

CASH BOX

MAY 13, 1989

NEWSPAPER \$3.50



AL GREEN

Love & Happiness

THE AMERICAN LATIN MARKET
New Column & Chart

STAFF**GEORGE ALBERT**

President and Publisher

HARRY LOSK

Executive Vice President

KEITH ALBERT

Vice President/General Manager

ROBERT LONG

Vice President

BUD SCOPPA

Editor

MARK CARMAN

Director, Nashville Operations

CAMILLE COMPASIO

Director, Coin Machine

Operations

TOM DE SAVIA

Los Angeles Editor

LEE JESKE

New York Editor

KAY KNIGHT

Nashville Editor

Editorial

JOE WILLIAMS, Copy Editor

JULIUS ROBINSON, Assoc. Ed.

KAREN WOODS, Assoc. Ed. (N.Y.)

KIMMY WIX, Assoc. Ed. (Nash.)

NEIL HARRIS, Assoc. Ed.

MIKE MISSILE, Latin (L.A.)

Chart Research**GENE FERRITER**

Coordinator (L.A.)

KEVIN COOGAN

Pop Albums (L.A.)

STEVE HESS

Country (Nash.)

TOM CHANG

Pop Singles (N.Y.)

FRANK SCHERMAN (Nash.)

SCOTT SALISBURY (L.A.)

DOUG PROBST (L.A.)

KEN MICALLEF (N.Y.)

STEPHANIE BRAINERD (L.A.)

Production**JIM GONZALEZ**

Art Director

ELAINE FARRIS

Production Manager

Publication Offices**NEW YORK**

157 W. 57th Street (Suite 1402)

New York, NY 10019

Phone: (212) 586-2640

Fax: (212) 582-2571

Circulation

NINA TREGUB, Manager

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

CYNTHIA BANTA, Circulation

NASHVILLE

1300 Division St. Ste. 202,

Nashville TN 37203

Phone: (615) 244-2898

CHICAGO

1442 S. 61st Ave., Cicero IL 60650

Phone: (312) 863-7440

BRAZIL

CHRISTOPHER PICKARD

Av. N.S. de Copacabana

605/1210

Rio de Janeiro, Brazil

Phone: (021) 255-6884

ITALY

MARIO DE LUIGI

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

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

JAPAN

Adv. Mgr., SACHIO SAITO

Editorial Mgr. KOZO OTSUKA

2-chome, 11-1, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

UNITED KINGDOM

CHRISSEY ILEY

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1626

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

CASH BOX

THE MUSIC TRADE MAGAZINE

C O N T E N T S**MUSIC FEATURES****6 AL GREEN: THE INTERVIEW**

He was eros rampant, the supreme loverman of '70s soul. Now he's born again, and so is his career. Tell it like it is (and like it was), Reverend Green.

Lee Jeske

8 INTRODUCING THE CASH BOX LATIN MUSIC SECTION

As more and more moguls are discovering, Latin music is the sound of cash registers ringing—an all-American beat with an international accent. The time is now, and *Cash Box*, as usual, blazes the trail. The debut of our weekly column, chart, picks—the whole enchilada.

Mike Missile

C O L U M N S

- 4 The Buzz / Tom De Savia hates LA, Karen Woods loves NY, and Chrissy Iley is content in the UK.
- 9 Beats & Hype / Jazzy V. hypes the beats.
- 10 Shock of the New / Joe Williams hips us to the Posies yet again.
- 11 The Heavy Metals / Janiss Garza is hyper for hard rock.
- 12 On Jazz / Lee Jeske hits the high notes.
- 13 Rock & Roots / Tom De Savia hoes another row.
- 18 Singles Going Steady / Julius Robinson hears America singing.
- 20 Rhythm & Blues / Neil Harris heats it up.
- 24 Nashville News / Kay Knight sez howdy.

C H A R T S

- 8 Top 25 American/Latin LPs.
- 9 Top 40 Rap LPs
- 10 Top 40 Alternative LPs
- 11 Top 40 Metal LPs
- 12 Top 40 Contemporary Jazz LPs
- 13 Top 40 Roots LPs
- 14 Top 200 LPs
- 16 Radio Report
- 19 Top 100 Singles
- 20 Top 75 Black LPs
- 21 Top 100 Black Singles
- 23 Top 100 Country Singles
- 24 Top 50 Country LPs
- 27 Top 40 Country Indie Singles

D E P A R T M E N T S

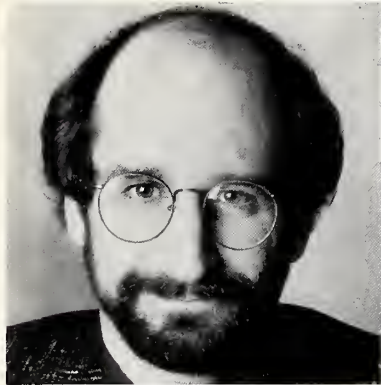
- 3 Tickertape: The facts, the rumors, the lies, the deception...
- 5 Movers & Shakers
- 22 Retail Report/Shop Talk
- 28 Coin Machine
- 31 Classifieds

Cover photo of Al Green by Howard Rosenberg

**THE POSIES (Page 10)****TOTALLY HIP TOP 10**

1. Elvis Costello: "You Want Her Too," "God's Comic" with monologue; live on the WB patio, April 26
2. Fine Young Cannibals: "She Drives Me Crazy," *thirtysomething*, May 2
3. Mitch Richmond, Golden State Warriors, NBA Rookie of the Year
4. Patti Smith, Feelies, U2: "Dancing Barefoot" (KEDG segue)
5. Jonathan Demme: *Married to the Mob* (prime video rental)
6. Chris Isaak: "Blue Spanish Sky" (Reprise LP cut)
7. Lyle Lovett: "Good Intentions" (MCA LP cut)
8. Elvis Costello: "Veronica," "You're No Good," "The Room Nobody Lives In," "Coal Train Robberies" (WB import CD3 EP)
9. Bryan Ferry: "Lover" (cut from *The Price of Love*, EG import CD3 EP)
10. Terence Trent D'Arby's "Wishing Well" into Bonnie Raitt's "Love Letter" (KEDG segue)

TICKERTAPE



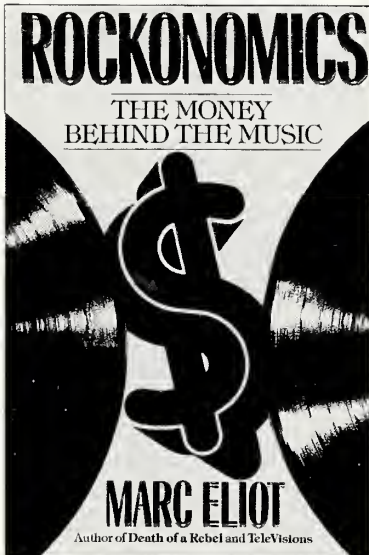
BAKER'S WORKING CAPITOL

THE BIZ: During an ominously quiet week, **Cary Baker** assumed his new post as commander of the **Capitol** publicity department; the actual job title is national director, media & artist relations. Baker's mandate would seem to include the development of a label identity commensurate with Capitol's roster, which includes such potential monsters as **Crowded House**, **M.C. Hammer**, **Great White**, **Bonnie Raitt** and a revitalized **Paul McCartney**. As we pointed out a few weeks ago, national publicity directors make convenient scapegoats at labels that fail to break their share of new artists. With press and TV exposure of nonstandard acts assuming ever-greater significance in overall marketing plans, we can expect other major announcements to emanate from the publicity sector in the coming weeks.... It's not too early to sign up for the **New Music Seminar** (in fact it's cheaper to do it now), set to overtake New York's Marriott Marquis Hotel, July 15-19. Call (800) 888-8596 for all that you need to know.... **Fuji Tape** and **Enigma Records** are participating in a joint promotion this summer—the first time, according to Fuji, that a tape manufacturer and major label have gone *mano-a-mano* like this (that's what they say). Fuji tapes'll have Enigma CD samplers on them, Fuji'll sponsor Enigma artists on tour, Enigma'll try to put their cassettes on Fuji tape, stuff like that.... The always busy **Profile Records** has opened a London office, headed by **Paul Oakenfold**. They're at 10 Tech West, Warple Way, London, WC (01-749-8777).... And **I.R.S.** is now open for business in Beantown. The label's brand-new Boston branch is headed by **Karen Lee**.

GNR—NO LIES! In response to the appearance of the **Guns N' Roses** bootleg album *No Refrain*, the law firm of **Manatt, Phelps, Rothenberg & Phillips** has warned roughly 500 radio stations that "the possession and broadcast of the bootleg record is illegal." Additionally, **Geffen Records** is working with the R.I.A.A. and the FBI to locate those responsible for the bootleg, which contains work tapes recorded during the preproduction phase of the *Appetite for Destruction* project. That LP, GNR's first, has sold approximately 8 million units in the U.S., while the interim album *GNR Lies* is nearing triple platinum. In the same announcement, Geffen insisted that GNR "had absolutely nothing whatsoever to do" with **Atlantic's** rap/metal single "Rainbow Bar & Girls," by the duo **Black & White** (Tickertape, April 1), and, further, that the band has "absolutely no intention

of opening" for the **Rolling Stones** on their upcoming tour. Absolutely...

MACKANEWS: There's a bigger-than-usual buzz surrounding **Paul McCartney's** *Flowers in the Dirt*, which ships June 6 on Capitol. Much of the anticipation stems from the four songs McCartney wrote with gen-u-ine genius **Elvis Costello**—including the first single, "My Brave Face." McCartney claims he experienced a distinct sense of *deja vu* while working with fellow lefthanded Liverpudlian Costello. As he explains: "I said to Elvis, 'Look, this is really getting a bit me-and-John—I'm being Paul and you're being John!' I'm going, 'I've loved her so long,' and he's going, 'I know you did, you stupid git.' I said, 'My God, that's me and John's whole style.' I'd write some romantic line and John does some sort of acid, acerbic put-down." The song Paul's alluding to is "You Want Her Too," which Costello previewed two weeks ago on the **Warner Brothers** patio. Co-producers on the LP include **Neil Dorfsman** (Dire Straits), **Mitchell Froom** (Crowded House), **Trevor Horn** (ABC), **Chris Hughes** (Tears for Fears) and **George Martin**.



ROTTEN TO THE CORE? *Rockonomics*, one of the most controversial books ever written about the music industry, has just been published by **Franklin Watts**. This revisionist history of the biz, written by media critic **Marc Eliot**, indicts the industry for its pervasive greed, corruption and exploitative practices; it also seeks to deflate the "myths" surrounding legendary pop artists and events. This hot potato may have the same effect on the music business that *Indecent Exposure* had on the film industry. Stay tuned.

YUPPIE SYMBIOSIS: The makers of the **ABC-TV** series *thirtysomething* set a new standard for the interaction of contempo music and contempo TV drama during the show's May 2 episode. For a key scene, director **Ken Olin** (who plays Michael Steadman, one of the series' four core protagonists) chose to employ the **Fine Young Cannibals's** current hit "She Drives Me Crazy" in its entirety. The song and the visuals interacted powerfully, putting most music videos—including the clip for "She Drives Me Crazy"—to shame. Olin should be congratulated for coming up with the idea, as well as for directing one of the strongest episodes in *thirtysomething's* two-year

history. As the buzz grows, it's likely we'll be seeing more of this sort of thing on network television.

BIG CHILL IN QUEENS: Speaking of friends coming to grips with the stresses of adult life, yada yada, **Taylor Hackford's** *New Visions Pictures* is slated to produce *Queens Logic*—"the story of seven working-class friends from Queens who are children of the '70s still searching for their adulthood." With an entire decade of music to choose from (and the right decade at that!), this flick oughta have one killer soundtrack. If you ask us, Hack, this is a job for **Donald Fagen**.

WALL HANGINGS: And speaking of **Fine Young Cannibals**, *The Raw & The Cooked* was by no means half-baked last month, rocketing to simultaneous gold and platinum album certification in its first month of eligibility. FYC's LP is the only '89 release to hit the platinum mark in April, according to the **RIAA**. The only multi-platinum album last month was **Don Henley's** '84 *Building the Perfect Beast*. And the only other album to hit gold and platinum at once last month was **Buffalo Springfield's** *Retrospective*, a '69 item. The other lucky platinum album winners were **R.E.O. Speedwagon's** *Ridin' the Storm Out* (that from '73, mind you), the **Bangles' Everything**, **Ozzy Osbourne's** *No Rest for the Wicked*, **Living Colour's** *Vivid* and **Karyn White**. Gold plaques were being prepared for **George Strait's** *Beyond the Blue Neon*, **.38 Special's** *Flashback*; **Sheena Easton's** *The Lover In Me*; **Kid 'N Play's** *2 Hype Album*, **Bulletboys**, *Great Adventures of Slick Rick*, **Bob Seger's** *Beautiful Loser*, **M.C. Hammer's** *Let's Get It Started*, **Queensryche's** *Operation: Mindcrime*, **N.W.A.'s** *Straight Outta Compton*, **Tesla's** *The Great Radio Controversy*, **Berlin's** *Loveline*, **Hank Williams Jr.'s** *Greatest Hits Volume III*, **Ray Lynch's** *Deep Breakfast*, *Messages From the Boys*, **Enya's** *Watermark* and **Alabama's** *Southern Star*. *Moonwalker* did a video hat-trick: multi-platinum (800,000), platinum and gold, while **Metallica's** *19.99 Home Vid*. *Cliff 'Em All* went multi-platinum for a measly 150,000 copies.

ART & ARTISTS: Along with **Phranc**, whom we told you about last week, **Island Records** has signed **Vain** (HM from SF), the Boston-based **Heretix**, and Nashville's **Webb Wilder & the Beatnecks**.... In recent weeks, **BMG Songs** has signed **John Hiatt**, the **Cowboy Junkies** and **Badlands**. The last-named is a hard-rock unit featuring ex-Ozzy axeman **Jake E. Lee** and one-time Sabbath warbler **Ray Gillen**. They're on Atlantic, natch.... At long last, **Susan Anton** has a "record production contract." **Maurice White's** *Kalimba Productions* has signed the leggy actress.... **Sabicas**, the **Ted Williams** of Flamenco, will be honored at a June 3rd **Carnegie Hall** concert. **Paco de Lucia**, **Enrique Morente** and other Flamencoists will perform, as will the 76-year-old Sabicas.... If you were too cheap to shell out the big "pay-per-view" bucks to see *Frank, Liza & Sammy: The Ultimate Event* in February, fear not, **Showtime** has come to the rescue with multiple airings beginning May 20th. (If you don't know who Frank, Liza & Sammy are, then you probably don't give a hoot about this anyway).

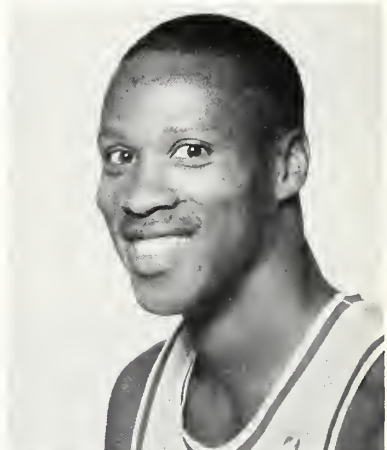
RED STORM REDUX: This rock & glasnost thing (see *The Heavy Metals*, page 11) is trickling down to the street level, folks. **This Is Your Life**, an un-

signed L.A.-based quintet, is in the midst of a 12-city, 65-date tour of the Soviet Union that includes 12 shows in Siberia. How? Simple. The band got a tape to the right guy—pioneering Russian concert promoter **Jacek Slotala**—who liked it enough to set the wheels in motion.



MOTOWN'S BUSBY

MCA+NBA: **Motown** president **Jheryl Busby** and **L.A. Lakers** shooting guard **Byron Scott** were the recipients of this year's **Positive Image Awards**, presented by the **Frank D. Parent School PTA** of Inglewood, Calif. Both Busby and Inglewood native Scott have kids enrolled in the school, one of the highest-rated academic institutions in the state. Inglewood is also the site of the **G+W Forum**, where the Lakers play their home games and where numerous record moguls have great seats. At the moment, the question on the lips of industry insiders is, "Can they do it three times in a row?" We sincerely hope so.



LAKERS' NO. 4

GLOBAL MESS: **Sting** (from Sao Paulo), **Terence Trent D'Arby** (from Paris), **Midnight Oil** (from Sydney), **Ryudo Gumi** (from Tokyo) and **Alexander Gradsky** (from Moscow) are the first headliners to be announced for the planned June 3 spectacular, *Our Common Future*, a five-hour worldwide telecast and live event to raise world environmental awareness. More information will be forthcoming, but New York's **Avery Fisher Hall** will be the main concert site and the event is "not a fundraising event. Its purpose is to inform as well as encourage participation in activities that are helping to solve local problems."

GELT: Applications are now being accepted for the 1989 **NARAS Grants** (and you thought they only gave out **Grammy Awards**). That's up to 5,000 bucks per to "provide research opportunities in the creative and technical fields of recording." Write to **NARAS Grant/Research Opportunity**, 303 N. Glenoaks Blvd., Suite 140, Burbank, CA 91502 for an application.

THE BUZZ

LA IT'S BEEN QUITE A FEW WEEKS since I've written the L.A. Buzz column, and, quite frankly, I'm a little nervous about it. Everyone keeps telling me those "it's just like riding a bike" tales, but I don't know. I mean, what if no one likes the bands I do? What if I go to the wrong parties? What if I don't go to any parties? What if no one cares what I'm writing about? What if...? It boggles the mind. Serious pressure to perform here, folks.

Anyway, I'll start off by affirming the fact that my life hasn't quite been the same since last week's **Nick Lowe/Elvis Costello** acoustic performance on the **Warner Brothers** lot. Hey, it was a big moment for me. I mean, I'm as big an Elvis fan as anyone, but I've been a Jesus of Cool follower for eons—and seeing Nick the Knife weave his magic, if only for a few songs, is always somewhat of a religious experience.

For those of you who didn't know, Lowe, like Costello before him, left **CBS** and signed to **Warners**. Reportedly, a completed **Dave Edmunds**-produced album is being put on hold while Lowe records an LP with backing band **John Hiatt, Jim Keltner** and **Ry Cooder** (the *Bring the Family* foursome). Stay tuned.

WHERE ARE THE DeFRANCO FAMILY WHEN YOU NEED THEM?: A&M hosted a party for **Scott Grimes** last week at the new Hollywood Diner, a '50s cafe located on the corner on Sunset and La Brea. Grimes is evidently an aspiring teen-heartthrob whom **Richard Carpenter** discovered. Carpenter produced the kid's debut album which, well, should appeal to **Scott Baio** fans everywhere. (Hey, that's a pretty big demographic, ain't it?) The pre-requisite cover tune here is **Carole King's** "You've Got a Friend"... and it scared me.

HIGH BIAS: In one of the first official *industry* recognitions of L.A.'s burgeoning acoustic movement, **Geffen** hosted a showcase for three of the more prominent figures on the local club circuit at the **Coconut Teaszer's** new **8121** club. Organized by **Geffen A&R** listener **Maria Niles** and attended by the label's **A&R** exec **Gary Gersh**, the show featured performances by locals **Milo Binder, Kyle Johnson** and **Jason Lockett**.

All gave great performances: **Lockett**, a former **A&R** dude at **Slash**, opened the show with an enjoyable blend of numbers; **Johnson** gave an amazing, heartfelt performance, presenting his original tunes with an undeniable power and passion that commanded the crowds' attention; and **Binder** immediately won over the audience with his material and on-stage persona.

Kudos (God, I love that word) go to the Teaszer's **Len Fagen** for creating a great atmosphere for this classy showcase. (Hell, the guy even sent out for pizzas!)

HIGH BIAS II: Following the aforementioned **Geffen** showcase, singer **Terri Garrison** took the stage for a few songs at the urging of **Len Fagen**. The few that remained were treated to an amazing performance by this untapped talent. As of yet, I know nothing of **Garrison** except for the fact that her all-too-short set had me completely captivated. **Fagen** tells me that **Garrison** will be performing at the Teaszer on a semi-regular basis in the future, and I strongly advise that you check it out for yourself.

HIGH BIAS III: Be aware of new singles by **10,000 Maniacs** ("Trouble Me"), **Guadalcanal Diary** ("Pretty Is As Pretty Does"), **Rosanne Cash** ("Black & White"), and **Dr. John & Rickie Lee Jones** ("Makin' Whoopee").

Tom De Savia



FINN & FRIENDS AT L.A.'s CHINA CLUB: Helping **Tim Finn** celebrate the release of his **Capitol** debut LP are, from left (back row), **Capitol pop promotion VP John Fagot**, brother **Neil Finn** of **Crowded House**, **Capitol Video VP Mick Kelber**, **Paul Hester** of **Crowded House**, **Finn's manager Gary Stamler**, **Capitol prez David Berman**, **Capitol A&R VP Tom Whalley**, and the one and only **Richard Thompson**; (front row), **product & artist development VP Bill Burks**, **Tim Finn**, and **product & artist development director John Warner**.

NY ABOUT TWO YEARS AGO, I was sitting on a windowsill at Washington D.C.'s infamous 9:30 Club, waiting for **Billy Bragg** to show up. Either I was early, or he was late, I don't recall, but a group of University of Maryland students collectively known as **Braver Noise** were hanging out after sound-check, and we struck up a conversation. Since there was nothing better to do, I



BRAVER NOISE (foreground: **Matt Hunter**; background, **William Dagher, Dean Dalfonzo, Dave Clarke**.) Photo: **Michael McGovern**

tagged along on the vocalist's fruitless search for cold medicine, then came back early enough to catch their opening spot. And promptly had my doors blown off.

Braver Noise was not the average three-chord college band I'd expected, but a surprisingly tight rock band with an edge left over from its earlier inception, minus **Hunter**, as one of the first D.C. hardcore bands. The songs varied from complete crash-and-burn rave ups like "Head," to socio-political grooves like "Prayer Book Revision," to a brilliant cover of **The Undertones** "Male Model," skewed slightly into "Male Madonna" with a segue into an interesting interpretation of "Holiday."

Braver Noise at that time had released its first DIY album, called *Sand Surreal*, and subsequently released a second called *Leonora* that picked up where the first left off, with more of a folk attitude taking the place of punk. Both sold well locally and got considerable praise from Washington and Baltimore critics, myself included.

Following *Leonora* in 1987, the band got on with life for awhile, graduating, getting jobs, the sort of things that people do in their early 20s. But the dust has finally settled, and from what I've heard of the new material, the time has been well-spent. This is not a college band anymore; they've grown up and so has the music. The original line-up is three-quarters intact; vocalist **Matt Hunter**, bassist **Dave Clark** and guitarist **William Dagher**, but drummer **Dean Dalfonzo** has replaced **Pete Dagher**, who finished medical school and has taken up doctoring rather than drumming.

The change in musical direction is both subtle and not so subtle. The basic elements that made the band good back then make it even better now, but the song structures are more minimal than they used to be, with slower tempos and fewer notes. But they are still built up from massive bass lines, sometimes funky, sometimes serious rock & roll, and **Dagher's** guitarwork, always a strong point, benefits from the emphasis on style rather than speed. It's expanded his range, allowing him to handle the gentlest of acoustic textures or feedback jams with equal agility. And **Hunter**, who was once called "the best pure singer on the local scene," has never sounded better.

"Our sound has changed," **Dagher** agrees. "The songwriting has gotten better, there are more hooks, and **Matt** is writing more songs. We want to move forward, get a record deal, make a lot of money."

"Which we are going to invest in the stock market," **Clark** says. I thought he was joking, but they all assured me he was serious. So much for decadent rock and roll myths.

The first two **Braver Noise** records had intrinsic lyrical themes; *Sand Surreal* was a collection of songs about personal and political injustices, and *Leonora* was a depressing outpouring of early 20s angst. The direction the music is taking now, according to **Dalfonzo**, is "a searching one"—"I'm Not Real," for example, or "Going Nowhere."

"'I'm Not Real' is sort of a theme for the '80s," **Dagher** said. "It's about having no identity."

Dalfonzo agrees: "Sort of like what people are like in the '80s as opposed to what they are going to be like in the '90s. Lack of identity, the whole yuppie thing, and how all that is changing. A lot of the songs are like that, sort of introspective."

But there is, as usual, an element of serious humour in all of this: I have on tape a *kazoo* version of "Me and Bobby Magee," and they have a track getting a good amount of local airplay called "The Smiths Have Gone to Heaven."

Dalfonzo, the newest member, has gotten stuck with being the "serious one," but **Clark** is so rarely serious that even when he is, he isn't. **Hunter** is the color commentator, and **Dagher** is famous for "asking more questions than he answers." Trying to do an interview with these guys, as I learned a long time ago, immediately disintegrates into something else. Something fun, but something else. This particular attempt ended up as a discussion about abortion, underwriting bands by selling over-the-counter stocks, and what the '90s are going to be like. The consensus is that it's going to be the '70s all over again. "The **Village People** are coming back," **Clark** says. "What can I say?"

In which case, we are going to need something to balance that out. It could be music, and it could be **Braver Noise**. They'll be playing **New York** sometime in May; check it out for yourself.

SPEAKING OF CHECKING OUT: **Throwing Muses** are coming back to **New York** for a **Bottom Line** show May 25, a must-see, and the "inimitable" (I really want to say "goofy" but I really want to live, too) **Das Psycho Rangers** have two **Manhattan** dates coming up, at the **Lone Star Roadhouse** May 9, and **Downtown** May 25. Where's my fifty cents?

Karen Woods

UK **THREE-FOUR TIME:** We've all been anxiously awaiting **Malcolm McLaren's** *Waltz* album. After combining opera and rap, and township jive and hip-hop, he's been spouting proudly about his latest: **Strauss** meets House.

"It's definitely the most personal thing I've ever done. Waltzes remind me of my childhood, my musical days. My grandmother taught me to waltz, and after we came home from the music hall we'd do a repeat performance ourselves."

This fiery grandmother apparently looked like a miniature Malcolm. He hasn't spoken to his mother in 20 years, and is currently putting detectives on the case of actually finding the father he has never met. We have a lot to thank, or alternately chastise, the fiery grandmother for.

"She taught me always to go against the grain. Never to believe in authority—it was there to be flouted. She actually encouraged my being expelled from school on my first day; she didn't believe in school. Instead she taught me to read, starting with *Jane Eyre* and all those **Dickens** classics. Even my house was very Victorian, no light allowed though the dark chenille curtains and dusty aspidistras."

Malcolm has always found it hard to adjust to the sunlight. His decision to move to L.A. greatly disturbed him at first. He has never taken his clothes off to go to the beach; he, like his grandmother, believes it's unhealthy. But where, we want to know, is this great *Waltz* album?

Feathers at CBS seem slightly ruffled. After all, it was originally due for release last summer. Then it was the autumn, then it was May, and now no one knows. Malcolm's jealously guarding his tapes, changing, remixing, doing everything that is typically Malcolm. He chose **Tony Kaye**, hero of this year's D & AD Awards—the darling of the television commercials industry—to direct his videos. Tempers were frayed. "Waltz Darling" and "Jumping In My Shirt" were filmed back-to-back for a budget of 80,000 pounds. But the pairing of the eccentric McLaren and the equally eccentric Kaye proved highly tempestuous. Kaye claims that he was totally and utterly abused.

"I was as good as gold," he says. "I shot the record company's ideas, Malcolm's ideas, even Malcolm's assistant's ideas."

However, Kaye's own cut of "Waltz" including no shots at all of Malcolm. CBS subsequently requested, and got, a re-cut. But it seems Malcolm was unhappy with both videos and decided he may as well change the decision on the singles. A bemused spokesman for CBS says, "Malcolm wasn't happy with the videos. We are uncertain as to their future. Perhaps they are too imperfect to use."

"Waltz" includes footage of the New York dance fashion "voguing," which Malcolm is very keen on and persists in trying to introduce to the London scene. It's basically about striking poses as if you were being photographed for *Vogue*. You do it in gangs, with a set expression—grisly, hard-eyed or something more jovial. No one here really believes it's a big thing in New York. We think it's just Malcolm trying to be odd. The album, or at least the tape that mysteriously fell into my hands, is wonderful enough as it is. But, no doubt, by the time it's released it will be totally, unrecognizably different.

JODY: **Jody Watley** made a quick promotional visit, pushing her single "Real Love." She is looking incredibly like her heroine, **Diana Ross**.

"But my eyes are too squinty really to be her. I spent my whole childhood singing in front of a mirror, imagining I was her."

Jody doesn't really have that hard, Ross edge. But she doesn't want to be fluff and vulnerable anymore either.

"I've been manipulated enough in this industry to know that it's me that has to do the manipulating now."

She finds it quite difficult to talk about her **Shalamar** past, but will say, "At the time everyone thought I was mad to quit that band while it was ahead. But I needed to write my own songs and have my own input. I needed that independence. Everyone said I was crazy for taking a risk; I met with serious opposition. But I didn't want to tread that safe record company board; I felt I was trapped. Then I suffered because no one believed in me as a songwriter."

They do now.

"I take my writing seriously. I'm involved in writing a novel, which is all about my mother. You could say I'm doing everything she ever wanted to do, but in those days you had to choose between a singing career and your family. She chose the family and now she lives out her career through me. It's weird enough to want to make me write about it. All the songs on the album are written from the heart. If they didn't happen to me, I was a first-hand observer. I don't think you can write about things you don't really know about. I write about experiences that everybody will admit to, everyone can identify with. We all fall in love and suffer for it."

Chrissy Hley



E.C. SEES EDIE: Eric Clapton caught Edie Brickell's act at New York's Ritz, and did some glad-handing after the show. Shown, from left, are bandmember Matt Chamberlain, Clapton, WB exec/Clapton producer Russ Titelman, New Bohemian Kenny Withrow, Geffen president Ed Rosenblatt, the band's John Bush, Brickell and Boho Brad Houser.

MOVERS & SHAKERS

■ **Steve Rennie** will helm a new artist develop division for ■ **Eric Chandler**. The company, ■ **EC International**, will involve itself with artist management, record production and music publishing. ECI's initial roster includes PolyGram's the Wonderstuff and unsigned L.A.-based act Dramarama. Among Eric/Chandler's holdings is Avalon Attractions, for which Rennie served as executive VP before making the move.

■ **Doug Wilkins** has been appointed VP, promotion for **Tabu/CBS Records—Flyte Tyme/CBS Records**. Wilkins will spearhead the label's promotional activities, working closely with the CBS Records branch distribution system, which distributes Tabu. Wilkins was most recently VP, promotion, Solar Records. ■ **Michael Stotter** has been chosen to fill the post of VP marketing at **Chrysalis**. Stotter will relocate to New York, reporting to Mike Bone, and be responsible for the coordination of label marketing activities, including advertising, video, merchandising and artist development. Stotter comes to his new post after nearly five years with Capitol, where he was most recently director of artist and product development. ■ **Dave Palacio** has been upped to VP, finance & administration, **CEMA** distribution. In 1987, as part of Capitol-EMI Music's decentralization process, CEMA established its own financial department, which Palacio headed. Palacio has been with Capitol-EMI Music for 17 years.

■ **SBK Records** has appointed **Pat Rustici** senior VP of sales, based in the company's New York headquarters. Since 1984, Rustici was the VP of sales and marketing for Champion Entertainment. ■ **Derek F. Graham** has been appointed to the position of director of marketing and sales, Eastern division, for **I.R.S. Records**. Graham joins I.R.S. after two years with Chrysalis, where he was Northeast marketing manager. ■ **BMG Songs** has named **Michael Halatyn** East Coast creative manager. Halatyn joins BMG from SBK Entertainment, where he was manager, creative services. ■ **Cotillion Music Inc.**, the publishing division of Atlantic Records, continues its expansion with two promotions. ■ **Diane Grassi**, formerly publishing administrator, has been upped to general manager. ■ **Diane Connal**, formerly creative coordinator, has been appointed creative manager. ■ **Elektra Records** announces several changes: **Lesley Doyle** joins as national director of dance music promotion. ■ **Maureen Guinan** has been named manager of CHR promotion. ■ **Beth Jacobson** is now manager, national press & media relations. ■ **Ed Simpson** has been named promotion & marketing manager for the New York and Pennsylvania region. ■ **Dante Ross** has been appointed to the position of A&R rep hip-hop music. In addition, Ross has pacted with Elektra for pressing and distribution of his own 12-inch singles label, Cypher Records. ■ **Geffen Records** announces that **Lori Baldwin** has been upped to the newly created position of advertising/merchandising manager. Since 1986 Baldwin has been office administrator for Geffen Records. ■ **Colleen McDonald** has been appointed promotion manager in Houston for Geffen. ■ **EMI** has appointed **Linda Ingrisano** manager, video promotion & marketing. Prior to joining EMI, Ingrisano worked as national video coordinator for **Arista**. ■ **Barbara Hein** has joined **Entertainment Management Inc.** as a partner and head of special projects for Humble Heart Music. Hein was formerly studio manager of Capitol Records Recording Studio. ■ **Star Song Records** has announced that the Houston-based company will relocate to Nashville. ■ **Stan Moser** is the newly appointed CEO, and **Jeff Moseley** will join as overall VP. ■ **Profile Records** has named **Rick DeHaan** creative services coordinator. ■ **Manny Bella** has been upped to VP of black urban-promotion for the Manhattan-based label. ■ **Gary Pini** is the new VP of international A&R and product management for Profile. ■ **Caliber Entertainment Group, Inc.** has appointed **Brenda Cummings** as director of in-house publicity for the L.A.-based management firm. ■ **STATION TO STATION: Mutual Broadcasting System** has promoted **George Barber** to VP, station relations for MBS, the NBC Radio Networks and Talknet. Barber joined the MBS in 1980 and served as regional manager until 1986, when he was named manager, station relations.... ■ **Terry Cole-Whittaker** has her own radio program on Los Angeles' **KFOX 93.5-FM**, Tuesdays at 2 p.m.... ■ **Jan Kopic** has been named general sales manager and **Ron Vacchina** appointed account executive for **KTWV-FM, The Wave**.... Infinity-owned-and-operated **92.3-FM K-Rock** has named **Robert Benjamin** assistant PD at New York's #1 classic rock station....



Rennie



Wilkins



Stotter



Palacio



Rustici



Graham



Halatyn



Jacobson

AL GREEN

PRAISE THE LORD & PASS THE MEMPHIS SOUL

By LEE JESKE

HE'S THE REVEREND AL GREEN NOW, of course, has been for 12 years. "The Prince of Love," one of the finest soul singers to ever wrap his voice around a love song, has been preaching from the pulpit of Memphis' Full Gospel Tabernacle, which he owns, for more than a decade, as long as he's turned his attentions full-time to gospel music. Or so it seems. Listen to Green's classic early albums—those Willie Mitchell productions on Hi that yielded hit after glorious hit ("Love and Happiness," "Let's Stay Together," "Call Me," "Tired of Being Alone," "Here I Am," etc., etc.)—and one hears elements of a man wrestling with his faith; listen to his gospel albums and one hears unalloyed Memphis soul, although Memphis soul with a Christian message. His new album, *I Get Joy* (A&M) reaches forward and backwards: Some of it is uncharacteristically traditional, some of it is uncharacteristically funky, most of it has that smooth, sweet Al Green sound. The songs' Christian messages have kept them off the pop charts, but Green returned to the Top Five earlier this year with "Put a Little Love in Your Heart," the duet with Annie Lennox off the *Scrooged* soundtrack. One gets the sense that Al Green is still searching for answers, still puzzling over some private conundrums. He is a man who has known great adulation and a man who has known great tragedy (the well-publicized 1974 incident when his girlfriend doused him with boiling water and shot herself to death), but a man whose message, throughout, has seemed to be: *I Get Joy*.

What is your relationship to music right now?

My relationship to music right now is excellent, me and music is getting along real good. I have a new single coming out in a couple of weeks, "As Long As We're Together," and Al B. Sure! is mixing it for me now; he's doing the rhythm mix on it, whatever else they want to call it—some call it a dance mix, some call it a rhythm mix, some call it a hip-hop mix. That's going to be good. My relationship to music is pretty good.

Duke Ellington called his autobiography *Musical Is My Mistress*; he thought of music in terms of a woman—something that at times he felt very close to, at times he felt estranged from. Have your feelings about singing always been consistent, or have there been times when you felt that it wasn't expressing all you wanted to express?

Ahhhhh. I think that disillusionment comes in anything. But, then again, when you hit that stage and those lights hit you, you feel the warmth of those lights in your face, and that crowd is going crazy and excitement is there and you feel that energy rush, you lose what your disillusionment was. And that's for the performance, that's for the people who come to hear you sing those songs and make them feel so good. They come to hear you sing those songs that give them hope and give them joy and give them reassurance. "I don't want to hear about your disillusionment. I've spent these hard-earned 12, 14 dollars, whatever it is, to come and be uplifted. I don't need to be troubled further—I come to be illuminated. Enlighten me."

Some people ask me, "How do you get in all that energy? I mean, how do you put your whole entire self into a performance. Don't you have 10 more to go?" I say, "Yeah." "Well what

do you plan to do about them?" I say, "Do the same thing." They want to know, "How do you manage to keep this level?" Well, if a guy is a performer, a pure performer, he can't cheat on any performance, he's got to do the same thing every time—give his all. You know what I'm saying. I saw Sam Cooke sing spirituals, sing gospel music and Christian music, and, man, this guy sang like he had the assurance, man. And, then again, the emotions, that vibration, the *feel*—you know he's got it. Hahaha.

Sam Cooke's career was in two halves: Christian music and then pop music. Your career has been reversed: pop music, now Christian music. When you approach the music, is it a different approach or is it basically the same?

It is different, but you need not be terrified by it. The difference is a good difference. The difference is a higher elevation—it's an art form, and then again it goes from art to spiritual form, which is different than just art form. The art form is the designing of something that a man may create in his own mind. The spirit form is the design and pattern of something a man knows not what he's creating. He's following another strength, another energy, another dynamo, and that's given from above. So therefore, that particular art form is different from the first art form, saying, "Baby, I love you...baby I love you...baby it's you...baby I just want to kiss you...I just want to take you out to dinner, I want to hold you and I want to squeeze you. Ohhhh baby!" Well, that's fine too. And that's what we're trying to get people to see now in the concerts that we're doing.

The last time I heard you, you sang "Love and Happiness." You seem to be sneaking some of the old songs back into your live show. Are you starting to come to terms with that?

I am. I sing "Let's Stay Together," "How Can You Mend a Broken Heart" and "L-O-V-E (Love)." You're going to hear stuff like that because of the strong message of love. Who is love?

But for a number of years you were reluctant to sing those songs...

Right. I had not yet come to the knowledge of how to be prosperous, how to prosper, how to be open to love. I thought you should shut off everything—cut off the stove, turn the car off, pull the garage down, make sure no one gets in, make sure no one gets out. Well, after a while you come to find out that if you don't want to let anybody in, won't nobody come in. If you don't want to let anybody go out, won't nobody go out.

Do you think that people might take this the wrong way and think Al Green is returning to pop music?

That doesn't worry me. If they say that, it doesn't bother me. Because I know where Al Green is going now for once in my life.

Where is Al Green going?

Up the ladder to the roof. That's it. *Owwwwww!* Hahaha. We're going up the ladder to the roof, boy, and, you know, I feel so good, and I feel like things are at a turning point. I hear some people saying that if anybody else who calls himself a minister did "Put a Little Love in Your Heart," which was done first as a secular song, it would be unacceptable. But if Al Green does it, it's fine. Well, I'll say this—I'm thankful for that attitude that people have, to give me that freedom to express myself, to trust me that far. To say, "This guy is going to

do the right thing." And we pretty well know, after being in the ministry for 12 years, that now we've come to the realization where we can sing "L-O-V-E (Love)."

Do you have any worries about your congregation not accepting that?

My congregation is condoning it. They are saying, "Sing it." I'm saying, "Are you sure?" They are saying, "If you mean it from the bottom of your heart and you mean to love your neighbor. Do you really mean to love people and care about people and show some concern, and to really be concerned about people?" I say, "Yes." They say, "Well, sing." Now that's powerful stuff there. When a guy can get a congregation to say, "If you really mean it, from the bottom of your heart, sing."

And you feel they know you well enough to know when you mean it?

They trust me enough, and they know me, after listening to me minister 12 years—from babyhood until now, where we think we're getting to the point where we can start to take on the meat and not drink milk all the time as a baby, we can have the full course meal—they trust me enough. Like the song that's coming out now, that Al B. Sure! is mixing, "As Long As We're Together." Well, "As Long As We're Together" states certain facts, but if it's real funky now, they say, "Fine, as long as you know where you're going and what you're doing." People may talk, people may say, but people have always talked, people have always said.

Is it true that you still haven't met Annie Lennox?

I'm going to meet Annie in May. We're going to do "Put a Little Love in Your Heart" at the Apollo Theatre in May, me and Annie Lennox on stage together. It's a benefit concert for something, I don't know exactly what it is, but Al Green and Annie Lennox are going to sing live on stage, with a band, in concert, "Put A Little Love in Your Heart."

Getting back to something you were just saying, about having felt like a baby as a minister. Do you feel comfortable as a minister now?

I feel pretty comfortable now. Because I heard all the good stuff, I heard all the bad stuff; I heard all the possibilities—if you don't do this, if you don't do that. I heard a lot of it and I felt a lot of pain. You know, you've got to go through some pain; I went through mine and finally come out on the other side of it—of course, giving the Lord the praise, because he brought me through it all, and still with the realization that it's alright to sing "How Can You Mend a Broken Heart." And, then, how can you mend it? See. "Without me, let me see you mend it." I said, "I tell you what: I'm going to sing that song." Hahahaha. And I'm going to yodel it all the way home. Hahahaha. No, really, that's true.

You went through a lot of pain, and you went through it fairly publicly. A lot of singers who came before you—people like Jackie Wilson, Sam Cooke, Marvin Gaye, Otis Redding, now James Brown—went through a lot of tragedy in life. If that something that has to take place?

Yeah. It must have had to have happened. Here's what I'm saying: Like Kenny Rogers in "The Gambler," you've got to know when to get on, you've got to know when to get off. You've got to know when to be hot, you've got to know when to be cold. You've got to know when to talk, you've got to know when to shut up. See,

and then pop stars, especially, without a sense of discernment can't really tell; they have a sense of it, but they can't really tell if somebody's talking to them, if somebody's trying to get them to see something. "Should I do that, should I do this?" And then, if you're in the pop world and being exposed to all things that the pop people are exposed to, like in the street, then you may lose that sense of intelligence, okay, and then you do a lot of things that maybe are uncharacteristic, uncalled for and unseemly. And therefore a lot of things can happen—I said "can" happen, because I didn't really *know* know any of the people that you mentioned, but I know Al Green. And I know when it's time to get off for Al Green. And I know when it's time to leave it alone. And I know where to go when it's time to leave it alone—let's go to the house, close the door, close the gate, sit back and have a cup of tea, knock the television set on, and cool out a minute. Because, see, every day ain't your day. It may be somebody else's day.

There must have been a time in your life when you didn't know this.

Yeah. A time in my life when I didn't know.

At what point did the turnaround come for you?

When I was born again. That gave me the sense to really know. There's somebody inside of you that will tell you and lead you and guide you into the ways of the truth. You see what I'm saying? Everybody likes to say, "Well, he had to be born again when all those things happened, the bit about the girl and all, and Al got burned and all of that"—and I was born again a whole year and a half before that. I was born again in 1973. That still was something that was very painful for me, to see, to do, to deal with—very, very painful. But I still say that you can't give up, you have to keep on going, you have to be pure and clean.

Is the memory of the incident still very real, is it still very painful?

What my problem was was that I loved Mary. I loved her then, love her now. So, I don't have much pain about it as I am sorry that she thought it was that important to go to those extremes; 'cause I liked the lady, I loved the lady, I loved the person. Yeah. So, therefore, it was shocking to me that she thought it was important to go that far with it. It's alright to say, "I love somebody," but not to the point that if I can't have this person, then I should do this or that. I don't think it was that important. And, at the time, I didn't think it was that important. We were running around, we were going places—get on a plane and go to San Francisco or L.A., wherever. Wherever I go is where she goes. And that's the way that was—it wasn't how much the ticket was or anything, I didn't know how much the ticket was. We wanted one another's love, so that was it. But we live on, we go on, and God bless us all.

You sound like you're a man at peace.

Right.

Is that real? Is that true?

It feels true right now, doesn't it. It feels truer than that on the stage. And, then again, I'm drug free, I'm alcohol free, I just don't fool around with it. I don't mess around, it's just not my thing. And then again, I do better when I don't, I'm clear when I don't, and I can deal with Al. Al is the biggest problem I got. Hahahahaha. *Praise the Lord!* Hahahahaha. But then again, he's human, and I've been spanked on the hand about that—trying to get him to be so this and so that. He is what God made him, and that's a human being. And you can try to get him and put him in a saintly light and everything, and that's fine, but he's a human being, and he's a man just like everyone else. And so, therefore, I stopped trying to do that, I stopped trying to please people, I don't want to please people no more. If I can please the Creator upstairs, and please myself—please Him most of all and then try to please Al, and take care of my family and stuff, that'll be fine.

And you've got a congregation to minister to, too.

Right. And that's been going on 12 years now, but they know that I'm a human being, and they accept that.

They don't expect perfection on the pulpit.

They're not looking for perfection, they're looking for you to tell them the truth. That's what they're looking for. I know what perfection is, and we know that we all can be that—do you see what I'm saying? We can be that, but, you see, if you just tell me the truth about the situation, I can make the changes. Wonderful.

There are some songs on the new album—"I Get Joy" and "Praise Him"—which are really in a traditional form, almost like jubilee singing....

Yeah, that is the ticket. My mom says, "That is the ticket." She loves it, man. See, that is the roots, that's the roots of gospel, that's the roots of Christian music. You can play it for somebody like my mom, who's 70, and she says, "Now that's alright there." That's the roots of the gospel. Then you come back and play something like "Blessed," or some of the hip stuff, they go and say, "Mmmm-hmmm, that's fine."

It covers the spectrum.

On one record. And I'm doing an album now of the songs that are not on that record, which I'd like to call something about the black sheep of the family, the outcasts. The material that we ran over and didn't use. We got songs left over that, I'm telling you—excuse me—are kicking behind.

What kind of stuff is it?

All kinds of crazy stuff where Al—and I speak of him as separate from myself—where Al comes in the studio in different moods, in different swings. He'd come in the studio, sit down and pick up a guitar and start playing something, and all of a sudden the drummer starts playing it, the bass player starts playing it and he'd point to the guy inside the control room and tell him, "Knock the machine off." This is the stuff—I'm talking about raw stuff, right off the floor, where there ain't nobody planned this—this is something where the guy walked in off the street, picked up a guitar, everybody started playing and that's how it turned out.

Going back to an older way of recording? Taking out some of the impersonal factors?

Right. It's taking out the flow plan. The album is going to work like this: You walk into the studio and right out of your clear bluejeans, pick up a guitar and start playing a tune that you wrote at home. And however it turns out, it turns out. That's the way some of these songs that I'm coming out with, after this album leaves the ground, that's the way some of these songs are coming out, and, I tell you, they've got some stuff on there, boy, that's hair-raising.

Are you doing some work with Willie Mitchell again?

He produced four songs on the first side of *I Get Joy*: "You're Everything To Me," "The End Is Near," "All My Praises" and "I Get Joy." We did those at Willie's studio, the rest were done at my studio.

Can you describe your relationship with Willie?

Yeah. In one word: excellent. I mean, Willie's like a dad to me, he's like a big brother or something.

On your great records with him, there's a very special magic there. Do you still



'I know where to go when it's time to leave it alone—let's go to the house, close the door, close the gate, sit back and have a cup of tea, knock the television set on, and cool out a minute. Because, see, every day ain't your day. It may be somebody else's day.'

feel it when you get into the studio with him?

Right. You can feel that because Willie is...he's not an uppity, uppity type guy. He's got on his sneakers, his jeans, a pullover sweater...just cool, and that's the way you feel when you go in there. My studio is the same, but the atmosphere is not even quite as tense as Willie's and I designed it to be that way. Where you got a coffee machine in the corner. The atmosphere is very, very, very light.

It must be important to you, to be able to control the situation like that and not have to record in New York, Los Angeles or Nashville. You've sort of got your own whole little world in Memphis.

Yeah, it makes me feel real good. You know what, the big man up there, the Creator, has blessed us to have our own little sound, or own little studio down here, and, you know, Willie...hey, if you need a machine, call him up and say, "Hey, Willie, I need to borrow that machine," and it'll be right over. Or whatever you need his opinion on, and it's wonderful.

The fact that it's Christian music doesn't change things with Willie?

It doesn't bother him, Willie does the same thing: Willie has been Willie for at least 40 years. So—you understand me?—Willie is going to be Willie. Now you can sing what you want to sing, you can do what you want to do, and Willie's still going to be Willie. And he may go in the back and have a nip of something, but he's still Willie. And so you can't change that, the man has been himself. "I have been this way since before you started singing Christian music." So when I went over to cut this time, Willie's still Willie, he don't change none. "I'm your friend, I'm your brother, and I've been that way before you started, and I'm that way now."

But don't ministers think they can change anybody?

Well, you see, you try, but some things don't work on everybody. Hahahahaha. ○

NOT LONG AGO, before **Julio, Miami Sound Machine, Los Lobos** and **Linda Ronstadt**, America knew relatively little about the Latin music industry. It was music listened to in border towns in the Southwest and in Miami. Well, as Bob Dylan once said, "The times they are a-changing."

Today the presence and influence of Latins is being felt at every level of the U.S. record and radio industries. The Latin population has spread from coast to coast, and within the next few years American Hispanics will number over 30 million, surpassing blacks as America's largest minority. The United States is the fifth biggest "Latin" market in the world, trailing only Mexico (80 million), Spain (40 million), Argentina (31 million), and Colombia (31 million). Latin artists are now performing their music worldwide, and not just to Latin audiences. From Seoul to Moscow to London and San Francisco, the acceptance of these artists is skyrocketing.

What most Americans might find even more amazing is that some of these "Latin" stars were born in the U.S.A. We have begun to export the American sound, in Spanish, to the world. And the world is listening.

Music, not English or Spanish, is the universal language. Good tracks are appreciated in any country, regardless of language or international border. The most common misconception of artists with Latin blood is that they record "Latin" music. If you were to label an artist's music by their heritage, then **U2** should be playing Irish jigs, and **the Scorpions** should be recording German beer-drinking songs. Latin artists are writing and performing music familiar to all Americans—not to mention listeners from other countries—be it pop, rock, dance, jazz, country, classical, metal, or rap. They are singing in Spanish, English, Italian and Portuguese. Remember, this is the record business; it doesn't matter what the language is or where the artist is from—what matters is sales.

At retail, simply to stock all Latin releases in one giant section is unfair to Latin artists and their fans. At the very least, these records should be subdivided into "contemporary" and "traditional" categories. This approach would heighten the awareness of new artists and their differences in musical styles, reflecting, pop, country, jazz, rock, *ranchero*, *cumbia*, *merenge* and others.

Artists such as **the Gipsy Kings** and **Little Joe** represent yet another challenge in the retail marketing of Latin music. France's Gipsy Kings are currently receiving airplay on three different types of radio formats—new age, Latin and pop. A new-age listener, after hearing this record on a new-age station, would naturally look for this album in the new-age section of the record store. Similarly, a Latin listener would go to the Latin section and the pop buyer to the pop section. That's logical. American-born Little Joe records in both English and Spanish. His latest album is bilingual and presents a unique blend of country and Tex/Mex. His single, "You Belong to My Heart," is a bilingual duet with **Willie Nelson**. In order to accommodate both his Latin and country audiences, this album should appear in both sections at the retail store.

Exposure is vital to the growth of the Latin recording industry. **CASH BOX** is committed to this burgeoning phenomenon. Every week we'll be offering a column, chart and reviews of new releases, and you'll also find feature coverage on a regular basis. Let's grow together to meet the challenges that lie ahead. If we join together in our efforts, our voices will be heard in America's mainstream record industry.

NOTICIAS: One release that dramatically spans the old and the new of American Latin music is *Diamonds & Rust in the Bullring*, the latest LP by that venerable *Latina* folk singer **Joan Baez**. The concert album, which came out a few weeks ago on **Gold Castle**, was recorded in a bullring in Bilbao, Spain, and the entire second side is sung in Spanish. Key cuts include **Sting's** "They Dance Alone" ("Ellas Donzan Solas") and "Gracias a la Vida," the latter a duet with Spanish singer **Mercedes Sosa**... *American Top 40*, the most listened-to radio show in the world, is now being broadcast in a special edition made exclusively for Mexico. The four-hour weekly countdown is produced by **Jorge Garcia Negrete** and hosted by **Gerardo Salas**... **Jesus Godoy** has been appointed West Coast promotion manager for the **Capitol/EMI Latin** division. Godoy previously held a similar position at CBS Discos... And **MTV Internacional** is the name of a new Spanish-language version of MTV. The weekly hourlong show will be carried in the U.S. by **Telemundo**, as well as being aired in such Latin American countries as Venezuela, Peru, Costa Rica, Ecuador and Uruguay. We've arranged with the producers of **MTV Internacional** to publish the program's playlist every week in this space.

Missile

RECORDS TO WATCH

☐ **MARISELA:** "Marisela" (Ariola 9577)

Marisela brings a spirited pop sound with a Latin twist to her first album since joining Ariola. This 23-year-old California native, together with American producer **Enrique Elizondo**, combined their talents to present the best effort by Marisela to date. She is destined to be the biggest female Spanish language singer in the U.S., if not the world. (LP, CASS, CD/ALL SPANISH)

☐ **LA UNION:** "Vivir al Este del Eden" (WEA Latina 44676)

With a style their very own, **La Union** has become one of the premiere Latin rock bands in the world, and their latest release is also one of their

AMERICAN LATIN LPs



May 13, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SALSA EN LA CALLE 8 (TH-RODVEN 2605)	VARIOUS ARTISTS	DEBUT
2	ESOS HOMBRES (CBS 80057)	VIKKI CARR	DEBUT
3	ROBERTO CARLOS (CBS 80002)	ROBERTO CARLOS	DEBUT
4	DESDE ANDALUCIA (RCA 6956)	ISABEL PANTOJA	DEBUT
5	SIEMPRE TE AMARE (FONOVISIA 8809)	LOS YONICS	DEBUT
6	SI ME RECUERDAS (LASER/FONOVISIA 3044)	LOS BUKIS	DEBUT
7	RICARDO MONTANER (TH-RODVEN 2538)	RICARDO MONTANER	DEBUT
8	UN GOLPE MAS (FONOVISIA 8808)	BRONCO	DEBUT
9	LOS CORRIDOS PROHIBIDOS (FONOVISIA 8815)	LOS TIGRES DEL NORTE	DEBUT
10	INVASION DE LA PRIVACIDAD (TH-RODVEN 2575)	EDDIE SANTIAGO	DEBUT
11	GIPSY KINGS (ELEKTRA 60845)	GIPSY KINGS	DEBUT
12	QUE ES EL AMOR (ARIOLA 9666)	JOSE JOSE	DEBUT
13	COMO TU MUJER (ARIOLA 8574)	ROCIO DURCAL	DEBUT
14	INCONTENIBLES ROMANTICOS (LUNA 1173)	LOS CAMINANTES	DEBUT
15	YA NO (ARIOLA 9577)	MARISELA	DEBUT
16	EXPLOSIVO (CBS 80072)	LA MAFIA	DEBUT
17	ELEGANCIA MUSICAL (LUNA 1176)	EL TIEMPO	DEBUT
18	TOP SECRET (FANIA 655)	WILLIE COLON	DEBUT
19	STRAIGHT FROM THE HEART (CBS 80010)	GRUPO MAZZ	DEBUT
20	FUERZA DE GRAVEDAD (FONOVISIA 8811)	EDNITA NASARIO	DEBUT
21	AMOR Y ALEGRIA (CBS 10546)	LUIS ENRIQUE	DEBUT
22	LO MEJOR DE LA BARRAJA (CBS 80056)	VINCENTE FERNANDEZ	DEBUT
23	DE CORAZON A CORAZON (CBS 69305)	EYDIE GORME	DEBUT
24	SEDUCEME (COMBO 2058)	VITIN RUIZ	DEBUT
25	LA RAMA DEL MEZQUITE (FREDDIE 1461)	RAMON AYALA	DEBUT

EASTERN REGION

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

MIDWESTERN REGION

- 1 **Esos Hombres** (CBS 80057) Vikki Carr
- 2 **Roberto Carlos 88** (CBS 80002) Roberto Carlos
- 3 **Salsa en la Calle 8** (TH-Rodven 2605) Various Artists
- 4 **Seduceme** (Combo 2058) Vitin Ruiz
- 5 **Amor y Alegria** (CBS 10546) Luis Enrique

SOUTHCENTRAL REGION

- 1 **Los Corridos Prohibidos** (Fonovisa 8815) Los Tigres del Norte
- 2 **Explosivo** (CBS 80072) La Mafia
- 3 **Siempre te Amare** (Fonovisa 8809) Los Yonics

- 4 **Straight from the Heart** (CBS 80010) Grupo Mazz
- 5 **Como tu Mujer** (Ariola 8574) Rocio Durcal

SOUTHEASTERN & PUERTO RICO

- 1 **Ricardo Montaner** (TH-Rodven 2538) Ricardo Montaner
- 2 **Salsa en la Calle 8** (TH-Rodven 2605) Various Artists
- 3 **Esos Hombres** (CBS 80057) Vikki Carr
- 4 **Invasion de la Privacidad** (TH-Rodven 2575) Eddie Santiago
- 5 **Roberto Carlos 88** (CBS 80002) Roberto Carlos

WESTERN REGION

- 1 **Si me Recuerdas** (Laser 3044/ Fonovisa) Los Bukis
- 2 **Roberto Carlos 88** (CBS 80002) Roberto Carlos
- 3 **Siempre te Amare** (Fonovisa 8809) Los Yonics
- 4 **Salsa en la Calle 8** (TH-Rodven 2605) Various Artists
- 5 **Ya No** (Ariola 9577) Marisela



1. **TONE LOC:** "Funky Cold Medina" (Delicious Vinyl)
2. **SA-FIRE:** "Thinking of You" (PolyGram)
3. **LUIS MIGUEL:** "La Incondicional" (WEA Latina)
4. **DUNCAN DHU:** "La Barra de Este Hotel" (Grabaciones Accidentales)
5. **THE BELLE STARS:** "Iko Iko" (Capitol)
6. **INNER CITY:** "Good Life" (Virgin)
7. **STEVIE B:** "I Wanna Be the One" (LMR Records)
8. **LOS PRISIONEROS:** "We Are South American Rockers" (EMI)

best. The songs, all written by the group, present the smooth rock sound that's appreciated by everyone into music, regardless if you understand the Spanish language. (LP, CASS, CD/ALL SPANISH)

☐ **CAIFANES:** "Caifanes" (BMG 8548)

This is one of the best groups to come out of Mexico this year. Their music is truly international rock with the flavor of the **Police**. If Latin radio stations in the U.S.A. played more of this style of rock by Latins, than maybe the Latin youth would turn their dials back to Spanish language stations rather than the English dance and rock stations that they are now listening to. (LP, CASS, CD/ALL SPANISH)

BEATS & HYPE

CASH BOX MICRO CHART

BACK IN THE NEW YORK GROOVE: You can go home again! Especially when someone else drops the mean green. At the moment you read this I will be chillin' at the **Music Factory** (1746 Broadway, in the heart of Times Square), buying the beats that never make it west of the Mississippi, and many beats that never made it out of New York. This store should be the first stop for any hip-hop fan who visits New York. Its selection of beats run deeper than any other store I've ever been in, and puts the stores in L.A. to shame. Proprietor Stanley Platzer's knowledge will humble anybody who thinks they know what's up, and the store proves that no matter how deep you go into music, there is always another layer that you have yet to unpeel.

■ NEW BEATS

■ SINGLES

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

Young MC is the lyricist behind fellow Delicious stable-mate **Tone Loc's** latest mega-hits, and the talented USC student will surely "bust a move" on the national charts with this, his third single release. An exciting preveit to his upcoming album, the cut is ready for multi-format radio action with super-funky dance beats and a deft bite of **Dennis Coffey's** early '70's soul groove "Scorpio."

Duff Marlowe

□ **THE TWO LIVE CREW & TROUBLE FUNK: "The Bomb Has Dropped" (Luke Skywalker 125)**

□ **PRINCESS MC: "Pump Up the Funk" (Vision 1220)**
D.C. meets Miami on these two releases that threaten to sell massively in the Southeast, if not nationwide. The Two Live/Trouble pairing sounds just like you thought it would, with go-go beats and bombs meeting Two Live's unusually clean rap. Its Two Live D.J. Mr. Mixx who steals the show, however, with some ferocious go-go style cutting. The Princess M.C. record also enlists the help of Trouble, but they spared the expense of flying the group to Miami and sampled them instead. Much cheaper that way, but not as much fun. Contact Luke Skywalker at 305-573-0559, Vision at 305-893-9191.

□ **NO FACE: "Hump Music" (Mess 001)**

□ **THE GET FUNKY CREW: "Shake Those Titties" (Vision 1223)**

Good old-fashioned dirty rap records, long on humor and nastiness, and short on originality (as if that mattered). The No Face record is a XXX version of the Jungle Brother's "I'll House You", while "Shake Those Titties" is an extremely wordy and sometimes mind-numbingly complex explanation of nuclear fusion and its use in Third World countries. Einstein would be proud.

□ **MOST WANTED: "Calm Down" (Fever/Sutra 830)**

Funky blaxploitation guitars, AWB samples, and the loosest 808 kick I've ever heard combine to make this a booming, funk-with-your-speakers experience. The rap is worthy of the track, which sports NY beats despite the use of the bass-up-your-ass kick. Contact 212-779-1844.

□ **BLACK RADICAL MK II: "Monsoon" (2 The Bone UK)**

A Coldcut produced, "Megablast"-type track frames the black power politics of Black Radical MK II, perhaps the best English hard rap crew ever. You get the feeling these boys mean every word of vitriol they throw at you, and like P.E. the rapping and the music is good enough to suck you in despite what you think of their politics.

Jazzy V.

■ ALBUMS

□ **JAZ: Word To the Jaz (EMI)**

Here's a fresh rhymers out of New York with a hard attitude. Jaz writes his own rhymes, facilitating between boasting and hitting on the ladies, and does it over some mighty hard beats. "Hawaiian Sophie" has a wacky pedal steel guitar base and a **Jazzy Jeff & Fresh Prince** approach, and uses a go-go style percussion backing. Perhaps the hottest selection is the smoking hip-house rap "Let's Play House," which incorporates powerful uptempo beats and solid J.B. samples. "Boost Up the Family" underscores the Islamic rapper's grasp of reality, with a hard dis of ignorance and excellent multi-layered percussion tracks. Side two is packed with strong material that uses plenty of rare grooves to round out an excellent debut LP.

Duff Marlowe

□ **KAOS: Court's in Session (Bad Boy/Jump St. BAD 002)**

Todd Terry, Russell D. Cole, and Kenneth Gonzalez produced these hard NY rhymers, who come out of nowhere to drop an impressive debut. The beats are pumpin', from the typical Todd-backed "Court's in Session" to the Madness and Herman Kelly cuttin' "Let the People Dance", and the raps are always on point. An added bonus is the electric piano rare groover "Play it in the Day", which is a perfect as a transition record or base for cutting. Call Jump St. at 212-873-1248 and reserve your copy now.

Jazzy V.

RAP LPs



May 13, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3009)	Tone Loc	1	9
2	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	2	9
3	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	5	9
4	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	4	13
5	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	6	15
6	EAZY DUZ IT (Priority 57100)	Eazy-E	3	15
7	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	7	15
8	IT TAKES TWO (Profile 1267)	Fob Base & D.J. E-Z Rock	9	15
9	2 HYPE (Select 21628)	Kid N' Play	8	15
10	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	10	15
11	K9-POSSE (Arista AL-8569)	K9-Posse	11	11
12	ORIGINAL STYLIN' (Arista 8571)	3 Times Dope	16	5
13	THE DESOLATE ONE (Fresh 82010)	Just-Ice	17	5
14	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	13	15
15	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	14	15
16	POWER (Sire 25765)	Ice-T	15	15
17	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G Rap & D.J. Polo	12	5
18	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	29	7
19	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	18	15
20	ACT A FOOL (Capitol C1-90544)	King Tee	19	15
21	HE'S THE D.J., I'M THE RAPPER (Jive/RCA 1091)	D.J. Jazzy Jeff & The Fresh Prince	21	15
22	ME & JOE (Egyptian Empire DMSR-00777)	Rodney-0 & Joe Cooley	22	15
23	COMIN' THRU LIKE WARRIORS (Luke Skywalker XR 106)	MC Twist	26	7
24	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	20	15
25	WHERE'S THE PARTY AT (Sleeping Bag 42106)	Cash Money & Marvellous	23	9
26	IT'S TEE TIME (Profile 1269)	Sweet Tee	24	15
27	N.W.A. (Macola 1057)	N.W.A. And The Posse	30	15
28	RESPECT (Luke Skywalker 103)	Anquette	28	15
29	SO DEF SO FRESH SO STUPID (Gucci/Hot Productions)	Gucci Crew II	31	15
30	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	33	3
31	GRAB IT! (Atlantic 81925)	L'Trimm	27	15
32	UH OH! (Rap-a-Lot/Rap 101-1)	Royal Flush	35	3
33	SUPERSONIC-THE ALBUM (Ruthless/Atlantic 90959)	J.J.Fad	25	15
34	INTO THE FUTURE (Mercury/PolyGram 836 953)	MC Rell & The House Rockers	DEBUT	
35	BORN THIS WAY (Polydor/PolyGram 828 134)	The Cookie Crew	DEBUT	
36	STRICTLY BUSINESS (Fresh/Sleeping Bag LPRE 80062)	E.P.M.D.	32	15
37	COOLIN' IN CALI (Geffen/Warner Bros. 24209)	The 7A3	34	15
38	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	36	15
39	ROCK THE HOUSE (Jive/RCA 1026-1)	D.J. Jazzy Jeff & The Fresh Prince	37	15
40	THE REAL ROXANNE (Select 21627)	The Real Roxanne	38	15



COOLIN' IN CALI: Recently seen soaking up some rays in La-La Land were members of **Public Enemy**, **Salt 'n Pepa**, **Jazzy Jeff & Fresh Prince**, **7A3**, **Kid 'n Play** and **Slick Rick**. Good to see that **Jazzy Jeff** is stylin' in the new **Muggs** hats that are all the rage in L.A. these days.

SHOCK OF THE NEW

CASH BOX
MICRO
CHART

RADIO, RADIO: If you're like me, you don't want to be tuning your radio as you fly down the freeway with a bottle of Cuervo in one hand and a famous fashion model in the other. So lately I've kept my dial fixed on one station, KEDG-FM. This is no plug—it's more like a plea. The Edge has the makings of a fine radio station—they play a healthy dose of commercially viable "alternative" music, they deserve our thanks for the recent **House of Freaks** show on the Santa Monica pier and they've got a likeably liberal blowhard deejay in **Jim Ladd**. But this "full spectrum rock & roll" business is a crock. By mixing so many styles, the station is *guaranteed* to alienate a portion of its audience with every song. Who on earth has both the **Connells** and **Guns N'Roses** in the same record collection? What **Elvis Costello** fan wouldn't turn the dial in a panic after the first few, horrible strains of "Fire Woman"? A successful radio station has to define its audience and not apologize for it. If the Edge can't decide who its audience should be, they're welcome to call me.

A POSIES WEEKEND: I've spent so much time hyping a Seattle band called the **Posies** in the last two months that I started to question my own intent. I certainly think that their record is fine, and others concur (as evidenced by the astonishing 13 statuettes they captured at the recent Northwest Area Music Awards, jealous headbangers notwithstanding); but lately I've been feeling that my pet project had taken on a life of its own, that it was more designed to hype my own influence than to promote a good, young band. Then I got a chance to see them play live, and my belief in the saving grace of music was reconfirmed.

The band's *Failure* album (on **Poplama**) was the work of just two guys, precocious teens **Jonathan Auer** and **Ken Stringfellow**, but now they're a foursome, and the addition of bassist **Rick Roberts** and drummer **Mike Musburger** has made them a ferocious performance combo without sacrificing the hooks. On Friday, April 28, the band made its L.A. debut for an unsuspecting **Dead Milkmen** crowd at the Palace in Hollywood, and all concerned were left panting (including **David Thomas** of **Pere Ubu**, who instantly vowed to abandon the art-rock thing for a bracing bouquet of Beatlesque whimsy.). The next night I motored up to Santa Barbara after the **M.C. Hammer** show at the Universal Amphitheatre, just in time to catch the Posies playing for a convention of California college-radio programmers at a pizza parlor called Javan's. And on Sunday they had an audience of notoriously hard-to-please industry-types tapping their feet at the Coconut Teaszer, after which the band was attacked by a roving pack of A&R people. (The moment of truth was probably the extraordinary cowbell solo in "I May Hate You Sometimes," a moment of sheer rock & roll delirium.) It's hard to believe that they could improve on their vinyl performance, but they did. In front of a crowd, the Posies are more playful, spirited and infectious than any of their local counterparts, and it looks like their weekend swing through town put the finishing touches on a major label offer. They're going to be huge. Years from now, when you get sick of them, you can blame me if you want.

DEVOTEES ALERT: At last there is a greatest hits collection from **Devo**. *Now It Can Be Told*, on Enigma. This generous helping of spud songs was recorded live, during the recent tour that saw the band returning to the hard-rockin' form of their early mindbenders. The album documents a Hollywood performance from Dec. 9 of last year. I was busy getting married in Las Vegas that day, but I did catch the show the next night in suburban Ventura, and it was godhead.

BUD SAID IT, I BELIEVE IT: U2's "Dancing Barefoot" is the best thing that this smarmy, self-important band has done in years. And it's a cover, natch. That **Patti Smith** was really good, wasn't she?

ALTERNATIVES



THE CURE: *Disintegration* (Elektra 60855-1)

From the lushly chiming synthesizer fade-in of the first cut, "Plainsong," we know we are in for a different kind of Cure album, a wash of richly textured melancholy. It's not exactly a depressing album in the manner of *Pornography*—it's too pretty for that—but the leisurely tempos and Robert Smith's droning vocal delivery could come as a big disappointment to the dance-happy kids at the mall. (This album has already shipped *platinum*.) For those of us who aren't kids, this is a swell piece of work, impeccably recorded, capturing a species of after-mid-

night romantic dread and holding it up to the light for all of us to see. The American single is "Fascination Street," a picture postcard from the dark underbelly of Big Hairsville. Recommended.

BOB MOULD: *Workbook* (Virgin 91240)

The first solo album from the former guitarist of **Husker Du** is a surprisingly gentle affair, more acoustic introspection than electric fury. But Mould is no weepy troubadour; his subtle guitar is supported here by bassist **Tony Maimone** of **Pere Ubu**, drummer **Anton Fier** of the **Golden Palominos**, cellist **Jane Scarpantoni** of **Tiny Lights** and by Mould's trademark lyric intelligence. The dominant theme is a qualified hopefulness; as in **Husker Du**, many of the songs come across as advice to a friend (particularly the excellent new single "See a Little Light"). For diehards

ALTERNATIVE MUSIC



May 13, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	4 3
2	ORANGES & LEMONS (Geffen GHS 24218)	XTC	1 9
3	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	2 10
4	SPIKE (Warner Bros. 25848)	Elvis Costello	3 12
5	DON'T TELL A SOUL (Sire/Reprise 9-25831-1)	Replacements	5 13
6	NEW YORK (Sire 25829)	Lou Reed	6 16
7	101 (Sire 25853)	Depeche Mode	8 6
8	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	9 17
9	TECHNIQUE (Qwest/Warner Bros. 9-25845-1)	New Order	11 15
10	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	7 9
11	FROM OHIO (SST 235)	fiREHOSE	10 8
12	ROOT HOG OR DIE (Enigma 7-73335-1)	Mojo Nixon & Skid Roper	14 5
13	GREEN (Warner Bros. 25795)	R.E.M.	12 17
14	FUN & GAMES (TVT 2550)	Connells	16 6
15	DOOLITTLE (Elektra 60856-1)	Pixies	21 2
16	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	19 4
17	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	22 4
18	FLIP FLOP (Elektra 9-60848)	Guadalcanal Diary	13 8
19	3 (Slash/Warner Bros. 25819)	Violent Femmes	15 16
20	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	24 5
21	YELLOW MOON (A&M 5240)	Neville Brothers	25 2
22	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	17 17
23	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	18 17
24	SUNSHINE ON LEITH (Chrysalis 41668)	Proclaimers	27 3
25	EVERYTHING (Columbia OC 44056)	The Bangles	20 17
26	THE MAN WITH THE BLUE POSTMODERN FRAGMENTED NEO-TRADITIONALIST GUITAR (Geffen 24238-2)	Peter Case	28 3
27	TWIST OF SHADOWS (PolyGram 839233)	Xymox	33 2
28	FLAG (Mercury/PolyGram 836426)	Yello	23 7
29	ANCIENT HEART (Reprise 25839)	Tanita Tikaram	32 2
30	FISHERMAN'S BLUES (Chrysalis 41589)	The Waterboys	26 17
31	BLAZE OF GLORY (A&M 5239)	Joe Jackson	DEBUT
32	HUNKPAPA (Sire 9-25855-1)	Throwing Muses	29 13
33	LINCOLN (Bar None/Restless 72600)	They Might Be Giants	31 17
34	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	30 4
35	MOSQUITO (Geffen GHS 24216)	Stan Ridgeway	DEBUT
36	BEELZEBUBBA (Enigma/Fever 73351)	Dead Milkmen	36 17
37	SHORT SHARP SHOCKED (Mercury/PolyGram 834-924-1)	Michelle Shocked	38 17
38	THE WHITEY ALBUM (Enigma/Blast First 7-75402-1)	Ciccone Youth	34 13
39	DAYDREAM NATION (Enigma/Blast First 75403)	Sonic Youth	35 17
40	BEELZEBUBBA (Fever/Enigma 73351)	Dead Milkmen	36 17

there's a healthy dose of noise in the album closer, "Whichever Way the Wind Blows, a maelstrom of feedback that Mould maintains is the harshest thing he's ever done.

BAD LEE WHITE: *What Goes Around* (A Street Records, ACD-8810)

The debut effort of this central Penn fivesome is a mix of alternative and mainstream elements that reminds me of Atlantic's **Fire Town**. There's a hint of rootsy twang in their material (particularly in the mandolin-seasoned "So Long," the strongest cut on the EP), more than a little "straightahead rock & roll," some plaintive sensitivity (the piano piece, "You're Tryin'") and even some surfiness (the fuzzily political "Boomerang"). **Jeff Feltenberger** has a strong voice and more hits than misses as a songwriter. Includes four tunes and three good remixes.

THE SELVES: *Cocktails...and Plenty of 'Em!* (Susstones, IMLP 522)

This Jersey band combines an intelligent hard-pop sense with slippery funk elements in a package that ranks with the nicer surprises of the year. They can trash it up without seeming neanderthal, they can do the funk without seeming suburban and they can uncork the pop without sounding like wounded teenagers. Evident influences stretch from **Iggy** to the **Kinks** to **Royal Crescent Mob** to the **Minneapolis** bands (both black and white.). Our faves include the driven "Scientists," the lowdown, funny "Funky Place," the wah-wahfied "Natural Trip" and the self-explanatory "This Bar (Is Always Open)." Recommended. (I hear the band has gravitated toward a rapper, grungier sound since the album was recorded. **Susstones Records**, Box 6425, Minneapolis, MN 55406.)

Joe Williams

THE HEAVY METALS

CASH BOX
MICRO
CHART

FOR THE LOVE OF ALCOHOL(?): Dogs D'Amour took L.A. by storm last week. This booze-injected quartet packed both Club With No Name (formerly Scream) and the aptly-named Whisky. And no wonder—the group's Hanoi Rocks-look and Stones-influenced sound typify all that Hollywood wants to be. The worst mistake anyone could make at either of these shows was to view them with a critical eye. The Dogs were *very* visibly intoxicated, extremely sloppy...and incredibly cool. One of rock & roll's ironies is that it doesn't have to be technically perfect to be performed well. Within Tyla's red-eyed weaving, there was that spark, that indefinable something that some people call inspiration and I call instinct. (Hell, the guy was so smashed, that was about all he *could* rely on. Maybe that's one of the reasons he drinks so much—but I'm digressing here). A few people complained to me that they didn't think the band was terribly original and they don't understand what all the brouhaha is about. So here's the bottom line: The Dogs answer to no one but themselves and in these days, when people gravitate to conformity for a nod of approval (while ignoring their own desires), that's something very special indeed.

A couple of days after the Dogs' shows, I went to a press conference for the **Moscow Music and Peace Summit**, a huge rock festival that will be held in Lenin Stadium and will feature American rockers **Bon Jovi**, **Motley Crue** and **Skid Row**, German metallers **Scorpions**, the Soviet Union's premier hard rock group, **Gorky Park** and many others. This festival, which will be held August 12th and 13th, and a compilation album containing the same artists, will benefit the Make A Difference Foundation, which according to the press release, "was established in 1988 to develop and communicate a pro-responsibility message to American youth on substance abuse." The foundation is planning to make inroads into the U.S.S.R., where alcoholism is a major problem. The rock & roll dudes speaking about the festival included **Jon Bon Jovi**, **Richie Sambora**, **Tommy Lee**, **Nikki Sixx** (looking fit 'n' fine since quitting his own abuses last year), and a couple of members of Gorky Park, who are currently finishing up their **PolyGram Records** American debut. The bunch of 'em explained that the compilation LP that will be released in conjunction with the concerts will contain covers of songs originally performed by artists who succumbed to their addictions, such as **Janis Joplin**, **Tommy Bolan**, **Thin Lizzy**, etc. In addition, the show is being presented by **MTV** and **Showtime Event Television** will air the event as a four hour pay-per-view special on August 13th, with a simulcast on **Westwood One**.

This festival is a wonderfully well-meaning idea being presented on a grand scale, but I want to point up some more personal concerns for fear that they might be ignored. Humans—and especially creative ones like rock & rollers—are extremely complex. The things that drive people to drug and alcohol addiction go very deep. There's a fine line between drive and destruction and sometimes that line is so muddy and vague that the issues get confused. The only way that line can be defined is by searching within yourself. The problem with most people (both addicts and not) is that they avoid their inner depths. That's why it's so devastating when rock stars, movies stars, sports stars—public figures of any kind—ruin their lives and self-destruct. We put them on a pedestal that's painted black and white, with maybe a splash of red or blue. We refuse to explore the greys and pastels, which are the parts we all unconsciously gravitate to in the first place. And as long as we deny we are many-faceted individuals, we will have problems like drug and alcohol abuse.

Now, don't try to tell me that this is too complicated a concept for "kids" to understand. At the moment, I'm merely voicing ideas that first occurred to me at the age of eleven and twelve—about the time I first discovered rock & roll. Yeah, I was bright for my age, but many of my friends who lacked what I had in the I.Q. department got it too. And none of us were allowed to express it. So not only do I believe we have to support organizations like the Make a Difference Foundation to the fullest extent, we also have to reach out to those in our immediate vicinity and be there for them, with an open mind, without judgement. And even more important, we have to face *ourselves* in exactly the same way. Isn't that what understanding is all about?

■ METAL PICKS

■ Weekly Ear-Ringer

□ **24-7 SPYZ: Harder Than You** (In Effect 88561-3006-4)

Funky, firey, headbanging, jazzy, cool, reggaed, meandering, bopping, popping, political, spiritual, gripping, grooving. This utterly fascinating LP could have been covered in any of *Cash Box's* columns and gotten a glowing review. The only reason I got a crack at it is because In Effect *supposedly* specializes in hardcore and metal. Lucky me.

■ Other Metal Releases

□ **LITTLE KINGS: Head First** (Epitaph E-86403-1)

You *know* a blues-based bunch of raunch & rollers are successful when they inspire you to pull out the ol' bottle of Southern Comfort (provided you're not addicted to the stuff). This L.A. based quintet (partially transplanted from the Lone Star State) is fueled by torturous guitars and raw rhythms. "Choke On It" makes mincemeat of that big Texas beat and "Dirty Pool" melodically digs into your torso like a dagger. Most of *Head First* just plain rocks. Yah!

□ **DEATHROW: Deception Ignored** (Noise 44453)

Germany must have cornered the market on thrash bands, because here's another excellent entry from the land of beer and Wiener schnitzel. Deathrow combines complex rhythms and arrangements, high and passionate European-style vocals and an endless assortment of riffs. *Deception Ignored* illustrates the famous "Garza brick wall effect." If your head feels like it hit a brick wall at 100 mph after listening to a thrash album, then it works. Somebody get me some aspirin!



May 13, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	1	17
2	VIVID (Epic BFE 44099)	Living Colour	2	17
3	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	7	3
4	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	3	17
5	SKID ROW (Atlantic 81936)	Skid Row	4	13
6	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	5	17
7	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	6	12
8	WINGER (Atlantic 81867)	Winger	8	17
9	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	9	17
10	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	10	5
11	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	11	12
12	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	12	17
13	OPERATION:MINDCRIME (EMI 48640)	Queensryche	15	6
14	BULLETBOYS (Warner Bros. 25782)	Bulletboys	13	17
15	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	14	17
16	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	16	10
17	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	18	17
18	PRIDE (Atlantic 81768)	White Lion	17	17
19	EXTREME (A&M SP 5238)	Extreme	22	7
20	I WANT OUT (RCA 9709-1-R)	Helloween	23	3
21	LITA (RCA 6397-1-R)	Lita Ford	27	3
22	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	21	11
23	TWICE SHY (Capitol 90640)	Great White	33	2
24	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	24	17
25	KINGDOM COME IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	35	2
26	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	20	17
27	HEADLESS CROSS (I.R.S. 82002)	Black Sabbath	34	2
28	STREET READY (Atlantic 91072)	Leatherwolf	31	4
29	OU812 (Warner Bros. 25732)	Van Halen	19	17
30	DREAMING #11 (Relativity/Important 8193)	Joe Satriani	25	17
31	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	26	17
32	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	28	10
33	INTUITION (Mercury/PolyGram 836777)	TNT	29	9
34	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	30	17
35	BEST WISHES (Profile PRO-1274)	Cro-Mags	DEBUT	
36	ON TARGET (GWR/Enigma 75411)	Fastway	DEBUT	
37	SURFING WITH THE ALIEN (Relativity/Important 8193)	Joe Satriani	36	17
38	RADIO ONE (Rykodisc RCD 20078)	Jimi Hendrix	37	17
39	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	38	5
40	BACK WITH A BONG (Profile PRO-1275)	Murphy's Law	32	4

■ BARREN CROSS: State of Control (Enigma 7 73347)

This ballsy Christian group *commands* you to listen to its message with pounding rhythms and forceful vocals. The sound is old fashioned, as far as metal goes, but performed powerfully well.

Janiss Garza



FINISH WHAT YA STARTED: And that's what we're about to do with all these David Lee Roth/Sammy Hagar/Van Halen rumors. Apparently Diamond Dave has decided to take a break from singing chores—he just signed with the William Morris Agency as an actor. As for Sammy, as you can see from the photo, he and guitarist Eddie Van Halen are still good buds. Sam (on left) is showing off his Red Rocker bike that he designed his very own self, and Eddie's about to propose a toast to their continued good relationship. Jam on!



PACKED JAM: At the recent CBS Convention in Florida, (left to right) Branford Marsalis, Kirk Whalum, Marlon Jordan and Terence Blanchard jammed themselves silly.

JAZZ REP: Look, I can't make up my mind about something. Are jazz repertory ensembles and concerts a good thing? Does the **American Jazz Orchestra**, the Gary Giddins-conceived, John Lewis-led outfit dedicated to re-creating the charts and sounds of the great jazz orchestras, really serve a useful, viable, living function? Does anybody need to buy their new album, *Ellington Masterpieces*, when they can find the original Ellington masterpieces in print and for sale?

On the face of it, jazz repertory of this variety sounds like a great idea. Nobody else is going to dig out old **Ellington, Lunceford, Basie** and **Mil-linder** charts and give them authentic airings. Nowhere else can you go and hear this music the way it was meant to be heard: living and breathing. And no CD sounds as good as sitting (or, for that matter, dancing) in front of a big band.

But...

Something, clearly, is missing. No group of musicians in 1989 can capture what the Ellington band of 1941 sounded like, because the Ellington band was made up of individual stylists, hand-picked by Ellington, who wrote specifically for them. **Ben Webster** and **Cootie Williams** weren't trying to sound like anybody but themselves; in order to get the right sound, contemporary players have to try to mimic these great stylists. Right away, a certain **Rich Little**ness settles in. And most attempts at repertory—and the AJO is no exception—include re-created solos, at least to some extent. Now **Lester Young**, to take one example, recorded many, many classic solos. But chances are that he soloed on those tunes dozens of times, and chances are that he topped at least some, if not all, of his recorded solos on live gigs. They're classic, because they were caught forever; an improvised moment with a permanent record. And those, of course, are the solos that are re-created. But great jazz musicians are not about re-creation, they're about creation. (To be fair, the recorded solos sometimes became so popular that musicians were stuck with re-creating them themselves, to please the fans.) If you just toss the solos aside, and forget about trying to mimic the *sound* of an ensemble, then when a repertory group is playing "Take the 'A' Train" it's no different from anybody else playing "Take the 'A' Train" any night of the week.

The justification for live jazz repertory is that, well, people haven't heard this stuff live, they haven't heard Ben Webster live. But they have heard him on record. Is hearing somebody re-creating Webster's music live better than hearing Webster creating his own music on record, even if the record was recorded in the prehistoric days of 78s? I never heard the **John Coltrane Quartet** live, but I can't imagine being interested in sitting through four guys re-creating that band. It strikes me as a slightly different form of *Beatlemania*, or some such thing. Jazz repertory supporters, like Giddins, feel it's important to have an ensemble that does for the jazz repertory what symphony orchestras do for the classical repertory. But the classical repertory was written to be performed by symphony orchestras, the jazz repertory was frequently written to be performed by very specific musicians, musicians who would improvise on much of it anyway. And a lot of it was written to be danced to, something you can't do at most of these stuff repertory concerts. A re-creation of the **Charlie Parker Quintet** anybody? The **Ornette Coleman Quartet**? It just doesn't sound appealing. I have never heard a jazz repertory ensemble perform an old classic that was as thrilling as the original record. I like hearing a band get the *sound* of the **Quintet of the Hot Club of France** or **Louis Armstrong's Hot Five**, but in very limited doses.

I love the *idea* of jazz repertory, but rarely the concerts themselves.

All of this is by way of mentioning the upcoming "Carnegie Hall Jazz Heritage Concerts." With two other New York bastions of classical music—the **92nd St. Y** and **Lincoln Center**—doing summer series devoted to classic jazz, Carnegie Hall decided to jump in with three re-creations (there's that word again) of historic Carnegie Hall events, all researched and conducted by **Maurice Peress**. The first, on July 10th, will re-create the January, 1943 Duke Ellington concert that introduced "Black, Brown and Beige," with the AJO, **Frank Wess**, **Jimmy Hamilton** and **Milt Hinton**. On July 12th, the April 10, 1927 concert of **George Antheil's** jazz-classical blends (one of which was performed at the time by a black orchestra led by **W.C. Handy**; another was the celebrated "Ballet Mecanique," for nine pianos, airplane propellers and all sort of things) will be featured. And on July 14th, the first "Concert of Negro Music" at Carnegie—the famous May, 1912 concert by **James Reese Europe** and **His Clef Club Orchestra** will be re-created. The last two are not strictly jazz con-

CONTEMPORARY JAZZ



May 13, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SPELLBOUND (Warner Bros 25781)	JOE SAMPLE	15	5
2	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)			
		TERRI LYNE CARRINGTON	5	9
3	EAST (Hiroshima Epic 45022)	HIROSHIMA	5	8
4	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	2	10
5	HEART'S HORIZON (Reprise 25778)	AL JARREAU	1	18
6	SILHOUETTE (Arista AL-8457)	KENNY G	3	26
7	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	7	6
8	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNON	9	6
9	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	11	5
10	N.Y.C. (Intuition/Capitol 91354)	STEPS AHEAD	10	6
11	DAVE GRUSIN COLLECTION (GRP 9579)	DAVE GRUSIN	4	10
12	GIPSY KINGS (Elektra 60845)	GIPSY KINGS	8	12
13	SIMPLE PLEASURES (EMI-Manhattan E1-48059)	BOBBY MCFERRIN	12	53
14	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	17	6
15	ON THE CORNER (GRP GR 9583)	JOHN PATTUCCI	22	5
16	FESTIVAL (GRP 9570)	LEE RITENOUR	13	26
17	THE SEARCHER (GRP GR-9580)	KEVIN EUBANKS	19	6
18	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	30	3
19	MORE THAN FRIENDS (Jive/RCA 1136-1)	JONATHAN BUTLER	14	23
20	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	26	3
21	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	25	3
22	FLASHPOINT (GRP 9571)	TOM SCOTT	16	24
23	CLOSE-UP (Reprise 9 25715)	DAVID SANBORN	18	40
24	GARY HERBIG (Head First 723-1/K-Tel)	GARY HERBIG	20	10
25	ROUND TRIP (GRP GR 9586)	ERIC MARIENTHAL	DEBUT	
26	FOREIGN AFFAIRS (Blue Note 90967/Capitol)	BIRELI LAGRENE	21	6
27	RHYTHMN DEEP (GRP GR 9585)	OMAR HAKIM	DEBUT	
28	NORTHERN LIGHTS (MCA 6724)	KEIKO MATSUI	23	6
29	DIFFERENT TRAINS (Elektra/Nonesuch 79176)			
	STEVE REICH/PAT METHENY CHRONOS QUARTET	DEBUT		
30	FLYING HOME (EMI-Manhattan 48682)	STANLEY JORDAN	24	28
31	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	35	3
32	STREET DREAMS (Geffen GHS 24204)	LYLE MAYS	27	28
33	TIME AND TIDE (Epic BFE 40767/E.P.A.)	BASIA	28	55
34	CYLICLES (Denon CY 72745)	BOB BERG	29	6
35	DON'T TRY THIS AT HOME (MCA Impulse! 42229)	MICHAEL BRECKER	31	30
36	ELIS (Elektra 60816)	SADAO WATANABE	32	12
37	THE TRAVELLER (Nova 8811)	BRANDON FIELDS	33	12
38	BERMUDA NIGHTS (Atlantic 81919)	GERALD ALBRIGHT	34	13
39	MANGO TANGO (Gaia 13-9013)	TOM GRANT	36	19
40	WORKS (ECM 823 270)	PAT METHENY	38	13

certs, but as historical artifacts (and all the shows will be preceded by lectures) they should be fascinating and, as there are no recordings of the performances, enlightening.

Lee Jeske

■ JAZZ PICKS

□ **BILL FRISELL:** *Before We Were Born* (Elektra Musician 60843)

Hip electric guitarist with his own whining sound and a happily eclectic approach to "new music" (rock, jazz, country, blues all sloshed together) in a gritty, at times nicely noisy, set. Raucous but rooted.

□ **EARL KLUGH:** *Whispers and Promises* (Warner Bros. 25902)
Not much surprising here, which is the way Klugh fans probably want it.

□ **VARIOUS:** *New Orleans Brass Bands: Down Yonder* (Rounder 2062)

The happiest sound on earth: four New Orleans brass bands (including two previously-issued Dirty Dozen cuts) strut their infectious second line stuff.

□ **DAVID TORKANOWSKY:** *Steppin' Out* (Rounder 2090)

New Orleans' busiest pianist in a relaxed, confident, romantic hard bop date, with some of the Crescent City finest jazz players and guest Donald Byrd.

□ **DAVID BENOIT:** *Urban Daydreams* (GRP 9587)

Optimistic, warm and richly-romantic Lite Jazz from a dewy-eyed keyboard-composer with a strong track record. Jennifer Warnes sings a tune.

□ **ERIC MARIENTHAL:** *Round Trip* (GRP 9586)

Chick Corea and his entire band are on hand, as are Don Grusin and many others, for this slick, sassy Lite Jazz sax cruise, a Sanbornish trip.

□ **DAVID NEWMAN:** *Fire! Live At The Village Vanguard* (Atlantic 81965)

An old-fashioned, sax brawl, with "Fathead," half the time, bell-to-bell with Stanley Turrentine and his old Ray Charles sectionmate Hank Crawford.

ROCK & ROOTS

HIGH BIAS: To celebrate the release of *Will the Circle Be Unbroken, Volume Two*, the **Nitty Gritty Dirt Band's** second celebration of American country music, the newly formed **Universal Records** (MCA's Nashville division) has released a promotional box set featuring both vinyl and compact disc configurations of the project. The stellar album, which was officially released May 1, has already begun receiving tremendous critical praise everywhere. The original, now-historic *Will the Circle Be Unbroken* was released in 1972 and helped to create a sense of awareness for country music's vast heritage, and the quality of Vol. 2 should stand as equally important a tribute.

Guesting on the project were such luminaries as **Johnny Cash, Rosanne Cash, Roy Acuff, John Hiatt, Ricky Skaggs, Emmylou Harris, Levon Helm, Highway 101's Paulette Carlson, Roger McGuinn, Chris Hillman, New Grass Revival, Bruce Hornsby and the Carter Family.** Buy this album!

NOT FOR COLLECTORS ONLY: **Rhino Records** has just released *The Classic Roy Orbison: 1965-68*, a collection of rare tracks from the **MGM** vaults. Although none of the songs from Orbison's **MGM** era ever match his **Monument Records** successes, these tracks showcase the same magic that has etched the performer in our hearts and minds forever. Featured tracks include "Ride Away," "Cry Softly Lonely One," "Crawling Back," "Communication Breakdown," "Walk On" and "Claudette."

FAN FAIR: The second annual Los Angeles Country Fest has been scheduled for May 20 & 21 at the Santa Fe Dam Recreational Area in Irwindale. Country Fest '89 organizers estimate that approximately 150,000 fans will attend the event this year, which will feature over 70 acts on five stages.

Performers at Country Fest '89 will include (to name a few) **Tammy Wynette, Carlene Carter, Michelle Shocked, Ray Price, Rodney Crowell, T. Graham Brown, the Desert Rose Band, the Lonesome Strangers, Jim Lauderdale, Guy Clark, Buffalo Springfield Revisited, George Highfill, Eddie Dunbar, Candye Kane and James Intveld.** Tix are \$7.50 in advance or \$10.00 at the door.

ROOTS PICK OF THE WEEK



□ MARCIA BALL: *Gatorhythms* (Rounder Records 3101)

Marcia Ball, one of the reigning talents on today's Texas music scene, solidifies her growing national reputation with *Gatorhythms*, her third LP. The "Queen of the Keyboards" shines on this excellent album, continuing with her trademark blend of cajun, r&b, blues and country. Beginning with the album's rollicking opening track, "How You Carry On," Ball guides the listener through a perfect representation of her fiery and

passionate performances. One listen and you'll be hooked.

Tom De Savia

MORE ROOTS PICKS

□ C.J. CHENIER: *Let Me In Your Heart* (Arhoolie 1098)

Clifton's son C.J. carrying on the zydeco tradition form. He swaggers, boogies and stomps his way through a selection of originals and a couple of covers, fronting his dad's Red Hot Louisiana Band. An excellent debut by the heir apparent.

□ VARIOUS ARTISTS: *ZYDECO LIVE! Boozoo Chavis and The Magic Sounds/Nathan and The Zydeco Cha-Chas* (Rounder 2069)

Recorded live at Richard's Club in Lawtell, Louisiana; this is the next best thing to being there. Veteran Chavis and newcomer Nathan Williams entertain a raucous crowd of dancers at this exclusive zydeco venue.

□ VARIOUS ARTISTS: *ZYDECO LIVE! John Delafosse and The Eunice Playboys/Willis Prudhome and Zydeco Express* (Rounder 2070)

A different cast serves up more cajun drenched boogie with atmosphere in tow. Local faves Delafosse and Prudhome are steeped in tradition and deserve to be in your zydeco library.

Ken Micallef

CASH BOX MICRO CHART

ROOTS MUSIC



May 13, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	1	12
2	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	2	16
3	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	4	16
4	NICK OF TIME (Capitol 91268)	BONNIE RAITT	6	5
5	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	3	16
6	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	5	16
7	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	9	5
8	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	7	12
9	COPPERHEAD ROAD (UNI-7)	STEVE EARLE	8	3
10	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	DEBUT	
11	POWERFUL STUFF (CBS OZ 45094)	THE FABULOUS THUNDERBIRDS	DEBUT	
12	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	13	16
13	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	14	16
14	ONE MORE FOR THE ROAD (Alligator 4771)	CHARLES BROWN	15	7
15	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	10	16
16	ZIZAGGIN THROUGH GHOSTLAND (Epic 44343)	THE RADIATORS	28	3
17	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	17	16
18	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	12	16
19	THE CHUCK BERRY BOX (MCA/Chess 680001)	CHUCK BERRY	18	10
20	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	25	9
21	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	27	12
22	DYLAN AND THE DEAD (Columbia OC 45056)	BOB DYLAN AND THE GRATEFUL DEAD	11	5
23	SOUL SEARCHING (Black Top 1042)	RONNIE EARL AND THE BROADCASTERS	19	16
24	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	20	16
25	YOU GOT ME (Rounder 3100)	DUKE ROBILLARD	22	16
26	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	LIL' ED AND THE BLUES IMPERIALS	29	2
27	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)	HOWLIN' WOLF	30	5
28	WINTER OF 88 (Voyager/MCA42241)	JOHNNY WINTER	23	16
29	BLAST OFF (EMI 91401)	STRAYCATS	DEBUT	
30	IN DREAMS (VIRGIN 90604)	ROY ORBISON	21	14
31	TOPS (Blind Pig)	OTIS RUSH	24	14
32	ACCOUSTIC MUSIC TO SUIT MOST OCCASIONS (Philo 720)	THE DEIGHTON FAMILY	31	2
33	AMERICAN DREAM (Atlantic 7 81888)	CROSBY, STILLS, NASH & YOUNG	16	16
34	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	36	3
35	BIG CIRCUMSTANCE (Gold Castle 71320)	BRUCE COCKBURN	29	5
36	LIVE FROM AUSTIN (Alligator 4773)	DELBERT McCLINTON	DEBUT	
37	CHANGE OF SCENERY (Sugar Hill 3763)	SELDOM SCENE	37	3
38	SECOND TIME AROUND (Chess/MCA 9287)	ETTA JAMES	33	9
39	LUCKY STRIKES (Alligator 4770)	LUCKY PETERSON	38	7
40	KING OF THE BLUES 1989 (MCA 42183)	B.B. KING	35	16



DOUBLE TROUBLE: Bo Diddley and Willie Dixon are pictured performing an impromptu jam session following the duo's recent induction into Hollywood's Rock Walk. "Rock Walk" is a sidewalk gallery located at the Guitar Center's Sunset Strip location which honors musicians who have contributed to the evolution of rock & roll. The ceremony took place on April 27, which was also proclaimed "Rock & Roll Roots Day" in both L.A. and Chicago.

WESTERN REGION

POP

■ High Movers*

1. I Drove All Night (Epic) Cyndi Lauper
2. Veronica (Warner Bros.) Elvis Costello
3. Baby Don't Forget My Number (Arista) Milli Vanilli
4. Satisfied (EMI) Richard Marx
5. This Time I Know (Atlantic) Donna Summer

■ Most Added**

1. I Drove All Night (Cyndi Lauper)
2. Summergirls (Island) Dino
3. Rock and a Hard Place (Virgin) Cutting Crew
4. Into the Night (Poydor) Mardones
5. This Time I Know (Atlantic) Donna Summer

R&B

■ High Movers*

1. Show And Tell (Capitol) Peabo Bryson
2. Workin' Overtime (Motown) Diana Ross
3. Joy And Pain (Profile) Rob Base
4. Mr. DJ (Motown) Joyce Irby
5. For You To Love (Epic) Luther Vandross

■ Most Added**

1. Got To Get The Money (Atlantic) Levert
2. I Second That Emotion (Crush) 10 dB
3. Crazy For Me (Capitol) Freddie Jackson
4. Shower Me With Your Love (Columbia) Surface
5. It's Real (Arista) James Ingram

COUNTRY

■ High Movers*

1. Wine Me Up (Mercury) Larry Boone
2. Call on Me (Capitol) Tanya Tucker
3. Back in the Fire (Warner Bros.) Gene Watson
4. Beyond Those Years (MCA) The Oak Ridge Boys
5. They Rage On (Capitol) Dan Seals

■ Most Added**

1. Ya Ba Da Ba Do (So Are You) (Epic) George Jones
2. Never Say Never (Capitol) T. Graham Brown
3. Houston Solution (RCA) Ronnie Milsap
4. Right Track, Wrong Train (16th Avenue) Canyon
5. Cathy's Clown (MCA) Reba McEntire

SOUTH CENTRAL REGION

POP

■ High Movers*

1. You Ain't Seen Nothing Yet (Sire) Figures on a Beach
2. I Won't Back Down (MCA) Tom Petty
3. Cuddly Toy (Feel For Me) Roachford
4. This Time I Know (Atlantic) Donna Summer
5. Coming Home (PolyGram) Cinderella

■ Most Added**

1. I Want It All (Capitol) Queen
2. Send Me an Angel (Curb/MCA) Real Life
3. Good Thing (I.R.S.) Fine Young Cannibals
4. Satisfied (EMI) Richard Marx
5. Baby Don't Forget My Number (Arista) Milli Vanilli

R&B

■ High Movers*

1. Workin' Overtime (Motown) Diana Ross
2. Every Little Time (Arista) Kiara
3. Show And Tell (Capitol) Peabo Bryson
4. Lost Without You (EMI) The Winans
5. Children's Story (Columbia) Slick Rick

■ Most Added**

1. Midnight Special (Atlantic) The System
2. Don't Turn Away (Atlantic) Chuckie Booker
3. Darlin' I (PolyGram) Vanessa Williams
4. Shower Me With Your Love (Columbia) Surface
5. Got To Get The Money (Atlantic) Levert

COUNTRY

■ High Movers*

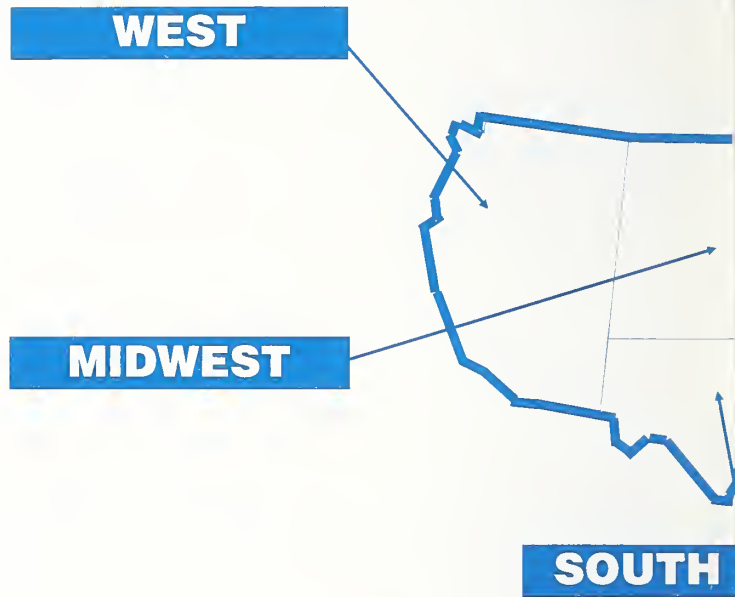
1. 5:01 Blues (Epic) Merle Haggard

CASH BOX R

REGIONAL COMPILA
BASED ON CASH BOX'S

* Average Chart Movement

***Most A



2. Back In The Fire (Warner Bros.) Gene Watson
3. Call On Me (Capitol) Tanya Tucker
4. Beyond Those Years (MCA) The Oak Ridge Boys
5. Wine Me Up (Mercury) Larry Boone

■ Most Added**

1. Lovin' Only Me (Epic/CBS) Ricky Skaggs
2. Ya Ba Da Ba Do (So Are You) (Epic) George Jones
3. Cathy's Clown (MCA) Reba McEntire
4. Hole In My Pocket (Columbia) Ricky Van Shelton
5. One Good Well (Capitol) Don Williams

MIDWESTERN REGION

POP

■ High Movers*

1. Be With You (Columbia) Bangles
2. Good Thing (I.R.S.) Fine Young Cannibals
3. Baby Don't Forget My Number (Arista) Milli Vanilli
4. Satisfied (EMI) Richard Marx
5. I Drove All Night (Cyndi Lauper)

■ Most Added**

1. I Drove All Night (Epic) Cyndi Lauper
2. Rooms on Fire (Atlantic) Stevie Nix
3. If You Don't Know Me (Elektra) Simply Red
4. Cry (PolyGram) Waterfront
5. Be With You (Columbia) Bangles

R&B

■ High Movers*

1. Crazy For Me (Capitol) Freddie Jackson
2. Baby Don't Forget My Number (Arista) Milli Vanilli
3. Don't Turn Away (Atlantic) Chuckie Booker
4. It's Real (Arista) James Ingram
5. Shower Me With Your Love (Columbia) Surface

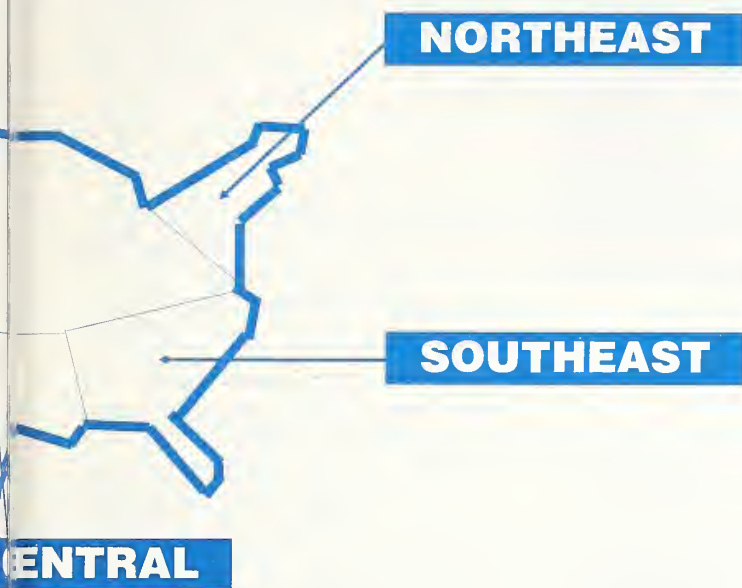
■ Most Added**

1. Got to Get The Money (Atlantic) Levert
2. I Second That Emotion (Crush) 10dB
3. Darlin' I (PolyGram) Vanessa Williams
4. On A Mission (Mercury/PolyGram) Leotis
5. Don't Turn Away (Atlantic) Chuckie Booker

RADIO REPORT

TOP 100 OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. Beyond Those Years (MCA) The Oak Ridge Boys
2. Call on Me (Capitol) Tanya Tucker
3. She Don't Love Nobody (MCA/Curb) Desert Rose Band
4. Wine Me Up (Mercury) Larry Boone
5. Sowin' Love (RCA) Paul Overstreet

Most Added**

1. Never Say Never (Capitol) T. Graham Brown
2. Ya Ba Da Ba Do (So Are You) (Epic) George Jones
3. Lovin' Only Me (Epic/CBS) Ricky Skaggs
4. Houston Solution (RCA) Ronnie Milsap
5. What's Going On In Your World (MCA) George Strait

NORTHEASTERN REGION

POP

High Movers*

1. Forever Your Girl (Virgin) Paula Abdul
2. Rock On (Cypress) Michael Damian
3. Patience (Geffen) Guns N' Roses
4. Iko Iko (Capitol) Belle Stars
5. Wind Beneath My Wings (Atlantic) Bette Midler

Most Added**

1. Satisfied (Capitol) Richard Marx
2. I Want It All (Capitol) Queen
3. Be With You (Columbia) Bangles
4. Into The Night (PolyGram) Benny Mardones
5. Rock In A Hard Place (Virgin) Cutting Crew

R&B

High Movers*

1. Crazy For Me (Capitol) Freddie Jackson
2. Baby Don't Forget My Number (Arista) Milli Vanilli
3. Don't Turn Away (Atlantic) Chuckie Booker
4. Got To Get The Money (Atlantic) Levert
5. It's Real (Arista) James Ingram

Most Added**

1. I Second That Emotion (Crush) 10dB
2. Got To Get the Money (Atlantic) Levert

3. Show and Tell (Capitol) Peabo Bryson
4. Congratulations (A&M) Vesta
5. Darlin' I (Wing/PolyGram) Vanessa Williams

COUNTRY

High Movers*

1. Beyond Those Years (MCA) The Oak Ridge Boys
2. If I Ever Go Crazy (Epic/CBS) The Shooters
3. They Rage On (Capitol) Dan Seals
4. Love Out Loud (RCA) Earl Thomas Conley
5. Back In The Fire (Warner Bros.) Gene Watson

Most Added**

1. Never Say Never (Capitol) T. Graham Brown
2. Houston Solution (RCA) Ronnie Milsap
3. Cathy's Clown (MCA) Reba McEntire
4. Ya Ba Da Ba Do (Epic) George Jones
5. What's Going On In Your World (MCA) George Strait

SOUTHEASTERN REGION

POP

High Movers*

1. Real Love (MCA) Jody Watley
2. Patience (Geffen) Guns N' Roses
3. Soldier Of Love (Capitol) Donny Osmond
4. Forever Your Girl (Virgin) Paula Abdul
5. Satisfied (Capitol) Richard Marx

Most Added**

1. This Time I Know It's Real (Atlantic) Donna Summer
2. Rock In A Hard Place (Virgin) Cutting Crew
3. Rooms On Fire (Atlantic) Stevie Nicks
4. I Want It All (Capitol) Queen
5. Be With You (Columbia) Bangles

R&B

High Movers*

1. Crazy For Me (Capitol) Freddie Jackson
2. Workin' Overtime (Motown) Diana Ross
3. Show And Tell (Capitol) Peabo Bryson
4. Baby Don't Forget My Number (Arista) Milli Vanilli
5. Darlin' I (PolyGram) Vanessa Williams

Most Added**

1. Got to Get The Money (Atlantic) Levert
2. I Second That Emotion (Crush) 10dB
3. Crazy For Me (Capitol) Freddie Jackson
4. It's Real (Warner Bros.) James Ingram
5. Turned Away (Atlantic) Chuckie Booker

COUNTRY

High Movers*

1. Call On Me (Capitol) Tanya Tucker
2. Wine Me Up (Mercury) Larry Boone
3. She Don't Love Nobody (MCA/Curb) Desert Rose Band
4. Back In The Fire (Warner Bros.) Gene Watson
5. They Rage On (Capitol) Dan Seals

Most Added

1. Never Say Never (Capitol) T. Graham Brown
2. Houston Solution (RCA) Ronnie Milsap
3. Cathy's Clown (MCA) Reba McEntire
4. Fellow Travelers (16th Avenue) John Conlee
5. What's Going On In Your World (MCA) George Strait

GUARANTEED NATIONAL HITS

POP***

Satisfaction
Richard Marx
(Capitol)

R&B***

Got To Get The Money
Levert
(Atlantic)

COUNTRY***

Houston Solution
Ronnie Milsap
(RCA)

■ SINGLES GOING STEADY



STAGE DOLLS ATTACK AMERICA: While playing *Trivial Pursuit* last weekend I learned that Norway was the northernmost Scandinavian country. It also produces a few good rock & roll bands, including the power-pop trio **Stage Dolls**. The band is **Chrysalis'** new rage, and excited they should be: this sounds like late '70s multi-platinum stuff. But is it late '80s platinum? Judging by the recent resurgence of bands like **Aerosmith**, it might fit the bill. Lead singer and guitarist **Tornstein** (pronounced tor-steen) called me in L.A. during a break filming their video for the first single "Love Cries." He admitted the influence of bands like Aerosmith and Tom Petty. "We've always written in English," says Tor. "Even if we're Norwegian we were brought up on American music. It's not easy, but we're getting used to it." Don't expect a lot of witty wordplay from the Stage Dolls, but their melodic rock sound is powerfully rendered. **Steinner** on drums and **Terry** on bass compliment Tornstein's fine playing.

THE SAN FRANCISCO TREAT: We get a lot of phone calls here from publicists trying to push this or that indie record. Many of these records are disappointing. Well, I kept getting messages from a **Heidi Groshelle** in San Francisco about a group called **SFO** on Associated Records. Finally she cajoled me into listening to the three-song CD and, by golly, I liked it. Persistence pays, if the product is good. Heidi accurately described them as "three mystic popsters," a sound roughly akin to **Enya's**. Standout cut: A new-age remake of **Buddy Holly's** "Words of Love." SFO is **Peter Buffett** (who is signed to MCA's Narada Mystique label), **Mary Buffet** and **Tom Nelson**.

BON JOVI RULES: I checked out one of the **Bon Jovi** shows at the Inglewood Forum last week, and my scribbled notes were as follows: 1) Thank goodness for hit songs! They carried the evening. 2) John is a helluva nice guy, it seems—modest, down-to-earth. 3) Unfortunately, Johnny possessed neither vocal chops or a powerful vocal presence that night, even with the help of a giant U-shaped catwalk lowered from the rafters which allowed him to run out to the rear of the arena. 4) I should have attended on Wednesday night when he was joined on stage for an encore by a veritable menagerie of party animals for a version of "Wild Thing." Seen on stage was **Skid Row**, **Moon & Dweezil Zappa**, **Sam Kinison**, **David Coverdale**, **Bruce Willis**, **Duff**, **Billy Idol**, **Steve Vai** and **Tommy Lee**. The excitement must have been *unbearable*.



MARXIST REGIME: Seen gleefully celebrating **Richard Marx's** recent slew of CHR and AOR adds for his single "Satisfied" from *Repeat Offender* is (l-r): **Sal Licata**, president & CEO, EMI Records; **Richard Marx**; and **Jim Fifield**, president & CEO, EMI Music Worldwide.

Julius Robinson

■ TOP OF THE POPS

□ Singles



□ **TIM FINN:** "How'm I Gonna Sleep" (Capitol P-B-44339)

The Finn brothers' adroit and sensitive writing under the names Split Enz and later Crowded House created a tradition that brother Tim continues here. This song has a gentle way of luring you into its intelligently scripted, yet pop sensibility. There are surprises, including a musical departure in the bridge. Finn's voice is pure radio, understandable and touching. Produced by veteran Mitchell Froom, it should prosper on pop.

□ **THE DOOBIE BROTHERS:** "The Doctor" (Capitol B-44376)

The Doobie's comeback try is a long-shot, but this barnburner might turn the trick. The tune sounds like a melodic Fab T. Birds—pop-country.

□ **IVAN LINS:** "You Moved Me to This" (Reprise 7-27515)

Lins uses his Brazilian modalities to extremely good effect here. The chords are jazzy, but the feel is pop. The result is fresh and engaging. Add!

□ **R.E.M.:** "Pop Song 89" (Warner Bros. PRO-CD 3357)

Promo CD single featuring R.E.M.'s cynical parody of pop. It turns out they've created a pop hit despite themselves. Clever fellows, these.

□ **WINGER:** "Headed for a Heartbreak" (Atlantic PR 2655-2)

Follow-up to "She's Only Seventeen" features Winger's acute sense of pop-metal, with continued possibilities for chart action.

□ **BENNY MARDONES:** "Into the Night" (Polydor 889 368-7)

Apparently a groundswell of support has resurrected this 1980 record in some parts of the country. The power of radio is astonishing.

□ **Paul Pesco:** "The Politics of Love" (Sire Pro CD-3535)

Pesco makes a sophisticated and tuneful kind of funk that reminds one of the halcyon days of pop, when Steely Dan and Al Jarreau ruled the waves.

□ **SHEENA EASTON:** "101" (MCA 53629)

This Prince-produced track is filled with sultry atmospheres and some terrific emoting by S.E.

□ **LORI YATES:** "Promises, Promises" (CBS CSK 1583)

Yates displays a fine sensitivity on a spare, medium-tempo pop ballad with a Midwestern tinge. Nice piano and guitar breaks highlight the record.

□ Albums



□ **SIMPLE MINDS:** *Street Fighting Years* (A&M CD 3927)

This is a gallant attempt by Jim Kerr and company to elevate their aesthetic sights. The beacon blinking in the distance is Peter Gabriel's "Biko," which they cover, as if to say, "See, this is what we're trying to do." The pastoral, musical landscape behind these songs about political injustice and renewal swells with bagpipes and strings, sounding more like a lush movie soundtrack than a rock record. Credit producers Stephen Lipson & Trevor Horn for the delicately balanced mix. Kerr's voice is an acquired taste, especially when it's stripped naked. But in the context of tunes as sincere as

"This Is Your Land" (the first single, featuring vocals by Lou Reed) and "Belfast Child," Kerr brilliantly conveys his passionate feelings about these subjects. You can't ask anything more from a singer.

J.R.

CASH BOX CHARTS

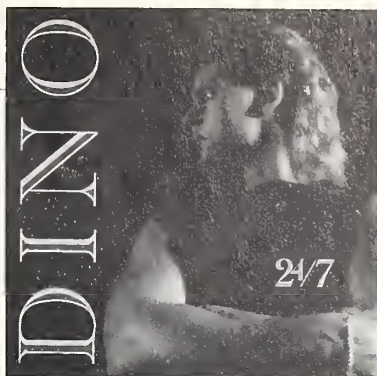
TOP 100 SINGLES

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

May 13, 1989



#1 Single: Bon Jovi



#1 Debut: Dino #75



To Watch: Richard Marx #37

		Total Weeks	Last Week
1	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi	2 10
2	REAL LOVE (MCA 53484)	Jody Watley	5 9
3	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	1 9
4	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	6 10
5	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	3 11
6	HEAVEN HELP ME (Mika/Polydor 871 538-7)	Deon Estus	4 12
7	SECOND CHANCE (A&M 1273)	38 Special	7 15
8	CULT OF PERSONALITY (Epic 34-68611)	Living Colour	10 10
9	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera	14 10
10	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals	8 16
11	THNKING OF YOU (Cutting Mercury 872502-7)	Sa-fire	13 14
12	ROCK ON (Cypress 1420/A&M)	Michael Damian	18 8
13	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson	16 7
14	THE LOOK (EMI 50190)	Roxette	9 13
15	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond	19 8
16	PATIENCE (Geffen 7-22996)	Guns N' Roses	20 6
17	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler	25 10
18	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard	11 11
19	IKO IKO (Capitol 44343)	Belle Stars	21 10
20	EVERY LITTLE STEP (MCA 53618)	Bobby Brown	27 7
21	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones	23 9
22	I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671)	New Kids on the Block	24 7
23	ROOM TO MOVE (PolyGram 871 4187)	Animation	12 12
24	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John	29 5
25	GIRL YOU KNOW ITS TRUE (Arista S-3396)	Milli Vanilli	15 17
26	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne	35 11
27	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen	32 10
28	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation	17 14
29	CRY (Polydor/PolyGram 871 110-7)	Waterfront	41 6
30	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield	34 8
31	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page	31 13
32	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	22 15
33	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	38 6
34	POP SINGER (Mercury/Polygram 838 2201)	John Cougar Mellencamp	42 3
35	CIRCLE (Geffen 7-27580)	Edie Brickell & New Bohemians	37 6
36	GIVING UP ON LOVE (RCA 8872)	Rick Astley	39 4
37	SATISFIED (EMI 50189)	Richard Marx	50 2
38	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox	40 8
39	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam	46 5
40	YOUR MAMA DON'T DANCE (Capitol-B44293)	Poison	28 14
41	DOWNTOWN (A&M 1272)	One 2 Many	45 7
42	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer	49 3
43	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	47 5
44	SEVENTEEN (Atlantic 871 4187)	Winger	30 12
45	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella	48 6
46	ETERNAL FLAME (Columbia 38-68533)	The Bangles	26 15
47	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	51 4
48	STAND (Warner Bros. 27688)	R.E.M.	33 17
49	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli	52 3
50	VERONICA (Warner Bros. 7-22981)	Elvis Costello	54 5

		Total Weeks	Last Week
51	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper	55 2
52	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	36 22
53	SEEING IS BELIEVING (Atlantic 7-88921)	Mike and the Mechanics	57 4
54	I WON'T BACK DOWN (MCA 53369)	Tom Petty	60 3
55	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics	43 18
56	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	44 13
57	BE WITH YOU (Columbia 38-68744)	The Bangles	65 2
58	I'LL BE YOU (Sire/Reprise 7-27628)	The Replacements	66 5
59	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	Peter Schilling	53 7
60	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	New Order	63 6
61	YOU GOT IT (Virgin 99245)	Roy Orbison	56 17
62	GOOD THING (I.R.S. 53639)	Fine Young Cannibals	70 2
63	ORINAOCO FLOW (SAIL AWAY) (Geffen 7-27633)	Enya	58 16
64	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	74 5
65	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nix	75 2
66	LET ME IN (EMI 50185)	Eddie Money	71 5
67	WALK THE DINOSAUR (Chrysalis ZS4 4331)	Was(Not Was)	59 15
68	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27628)	Figures On A Beach	69 5
69	I WANNA BE THE ONE (LMR 74003)	Stevie B	61 11
70	STOP (A&M 1234)	Sam Brown	72 4
71	WHO DO YOU GIVE YOUR LOVE TO (Wing/PolyGram 887 743)	Michael Morales	77 2
72	LOST IN YOUR EYES (Atlantic 7-27570)	Debbie Gibson	64 16
73	NOW YOU'RE IN HEAVEN (Atlantic 7-88925)	Julian Lennon	73 3
74	THE MAYOR OF SIMPLETON (Geffen 7-27552)	XTC	78 3
75	SUMMERS (Island)	DINO DEBUT	
76	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red	80 2
77	DREAMIN (Wing 871 078-7/Polygram)	Vanessa Williams	62 16
78	I WANT IT ALL (Capitol B-44372)	QUEEN DEBUT	
79	WE CAN LAST FOREVER (Reprise 7-22985)	Chicago	82 2
80	ANYTHING CAN HAPPEN (Chrysalis VS4-43365)	Was(Not Was)	83 3
81	DOWN BOYS (Columbia 38-68606)	Warrant	85 3
82	SEND ME AN ANGEL (Curb/MCA 10531)	REAL LIFE DEBUT	
83	YOU'RE NOT ALONE (Warner Bros. 27757)	Chicago	67 20
84	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart	87 2
85	INTO THE NIGHT (Polydor 889 368)	BENNY MAR DONES DEBUT	
86	REPETITION (Tommy Boy/Reprise 7-27659)	Information Society	68 6
87	SWEET JANE (RCA 8872)	Cowboy Junkies	88 4
88	ROCK AND HARD PLACE (Virgin 7-99215)	CUTTING CREW DEBUT	
89	ALL THIS I SHOULD HAVE KNOWN (A&M AM 1401)	Breathe	76 4
90	PARADISE CITY (Geffen-27570)	Guns N' Roses	79 17
91	DON'T TELL ME LIES (A&M 1267)	Breathe	81 16
92	CRYIN' (EMI 50141)	Vixen	84 16
93	SOMEBODY LIKE YOU (Capitol 50176)	Robbie Nevil	86 9
94	HEARTS ON FIRE (Virgin 7-99234)	Steve Winwood	89 9
95	MORE THAN YOU KNOW (Columbia 38-08103)	Martika	90 21
96	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	91 25
98	WORKING ON IT (Geffen 7-27535)	Chris Rea	95 8
99	JUST BECAUSE (Elektra 7-69327)	Anita Baker	94 21
100	RONI (MCA MCA-53463)	Bobby Brown	92 18



GUY

JAM, JAM, JAM, JAM: It had to happen. Yes, the obligatory Guy piece has arrived. Now I know you all wish you had a dollar for each time **Teddy Riley's** name has appeared in this column (that's approximately how they determine my salary), but there is much more to the band than Riley's ears and prowess behind the knobs. Talking to them you get the impression that this is definitely a band made up of three individuals with strong ideas of how their music should take shape, and how their careers should unfold. These three men have the drive and determination to parlay the success of their omnipresent platinum debut LP (still #1 on the R&B chart as of this writing) into something much, much bigger.

In case you have been under a rock, Guy and its members have taken over the contemporary R&B market in the span of a year, pushing the New Jack Swing sound to the forefront and spawning a legion of imitators. True to the old adage, the group responds to the hundreds of clones by stating that they're "flattered, because now we're perceived as leaders, and they're followers. It's flattering that three young black brothers can get together, pop inside the R&B world,

and pop out as leaders." It has literally been that simple for the group, especially Riley, who, with production partner and Guy manager **Gene Griffin**, has amassed more top 10 records than **Dan Quaye** has brain cells.

Not content to rest on their laurels, the group are currently wrapping up their successful tour with **Today**, **M.C. Hammer** and others. The road trek seems to have revitalized the group, giving them a fresh batch of ideas culled from the experience of interacting with various audiences. They're due to hit the studio in June, and plan to bomb a new LP out by early summer. They promise some surprises, and it's easy to see that the next album will be much more of a group effort. Vocalist **Aaron Hall** explains that "Teddy has his sound, which is our sound, but Guy is all about input from all three of us. [Aaron's brother **Damion** is the third member of the group.] It's not the same sound. Our sound has more emphasis on the voice, and there is a different vibe in our music. We see our sound as a combination of gospel, jazz and hip-hop."

The brothers honed their chops in the church, an influence that Hall says will be much more prevalent on the new LP. They felt that the incorporation of gospel would take the music "to another level," and now that they have virtual carte blanche with radio, they feel they can expand their sound to incorporate their influences in innovative ways. But don't get the impression that the band will be completely abandoning the sound that got them where they are. Riley promises the album will be "full of summer jams, because that is the sound that we all love."

Guy is expanding in other ways as well. Together and separately, the Guy guys will be producing projects outside of the band, and they jointly manage a number of groups, including Motown act **Today**. Not surprisingly, they'll be putting together demos for at least a half dozen other groups in their management stable. They've also set up a network of contacts cultivated from their touring, and one gets the sense that they're genuinely thrilled by the chance to help younger talent. The scope of influence for the band should widen considerably as a result of these projects, making them the force to be reckoned with in the contemporary R&B of the '90s.

■ R&B PICKS

□ THE JACKSONS: "Nothing (That Compares 2 U)" (Epic 68688)

This record sounds like:

- (A) New Jack Swing
- (B) Typical L.A. & Babyface fare
- (C) BAD

Answer: B & lower-case C

□ MAVIS STAPLES: "20th Century Express/ All the Discomforts of Home" (Paisley Park/WB)

The A-side is a flat diatribe of the ills of the late '80s, but the B-side is a wonderful blues weeper that allows Mavis to express herself, wrenching emotion out of every syllable. It employs a subtly powerful backing track that's simple but very effective, a lesson for all those overproducers out there to follow.

□ POPPA RON LOVE: "I'm a Girl Watcher" (Def Jam/CBS 68617)

This cover of the O'Kaysions classic retains the charm of the original, updating it by using a fetching toast over a pop/hip-hop bed laid down by Jam Master Jay. This is the type of record that will have you reaching to turn up the volume and sing along uncontrollably.

□ THE SYSTEM: "Midnight Special" (Atlantic 7-88901)

The System returns after laying low for a while with a lighthearted sing-along track that should see mondo pop as well as R&B airplay. Mic Murphy's voice is in fine form, and this track should give their *Rhythm and Romance* LP a quick jump-start.

Neil Harris

R&B LPs

May 13, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	GUY (P)(MCA 42176)	Guy	1	43
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	4	16
3	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	2	12
4	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	3	27
5	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	8	10
6	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	5	43
7	KARYN WHITE (P)(Warner Bros. 25637)	Karyn White	6	33
8	2ND WAVE (Columbia 44284)	Surface	7	27
9	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	9	10
10	JUST COOLIN' (G) (Atlantic 81926)	Levert	10	25
11	2 HYPE (G) (Select 21628)	Kid N' Play	11	25
12	LARGER THAN LIFE (MCA 6276)	Jody Watley	15	4
13	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	12	12
14	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	14	8
15	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	16	28
16	HEART BREAK (P) (MCA 42207)	New Edition	17	43
17	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	13	17
18	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	20	7
19	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	22	16
20	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	18	25
21	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	19	28
22	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	21	28
23	TODAY (Motown 6261)	Today	23	23
24	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	24	46
25	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	26	32
26	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	28	33
27	ANY LOVE (P) (Epic 44308)	Luther Vandross	25	30
28	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	29	9
29	K-9 POSSE (Arista 8569)	K-9 Posse	27	9
30	START OF A ROMANCE (Atlantic 81853)	Skyy	34	6
31	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	32	5
32	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	30	24
33	LIVIN' LARGE (Virgin 91021)	E.U.	33	6
34	DON'T LET LOVE SLIP AWAY (G) (Capitol 48987) (G)	Freddie Jackson	35	40
35	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	40	4
36	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	43	8
37	COMIN'THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	37	7
38	SILHOUTTE (P) (Arista 8457)	Kenny G	38	29
39	GERALD ALSTON (Motown 6265)	Gerald Alston	39	16
40	HIGH HAT (Virgin 91022)	Boy George	41	6
41	TAKE 6 (Reprise 25670)	Take 6	49	9
42	RAW (Def Jam FC 45015)	Alyson Williams	42	5
43	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	48	5
44	HEART'S HORIZON (Reprise 25778)	Al Jarreau	31	22
45	GEMINI (Motown 6264)	El DeBarge	36	8
46	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	44	16
47	CK (Warner Bros. 25707)	Chaka Khan	47	22
48	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	56	3
49	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	69	3
50	TAKE U BACK TO MY PLACE (Orpheus 75600)	Z-Looke	45	17
51	RESPECT (Luke Skywalker 103)	Anquette	46	24
52	LIKE A PRAYER (Sire/Warner Bros. 25844)	Madonna	51	4
53	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadenas	55	8
54	FOUNDATION (Atlantic 81939)	Ten City	50	9
55	HEAVEN ON EARTH (Oceana 91028)	Donna Allen	52	15
56	SPELL (Mika 835 713-1)	Deon Estus	63	3
57	SWEET OBSESSION (Epic 44419)	Sweet Obsession	53	26
58	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	59	26
59	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	62	53
60	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	57	52
61	GETTING OFF (On Top 9001)	Miami Boyz	58	6
62	MACHISMO (G) (Atlanta Artist 886 002)	Cameo	54	28
63	WHERE'S THE PARTY AT? (Sleeping Bag 42016)	Cash Money & Marvulous	60	16
64	24/7 (4th & B Way 4011)	Dino	66	2
65	MAKE IT LAST FOREVER (P) (Elektra 60763)	Keith Sweat	65	68
66	COME PLAY WITH ME (RCA 8341)	Grady Harrell	DEBUT	
67	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	DEBUT	
68	4 U 2 NJOY (Vision 3308)	Betty Wright	61	9
69	ANIMAL (Mercury/PolyGram 422-836-77)	Bar-Kays	64	13
70	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	72	12
71	SING ME A SONG (Aegis FZ 45055)	Marcus Lewis	75	7
72	MIAMI BASS WARS VOL. II (Luke Skywalker 5001)	Various Artists	DEBUT	
73	TOUCH OF BLUES (Ichiban 1032)	Clarence Carter	67	14
74	MIAMI BASS WARS (Pandisc 8802)	Various Artists	68	13
75	AFFAIR (Tabu 44148)	Cherelle	73	25

CASH BOX CHARTS

TOP R&B SINGLES

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

May 13, 1989



#1 Single: Jody Watley



#1 Debut: 10dB #70



To Watch: LeVert #53

		Total Weeks ▼	Last Week ▼
1	REAL LOVE (MCA-53484)	Jody Watley	1 10
2	START OF A ROMANCE (Atlantic 88932)	Skyy	4 11
3	I LIKE (MCA-53490)	Guy	7 10
4	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	3 12
5	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	5 12
6	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	2 13
7	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	18 10
8	TRIBUTE(RIGHT ON) (Columbia 38-68575)	The Pasadenas	12 10
9	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	9 8
10	BUCK WILD (Virgin 7-99232)	E.U.	13 9
11	CRUCIAL (MCA 53500)	New Edition	6 11
12	STICKS AND STONES (RCA 8870)	Grady Harrell	17 11
13	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	15 11
14	LOVE SICK (Orpheus/EMI 72650)	Z'looke	14 12
15	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	19 9
16	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	8 12
17	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	24 7
18	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	10 11
19	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	25 7
20	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	30 7
21	MR. D.J. (Motown 1961)	Joyce Irby	31 7
22	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	22 9
23	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	28 9
24	IF SHE KNEW (Atlantic 2560)	Anne G.	27 8
25	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	26 6
26	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock	45 7
27	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	38 6
28	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	16 15
29	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	36 5
30	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	49 2
31	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	34 7
32	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack	32 8
33	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	39 6
34	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	40 4
35	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton	35 8
36	DON'T TEASE ME (MCA 53615)	Robert Brookins	37 7
37	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	51 3
38	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	41 4
39	LOST WITHOUT YOU (EMI 50185)	The Winans	47 7
40	MY ONE TEMPTATION (Island 96584)	Mica Paris	43 6
41	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	44 6
42	AFFAIR (Tabu ZS4-68568)	Cherelle	11 15
43	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	46 5
44	4 U (A&M 12293)	Vesta	20 15
45	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	50 5
46	REAL LOVE (Motown 44261)	EI DeBarge	21 14
47	OBJECTIVE (Island 7-99228)	Miles Jaye	53 5
48	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	23 16
49	A LITTLE ROMANCE (Motown MOT 1965)	The Boys	58 3
50	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)	Marcus Lewis	57 6

		Total Weeks ▼	Last Week ▼
51	I WANT YOUR LOVE (RCA 8881)	La Rue	54 5
52	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	55 5
53	GOT TO GET THE MONEY (Atlantic 7-88910)	Levert	83 2
54	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	60 5
55	ANIMAL (Mercury 872 954)	Bar-kays	61 5
56	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	88 2
57	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	67 3
58	IT'S REAL (Warner Bros. 22975)	James Ingram	70 2
59	I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)	Eugene Wilde	63 3
60	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	80 2
61	ON A MISSION (Mercury 872 922)	Leotis	65 5
62	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	75 2
63	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	29 11
64	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	85 2
65	CUDDLY TOY (FEEL FOR ME)(Epic 34-68549)	Roachford	68 3
66	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	33 12
67	SHE DRIVES ME CRAZY (I.R.S. 53483)	Fine Young Cannibals	71 4
68	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Belle	42 15
69	LUCKY CHARM (Motown 1952)	The Boys	48 17
70	I SECOND THAT EMOTION (Crush 601-6)	10 dB	DEBUT
71	ONE MAN (Profile 7241)	Chanelle	76 3
72	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	52 16
73	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	DEBUT
74	IT'S ONLY LOVE (Elektra 7-69317)	Simply Red	56 8
75	CONGRATULATIONS (A&M 1407)	Vesta	DEBUT
76	YOU AND I GOT A THANG (Capitol B-44283)	Freddie Jackson	59 17
77	CONSTANTLY (Virgin 7-99209)	Lia	DEBUT
78	ARE YOU MY BABY (Columbia 38-68557)	Wendy & Lisa	62 12
79	MORE THAN FRIENDS (Jive 1174)	Jonathan Butler	64 15
80	THE MAN WE ALL LOVE (Atlantic 7-88937)	Kwame	DEBUT
81	STRUCK BY YOU (Mercury/PolyGram 872 102-7)	Bar-Kays	66 16
82	I WANT IT (Orpheus B-72699)	Aleese Simmons	69 9
83	THIS MAGIC MOMENT (Reprise/Warner Bros. 27763)	Rick James	DEBUT
84	TEMPORARY LOVER (Capitol 44329)	The Controllers	72 6
85	YOU LAID YOUR LOVE ON ME (Motown 1957)	Gerald Alston	73 12
86	I WILL ALWAYS BE THERE (Luke Skywalker 124)	Anquette	74 5
87	JOY AND PAIN (Oceana 7-99244)	Donna Allen	77 17
88	A WOMAN'S TOUCH (Mega Jam B-44347)	Christopher McDaniels	78 3
89	STAY (PolyDor/PolyGram 871 548-7)	Jackie Jackson	79 9
90	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat	DEBUT
91	SISTER ROSA (A&M 1410)	The Neville Brothers	81 4
92	EAZY-ER SAID THAN DONE (Ruthless/Priority 57108)	Eazy-E	82 4
93	JUST BECAUSE (Elektra 7-69327)	Anita Baker	84 21
94	CAN WE TALK (Oceana 7-99924)	Donna Allen	DEBUT
95	LEAN ON ME (Warner Bros. 4/7-27533)	Thelma Houston & The Winans	86 6
96	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milli Vanilli	87 17
97	LET ME PUSH IT TO YA (Island 99249)	Atension	89 9
98	BLACK STEEL IN THE HOUR OF CHAOS (Def Jam/Columbia 38-68613)	Public Enemy	90 3
99	LOVERS INTUITION (Epic 34-68589)	Amy Keys	91 5
100	24/7 (4th & Broadway 7471)	Dino	92 12

WHERE THE BOYS ARE



STARS & CZARS: Over 1,000 staffers and artists from the United States and abroad met recently in Boca Raton, Fla., for the 1989 CBS Records Convention. Among those performing at the meet were Living Colour, Dolly Parton, Cyndi Lauper, Harry Connick Jr., Roachford, the Bangles and Indigo Girls. Pictured here are Epic/Portrait/CBS Associated Labels president Dave Glew, CBS Records president Tommy Mottola, Gloria Estefan, Don Johnson, Epic/Portrait A&R senior VP Don Grierson and Danny Goldberg, Johnson's manager.



TRIO: Grinnin' for the camera, are, from left, CBS Records Inc. president/CEO Walter Yetnikoff, Ricky Skaggs (who performed at the convention) and CBS Records prez Tommy Mottola.



SO EL LAY: The Los Angeles Columbia Records office was named Branch of the Year at the convention. Celebrating here are, from left, Columbia Senior VP Bob Sherwood, former L.A. sales manager Craig Applequist, branch manager Rich Kudolla and Columbia president Don Ienner.



KNOCKING 'EM DEAD: Cyndia Lauper and Dolly Parton warbling for the conventioners.

SHOPTALK

AL BELL COMES IN LOUD & CLEAR

INDUSTRY LEGEND AL BELL will be the keynote speaker at the 1989 National Association of Independent Record Distributors and Manufacturers (NAIRD) Convention.

In the '60s, Bell was heralded as a boy wonder as he rose to the executive level at **Stax Records**, making it into one of the industry's largest and most successful independent labels. He was responsible for developing the careers of Otis Redding and Isaac Hayes, while establishing a standard of quality for both his product and his profession that became synonymous with the "Stax Sound."



Bell, currently employed at **The Gordy Company**, is truly one of this industry's greatest assets. He is a gentleman and a visionary who often sounds more like a philosopher than the top-notch businessman that he is. *Shoptalk* had a chance to talk to Bell recently about the general state of the independent sector, along with the role the **Independent Action Committee** played during a record-breaking 1988.

"INDIE DISTRIBUTION has shrunk with respect to the number of viable independent wholesalers there are in America. At the same time the advent of the retail chains has changed the structure of independent distribution to the extent that an independent wholesaler, if he wants to be formidable in a given territory, needs more territory now so as to be able to service chain operations. Computerized inventory methods have added more sophistication to the independent side of the business.

"I think it's safe to say that this is the strongest the independents have ever been. In the mid-to-late '60s, our industry as a whole was generating around \$300 million annually. Last year the independents (those that reported, that is) grossed over \$500 million in revenues. That's the largest year in the history of the business.

"The industry itself, like the independent side, has had its ups and downs. But fortunately the ups and downs keep moving higher and higher. I think it will continue that way as long as we have creative people and entrepreneurs in America, and a population that has diverse tastes in music. What we're experiencing right now is evolution.

"The reason we had such enormous sales last year was rap music and its success. The new trends that come up off the streets into the grass-roots level in America start on the independent side of the business. And realizing that, you will always have continual growth on that side of the business.

"I know that there are a lot of doomsday preachers out here that are saying it's over as far as the independents are concerned. Well, if it's over then it means that being an entrepreneur in America has come to an end. I don't think that is the case, just yet. It means that creativity is dead in America. I don't think that is the case, just yet. It means that Americans have become robots in terms of their music appreciation and they can be dictated in terms of their music appreciation. I don't think that is the case, just yet. So the independents are not over, for the independent side of the business is really a manifestation of grass-roots Middle America in terms of its attitudes and desires.

"The strides that the independent side of the business has made as a direct result of the establishment of the Independent Action Committee (IAC), was seen in the gross revenues of last year. Independents took steps to dispel the thinking or the attitude or the perception that, one, the independents don't pay their bills, and, two, the independents are not still in the business of aiding entrepreneurs or producers in getting established in the business by providing funding from them. Since the IAC was formed, numerous companies have been underwritten in part or in total, by independent distributors that are participants in the IAC. At the 1988 NARM Convention, the IAC made a public pronouncement regarding the financing of producers that wanted to establish independent companies; it has done that. Also, they announced that they were willing to aid in the financing of independent companies that were seeking to attract established artists away from the larger or so-called major companies, and they still stand ready to do that. So tremendous strides have been made since the IAC was formed, and I'm sure that it has been a catalyst for that."

WE'LL BE BACK next week with the 1988 NAIRD Awards winners, along with more words of wisdom from this eloquent executive.

Kevin Coogan

CASH BOX CHARTS

COUNTRY SINGLES

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

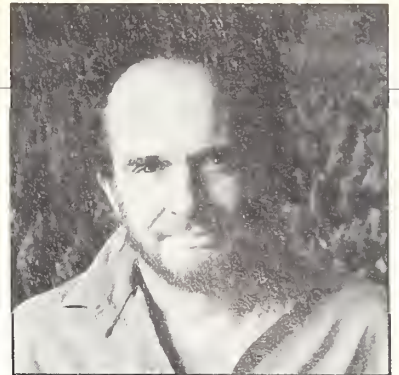
May 13, 1989



#1 Single: Alabama



#1 Debut: George Jones #54



To Watch: Merle Haggard #48

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

Rank	Song (Label)	Artist	Total Weeks	Last Week
1	IF I HAD YOU (RCA 8817-7)	Alabama	2	9
2	YOUNG LOVE (Curb/RCA 8820-8/RCA)	The Judds	1	12
3	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis	5	9
4	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless	3	15
5	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell	10	12
6	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal	4	14
7	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS/Shenandoah)	Shenandoah	6	15
8	HEY BOBBY (RCA 8865-7)	K.T. Oslin	7	14
9	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart	9	12
10	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam	15	10
11	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner	16	10
12	SETTING ME UP (Warner Bros. 7-27581)	Highway 101	8	14
13	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters	14	13
14	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.)	Hank Williams Jr. (Duet With Hank Williams Sr.)	11	15
15	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley	12	17
16	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing	21	10
17	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band	22	8
18	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	23	7
19	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	The Nitty Gritty Dirt Band	13	20
20	BETTER MAN (RCA 8781-7)	Clint Black	25	11
21	BABY'S GOTTEN GOOD AT GOODBYE (MCA 53486)	George Strait	17	17
22	SHE DESERVES YOU (RCA 8796-7)	Baillie & The Boys	18	15
23	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528/CBS)	Vern Gosdin	19	17
24	OLD COYOTE TOWN (Capitol 44274)	Don Williams	20	17
25	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley	31	8
26	MANY MANSIONS (Curb 10524)	Moe Bandy	24	11
27	THEY RAGE ON (Capitol 44345)	Dan Seals	33	8
28	WINE ME UP (Mercury 872 728-7)	Larry Boone	34	8
29	IF I EVER GO CRAZY (Epic 34-68587/CBS)	The Shooters	30	9
30	HEARTBREAK HILL (Reprise 7-27635/Warner Bros.)	Emmylou Harris	26	21
31	BACK IN THE FIRE (Warner Bros. 7-27532)	Gene Watson	37	8
32	CALL ON ME (Capitol 44348)	Tanya Tucker	38	7
33	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	39	6
34	FROM THE WORD GO (Warner Bros. 7-27668)	Michael Martin Murphey	27	21
35	I KNOW WHAT I'VE GOT (RCA 8922-7)	J.C. Crowley	41	6
36	FAIR SHAKE (RCA 8795-7)	Foster & Lloyd	28	16
37	YOU'VE STILL GOT A WAY WITH MY HEART (Airborne 10016)	Mickey Gilley	43	4
38	THE HEART (Universal 53487/MCA)	Lacy J. Dalton	29	16
39	NEW FOOL AT AN OLD GAME (MCA 53473)	Reba McEntire	32	21
40	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	46	5
41	MY TRAIN OF THOUGHT (Capitol 44276)	Barbara Mandrell	35	14
42	MOON PRETTY MOON (Mercury 872 604 7)	The Statler Brothers	36	13
43	YOU GOT IT (Virgin 7-99245)	Roy Orbison	40	13
44	BUT YOU WILL (SOA 006)	Razzy Bailey	49	3
45	DON'T QUIT ME NOW (MCA 53510)	James House	50	4
46	COME AS YOU WERE (Capitol 44273)	T. Graham Brown	42	23
47	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell	52	5
48	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard	54	4
49	BIG LOVE (MCA/Curb 53478/MCA)	The Bellamy Brothers	44	20
50	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	58	4
51	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	56	2

52	IF I NEVER SEE MIDNIGHT AGAIN (Columbia 38-68684/CBS)	Sweethearts of the Rodeo	57	2
53	I WONDER WHAT SHE'S DOING TONIGHT (Epic 34-68615/CBS)	Russell Smith	53	4
54	YA BA DA BA DO (So Are You) (Epic 34-68743)	George Jones	DEBUT	
55	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	59	3
56	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	61	2
57	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	62	3
58	FELLOW TRAVELERS (16th Avenue 70427)	John Conlee	64	4
59	DEAR ME (RCA 8866-7)	Lorrie Morgan	63	2
60	NEVER SAY NEVER (Capitol P.B.44349)	T. Graham Brown	DEBUT	
61	HOME TOWN ADVANTAGE (Columbia 3868676)	Tim Mensy	DEBUT	
62	THE CHANCE YOU TAKE (Wolf Dog WD1216)	Ross Lewis	66	5
63	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	67	2
64	ONE GOOD WELL (RCA 8867-7)	Don Williams	68	2
65	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen EV 1081)	Joe Stampley	45	7
66	UP AND GONE (Warner Bros. 7-22991)	The McCarters	71	3
67	LUCKY ME (First Colony CA 89105)	Charlie Albertson	72	4
68	JOHNNY LUCKY AND SUZI 66 (Atlantic America 7-99259)	Jeff Stevens & the Bullets	73	3
69	I NEVER HAD A CHANCE WITH YOU (Tra-Star TS-1225)	Patsy Cole	74	4
70	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	77	3
71	RIGHT TRACK, WRONG TRAIN (16th Avenue P.B.70426)	Canyon	DEBUT	
72	HELL TO HOLD (LDR 103)	Roger Rone	75	4
73	WHAT IT BOILS DOWN TO (True TU-96)	Frank Burgess	78	4
74	I'VE HAD ENOUGH OF YOU (Door Knob DK89-318)	Debbie Rich	79	4
75	FRONTIER JUSTICE (Curb 002)	Cee Cee Chapman	84	3
76	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One 400)	Jerry Lansdowne	82	3
77	CARRY ON CHILDREN (Morning Star 21389)	Fox Brothers	83	2
79	IT WON'T BE LONG (Uptown 112-89)	Brian Sklar	88	3
80	PUT A QUARTER IN THE JUKEBOX (Capitol 44356)	Buck Owens	87	2
81	JUST BECAUSE YOU'RE LEAVIN' (Sing Me 45-41)	Lori Ann	84	3
82	I STILL NEED YOU (Windward 7)	Steffin Sisters	90	3
83	NOT LIKE THIS (Universal 66004)	Tim Malchak	91	2
84	I WONDER WHERE YOU ARE TONIGHT (Evergreen 1085)	Bailey Brothers	86	3
85	HOW DO (Columbia 38-68677)	Mary Chapin Carpenter	DEBUT	
86	WHY (Bear 199)	Billy Joe Burnette	92	2
87	I STILL NEED HER (Associated Artist 502)	Norman Wade	93	2
88	SCHOOLROOM BLUES (JRC 8901)	Jeff Stuart	94	2
89	BLUE SUEDE BLUES (Capitol P.B. 44358)	Mel McDaniel	DEBUT	
90	I PROMISE (Evergreen EV1091)	Lynne Tyndall	DEBUT	
91	STILL LOVING YOU (OL 131)	Pat Murphy	96	2
92	BRAND NEW WEEK (Master MR-011)	Michelle Lynn	DEBUT	
93	LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial SR-150)	Dale Morris	DEBUT	
94	OLD FASHIONED LOVIN' TIME (Royal Master RM8902-A)	Loren Alan Lindsay	DEBUT	
95	LABOR OF LOVE (Door Knob DK89-323)	Andi & The Brown Sisters	DEBUT	
96	WHO HAVE YOU GOT TO LOSE (Duck Tape 021)	Ernie Welch	DEBUT	
97	FROM A JACK TO A KING (Columbia 38-08529/CBS)	Ricky Van Shelton	48	17
98	SMALL TOWN DREAMS (Maxima MRC-1333)	Don Malena	51	7
99	KEEP THE FAITH (Tra-Star TS-1223)	Heartland	55	11
100	I'LL BE LOVIN' YOU (MCA 53475)	Lee Greenwood	60	16

COUNTRY MUSIC

NASHVILLE NEWS

RECORD CO. TIDBITS: Capitol Records is in the midst of expanding both its offices and its staff. Headlining new appointments at Capitol is the naming of **Jerry Crutchfield** as Executive Vice President, General Manager/Nashville Division. The long-time music veteran moves from a 27-year association with MCA Music to his new position, which will concentrate in the area of A&R and Artist Development. Other appointments include former MCA Music staffer **Marty Griffin** as Senior Staff Assistant at Capitol and **Tammi Jackson** as publicity assistant. **Gerry McDowell** has also been promoted from National Country Promotion Manager to Director, National Country Promotions; **Mark Carter** is now Manager, Media & Artist Relations; and **Bobby Rymer's** new title is Staff Assistant, A&R. To accommodate this blossoming growth, additional space has been acquired and when the expansion is complete, the building at 1111 16th Avenue South will be renamed the Capitol Records Building.

Don Kamerer has been named as Regional Country Marketing Manager, West Coast, CBS Records/Nashville. **Joe Casey**, CBS vice president promotion, CBS Records/Nashville welcomes Kamerer, who comes to CBS with a highly-respected list of credentials in the areas of promotion, marketing and sales, to the Nashville team.

Shelia Shipley, vice president of promotion, MCA/Nashville, has announced the appointment of **Pat Surnegie** to the position of Director of Promotion/Northeast for the label, based in Cleveland. Surnegie was most recently Sales Representative for MCA Distributing, based in Los Angeles.

True Records' affiliated publishing company, **Wee B Music**, is continuing its streak of cuts by major artists. It was one of the co-publishers of the #1 **Shenandoah** hit "Church on the Cumberland Road." Under the guidance of president **Bobby Reed** and publishing director **Helen Harp**, the company has secured cuts by such artists as **Earl Thomas Conley**, **T.G. Sheppard** and **Johnny Rodriguez**.

Airborne Records has signed a distribution agreement with **Allegiance Records**. President **John Jossey** says Airborne artists will now be released through the existing distribution agreement between Allegiance and **C.E.M.A.** (Capitol/E.M.I. Music and Associated labels), one of the six major distributors in the United States.

ALL-AMERICAN ASCAP MEMBER **Johnny Cash** was congratulated backstage at the B'nai B'rith's Anti-Defamation League Award ceremony in the Doubletree Hotel in Nashville, Tenn. recently. Cash received the Americanism Award for his humanitarian endeavors. Cash is now preparing to head off for foreign shores for a six-country tour in Europe. Cash has performances scheduled in Ireland, France, Denmark, Switzerland, Scotland and England. On June 28, he will be the recipient of the Aggie award from the **Songwriters Guild of America**, honoring him for his talents as a songwriter.

SONGFEST '89, BILLED AS "the world's only songwriter's pro-am, is scheduled for July 16-18 in St. Simon's Island, Georgia. The event is structured much like a golfer's pro-am, offering novice songwriters the opportunity to write side-by-side with some of country music's most established tunesmiths. As with last years event, the winning entries from Songfest '89 will be included on a compilation album to be released later this year.

ASCAP's Merlin Littlefield, PolyGram Record's Sandy Neese, Johnny Cash, and ASCAP's Pat Rolfe and Connie Bradley.

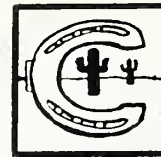


Newly signed RCA Recording artist **Paul Overstreet** is all smiles at an outing with **Joe Galante**, Senior Vice President/General Manager RCA Nashville and Manager **Bobby Roberts**. RCA has just released Overstreet's first single, "Sowin' Love" from his upcoming LP. SHOWCASE NEWS: While making the showcase and songwriter's night rounds last week, I caught one of the most entertaining showcases that has hit Music City in months. **Roger Alan Wade** captured the attention of a SRO crowd at Douglas Corner with his own unique style of Southern rock. He had the crowd rockin' with his "Everybody Wants to Be From Dixie," and you could have heard a pin drop when he belted out his straight-from-the-heart ballads. A very



Paul Overstreet, Joe Galante and Bobby Roberts

COUNTRY ALBUMS



May 13, 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	11
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	3	11
3	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	2	34
4	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	4	32
5	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	6	41
6	SOUTHERN STAR (RCA 8587-1)	Alabama	5	11
7	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	10	29
8	TELL LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	11	10
9	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	7	37
10	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	14	54
11	REBA (MCA 42134) (G)	Reba McEntire	9	52
12	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	13	13
13	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	17	8
14	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	15	8
15	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	12	15
16	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	20	9
17	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	8	38
18	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	18	9
19	STRONG ENOUGH TO BEND (Capitol 48865)	Tanya Tucker	19	37
20	COPPERHEAD ROAD (UNI 7/MCA)	Steve Earle	16	24
21	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	22	7
22	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	23	66
23	RAGE ON (Capitol 46976)	Dan Seals	24	41
24	RIVER OF TIME (Curb/RCA 9595 1/RCA)	The Judds	34	3
25	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	21	79
26	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	28	46
27	101 2 (Warner Bros. 25742)	Highway 101	26	37
28	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	29	34
29	SURVIVOR (Universal 42264/MCA)	Lacy J. Dalton	31	11
30	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	27	103
31	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	25	37
32	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	33	95
33	I GOT DREAMS (MCA 42272)	Steve Wariner	42	3
34	TURN THE TIDE (RCA 8454)	Baillie & the Boys	30	8
35	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	36	35
36	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	DEBUT	
37	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	35	12
38	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	37	111
39	RUNNING (MCA/Curb 42169/MCA)	The Desert Rose Band	47	32
40	NEXT TO YOU (Epic 44498/CBS)	Tammy Wynette	48	4
41	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	41	4
42	I'LL BE YOUR JUKEBOX TONIGHT (Capitol 90416)	Barbara Mandrell	44	21
43	WHAT A WONDERFUL WORLD (Columbia 44331/CBS)	Willie Nelson	38	31
44	PURE 'N SIMPLE (Universal 42277/MCA)	Larry Gatlin & The Gatlin Brothers	45	2
45	HOMESICK HEROES (Epic 44324/CBS)	The Charlie Daniels Band	32	30
46	AS I AM (Capitol 48764)	Anne Murray	50	270
47	FASTER AND LOUDER (RCA 9587-1)	Foster & Lloyd	DEBUT	
48	THE STATLERS GREATEST HITS (Mercury 834 626)	The Statler Brothers	46	27
49	MORE GREAT DIRT: THE BEST OF (VOL. II) (Warner Bros. 25830)	Nitty Gritty Dirt Band	39	14
50	WILD STREAK (Warner/Curb 25725-1/Warner Bros.) (G)	Hank Williams, Jr.	49	44

talented and accomplished songwriter (he penned "Country State of Mind," a #1 hit for Hank Williams, Jr.), expect to see things happening for Wade—he's got what it takes!

APOLOGIES: While **Ricky Van Shelton** did collect three awards at the recent **TNN Viewers Choice Awards**, **Randy Travis**, not Shelton, as stated in our May 6 issue, won the coveted Entertainer of the Year Award. Travis also won the Favorite Album Award. Shelton won Favorite Male Artist, Favorite Video and Favorite Song. Sorry Randy!

Kay Knight

COUNTRY HOT CUTS

1. K.T. OSLIN: "Truly Blue," *This Woman* (RCA)
2. WAYLON JENNINGS: "You Put the Soul in the Song," *Full Circle* (MCA)
3. FOSTER & LLOYD: "Till the Fat Lady Sings," *Faster and Louder* (RCA)
4. GEORGE STRAIT: "Ace in the Hole," *Beyond the Blue Neon* (MCA)
5. RICKY VAN SHELTON: "Living Proof," *Loving Proof* (Columbia)
6. ALABAMA: "High Cotton," *Southern Star* (RCA)
7. THE JUDDS: "Water of Love," *River of Time* (Curb/RCA)
8. ROSANNE CASH: "Black and White," *Hits 1979-1989* (Columbia)
9. STEVE WARINER: "I Got Dreams," *I Got Dreams* (MCA)
10. RESTLESS HEART: "Jenny Come Back," *Big Dreams in a Small Town* (RCA)
11. GENE WATSON: "The Jukebox Played Along," *Back in the Fire* (Warner Bros.)
12. NITTY GRITTY DIRT BAND: "Johnny O," *Working Band* (Warner Bros.)
13. ALABAMA: "Southern Star," *Southern Star* (RCA)
14. LARRY BOONE: "Ten Times Texas," *Swingin' Doors, Sawdust Floors* (Mercury/Polygram)

COUNTRY MUSIC

ALBUM RELEASES



□ **NITTY GRITTY DIRT BAND:** *Will The Circle Be Unbroken Vol. II* (Universal 12500)

It's been 17 years in coming, but the making of this album is well worth the wait. Together for 23 years, the NGDB—whose own music symbolizes a melting pot of styles—truly brings it together with some of the legends of country music, as well as many up-and-coming artists of today. For *Will the Circle be Unbroken Vol. II*, such greats as Johnny Cash, the Carter Family, Roy Acuff, Earl Skruggs, Emmy Lou Harris, Bruce Hornsby, the

Band's Levon Helm, John Prine, Highway 101's Paulette Carlson, Jimmy Martin, New Grass Revival, John Denver, Michael Martin Murphy, John Hiatt and Rosanne Cash gathered to participate. In all, more than 40 celebrity friends formed a circle that encompasses gospel, blues, honky-tonk, cajun and traditional folksong. From traditional songs like "Life's Railway to Heaven" with Johnny Cash and the Carter Family, to John Hiatt's and Rosanne Cash's rendition of "One Step Over the Line" and Bruce Hornsby's "The Valley Road," cut after cut is excellent. No true country music lover could listen to the entire group sing the final cut, "Will the Circle be Unbroken," without getting goose bumps. And producer Randy Skruggs' guitar solo of "Amazing Grace" has to be the perfect finale of a perfect album.

SINGLE RELEASES

■ OUT OF THE BOX



□ **DOLLY PARTON:** "Why'd You Come in Here Lookin' Like That" (Columbia 38-68760/CBS)

In this toe-tappin', hand-clappin' tune, Dolly admonishes her man for looking so good and for reminding her that he is no longer hers. Dolly's energy and versatility comes right off the record at you. Ricky Skaggs' expert production skills give this one a sure shot at the top of the charts and brings Dolly back to country.

■ COUNTRY FEATURE PICKS

□ **SHENANDOAH:** "Sunday in the South" (Columbia 38 68892/CBS)

The Muscle Shoals sound comes through loud and clear in this tune about the feel of Southern religion. Lead singer Marty Raybon's heart-felt rendition almost takes you to the old town square in downhome Alabama on a Sunday afternoon.

□ **RAY STEVENS:** "I Saw Elvis in a U.F.O." (MCA 53661)

The story of a tourist who spots a U.F.O. and ventures closer to check out its occupants. And who does he find? None other than Elvis, and a few other notables who have disappeared through the years. True Ray Stevens genius.

□ **TAMMY WYNETTE:** "Thank the Cowboy for the Ride" (Epic 34 68894/CBS)

Tammy, with her ever-powerful vocals, tells of the lifelong love between a cowboy and his sweetheart. A cute story that will surely please many country audiences.

□ **BILLY JOE ROYAL:** "Love Has No Right" (Atlantic/America 799217)

Royal holds true to form with the '60s sound in this ballad about the uncertainty and unfairness of love. The emotion in Royal's voice makes you feel the pain of love gone wrong. It's sure to be a hit.

HEGE V:

Country Influence/ Rock Attitude

COUNTRY MUSIC FANS would recognize this fellow more readily if he went by his full name of George Hege Hamilton V, because of his father's (country veteran George Hamilton IV) success before him. But Hege V (pronounced Heg-ee Vee) is well known among college students across the nation who are into the alternative country sound. "I call myself Hege V because I don't like the idea a lot of people get of, okay, here's somebody's son. I'm very proud of my father and I enjoy doing the Grand Ole Opry with him and touring with him, but the Hege V was sort of a chance to stand on my own."

Hege V released what he calls a college rock LP on MTM records in 1987 and his unusual style of music took off. "I call it rock/country or rural rock," Hege explains. "It's also been called everything from alternative country to rock 'n' twang." Hege says some of his favorite singers were Ernest Tubb, Little Jimmy Dickens, Tex Ritter and Marty Robbins. "I grew up backstage with these fantastic country greats, so my music has very much a country influence."

Hege V's *House of Tears* consists of a unique blend of country, rock and folk. It was recorded in Winston-Salem, North Carolina, in the garage studio of producer Mitch Easter, who is well known for his work with artists like R.E.M. and Marshall Crenshaw. Hege describes the songs from the LP as keying on the "survivalist-broken-hearted-country-trystic-cynicism of busted hearts and broken dreams. To me country music is '60s Cadillacs, broken-heartedness and beat up souls. My music is about all those things, but more in a Buddy Holly style."

"People I'm really interested in right now are the O'Kanes, k.d. lang, Nancy Griffith, Lyle Lovett and Foster and Lloyd. We're all into the same vein of country music." Hege V was working on an alternative country album when MTM closed its doors earlier this year. He just participated in the Merle Watson Memorial Festival in North Carolina. "It was like a bluegrass folk festival," he says. "You know it's interesting. Before country music was called country music, it was called folk music. Ernest Tubb's original record shop said 'largest selection of folk music.' So it's neat that bluegrass and folk music can combine still."

Hege V says he is finding that some mainstream country music fans and artists are accepting his kind of music more and more. Backstage at the Merle Watson Memorial Festival, famed dobro player Jerry Douglas and bass player Mark Skatts asked Hege V if he would mind if they played with him on stage. "I got out there and played some stuff that up until now I've considered college rock. People were clapping and tapping their feet while I performed, and after I came down off the stage, some older folks were coming up to me and saying, 'Son, keep up the good bluegrass, there ain't no doubt you're going to be big,'" he says. "I was thinking, this is amazing, you know?"

"I think I would have a real problem trying to sell myself as strictly country or mainstream country. I believe my music has some of the country influence and the rock attitude, but there's a bluegrass sound there too."

Hege V is currently writing for High Harmony, Inc. with fellow Nashville singer/songwriters like John Hiatt, Townes Van Zandt, Steve Earle and Steve Forbert. Tommy West, the head of High Harmony, Inc., is also negotiating some projects now that may be in the works for Hege V. He is also scheduled to tour in England this summer with Holly Dunn and Becky Hobbs, and to go on the road with his dad to do some fair dates.

"Hey, I'm back and I'm ready," Hege V smiles. "I believe if you're determined enough to do something, you just have to keep marching. And I believe it's just a matter of time before good things really start to happen."

"If I can continue to get 65-year-old bluegrass fans and 18-year-old college students to both relate to my music—I know it's real."

Kay Knight



COUNTRY MUSIC

THANKS CASH BOX REPORTERS FOR PLAYING:

"I NEVER HAD A CHANCE WITH YOU"

by

Patsy Cole



National Promotion:

Chuck Dixon (615) 254-4900 Philpott & Perkins (615) 865-5252



Triple award winner Ricky Van Shelton went home with the Favorite Male Vocalist, Favorite Song and Favorite Video awards during the recent *TNN Viewers' Choice Awards*, held at the Grand Ole Opry House in Nashville. (Photo by T.L. Carr)



Favorite Newcomer winners Shenandoah and Favorite Female Vocalist Reba McEntire form a happy group following the *TNN Viewers' Choice Awards* telecast. Pictured left to right are: Jim Seales, Mike McGuire, McEntire, Stan Thorn, lead singer Marty Raybon and Ralph Ezell. (Photo by T.L. Carr)



Randy Travis holds aloft his two awards for Favorite Album and Favorite Entertainer, repeating two of his honors of last year. This year's album award was for Travis' *Old 8 x 10*. (Photo by T.L. Carr)

NASHVILLE NOTE-ABLES

JO-EL SONNIER: His Music Is a Labor of Love

JO-EL SONNIER is truly coming into his own in the country music industry. Earlier this year he received an award from *Performance Magazine* as Country Music's Top Newcomer. Sonnier was nominated in the Favorite Newcomer category at the recent *TNN Viewers' Choice Awards*, and was also a presenter during the event.

Sonnier, a passionate singer and expert accordionist, is well-versed in the legacy of his homeland, but his talent goes far beyond the somewhat limited confines of the traditional Cajun repertoire. Sonnier's debut album on the RCA label, *Come on Joe*, showcases a true musical eclectic who has been playing for over 35 years. "God gave me the gift to share this music of love and happiness and joy—and everything else that Cajun music is about," Sonnier says.

This talented artist from the bayous was given an accordion, learned to play it and began singing when he was about five years old. Shortly after that, Sonnier began his professional career in music with an early morning radio show in his native Louisiana. But from there, Sonnier's path to national success as an entertainer became one filled with trials and tribulations.

Sonnier had gained regional success in Louisiana and felt it was time to try his luck in California. He tried to make the move a permanent one, but work was slow and he ended up a side-man, working clubs throughout the Southwest. Feeling that that scene was taking him nowhere, Sonnier made the move to Nashville. He stayed in Music City for six years, establishing himself as both a skilled songwriter and session musician, but success as a frontman was still just out of reach. "People like Johnny Cash, Merle Haggard, Eddie Raven and Hank Williams, Jr. called me and asked me to play my accordion on their records," Sonnier remembers. "These heroes of mine restored my faith and gave me another means of living when I couldn't do anything with my own records."

Discouraged, Sonnier left Nashville in 1978 and returned to Louisiana. "I quit recording for nine years," Sonnier reflects. "I didn't just stop—I quit. It just wasn't the right time for my music to be accepted commercially."

Sonnier says he shared that time spent in Louisiana with his mom and dad. "That's where I needed to be at that time, but going home was a hard thing for me to do," Sonnier says. "They just wanted to have me back, but I felt like I had failed at what I set out to do."

Nine years was a long time of waiting, away from his music; but Sonnier says those years of hardship were for a reason. "It was all to make me grow and to build up my character so I could develop my talent to this point. Now I'm ready spiritually and I'm prepared to bring some of the best music to the world that I can," Sonnier says. "You have to be committed to the people and to the love of your heritage. I had to have all that together before I could

step up there and be a true entertainer."

All this time, Jo-El Sonnier has been looking for acceptance. In 1987, Joe Galante believed in him enough to take him in at RCA and work with him. "Before Joe Galante, everybody else had turned me down. They didn't know what to do with me. But Joe just let me be myself and let me do my music my way," Sonnier explains. "Bill Carter, my manager, also strongly believed in me and helped me put it all together."

In 1987 Sonnier was performing at a festival in Louisiana and Joe Galante and the RCA staff were there to hear him. So were his parents and his whole family. The charismatic entertainer says that was the first time his family had seen him perform his all-concept music. "I finally made my mama understand that that was what I had been trying to do all those years—to entertain people with my style of music and to share part of my heritage with them."

"My mama looked at me after I sang, smiled and said, 'Jo-El, you didn't play long enough!' She died two months after that, but I know she understood what I was trying to accomplish through my music. My music has always been a labor of love."

Sonnier's accordion and one of his stage outfits have been donated to the Country Music Hall of Fame, and when he is gone they will be a part of country music history forever. But Jo-El Sonnier is very much a part of country music today. *Come on Joe*, co-produced by Bill Halverson and Richard Bennett, has been a very successful project for him. Single cuts "No More One More Time," "Tear Stained Letter" and "Raining in My Heart," were all Top 10 songs on the *Cash Box* Top 100 Country Singles Chart and a new single, "Blue, Blue, Blue (Blue, Blue)" is sure to also hit the top ranks of the charts.

"When we recorded that album, the music was what I heard—it was what was in my heart," Sonnier recalls. "Me and my accordion, that's the way I wanted my music to be performed. The eclectic sounds on this album are my colors and the accordion is my paintbrush."

Kay Knight



(Photo: Traci Carr)

COUNTRY INDIE SINGLES

1	BUT YOU WILL (SOA)	Razzy Bailey	1	30
2	THE CHANCE YOU TAKE (Wolf Dog)	Ross Lewis	4	5
3	YOU SURE GOT THIS OL' RED NECK FEELIN' BLUE (Evergreen)	Joe Stampley	2	8
		Cerrito	3	7
4	DAYDREAM (Soundwaves)	Patsy Cole	7	4
5	I NEVER HAD A CHANCE WITH YOU (Tra-Star)	Charlie Albertson	10	4
6	LUCKY ME (First Colony)	Frank Burgess	11	5
7	WHAT IT BOILS DOWN TO (True)	Roger Rone	8	4
8	HELL TO HOLD (LDR)	Debbie Rich	12	4
9	I'VE HAD ENOUGH OF YOU (Door Knob)	Jerry Lansdowne	14	3
10	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One)	Fox Brothers	15	2
11	CARRY ON CHILDREN (Morning Star)	Bryan Sklar	18	4
12	IT WON'T BE LONG (Uptown)	Steffin Sisters	20	5
13	I STILL NEED YOU (Winward)	Heartland	5	11
14	KEEP THE FAITH (Tra-Star)	Billy Joe Burnette	21	2
15	WHY (Bear)	Norman Wade	22	2
16	I STILL NEED HER (Associated Artist)	Lorie Ann	16	5
17	JUST BECAUSE YOU'RE LEAVIN' (Sing Me)	Lynne Tyndall	DEBUT	
18	I PROMISE (Evergreen)	Michelle Lynn	DEBUT	
19	BRAND NEW WEEK (Master)	Dale Morris	DEBUT	
20	LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial)	Loren Alan Lindsay	DEBUT	
21	OLD FASHIONED LOVIN' TIME (Royal Master)	Andi & the Brown Sisters	DEBUT	
22	LABOR OF LOVE (Door Knob)	Ernie Welch	23	3
23	WHO HAVE YOU GOT TO LOSE (Duck Tape)	Bailey Brothers	17	3
24	I WONDER WHERE YOU ARE TONIGHT (Evergreen)	Don Malena	6	7
25	SMALL TOWN DREAMS (Maxima)			

COUNTRY INDIES

INDIE SPOTLIGHT



EDDIE LEE CARR: "Big Bad Mama" (Evergreen 1092)

This lighthearted collaboration by Dan Mitchell and Murrey Kellum is a catchy tune about the ultimate biker "mama" astride a Harley hog. She even comes to her man's rescue when a rival biker gang tries to give him a hard time, proving there's no love truer than "Big Bad Mama's."

INDIE FEATURE PICKS

KELLY SCHOPPA: "Sorry" (KS 3889)

This one has more the sound, both musically and vocally, of the '40s big band style than country. This guy definitely gets the point across that his love will be *sorry* she left him.

BEN SANDERS: "A Short Walk Through My Mind" (Soundwaves 4821)

This self-penned traditional song (Eddie Arnold-style) has Sanders reminiscing about an old love affair and the sweet memories it brings back. Pure country and good stuff.

CINDI CAIN: "I Think That I'll Be Needing You This Time" (Golden Eagle 154)

A lady, confused about life's paths and where they might be leading her, seeks guidance from above to help her make the right choices.

talks
directly with
Radio & Retail
each and
every week.

CASH BOX



CHARLIE ALBERTSON

National Promotion by: Chuck Dixon

THANKS TO ALL CASH BOX
REPORTERS FOR THE
CHART ACTION ON:

"LUCKY ME"

FIRST COLONY RECORDS

RIISING STARS

PAT MURPHY: Picking Up Where He Left Off

HANGING ONTO A DREAM doesn't sound too unusual for artists, in hope of country music's door finally opening, but hanging on for 30 years? Well, hang in there Pat Murphy! It could finally mean the open-door for Murphy, as his single release "Still Loving You," on O.L. Records, moves up to #91 on this week's top 100 chart. Murphy recorded his first record in 1958, but until now, never had a chart record. "When I found out my song made the chart, I danced an Irish jig," said Murphy.

Born in Shreveport, Louisiana, Murphy first came in contact with country music at age seven. His uncles were musicians on a national radio show called *The Louisiana Hayride*, which featured country greats such as Kitty Wells, Hank Williams and Red Sovine.

Hanging around backstage at the show offered him the opportunity to meet the man who was most influential to his career, Elvis Presley. Murphy was so *shook up* by Presley's performances, he decided what he wanted to do with his own life. In fact, Murphy was so shook up, he enlisted in the army after Presley was drafted and followed him to Germany. There, Murphy formed his own band called "The Hi-Liters" and was soon recording the rockabilly songs he so-much loved.

While in Europe he met singer Bob Luman, who had also been drafted. Luman remembered Murphy from the *Hayride* and invited him to Nashville upon his return to civilian life. Murphy managed to make his way to Nashville, but not as a performer just yet. He did, however, promote a band called Group Therapy. His position as promoter gave him the chance to sit in with bands at various country and western clubs in Lake Tahoe.

In 1966, while promoting his band, Murphy met Luman again. He discovered that Luman would soon record Troy Shondell's song "Still Loving You," which was a top ten song for him in 1973. Recently, Murphy discussed with Shondell the idea of re-recording the song himself as a tribute to Luman. Because of Luman's encouragement for Murphy to hang on to his dream, he did just that and the dream finally came true.

Originally, the song was to be released with Murphy's book *Improper Channels*, which will be published some time this year. The book details his early career, relationship with Elvis, Army service and escape from a Viet Cong prisoner of war camp during his second tour of duty in Vietnam.

When it comes to music, Murphy's not stopping now. He hopes to soon record an album in Nashville, featuring some of his own material. "I've still got some good songs left in me. I had to pick up where I left off, but I hang onto my dream. There's no where to go but to my music," said Murphy. Once again, hang in there, Pat!

Kimmy Wix



AROUND THE ROUTE

I MUST CONFESS that, since viewing the unique *Songbird* jukebox in the NSM/Loewen America exhibit at last year's AMOA, I haven't done much in the way of follow-up to find out what's been happening with this piece. As you will recall, this is the 45 rpm magnum stereo jukebox that is encased in a modified '57 Thunderbird tail section, employs the NSM/Lions sound system, is produced by Carson City Parlour (Shakopee, MN) and is marketed through Loewen America's distributor network. Well, during a conversation with **Steve Henderson** of Operators Distg. in High Point, NC, this past week, the *Songbird* was brought up, with Steve mentioning that he's been doing some business with it, particularly in "specialty spots," such as locations that are focusing on a specific era ('50s-'60s) or theme. Steve's enthusiasm prompted us to give **Paul Harmon** a call at Carson City Parlour. He told us, "You ain't seen nothin' yet!" The company's aim is to put "a bit of theatrics and showmanship" into their product line. So, down the road, look for a '48 Chevy pickup truck and a boat cabinet, where you can put your money in and listen to your favorite records in a very unusual, eye-catching setting—and we understand this application to compact disc programming is also a very strong possibility, according to Paul!

CONGRATULATIONS! Arachnid, Inc. of Rockford, IL (producer of *English Mark Darts*) was singled out, among hundreds of nominees, to receive the 1988 Illinois Exporter of the Year award from the U.S. Dept. of Commerce/ITA in Rockford. The award presentation took place on April 27 during the World Trade Council of Northern Illinois dinner; featured speaker of the evening was **Bernie Powers**, Arachnid's director of marketing and sales whose remarks focused on "The Role of the American Entrepreneur in International Trade." This award exemplified Arachnid's growth in export sales.... Speaking of Arachnid, we heard that founder and president **Paul Beall** sold his interest in the company to his partner, **Steve Tillery**.

JUST MOVED: Exidy, Inc. recently relocated its manufacturing, service and parts (along with prexy **Pete Kauffman!**) into new facilities in Redding, CA—better known as the "Lake Shasta recreation area," which houses such "country" notables as **Merle Haggard**. The quotes, by the way, are from marketing chief **Virginia Kauffman**, who advised that Exidy's sales, marketing and software development (along with herself) will remain in Silicon Valley. Factory has been doing tremendous with *Showdown* and *Yukon*, and made mention of the top rate job **Doug Wilson** of Hilltop Distg. has been doing with the Exidy product line.

STATE ASSOCIATION NEWS: Thanks to the vigorous campaign conducted by NYSCMA, the New York State Coin Machine Assn., the governor's proposed tax on amusement games and recreational activities has been defeated, but the association will continue to keep watch in the event it resurfaces. Right now, the group is very much concerned about the strong position held by numerous officials to increase the governor's proposed 13 cents-per-pack cigarette tax, effective May 1, 1989. Definitely not good news for cigarette vending ops.

ALL SETTLED IN: American Vending Sales completed their big move into the new building at 750 Morse Ave. in Elk Grove Village, Illinois and are now prepping for their open house gala, which is scheduled for May 19. When we spoke with VP **Frank Gumma Jr.** this past week, he advised that "Business is good," and Rowe music equipment is stronger than ever, with emphasis on the CD 100 *LaserStar*. He told us that the video games business at AVS is "soft." His recommendation: "We need innovation on the part of the manufacturers—and let's get away from the violent, fighting type game themes!"

Camille Compasio

PLAYFAIR HOSTS 'HOOSIER CLASSIC'

CHICAGO — The first annual Hoosier Classic Shuffleboard Tournament was held April 27-30 at the Ramada Inn in Fort Wayne, Indiana, under sponsorship of Playfair Shuffleboard Company, Inc., the Shuffleboard Federation, Inc., Beef and Margie Camp and the Voorhis family. The event, which is one of 12 pro-class tournaments in the U.S. sanctioned by the Shuffleboard Federation, featured over 50 of the top-ranking "shufflers" in the country.

"We're pleased to host this unique sporting event here in Fort Wayne," stated Brian Crowl, president of Playfair Shuffleboard. "Tabletop shuffleboard is surging in popularity. This tournament provided the perfect opportunity for spectators and amateurs to see the best in tournament shuffleboard action."

Pre-tournament qualifying rounds took place in Fairmont, Indiana (Palace Bar) and in Waterloo, Indiana (Beef's Shamrock Bar). The Hoosier Classic saw shooters from as far away as Texas, Oklahoma and the East Coast, as well as throughout the Midwest, competing on six new Playfair Grand Master Shuffleboards.

"With over 250,000 shuffleboards in use across America and amateur play nearing the 10-million mark, this is a sport to watch," observed John C. McDermott, vice president of the Shuffleboard Federation. "Shuffleboard's

combination of finesse, strategy and accessibility makes it a game that hooks players for life—both men and women. Age is no factor," he added. "And shuffleboard is a game with few barriers to any physical limitation. It's truly a player's sport."

Organized in 1987, the Shuffleboard Federation's mission is to promote and support the sport of tabletop shuffleboard on a professional and amateur basis. Working actively to increase awareness, educate the public, recruit players and sponsors, and enhance professional standards and image, the Federation hosts major tournaments and serves as an advocate for shuffleboard development everywhere. It is based in Northville, Michigan, and is currently active in 30 states.

As Brian Crowl stated, "The intense

and enthusiastic interest in shuffleboard in the Midwest and around the United States focuses attention on the Hoosier Classic as a prime stop on the pro-circuit. As a local builder and distributor of shuffleboards we're especially proud to be a part of this hometown Classic."

Playfair Shuffleboard Company, Inc., is one of the leading manufacturers of tabletop shuffleboards in America. The company is based in Fort Wayne, Indiana, and builds private club-quality tables for both the personal and coin-operated markets worldwide.



Prexy Brian Crowl

INDUSTRY CALENDAR 1989

May 12-14: **No. Dakota Coin Machine Operators Assn.**; annual state convention; Grand Forks, ND.

May 18-21: **Wisconsin Amusement & Music Operators**; annual state convention & trade show; Abbey Resort; Lake Geneva, WI.

May 18-21: **Music & Amusement Assn., Inc. (AMOA-NY)**; annual state convention & trade show; Stevensville Country Club; Swan Lake, NY.

May 19-20: **California Coin Machine Assn.**; annual state convention; La Valencia Hotel; La Jolla, CA.

May 19-21: **New York State Coin Machine Assn.**; Northeast Regional Amusement Machine Convention & Trade Show; Stevensville Country Club; Swan Lake, NY.

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

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

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

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

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

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

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

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

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

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

COIN MACHINE



NEW V.N.E.A. EXECUTIVE DIRECTOR: R. Gregg Elliott was recently hired by the Valley National 8-Ball League Association to serve as its executive director. He will be based in the association's Bay City, Michigan headquarters and will oversee administrative duties, promotional functions and other V.N.E.A.-related projects. Elliott was formerly a Certified Public Accountant at W.F.B.S. in Bay City. He and his wife, Cheryl, currently reside in Midland, Michigan.

NEW PRODUCTS

ATARI'S 'VINDICATOR II'



Atari's VINDICATOR

ATARI GAMES has just released a new kit, *Vindicators II*, which is designed specifically for the firm's *Gauntlet* four-player. Initially released as an upright, *Vindicators* is based on a voyage to another place and time, where intense galactic tank warfare prevails. The kit offers all of the action of the original, plus some exciting new features.

Vindicators II is a one- or two-player simultaneous tank game with buy-in and add-a-coin features. As team commanders of SR-88 Strategic Battle Tanks, players use futuristic throttle controls with thumb and trigger buttons to steer and command an arsenal of weapons. Players must pick up "fuel" to stay alive and "stars" to customize

their tanks. With these stars an arsenal of powerful weapons and super powers can be purchased.

Players can even select their starting point, and are rewarded with a cache of stars for accepting a greater challenge; these stars can be traded in for increased over-all advantages.

The kit contains everything necessary to convert *Gauntlet*, including a new control panel complete with two sets of tank controls and overlay already mounted, plus attract graphics, side graphics and all essential electronics.

Further information may be obtained through factory distributors or by contacting Atari Games Corp., 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035 for referral.

KONAMI'S 'BOTTOM OF THE NINTH'



Konami's BOTTOM OF THE NINTH

BATTER UP! Now, take a few practice swings and get set for Major League action in Konami's exciting new *Bottom of the Ninth*! This is a two-player interactive, horizontal monitor kit,

with buy-in and continuation features that will keep players coming back for more.

Each player controls an eight-way joystick and two buttons, and can choose a team from such cities as Chicago, Los Angeles, Atlanta, New York, Boston and Houston. Just as in actual baseball, the controls offer a wide variety of play options. When pitching, you can adjust your aim to the catch and select which type of pitch you want to throw, such as fast ball, screw ball, curve ball, sinker, split finger fast ball, off speed, slider or change up. When batting, you can adjust your position in the batter's box and the angle of your swing—or you can bunt! When you are fielding, you can select where you want to make the play; as a special option, the fielder can run to a base to make a play, or run down a base runner.

The baseball action is enhanced by the realistic plays and special effects. In the two-player mode, the split screen allows each player to see what is happening from the batter's and pitcher's standpoints. The split screen shows different perspectives on each play, even occasionally panning to the dugout where players can see the coach's reaction to different plays.

Bottom of the Ninth contains many operator-adjustable play options, including difficulty levels, playing time and bonus time. In addition, the operator may adjust the game for automatic (CPU-controlled) or manual (player-controlled) fielding.

Further information may be obtained through factory distributors or by contacting Konami, Inc., at 815 Mitel Drive, Wood Dale, IL 60191.

KONAMI'S 'M.I.A.'



Konami's M.I.A.

KONAMI'S NEW two-player interactive kit, *M.I.A.*, is based on a familiar theme. Orders have just been handed down from the President: Seek out and rescue the soldiers who are Missing In Action!

The thunder of combat explodes all around as you, the player, begin your mission, armed only with a knife. By utilizing the 8-way joystick and three buttons, you are able to take (from enemy soldiers) and use more powerful weapons, including hand grenades, machine guns, flamethrowers and rocket launchers.

Your main objective is to find the enemy prison camp. You must begin fighting your way through the jungle, being aware not only of enemy soldiers but of land mines that are ready to explode. After clearing the control tower

at the end of the jungle, you move on through five more levels of play, including a mountain region, freight area and enemy bases. When you finally reach the secret enemy prison camp, you weave through the underground caverns until you make it to the actual prisons. But the mission has not yet been completed, since a fierce battle with the guards must be won before the captives are freed. Besides which, once the prisoners are rescued you must lead them back through the jungle, where you are confronted by even more relentless opponents before you can deliver the captives to the safety of the helicopter. Upon their safe return, the brave heroes are honored; but the fact remains, there are still others missing.

M.I.A. is available through Konami's distributor network.

TAITO AMERICA'S 'NASTAR WARRIOR'



Atari's NASTAR WARRIOR

NASTAR WARRIOR is the new one- or two-player interactive, horizontal monitor video game kit from Taito America Corp. The theme focuses on the people of Nastaria and their fear that the sacred shrine they've worshipped for years is falling into the hands of a strong and evil tribe. It is believed that whoever gains control of the shrine will receive all of its power and will thus rule the earth. The object, of course, is to prevent this from happening.

During the course of the confrontation each player uses an 8-way joystick, an "Attack" button and a "Jump" button to maneuver and do battle. There are five rounds, each consisting of three areas; a timer display indicates the time limit given to complete each round. However, the timer can be extended by picking up certain objects. Each round ends in a bloody battle with the head tribesman as the players fight for passage into the next one; in the final round (of a two-player game), the players battle each other.

There are a variety of weapons the player can collect along the way, each yielding different results, and numerous confrontations with all kinds of enemy configurations.

Nastar Warrior employs the buy-in feature, so that players can join the game at any time. A sword-shaped meter is displayed to indicate the remaining life of the player. The game ends when the sword meter reaches zero or the player successfully completes all five rounds; players can get right back in with Taito's Continue Play Option.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Road, Wheeling, IL 60090.

CHART INDEX

POP SINGLES

After All / 9
All This I Should Have Known / 89
Anything Can Happen / 80
PS O'Duffy (D. Was, D. Was, A. Zigman) (Deathless Pros., Lost Was Cosmopolitan, Ackee-ASCAP/MCA/Zigmanian-BMI)
Baby Don't Forget My Number / 49
Be With You / 57
D. Sigerson (D. Peterson, W. Igleheart) (SBK Blackwood/Bangophile-BMI/Perfect Circle-ASCAP)
Birthday Suit / 56
R. Lawrence (R. Lawrence, D. Pitchford) (TSP-ASCAP/Triple Star-BMI)
Buffalo Stance / 33
T. Simonen, M. Saunders (Cherry, Mcevey, Ramacon, Morgan) (Virgin/SBK Songs)
Circle / 35
Close My Eyes Forever / 26
M. Chapman (L. Ford, O. Osbourne) (Libabella/Virgin-ASCAP)
Closer Than Friends / 64
D. Connely, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Cole-Gems/EMI-ASCAP)
Coming Home / 45
Cry / 29
G. Skinner (P. Cilla, C. Duffy) (SBK Blackwood-BMI)
Cryin' / 92
D. Cole, R. Neigher (G. Trapp, J. Paris) (Tripland/PolyGram-BMI/Libraphone Musik/Verlag-ASCAP)
Cuddly Toy / 47
MH Brauer, A. Roachford, Fayney (A. Roachford) (PolyGram-PRS)
Cult Of Personality / 8
E. Stasium (V. Reid, W. Calhoun, C. Glover, M. Skillings) (Dare To Dream/Famous-ASCAP)
The Different Story / 59
M. Cretu (P. Schilling, H. Kemmler, S. Muller) (Paradise/GMBH/Mansma-ASCAP)
Don't Tell Me / 91
B. Sargent (D. Glasper, M. Lillington) (Virgin-ASCAP)
Downtown / 41
D. Kolsrud, J. Hudson (J. Ovlend, D. Kolsrud, D. Black) (Irving-BMI/Dabejamas-PRS)
Dreamin' / 77
D. Robinson (L. Montgomery, G. Paschall) (Jobete/Depom-ASCAP)
Electric Youth / 13
D. Gibson, F. Zarr (D. Gibson) (Creative Blocc/Deborah Anne's Music-ASCAP)
Eternal Flame / 46
D. Sigerson (S. Hoffs, B. Steinberg, T. Kelly) (SBK Blackwood/Bangophile-BMI/Billy Steinberg, Denise Barry-ASCAP)
Ever Lasting Love / 21
C. Hughes, R. Cullum, I. Stanley (H. Jones) (Hojo)
Every Little Step / 20
L.A. Babyface (L.A. Reid, Babyface) (Kear/Hip Trip-BMI)
Van Halen, D. Landee (Eddie, Alex, Sammy, Mike) (Yessup-Alex)
Forever Your Girl / 4
O. Leiber (O. Leiber) (Virgin/O. Leiber-ASCAP)
Funky Cold Medina / 5
M. Ross, M. Dike (M. Young, M. Ross, M. Dike) (Very White-ASCAP)
Girl You Know It's True / 25
F. Fanan (Pettaway, Spencer, Lyles, Hollaman, Abery) (MCA-ASCAP/The Two P]eters-Buma)
Giving Up On Love / 36
D. Washburn, R. Astley (R. Astley) (All Boys USA-BMI)
Good Thing / 62
Steel, Gift, Cox (D. Steel, R. Gift) (Wait Disney-ASCAP)
Hearts On Fire / 94
S. Winwood, T. L. Aige (S. Winwood, J. Capaldi) (FS/Freddom/Warner Tamerlane-BMI)
Heaven Help Me / 6
G. Micheal (D. Estus, G. Micheal) (Estus/Rok-Mil-BMI, SBK Blackwood-Morrison)
Leahy/Chappell-ASCAP)
It'll Be You / 58
M. Wallace, The Replacements (P. Westerberg) (Nah-ASCAP)
Iko Iko / 19
B. Tench (J. Jones, S. Jones, M. Jones, J. Thomas, Hawkins, J. Johnson) (Arc/Trio/Melider-BMI)
I'll Be Loving You / 22
M. Starr, M. Johnson (M. Starr) (SBK/Apri-ASCAP)
I'll Be There For You / 1
B. Fairbairn (J. Bon Jovi, R. Sanborja) (Bon Jovi/New Jersey Underground/PolyGram-ASCAP)
I Drove All Night / 51
C. Lauper, L. Petzel (B. Steinberg, T. Kelly) (Billy Steinberg/Denise Barry-ASCAP)
I Only Wanna Be With You / 38
Stock, Aiken, Waterman (Raymonde, Hawker) (Chappell-ASCAP)
I Wanna Be The One / 69
Stevie B. (Stevie B.) (Sajaj/Mya-T-BMI)

I Won't Be Back / 54
If You Don't Know Me By Now / 76
S. Levine (K. Gamble, L. Huff) (Associated/Mighty Three-BMI)
Into The Night / 85
B. Marz (B. Mardones, R. Tepper) (Popa Jack, Conus-BMI)
Just Because / 99
M. J. Powell (M. O'Hara, S. McKinney, A. Brown) (Ohara/Texascity/Lil Mama/Music Corp-BMI/Avid 1-ASCAP)
Let Me In / 66
Like A Prayer / 3
Little Jackie Wants To Be A Star / 39
Full Force (Full Force) (Forcelul/Willesdon ad by Willesdon/My/My-BMI)
The Living Years / 55
C. Neil, M. Rutherford (M. Rutherford, B.A. Robertson) (Mike Rutherford/R & B/Hit & Run/adm. Hit & Fun)
The Look / 14
C. Oherman (Gessle) (Jimmy Fun)
Lost In Your Eyes / 72
D. Gibson (D. Gibson) (Creative Blocc/Deborah Ann's-ASCAP)
The Mayor Of Simpleton / 74
Miss You Like Crazy / 43
M. Masser (M. Masser, G. Goffin, P. Glass) (Prince Street/Screen Gems-ASCAP/Loren Wesley/Irving/Gema-BMI)
More Than You Know / 95
M. Jay (Marika, M. Jay, M. Morrow) (Famous/Tika Tunes/ Marvin Marrow-ASCAP)
My Heart Can't Tell You No / 52
R. Stewart, A. Taylor, B. Edwards (S. Climie, D. Morgan) (Rare Blue-ASCAP/Little Shop of Morgan-BMI)
Now You're In Heaven / 73
P. Leonard (J. Lennon, J. McCurry) (Charisma-ASCAP, Kat & Mouse-BMI)
Orinoco Flow / 63
N. Ryan (Enya, R. Ryan) (SBK/SBK Blackwood-BMI)
Paradise City / 70
M. Clink (Guns N' Roses) (Guns N' Roses-ASCAP)
Patience / 16
M. Clink (Guns N' Roses) (Guns N' Roses-ASCAP)
Pop Singer / 34
Real Love / 12
A. Symone (A. Symone, J. Watley) (SBK/Apri/Ultra Wave/Rightsong-ASCAP)
Repetition / 86
F. Maher (P. Robb) (T-Boy/INSO-ASCAP)
Rocket / 18
R. Lange (Clark, Colten, Elliot, R. Lange, Savage) (Bludgeon/Rafola/Zomba-ASCAP)
Rock And A Hard Place / 88
P. Veltesse, Cutting Crew (Eede, Mac-Michael) (Virgin-BMI)
Rock On / 12
L. Weir, M. Damian, T. Weir (D. Essex) (St. Cecilia-BMI)
Roni / 100
L.A. Babyface (Babyface) (Kear/Hip Trip-BMI)
Room to Move / 32
S. Barri, T. Peluso (S. Climie, R. Fisher, D. Morgan) (Rare Blue/Almo-ASCAP), Little Shop of Morgansongs-BMI)
Rooms On Fire / 65
R. Hine (S. Nicks, R. Nowels) (Welsh Witch/Warner-Tamerlane-BMI/Future Furniture/Colegems-ASCAP)
Round & Round / 60
Satisfied / 37
A. Baker (A. Baker, J. Warren) (Chi-Boy-ASCAP)
Second Chance / 7
R. Mills (J. Carlini, M. Carl) (Rocknocker-ASCAP/SBK Blackwood/Cal Curtis/Too Tail-BMI)
Seeing Is Believing / 53
C. Neil, M. Rutherford (M. Rutherford, BA Robertson) (Rutherford, RNBA Hit And Run, Hit And Pun-BMI)
Seventeen / 44
B. Hill (K. Winger, R. Beach, B. Hill) (Varseau/Small Hope/Dinner Mints-BMI)
She Drives Me Crazy / 10
David Z., Fine Young Cannibals (D. Steele, R. Gift) (Virgin-ASCAP)
A Shoulder To Cry On / 31
A. Mardin, J. Mardin (T. Page) (Page Three/Warner Tamerlane/Doralfoto-BMI)
Sincerely Yours / 28
S. Peck (R. Pagan, J. Malloy) (Shaman Drum-BMI)
Soldier Of Love / 15
Somebody Like You / 93
R. Nevil, C. Porter (R. Nevil, J. Pescetto, R. Feldman) (MCA/Dresden China/Orca-ASCAP/Dal Courte-BMI)
Stand / 48
S. Litt, R.E.M. (Berry, Buck, Mills, Stipe)
Stop / 90
P. Brown, S. Brown (S. Brown, G. Sutton, B. Brody) (Irving, Doolittle-BMI/Let's See-ASCAP)
Superwoman / 32
L.A. Reid, Babyface (L.A. Reid, Babyface, B. Simmons) (Kear/Hip Trip/Green Skirt-BMI)
Sweet Jane / 87
Thinking Of You / 11
C. Rodgers, A. Marin (R. Desalvo, W. Cosmo, B. Steele) (Cutting-ASCAP)
This Time I Know It's For Real / 42
Through The Storm / 24
Veronica / 50
E. Costello, K. Kileen, T. Bone Burnett (P. McCartney, D.P.A., MacManus) (MPL/Plangnet Visions-ASCAP)
Voices Of Babylon / 30

D. Kahne, D. Leonard, J. Spinks (J. Spinks) (J. Spinks/PRS-BMI)
Walk The Dinosaur / 67
D. Was, D. Was (D. Was, D. Was, R. Jacobs) (MCA/Semperli Music & Monkeys-ASCAP)
When Love Comes To Town / 97
J. Iovine (Bono, U2) (Chappell-ASCAP)
Where Are You Now / 27
B. Kelly, J. G. Hudzik (J. Harnen, R. Congdon) (Harnen/Congdon-BMI/Empire/Jakota-ASCAP)
Who Do You Give Your Love To / 71
M. Morales (M. Morales) (Boom Tal/PolyGram International-ASCAP)
Wind Beneath My Wings / 17
A. Mardin (L. Henley, J. Silbar) (WB Gold-ASCAP/Warner House Of Music-BMI)
Working On It / 98
You're Moma Don't Dance / 40
T. Werman (K. Loggins, J. Messina) (Jasperella, MCA-ASCAP)
You're Not Alone / 83
R. Nevsion (J. Scott) (Virgin/Trinifold-ASCAP)
You Ain't Seen Nothing Yet / 68
I. Ivan (R. Bachman) (Top Soil/Randy Bachman-BMI)
You Got It / 61
J. Lynne (J. Lynne, R. Orbison, T. Petty) (SBK/Apri/Dongator-ASCAP/Orbisongs-BMI)
You Got It (The Right Stuff) / 96
M. Starr, M. Jonzon (M. Starr) (M.Starr-ASCAP)

R&B SINGLES

24/7 / 100
Dino (Dino) (Onid-BMI)
4U / 44
A. Gyles (A. Gyles) (Captain Z/Black Lion-ASCAP)
Affair / 42
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme/Avante Garde-ASCAP/Tunesmith-BMI)
All I Want Is Forever / 68
Narada (D. Warren) (Realsongs-ASCAP)
Animal / 55
Are You My Baby / 78
L. Silvers III (L. Silvers III) (SCS Music)
Baby Don't Forget My Number / 62
F. Farian (Farian, Dalton, Nail, Reuter) (FMP)
Baby Me / 13
R. Tietelman (H. Knight, B. Steinberg) (B. Steinberg) (Makki/Knighty Knight/Arista-ASCAP)
Birthday Suit / 66
D. Pitchford, C. Zadan (R. Lawrence, D. Pitchford) (TSP-ASCAP, Triple Star-BMI)
Black Steel In The Name Of Chaos / 98
C. Ridenhour, E. Sadler, H. Shocklee, W. Drayton (H. Shocklee, C. Ryder) (Def American-BMI)
Children's Story / 25
R. Walters (R. Walters) (Def American-BMI)
Closer Than Friends / 72
D. P. Conley, D. Townsend, B. Jackson (B. Jackson, D. Townsend) (Coigems-EMI/ASCAP)
Crucial / 11
Cuddly Toy (Feel For Me) / 65
A. Roachford (MH. Brower, A. Roachford, Feyney) (PolyGram-PRS)
Darlin' / 157
R. Salas (R. Salas, K. Harris) (Racer-ex-ASCAP/PolyGram International/Tocep/Jumpin' Off-BMI)
Don't Take My Mind On / 5
G. Griffen (G. Griffen) (Cal-Genes/Virgin-BMI)
Don't Tease Me / 36
D. Foster, T. McElroy (D. Foster, T. McElroy, K. Hatch) (Two/Tuot-Enuff-BMI/Tomodern-ASCAP)
E.U. / 10
W. House, K. Wood (W. House, K. Wood) (Ju House/SyCe "M" Up-ASCAP)
Eazy-E To Be Hard / 92
Doctor Dre, Yella (R. Thomas, e. Floyd, M. Rice, Doctor Dre) (Ruthless Attack-ASCAP/Irving-BMI)
Every Little Step / 16
Every Little Time / 27
A. Baker (A. Baker, J. Warren) (Shaken Baker/Lily-BMI)
For The Love Of You / 41
D. Foster, T. McElroy (D. Foster, T. McElroy) (Tuft-Enuff/PolyGram-BMI)
For You To Love / 38
L. Vandross, M. Miller (SBK/Apri/Uncle Ronnie/Sunset burgandy, MCA-ASCAP)
Forever Your Girl / 52
O. Leiber (O. Leiber) (Virgin/O. Leiber-ASCAP)
Funky Cold Medina / 9
M. Ross, M. Dike (M. Young, M. Ross, M. Dike) (Vary White-ASCAP)
Girl I Got My Eyes / 48
G. Griffen (G. Griffen, W. Wesley, L. Singletary, L. McClain) (Cal Genes/Virgin Songs-BMI)
Girl You Know It's True / 96
F. Farian (Pettaway, Spencer, Lyles, Hollaman, Abery) (MCA-ASCAP/The Two P]eters-BUMA)
The Good, Bad / 35
C. Singleton (C. Singleton) (Winton/Aimo-ASCAP)
Have You Had Your Love / 43
Heaven Help / 15
G. Michael (D. Estus, G. Michael) (Estus/Rock-Mil-BMI/SBK Blackwood-Morrison Leahy/Chappell-ASCAP)
I Can't Stop (This Feeling) / 59

E. Wide) (L. Sylas Jr. (E. Wide) (DeJuan/Arba-BMI)
I Like / 3
I Want It / 82
D. Dee (A. Simmons) (Donesha Bush Burnin'-ASCAP)
I Want Your Love / 51
D. Woodruff, L. Hall (D. Woodruff, L. Hall) (J. King IV-BMI)
I Will Always Be There For You / 86
M. Sterling (M. Sterling) (Pack Jam-BMI)
If She Knew / 24
Anne G., E. Irons (Anne G., E. Irons) (2560-ASCAP)
If I'm Not Your Lover / 7
A.B. Sure, T. Riley (A.B. Sure, T. Riley, T. Gating) (SBK/Apri/Across 110th Street/Zomba Ent./Donni-ASCAP/Cal-Genie-BMI)
I'll Be Loving You / 33
M. Star, M. Johnzun (M. Star) (SBK/Apri-ASCAP)
I'll Be There For You / 28
N. Ashford, V. Simpson (N. Ashford, V. Simpson) (Nick-O-Val-BMI)
It's Only Love / 74
S. Levine (J. Cameron, V. Cameron) (Mayplace-BMI)
It's Real / 58
G. Griffin (G. Griffin, J. Ingram, K. Frank, B. Hankerson) (Virgin/Cal-Genie/Yah Mo-BMI)
Joy And Pain / 26
W. Hamilton, R. Base (R. Jinyard) (Protunes/Hakim-ASCAP)
Joy And Pain / 87
L. Pace (F. Beverly) (Amazement/BMI)
D. D. Bowden (A. Simmons) (Bush Burnin'/Donesha-ASCAP)
Just Because / 93
M. Powell (M. O'Hara, S. McKinney, A. Brown) (Ohara/Texas City/Lil Mama/MCA-BMI/Avid One-ASCAP)
Lead Me Into Love / 34
M. Powell (S. Lane, L. Prentiss) (Creative Entertainment/Bullsongs-BMI, Melanee/ASCAP)
Lean On Me / 95
R. Perry (B. Whiters) (Interior-BMI)
Let Me Push It To Ya / 97
L. Job (J. Carter, J.R. Sales, I. Scott, K. Scott, D. Wyatt) (Harrindur/Noiseneta-BMI)
Like A Prayer / 22
Madonna, P. Leonard (Madonna, P. Leonard) (Webb/Hi/WB-ASCAP/Johnny Yuma-BMI)
Little Jackie Wants To Be A Star / 29
Full Force (Full Force) (Forcelul/Willesdon/My/My-BMI)
A Little Romance / 49
L.A. Babyface (Babyface, S. Johnson, C. Muldrow) (Hip Trip/Kear/Mister Johnson's Jam/Tammi/Pera-BMI)
Lost Without You / 39
K. Thomas (K. Thomas, B. Winans) (Yellow Elephant/Edward Grant-ASCAP/Benny's Music-BMI)
Love Say It / 4
L.A. Babyface (L.A. Reid, Babyface, D. Simmons) (Kear/Hip Trip/Green Skirt-BMI)
Lovers Intuition / 99
P. Bunetta, R. Chudacoff (J. Erikson, D.S. Gazelli, B. Rohnstein) (Garlic Gulch/Chuba/Sea Songs/Jonathan Apple-ASCAP/Bug-BMI)
Lovesick / 14
Lucky Charm / 69
L. A., Babyface (L. A. Reid, Babyface, D. Simmons) (Kear/Hip Trip/Kear/Little House-BMI/ASCAP)
Made To Be Together / 31
G. Griffen (G. Griffen, C. Jones) (Virgin/Cal-Genie-BMI)
Me, Myself And I / 20
P. Huston (K. Mercer, D. Jolicoeur, V. Mason) (Tee Girl/Bridge Port, Goffin)
Miss You Like Crazy / 17
M. Masser (M. Masser, G. Goffin, P. Glass) (Prince Street, Screwen Gems-ASCAP/Lauren Wesley/Irving/Gema-BMI)
More Than Friends / 34
T. Allen, B. Eastmond (J. Butler, J. Skinner) (Zomba-ASCAP)
Mr. DJ / 21
Fenderella (D. Astrn, Fenderella, Doug E. Fresh) (Diva One/Spectrum 7-ASCAP)
My First Love / 19
D. Lewis, W. Lewis (D. Lewis, W. Lewis) (Jodaway-ASCAP)
My One Temptation / 40
Lequitt (M. Leeson, P. Vale, M. Waters) (Chappell/Abacus/PRS-ASCAP)
Never Say Goodbye To Love / 63
R. Moore (R. Moore) (R. Moore-ASCAP)
Objective / 47
M.J. Davis (M. Jay) (Abana/Virgin-BMI)
On A Mission / 61
V. Bell, A. Moody, G. Dukes (A. Moody, V. Bell) (Def Jam/KJN-ASCAP/Siam City-BMI)
One Man / 71
C. Clarke, C. Munford, D. Shaw (D. Shaw, K. Hedge, C. Herbert, J. Millan) (Protunes/Grey House/Munford/Madip-ASCAP)
Real Love / 46
E. DeBarge (E. DeBarge, B. DeBarge) (Jobete-ASCAP)
Real Love / 1
Rolling With Kid N' Play / 18
H. Luvbug, The Invinibles (C. Reid, E. Johnson, B. Doss, The Invinibles) (Hit-tage/Turnout Brothers-ASCAP)
Searching For A Good Time / 50
D. Serafini (M. Lewis) (Allan-Lewis-ASCAP)
She's So Cold / 54

She Drives Me Crazy / 77
David Z., Fine Young Cannibals (D. Steel, R. Gift) (Virgin-ASCAP)
Show And Tell / 37
C. Gant, P. Bryson (J. Fuller) (SBK Blackwood/Fullness-BMI)
Show And Tell / 37
Sister Rosa / 91
D. Lanos (Neville Brothers, C. Moore, D. Johnson) (Neville-BMI/Saiv-ASCAP)
Sleep Talk / 6
A. Moody, V. Bell (A. Moody, V. Bell, R. Simmons) (Def Jam/Rush Groove-ASCAP/Siam City-BMI)
Start Of A Romance / 2
R. Muller, S. Roberts Jr. (T. McConnell, J. Williams) (Alligator-ASCAP)
Stay / 89
R. Brookins, J. Jackson (R. Brookins, J. Jackson, B. Ouander) (Sac-Boy/MCA/Do/WB-ASCAP/Siggy-BMI)
Sticks And Stones / 12
D. Ross, A. Cleveland, D. Ross (Juby Laws-ASCAP/Rossway/Tough Cookie-BMI)
Struck By You / 81
T. Gaie, K. Hairston (T. Gaie, K. Hairston, A. Moody) (Beronde Jay/Gale Warnings/Siam City-BMI)
Temporary Lover / 84
D. Spencer Jr., S. Sims (D. Spencer Jr., S. Sims) (Honey Look/Basamp-ASCAP)
Through The Storm / 45
TrIBUTE (Right On) / 8
p. Wingfield/The Pasadena's, P. Wingfield/CRGI-BMI)
Turn This Mutha / 23
M.C. Hammer (M.C. Hammer) (Bust-It_BMI)
Turned Away / 60
C. Booker, Big Dog Prod. (C. Booker, D. Spencer, Jr.) (Selessongs/Honey Look-ASCAP)
A Woman's Touch / 88
M. Bynum (H. Redmon, Jr., M. Bynum, L. Johnson) (Dayvan-BMI)
Workin' Overtime / 30
N. Rodgers (N. Rodgers, C. Max) (Tommy Jmy/Warner-Tamerlane-BMI/Mike Chapman/Nations-ASCAP/Hip-Oh-Ooh / 32
J. Hey (N. Ashford, B. Simpson) (Nickoval-ASCAP)
You And I Got A Thang / 76
A. Bayyan (A. Bayyan, Day, Willis) (Orpheus)
You Laid Your Love / 85
S. Sheppard, J. Varner (S. Sheppard, J. Varner, G. Alston) (SMB/Island/Stanton's Gold/April Joy-BMI)

COUNTRY SINGLES

After All This Time (Granite/Coolweath-ASCAP) / 5
Baby's Gotten Good At Goodbye (Co-Hear/Muy Bueno-BMI) / 21
Back In The Fire (Jack and Bill/Songs De Burgo/Lodge Hall-ASCAP) / 31
Better Man (Howlin' Hits-ASCAP) / 20
Beyond Those Years (WB/Two Songs/Warner-Tamerlane-ASCAP/BMI) / 33
Big Dreams In A Small Town (WB/Uncle Beave-ASCAP: Warner-Tamerlane/Bunch of Guys-BMI) / 9
Big Love (Bellamy Brothers-ASCAP) / 49
Big Suede Blues (Miami City/Combine-ASCAP/BMI) / 89
Brand New Week (Screen Gems-EMI, Music-BMI) / 92
But You Will (Razzy Bailey/Mallut-ASCAP) / 44
Call On Me (Irving-BMI) / 32
Carry On Children (Cross Keys-ASCAP) / 77
Chance You Take, The (Morganacute/You and I/Dejams-ASCAP; Nashlon-BMI) / 62
Church On Cumberland Road, The (Little Big Town/American Made-BMI; Wee B-ASCAP) / 7
Come As You Were (Dropkick-BMI) / 46
Come From The Heart (SBK) / 57
April/GSC/Lion-Hearted-ASCAP) / 57
Daydream (Hudson Bay-BMI) / 78
Dear Me (Acuff-Rose/Arin-BMI) / 59
Don't Quit Me Now (Texascity/Ah Rolsins/Screen Gems-EMI/Moon And Stars-BMI) / 45
Don't Toss Us Away (Lionrich-BMI) / 4
Down That Road Tonight (Jetfwo-ASCAP; Mopage/Warner-Electra-Asylum/Moon and) / 36
Fair Shake (SBK/Apri/Uncle Arlie-ASCAP; Lawyer's Daughter-BMI) / 36
Fellow Travelers (Jack & Jill/Amanda-Lin-ASCAP) / 58
5-01 Blues (Tree-BMI; Cross Keys-ASCAP) / 48
From A Jack To A King (Dandelion-BMI) / 97
Frontier Justice (Bobby Fischer/Serenity Manor/Chriswald/Hopi Sound-ASCAP) / 75
Gospel According To Luke, The (Acuff-Rose/Golden Reed-BMI/ASCAP) / 16
Heart, The (SBK/Resaca-BMI) / 38
Heartbreak Hill (Sorghum-ASCAP; Irving-BMI) / 30
Heil To Hold (Bent Cent-BMI) / 72
Hey Bobby (Wooden Wonder-SESAC) / 8
Home In My Pocket (House of Bryant-BMI) / 55
Hometown Advantage (SBK/Music City-ASCAP; Mill House BMI) / 61

Houston Solution (Screen Gems-EMI/Scarlett Moon-BMI; MCA/Don Schiltz-ASCAP) / 63
How Do (Getarealjob-ASCAP) / 85
I Don't Want To Spoil The Party (SBK Blackwood-BMI) / 18
I Got You (Coal Dust West-BMI) / 10
I Know What I've Got (Crown-Warner/Elektra/Asylum-BMI; Silbar Songs/Lonmar-ASCAP) / 35
I Never Had A Chance With You (Screen Gems-EMI/Tom Collins-BMI) / 69
I Still Need Her (Second Base-BMI) / 87
I Still Need You (Mickey James-BMI; SBK/Coaimers-ASCAP) / 82
I Wonder What She's Doing Tonight (Cross Keys/Tree Group/Alabama Band-ASCAP) / 53
I Wonder Where You Are Tonight (Bond-BMI) / 84
If I Ever Go Crazy (Rick Hall-ASCAP) / 29
If I Had You (Acuff-Rose/Tiaoga Street/Hear No Evil-BMI) / 1
If I Never See Midnight Again (MCA/Don Schiltz/Coigems-EMI-ASCAP) / 52
I'll Be Lovin' You (MCA/Don Schiltz/Screen Gems-EMI/Scarlett Moon-BMI/ASCAP) / 100
I'm No Stranger To The Rain (Tree-BMI) / 15
In a Letter to You (SBK/Dennis Linde-BMI) / 70
I Promise (Tree-BMI; Crosskeys-ASCAP) / 90
Is It Still Over? (Ensign/Larry Henley-BMI) / 3
It Won't Be Long (Aaron Sklar Pro) / 79
I've Had Enough of You (Chip 'N Dale-ASCAP) / 74
Johnny Lucky and Suzi 66 (Ensign/Screen Gems-EMI-BMI) / 68
Just Because You're Leavin' (Cross Key-ASCAP; Tree-BMI) / 81
Keep The Faith (April/Keth Stegal-ASCAP; Hall Chien/Weik Music-Group-BMI) / 99
Labor Of Love (Chip 'N Dale-ASCAP) / 95
Linin' For Tomorrow Is Killin' Me Today (Jim's Allisongs/Tapadero-BMI) / 93
Love Out Loud (Screen Gems-EMI/Bethlehem-BMI) / 25
Love Will (Jack And Bill/GID-ASCAP) / 13
Lovin' Only Me (ESP-BMI) / 50
Lucky Me (Kit/Country Trails-ASCAP) / 67
Many Mansions (Mid-Summers/AMR/EEG/Whiteheath-ASCAP) / 26
Moon Pretty Moon (Stater Brothers-BMI) / 42
My Train Of Thought (Ensign/Termite-BMI/ASCAP) / 41
Never Say Never (Rick Hall-ASCAP) / 60
New Foot At An Old Game (Chappell/DeJamas-ASCAP-BMI) / 39
No Like This (Life of the Record/Malchak/Caddo-ASCAP-BMI) / 83
Old Coyote Town (Warner-Tamerlane/Believus Or Not/WB/Mike Believus/Screen Gems-EMI-BMI/ASCAP) / 24
Old Fashioned Lovin' Time (Samos Island-BMI) / 94
One Good Well (Irving/Colter Bay-BMI; Aimo/Bno Blues-ASCAP) / 64
Put a Quarter in the Jukebox (Buck Owens-BMI) / 80
Right Track, Wrong Train (Milene/Zomba-ASCAP) / 71
Schoolroom Blues (Dreambird-BMI) / 88
She of Heartbreak (David Casca, Shapiro, Bernstein & Co-ASCAP) / 47
Setting Me Up (Almo-ASCAP) / 12
She Deserves You (Coigems-EMI/Don Schiltz-ASCAP) / 22
She Don't Love Nobody (Lillybilly-BMI) / 17
She Had Every Right To Do You Wrong (Aimare/Fogine-BMI) / 76
She's Got A Single Thing In Mind (Rick Hall-ASCAP) / 51
Small Town Dreams (Lyn Pen/Kay Day-BMI) / 98
Sowin' Love (Screen Gems-EMI/Scarlett Moon-BMI; MCA/Don Schiltz-ASCAP) / 40
Still Loving You (Acuff-Rose-ASCAP) / 91
Tell It Like It Is (Conrad/Olrap-BMI) / 6
There's A Tear In My Beer (Acuff-Rose-BMI) / 14
They Rage On (Jack and Bill/Ranger Bob/Pink Pig-BMI) / 27
Up and Gone (Farm Hand/Debaris/SBK April/Ides of March-ASCAP) / 66
What It Boils Down To (Bocephus-BMI) / 73
What's Going On In Your World (Milene/H.A./Deb-ASCAP) / 56
Where Did I Go Wrong (Steve Warner-BMI) / 11
Who Have You Got To Lose (Rick Hall-ASCAP) / 96
Who You Gonna Blame It On This Time (Tree-BMI; Hookem-ASCAP) / 23
Why (Byrkes-BMI) / 86
Wine Me Up (Acuff-Rose-BMI) / 28
Ya Ba Da Ba Do (Uncle Arte-ASCAP) / 54
Young Love (Irving/Colter Bay-BMI) / 2
You've Still Got A Way With My Heart (Love This Town-ASCAP; Henco-BMI) / 37

CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

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

Classified Ads Close **TUESDAY**

COIN MACHINES

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

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

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to

buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

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

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

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

REAL ESTATE

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

RECORDS

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

OPERATOR / DISTRIBUTOR

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

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

SERVICES

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

MUSICIAN/ARTIST OPPORTUNITIES

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

STARDUST RECORDS: The only under-one-roof recording, booking, mailing, promotion and career direction label with a half century of experience at it's head! But fresh as today's headlines. For free brochure send SASE to Drawer 40, Estill Springs, TN 37330.

RECORD PROMOTION

Country and Gospel Record Promotion: For more information contact: LaDonna Kay, 24285 Sunnymead Blvd., Suite 234, Moreno Valley, CA 92388. Tel: (714) 653-1556.

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

MISCELLANEOUS

U.S. GOVERNMENT GRANTS AVAILABLE for music-related projects to individuals and organizations — \$2,000-\$50,000. For details call (213) 878-5530, 24 hours, 7 days.

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

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME _____			
COMPANY _____		TITLE _____	
ADDRESS _____		<input type="checkbox"/> BUSINESS	<input type="checkbox"/> HOME APT. NO. _____
CITY _____		STATE/PROVINCE/COUNTRY _____ ZIP _____	
NATURE OF BUSINESS _____		<input type="checkbox"/> PAYMENT ENCLOSED	
SIGNATURE _____			DATE _____

SUBSCRIBE NOW, SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS RADIO REPORT at \$150.00 PER YEAR LIMITED TIME ONLY



PRODUCED BY PETER JOHN VETTESE, DON GEHMAN AND CUTTING CREW.

THE SCATTERING IS THE NEW ALBUM FROM CUTTING CREW
WHOSE DEBUT LP SOLD MORE THAN 700,000 COPIES.

CUTTING CREW

“(BETWEEN A) ROCK AND A HARD PLACE!”

IS THE FIRST SINGLE
DESTINED TO MATCH THE SUCCESS OF
ITS PREDECESSOR
(I JUST) DIED IN YOUR ARMS.

VIRGIN RECORDS
IS PROUD TO RELEASE THE SECOND ALBUM
FROM ITS FIRST BAND.



ON VIRGIN COMPACT DISCS, CASSETTE AND RECORDS.
BILL GRAHAM MANAGEMENT, BETH HART