr)

good, but I wouldn't do 'em again. I wore out the back seat of a Plymouth when I was touring with Merle Haggard," Gosdin recalls. "Merle bought him a bus, but me and my brother toured in a Plymouth. It was lots of fun, I guess, and it wasn't too bad, but I don't think I'd want to go through all that again."

Today, Gosdin tours on his own bus and appears with the likes of George Jones, Willie Nelson and Merle Haggard. Talks are underway at CBS for a Vern Gosdin Greatest Hits LP, and his second single from *Alone*, "That Just About Does It, Don't It?" is set for release shortly after the LP hits the record stores this month.

So "the voice" is back, stronger than ever. "What do you think about the line 'your thinking out loud has got me talking to myself'? I've got that in a song I just wrote."

Kay Knight

COUNTRY MUSIC



THE NASHVILLE CHARTER of the National Academy of Recording Arts and Sciences will be honoring Willie Nelson with its prestigious Governors Award at an upcoming black-tie gala celebration in Nashville. The Board of Governors select Governors Award recipients based on their devotion to a lifetime of giving more than receiving for the betterment of their profession, their community and the world. Shown left to right: Nancy Shapiro, Nashville Chapter/NARAS exec. dir.; Willie Nelson; Merlin Littlefield, Nashville Chapter/NARAS president.



COUNTRY/ROCK LEGEND Chris Hillman, founding member of both the legendary Byrds and Flying Burrito Brothers, recently made a donation to the archives of the Country Music Hall of Fame. Hillman presented his trademark turquoise Manuel jacket, as well as other items from his career, which now spans more than 20 years. Shown left to right at the presentation are Bill Ivey, Country Music Foundation director; Chris Hillman; Bruce Hinton, MCA/Nashville president.



MERCURY/POLYGRAM'S Shane Barmby looks like he just won first prize in the calf-roping competition at the latest rodeo as he signs a booking deal with Buddy Lee Attractions. Looking equally delighted are PolyGram and Buddy Lee agents, who are anxious to put the singing rodeo cowboy on the road. Pictured with Barmby (left to right) are Ed Mascolo, VP natl. country promotion, PolyGram; and Dave Schuder, Wally Saukerson, Joe Harris and Paul Lohr of Buddy Lee Attractions.

RIISING STARS

MASON DIXON: "Gangbusters" Straight Ahead!

THERE HAVE BEEN several changes in this group since its conception many years ago, but since their first hit single, "Every Breath You Take," Mason Dixon has nationally charted every single record and is going "gangbusters" straight ahead!

Being on the road 230 days out of the year doesn't leave a lot of spare time, but these guys make the most of every minute. "We take the first three months of the year off, usually," says member Jerry Dengler. "But in addition to spending time with our families during that period, we are busy writing and recording and we also try to work with our publishing company and own record label."

That's right. In the process of building Mason Dixon, these fellows went about things a little differently and it has paid off. "We evolved, as a group in a way most artists don't have to go," says Dengler. We didn't have any kind of an investor that started us off. We basically did everything ourselves. Our cash flow came from selling T-shirts and borrowing money from banks, paying it back and then borrowing again." Dengler says in doing this, they ended up with ownership of their own albums through the transitions, and somehow out of this they ended up with their own independent record label called Premier One.

While the group has always been pretty successful, musically, things have really started to happen for them since signing with Capitol Records. Mason Dixon is set to begin work on its second album this month, and has just released a new single called "A Mountain Ago," from its current LP *Exception to the Rule*. This single is dear to the heart of not only Dengler, but to both Frank Galligan and Terry Casburn, the remaining members of Mason Dixon.

"There are songs that are put out and played on the radio that we call 'no-brainers,' says Dengler. "You can snap your fingers and sing along to these songs, there's nothing wrong with them, but they're 'no-brainers.' With 'A Mountain Ago,' you have to follow and really listen to the words before you feel the impact of the song."

Terry Casburn agrees. "Mason Dixon always tries to portray a positive image. And this song is about persevering in love and in life and that's the way we feel about things. So it pretty well sums it up for us."



"We all love that song, and once you get to know a song you can put so much more emotion in it," says the third member of the trio, Frank Galligan. "That's what had happened by the time we recorded it. The emotion was definitely there."

Galligan says the overall attitude of Mason Dixon has always been a very positive one. "When we got our first big national hit with 'When Karen Comes Around,' we got such a strong reaction to that song, that it was just unbelievable." Galligan says that reaction gave the group the idea that they were on the right track with their music.

And on the right track they are. In addition to the chart success Mason Dixon is seeing right now with their material, they are also seeing some major endorsement from nationally known companies. "Justin Boots has bent over backwards for us and we've had a very good association with them," says Galligan. "We also have about 50 shows this year that will be co-sponsored by Rebel Yell Bourbon. So our coporate sponsors are taking good care of us."

Mason Dixon is scheduled to be on the road the biggest part of 1989, traveling in Texas, Kansas, California and throughout the Midwest this summer, and then on to the East coast by fall. Mason Dixon wants people to see America when they look at them — clean-cut young men taking advantage of the American opportunity. This group is definitely going "gangbusters" straight ahead, and we're sure they will continue to portray a positive image in doing so.

Kay Knight



CHRIS LEDOUX

SPECIAL THANKS TO:

CASH BOX for Indie Spotlight on my current and immediate past singles, "Hard Times" and "Seventeen."

PDs, MDs, DJs for liking and airing them.

GARTH BROOKS for "mentioning my name."

CHUCK DIXON for *Cash Box* promo and **TIM FITZPATRICK** for indies.

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COUNTRY INDIE SINGLES

1	I PROMISE (Evergreen)	Lynne Tyndall	1	6
2	BRAND NEW WEEK (Master)	Michelle Lynn	4	6
3	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR)	Dawnett Faucett	5	5
4	DON'T ABUSE YOUR BABY (Stop Hunger)	Northern Gold	7	5
5	SOUTHERN LADY (Round Robin)	Arne Benoni	8	5
6	SON OF A PREACHER MAN (6.1.5.)	Bobbi Lace	9	5
7	FIDDLE MAN (Round Robin)	Harlan Helgeson	11	4
8	IT'S GOT TO BE LOVE (Stop Hunger)	Bob Cat Douglass & Linda Kaye	12	4
9	RAMBO JACK (American Image)	Eddie Bond	13	3
10	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee)	A Touch of Country	15	3
11	WHEN DADDY DID THE DRIVING (Happy Man)	Chris & Lenny	16	2
12	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	18	3
13	BIG BAD MAMA (Evergreen)	Eddie Lee Carr	17	2
14	CRIPPLE COWBOY (Interstate 20)	Tracker	21	2
15	RED NECK BLUE MONDAY (Bear)	Justin Wright	DEBUT	
16	SHOE STRING & A PRAYER (Junquera)	Nikki Hornsby	24	2
17	HARD TIMES (American Cowboy Songs)	Chris LeDoux	DEBUT	
18	YOU MADE IT EASY (Evergreen)	Sammy Sadler	DEBUT	
19	LYLE LOVETT'S HAIR (Funny Bone)	Joe Henderson	DEBUT	
20	DRIVE TIME BLUES (Valley Road)	Faye Dudley	DEBUT	

COUNTRY INDIES

INDIE SPOTLIGHT



RODNEY YOUNG: "Let's Be Old Fashioned" (Comstock 1933)

Young says it best in this slow-tempo tune that gives a warm feeling inside. Being old-fashioned, according to Young (with a true country voice), means loving and staying together. What a clever idea. Produced by Patty Parker and co-written by Gloria Nissenson and Elaine Lifton, "Let's Be Old Fashioned" is one of those songs we'd all like to sing.

INDIE FEATURE PICKS

BUDDY GRIFFITH: "I'm Sorry (for Not Feeling Sorry Tonight)" (Soundwaves SW-4823-NSD)

You won't be sorry after listening to this emotion-stirring song. With vocal harmony that just makes you tingle, "I'm Sorry (for Not Feeling Sorry Tonight)" goes straight to the heart.

KATHY ANN: "Go Ahead" (Sundial SR-154)

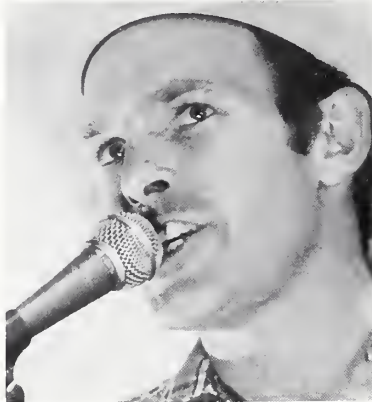
Ann tells it like it is—no more lying, cheating or beating around the bush. Just "Go Ahead" and break her heart once more, but make it final this time. Ann sings this tune like she really means it, using high-pitch harmony that's just too sweet.

ERNIE BIVINS 3rd: "Walking in My Dreams" (GBS 792 A)

STEVE HAGGARD: "Mississippi Miss" (Wild Oats 701)

INDIE FEATURE ARTIST

CHRIS LEDOUX: Rodeo Country



(Photo: T.L. Carr)

STACK UP THE LOVE of rodeo and family, add the obsession of the American West and you'll find the heart of Chris LeDoux's music.

Though writing and performing his distinctive style of music is now "first and foremost," that hasn't always been the case. Chris LeDoux first made a name for himself on the rodeo circuit with his college rodeo team, and carried it through to his professional rodeo days. He chalked up awards such as the 1976 World Title for Bareback Broncs before finally hanging up his spurs in 1984 to concentrate on his music into the forefront.

Since his college days, LeDoux had kept up with his writing, and had performed his songs for audiences at various rodeos. He then recorded a few albums in Nashville to sell as he traveled the rodeo circuit. So when he retired from the rodeo, he was secure that his music could become the career he wanted.

Working LeDoux's musical career — long before it became his musical career — were his parents. A strategic move to Nashville while their son was still in college helped set the stage for Chris' earlier recordings. Still managing his career today, his parents do it all, from booking to planning his next album projects. "Dad calls me up and tells me it's time to get started on a new album, and you have to mind your parents, you know," LeDoux jokes. "But seriously, if it wasn't for my mom and dad, I wouldn't be where I am today

musically." Chris' dad, Al, picked "Hard Times" off Chris' 24th album, *Powder River*, to be his newest single. "I don't usually write such sad songs, but this song is true.

"Contrary to belief, it's not easy writing songs. You keep digging deeper to come up with new angles to old ideas," LeDoux ponders. He says he has to take a hiatus from everything else to do his creating. He disappears into his basement for about four months out of the year to "bang" on the piano. Understanding the pressure that puts on his family, LeDoux says he does come upstairs when his very supportive wife calls for him to come up for a visit!

LeDoux says when he chooses another artist's music to record, he is very particular. "If I can find a song that feels good and real, and one that fits what I'm doing, I'll record it." Otherwise, he chooses from his own library of songs.

Taken from both his rodeo days and from research of the American West, LeDoux's music portrays his deep pride of his part of the country. His music sweeps you into a peaceful realm. "You sure can get lost in the rat race. Sometimes you just have to get away from it and get your head together."

LeDoux reflects on how he hopes his music will help people find that little bit of tranquility, and will give us a closer look at America — the West.

T.L. Carr



(Photo: T.L. Carr)

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