

# CASH BOX

JUNE 3, 1989

NEWSPAPER \$3.50

## JAM & LEWIS

*MINNEAPOLIS MONARCHS*

## JOHN FOGERTY

*REBORN ON THE BAYOU*

## SIDEWINDERS

*TUCSON TURBULENCE*



JIMMY JAM & TERRY LEWIS

# TICKERTAPE



WES, JOE, BILL & EEC's JIM MARTONE

**ENIGMALUTION:** All those hirings and firings in Culver City make sense now. Following nearly six months of negotiations, **Capitol-EMI Music, Inc.** has acquired half of **Enigma Entertainment Corp.**, another step in the evolution of the seven-year-old company from indie to major status. Apparently, Enigma's autonomy will be in no way threatened by the agreement. "You might describe this as an equity deal," Enigma president **Wesley Hein** explained. "We're very lucky in the fact that we did this deal with [Capitol-EMI Music prez/CEO] **Joe Smith**. Without prompting, Joe said, 'I'm not gonna do anything that's gonna keep you guys from running the business, 'cause that's what we're buying.' So the deal is structured very loosely. If anything, as Bill [Enigma chairman **William Hein**] has said, we may be gaining a little bit more independence, because we're not at the whims of cash-flow needs." Not surprisingly, Enigma has been flooded with applications for A&R positions in the wake of its recently announced intention to start an A&R department. But don't get too excited, would-be talent scouts—initially, there will be only two positions, one for an experienced A&R exec, the other for a new-kid, street-level type. In order to establish itself as a full-service operation, Enigma is also in the process of beefing up its sales and promotion staffs.



A&R GUYS CHERTOFF & NOVIK

**CBS BROADENS A&R STAFF:** **Rick Chertoff** and **Dave Novik** have been named senior vice presidents, A&R, **Columbia Records**. The move is intended to "strengthen its day-to-day A&R activities as well as providing even broader support for its artists' roster." Said Columbia president **Don Jenner**, "With their guidance we intend to expand our A&R staff on both coasts and aggressively pursue new talent while at the same time continuing to work with the great hit artists on the Columbia label." Chertoff had been vice president, executive producer, East Coast A&R, for Columbia since '85. Novik had been vice president, A&R, West Coast, Epic/Portrait since last June. Chertoff said, "Don Jenner's arrival at Columbia Records signals the beginning of a new era. By choosing a producer to be a leader of his A&R department, the message is clear. Sensitivity to the

music and to the record-making process will play an increasingly important role as Columbia moves into the next decade." He intends, he says, to continue to produce albums for Columbia "on a limited basis." **Ron Oberman**, vice president, West Coast A&R, and **Cecil Holmes**, vice president, black music A&R, will continue in their roles. "For administrative purposes only," Columbia notes, "they will report to **Mickey Eichner**, senior vice president, A&R, however, Mr. Jenner will be totally involved, working directly with the new A&R team." From an ideological standpoint, Columbia's repositioning of Chertoff would seem to indicate the label's desire to establish a creative-sector emphasis similar to that found at such A&R-driven companies as **Warner Bros.**, **Elektra** and **Geffen**.

**BMI GETS RHYTHM:** **BMI** held its annual **Pop Awards** last Tuesday evening at the Beverly Wilshire Hotel, hosted by **BMI CEO Frances W. Preston**. Awards were given to the 66 most performed songs of 1988 with **BMI** affiliated writers and publishers. The 600-odd in attendance saw **Miami Sound Machine's Gloria Estefan** named Songwriter of the Year. The award is a significant indication of the kind of influence Latin-influenced pop had on radio play last year, loosening the boundaries between CHR and Latin formats. Estefan's big hits were, "Anything for You," "Can't Stay Away from You," "1-2-3," and "Rhythm Is Gonna Get You." **Steve Winwood** and **Will Jennings'** "Valerie" was honored as Song of the Year, a surprisingly big hit when re-released on **Island's** Winwood compilation, *Chronicles*. (The song was originally written for the '82 Winwood LP *Talking Back to the Night*.) **Warner/Chappell Music** was given the nod as Publisher of the Year, receiving eight citations. (The **BMI** score made it a sweep for **Warner/Chappell**, which nabbed the **ASCAP** award the week before.) **Virgin Songs, Inc.** took second place in the publisher category with six citations. Multiple award-winning writers with three citations each were **Michael Jackson**, **Will Jennings** and the writer-producer team of **Stock, Aitken & Waterman**. Receiving two citations each were **Ritchie Cordell**, **Terence Trent D'Arby**, **Kenneth "Babyface" Edmonds**, **Kiki Garcia**, **Christine McVie**, **Ellen Shipley** and **Steve Winwood**. The **Otis Redding-Steve Cropper** classic "Sittin' On The Dock of the Bay" received its fourth award for **Michael Bolton's** cover.

**CANADEALS:** **WEA Canada** has been restructured into two parts—the U.S. Repertoire Division and the Domestic & **WEA International** Division. The reorganization parallels those of **WEA International's** British and Australian companies.... While we're in the neighborhood, **Delos**, the mostly classical label, has signed a dis-

tribution deal with **A&M**, covering the U.S. and Canada. **A&M** will also make the **Delos** catalog available.



ABB GETS AAD TREATMENT

**ABSOLUTELY ALL THE ALLMANS YOU'LL EVER NEED:** Move over, **Eric Clapton**, here comes the **Allman Brothers Band**. On June 20, **PolyGram** will release *Dreams*, a 55-track, five-hour, four-CD, six-LP/cassette retrospective of the Southern rock veterans in all their various formats. We're talking pre-Allman Brothers **Allman Brothers (Allman Joys, Hour Glass, 31st of February)**, pre-**Allman Brothers Dicky Betts (the Second Coming)**, **Allman Brothers**, post-**Duane Allman Brothers**, solo **Betts**, solo **Gregg Allman**, tons of the stuff. Two hours of it is previously-unreleased—live things, studio things, alternate tracks. We mean comprehensive, we mean a lot of Allman Brothers (and we mean that a lot of it sounds real, real good, although a lot of the early stuff sounds real, real cheesy). Now we hear that the **Band** will get the archival once-over soon. We're waiting for the **Elvis Costello** retrospective boxed-set, that's what we're waiting for.

**FRIENDLY ANIMALS:** In a related note, **Rhino Records** has supplied **Warner Bros.** with mucho copies of its just-released **Todd Rundgren** compilation. Why would the wabbit want it? Simple: **WB** wants to educate its promotion staff in **Toddophilia** so as to enable them to more effectively push its own just-released **Rundgren LP, Nearly Human**. The Rhinos, on the other hand, figure it can't hurt their cause to have **Warners** field people making reference to the spiffy *Anthology: 1967-1985* in their travels. So logical, and at the same time so real, man.

**NO LAUGHING MATTER:** So **HBO** announces it's going to start an all-comedy cable channel later this year—sort of an **MTV** for yocks—and what does **MTV** do? Well, they announce that, hell, they've been planning to do the same thing for a year and a half already. Theirs is called **HA** and is set to start sidesplitting early next year. So, you see, there's this Jewish guy and this Cuban guy and this Polish priest and they're pawing through the **TV Guide** when suddenly a naked black guy....

**MORE BIZ:** **MCA** and **Bon Ami** (not the scouring powder, the record label!) have inked a distribution deal. **Bon Ami** Entertainment Group was formed last year by **Joey Robinson Jr.**, who is chairman/CEO, and by **Sylvia Robinson**, who is president. (Yes, they're the same Robinsons who owned the infamous **Sugarhill** label.) Nine groups

are to be distributed through the giant **MCA**, including **Rappers King Mike C**, the **New Style** and **Almighty Gee**. In addition, **B.A.E.** has formed a new indie label, **New Day Records**, with **Joe Medlin** and **Norman Rubin** as VPs of operation and sales & marketing, respectively. First acts to be released (through indie distribution) will be **Grandmaster Melle Mel & the Furious 5** with a new album called *Piano* and a 12" single called "White Lines '89—Part II." We'll also see LPs by rappers **MC Unique** and **Chill E.B....** And **Jerry Kramer Productions**, owned by the *Moonwalker* director, has merged with **Visualize**, a Santa Monica-based production company. Said Kramer, "I picked these guys 'cause they were close to my house."

**NEWS LITE:** You say *Cash Box* doesn't cover the latest news in the rapidly growing new age market? Well, dig—the new age news this week is the recent release of *No Blue Thing* by quasi-New Age superstar **Ray Lynch** on the **Music West** label. Lynch doesn't cozy to the new age tag, but we're stumped for what else to call his witty, electronic keyboard classicisms. His previous release, *Deep Breakfast*, was a monster, the only gold album ever by a new age artist on an indie label.... **London Records**, which considers itself a "proud and prestigious bastion of great classical recording," is beginning a catalog of releases it calls (gulp) "nu view—new directions in sound." We're talking light—really light, meringue light—classics here, European electronic pop stuff, and "imaginative new electronic interpretations of classical standards." **Anthrax** it's not.

**ART AND ARTISTS:** **Ziggy Marley and the Melody Makers** will have a new **Virgin** release, *One Bright Day*, out on August 1. **Chris Frantz** and **Tina Weymouth** are once again producing (with **Ziggy** and engineer **Glenn Rosenstein** (he's the burly curly in the photo above) pitching in.... The **Beach Boys**, bless their balding hearts, have returned to **Capitol**, with *Still Cruising* (which "may or may not include **Brian Wilson**") due in July. And the domestic CD release of *Pet Sounds* has now definitely been set for July 14, 1997, if **Brian** gets to it by then.... The **The** will release its new album *Mind Bomb* (**Epic**) on June 27. Boss **Matt Johnson** is joined by **Johnny Marr**, **Dave Palmer** and **James Eller** on this one; all of them, says Johnson, are "in love with their own instruments." (Is there a scientific name for that?)... **Paul Shaffer's** debut **Capitol** album, *Coast to Coast* has an August 1 release date. Paul and his **Letterman** cohorts explore different cities' musical styles and personalities, with aural trips to **New Orleans** (featuring **Allen Toussaint** and **Jessie Hill**), **New York** (**Dion**, **Johnny Maestro**, **Carole King**), **Memphis** (**Don Covay**, **Wilson Pickett**, **Bobby Womack**), **Chicago** (**Koko Taylor**, **Eric Burdon**, **Buddy Guy**), **Philly** (**the Fresh Prince**), etc., etc. Get the picture?



ZIGGY & THE ONE BRIGHT DAY MAKERS

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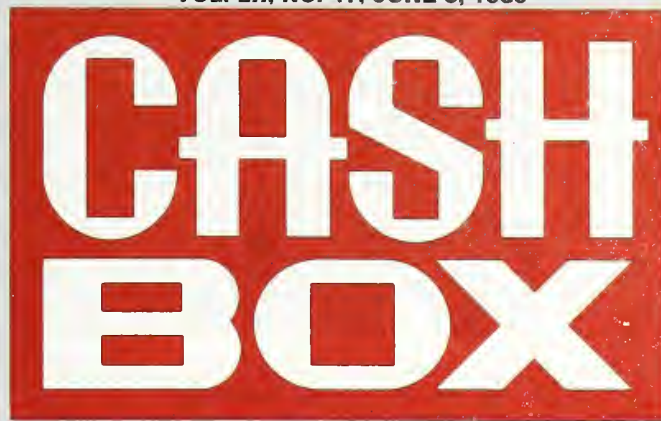
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Jimmy Jam & Terry Lewis photographed exclusively for *Cash Box* by Greg Allen

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# THE BUZZ

## LA PLAYERS ONLY LOVE YOU WHEN THEY'RE PLAYING,

**DEPT.:** Last week, following the opening ceremonies for the T.J. Martell Celebrity Charity Weekend, we trekked to a bash celebrating the release of Stevie Nicks' new *Modern/Anti* album, *The Other Side of the Mirror*. The extravagant festivities were held at a very large, mock-medieval castle in Beverly Hills (which Nicks reportedly rents out on a frequent basis).



Upon arriving at the castle, one was instantly alerted to the party's "Alice in Wonderland" theme. There were people in costume, little tea sets on the tables, and Nicks even dressed like a young "Alice." Festive, festive, festive.

Although many of us haven't yet forgiven her for writing such cryptic words as "thunder only happens when it's raining" (what does that mean?!), I must admit that the party was a fine celebration of the album's release.

Now if only the album was any good...

**"THAT'S ECLECTIC, NOT ELECTRIC!":** Last week, Epic recording artists **The Indigo Girls** performed their first-ever Los Angeles show at the Roxy Theatre to a packed house. The show was going great and the audience seemed entranced by the duo's music when, about halfway through the set, during the song "Land of Canaan," Indigo **Amy Ray** received a fairly serious electrical jolt from her microphone and guitar. A little while later, after the shock had worn off and she was assured everything was okay, Ray returned to the stage—only to have the same thing happen almost immediately.

Ray's musical partner **Emily Saliers** emerged on the stage and explained to the crowd that they would have to stop the show due to the dangers on stage, and offered everyone attending tickets to the next night's performance. A short circuit in the club's monitor system was later said to be the blame. And reportedly Ray suffered some minor burns in the accident.

**TOAD TIDBITS:** More news in the continuing saga of *Cash Box* faves **Toad the Wet Sprocket**. Seems that the desire to sign the band has become so great that nearly every top-o'-the-totem-pole label exec is now leaving the comfy confines of their office suites to meet, greet and attempt to sign the boys. Look for the lucky label to be decided upon within the next couple of weeks. We'll keep you posted.

**JOIN THE CLUB:** While on **Talking Heads** hiatus, **Tina Weymouth** and **Chris Frantz** are bringing the **Tom Tom Club** to Los Angeles for 12 live performances at downtown's Variety Arts Center. The band will perform June 6-11 and 13-18. The Tom Tom Club have just released their third album, *Boom Boom Chi Boom Boom*, on **Sire Records**.

**BLUES IN THE HILLS:** It has been announced that the 3rd Annual Hollywood Hills Blues Festival will take place at the John Anson Ford Theatre on June 10 & 11. This year's line-up boasts such stellar talent as **Albert Collins & the Icebreakers**, **Rufus Thomas**, **Papa John Creach**, **Harmonica Fats & the Bernie Pearl Blues Band**, **Taj Mahal**, **Floyd Dixon** and **Otis Rush**. Daily tix are \$25, 20 and \$15. Two-day general admission passes are \$27.50.

**GOODBYE KEVIN COOGAN, WE'LL MISS YOU!**

**Tom De Savia**

**NY** GOING TO SEE A LIVE SKULL SHOW is an almost religious experience. You never walk out in the same frame of mind as when you went in; you come out altered, calmer, a little hypnotized, maybe. You want to go home and sit in the corner and meditate more than anything. It has something to do with volume, with key, with the literal wall of distorted guitars that numb your other senses. Tantric noise.



That is, of course, how this band is classified—noise, not tantric—along with fellow New Yorkers **Sonic Youth** and **Band of Susans**, and noise maestros **Glen Branca** and **Rhys Chatham**. But while they all fit into the same category, Live Skull guitarist **Mark C.** is quick to point out that there are marked differences in style, and while he doesn't mind comparisons, he'd like people to realize that they are all doing something different.

"A lot of comparisons between us and the other bands aren't accurate," he explains. "We could have a whole book of reviews that start out with 'the detuned guitars' or 'the specially tuned guitars,' which is something we have never done.

We have always used totally traditional guitar tunings. And only one; we've never done any alternative tunings at all, unlike **Sonic Youth**, where almost every song uses a different tuning. So there's one big comparison that is a complete myth."

This being a fairly small clique, it's easy to analyze the other artists, and something he's used to doing, as well. "Band of Susans is, in an abstract way, more like **Glen Branca** or **Rhys Chatham**, in that they get 30 guitars to play the same note. There are fuzz bands that are doing that now, too, where you just get a whole bunch of overdrive guitars to play the same chord. It's a satisfying sound to me," he adds, "but we have never done anything like that. We've always all played very different parts that weave together. Live Skull has always had counter melodies and counter rhythms with every member, bass, drums and the two guitars. That makes it very different from the New York sound, like Rhys's famous three-note thing where it just keeps building. It's just easier to say 'they sound like **Sonic Youth**' than to really dissect the sound."

Live Skull started as **Mark** and fellow guitarist **Tom Paine**. "Tom and I met in California. We had a mutual friend who had just started playing music, and he was in a band called the Situations. When that broke up, he decided he wanted to start his own band, so he invited people he liked to play. Not musicians. Tom was invited to play, he played bass, and I was invited, and I played different instruments, guitar, bass, keyboards, whatever. I didn't know how to play anything so it really didn't matter.

"Later we got fed up with the music scene in San Francisco, and moved to New York, the three of us. And during that time, we met everybody. We jammed with **Vernon Reid**, with all the people who were later the Swans, everybody. We put an ad in the SoHo News, and it was a great time, because everyone was playing with everyone.

"Then eventually we started a band, but we got kind of frustrated with what we were doing. Tom and I, neither one of us were playing guitar, and we really liked guitar, but we weren't hearing much that we really liked. We decided we wanted to play guitar, so for a summer, we just sort of got together in my loft and played whenever we had time. The other band we were in, called **Body**, got a show, and no one really wanted to do it. So we said 'alright, let's do something with what we've been playing around with.' So we begged someone to play drums, someone who'd never played before, and he agreed. It was at **Magique**, this disco that is now **Chippindales**. It was a party, a pretty big deal, they picked us up in a limousine. Tom and I had never played guitar before, it was our debut." He pauses, and laughs. "They pulled the plug after four songs, and ran us out with bats."

A lot of practice, several releases, and a new line up later, Live Skull has just come out with *Positraction* (on **Caroline**), one of the few records I've heard that actually almost captures the essence of a noise band. There are a few changes in sound, most noticeably the *Dusted*-era addition of vocalist **Thalia Zedek**, whose peculiar technique—part chant, part banshee wail—has added an element they intend to capitalize on. Also new are drummer **Rich Hutchins** and bassist **Sonde Andersson**. "I kind of feel like we are a new band right now, and there is a more exciting energy. Before, I think we were more contemplative, more interactive, but now I think the sound is more geared toward the live show," **Mark** notes. "Before the vocals were just another element in the music, whereas now, we really try to feature them in the music and the way the songs are constructed, and Thalia is really important. It's still about all the parts but we try to put more emphasis on bringing out the vocal ideas."

Live Skull has an unusual way of writing songs; they literally tape rehearsals and jam sessions, then go back and splice together interesting parts of the tapes, and develop the songs from there. "We take the tapes home and listen to them and make a composite of fragments that we like, then have everyone listen to them and see if we can all agree on things. We also might go a step further, and say these two things sound like they could go together."

*Positraction* is the latest result of this technique. "Thalia wrote all the lyrics for this album, except for one song a friend of hers wrote, and she kind of adapted," **Mark** adds. "If you read the lyrics, you realize it's basically one idea. It's kind of a frustrated love situation, but it's also a metaphor for all frustrations in life and how you get beyond them, or don't get beyond them. But I kind of like the idea of keeping it to one sort of theme."

Kind of like Live Skull itself: Take an idea—in this case, noise—and see how far you can go in that context. Or hypnotize yourself trying.

**Karen Woods**

**NA** WELL, THE OLD SAYING "Neither rain, hail, sleet, nor snow can keep it from being delivered" may be true for the mail service, and it was certainly true for the artists on hand who performed, but it certainly was *not* true for country music fans (who didn't show up) at the **First Annual Spam Jam**. Those who were leery of severe weather forecasts truly missed out on the excellent performances that those of us who were brave at heart (about 700), were treated to at the **Starwood Amphitheatre**.

Co-sponsored by **Hormel** and **WSIX AM/FM Radio**, the Spam Jam was a benefit event for the **PENCIL Foundation**, organizers of the successful Adopt-a-School program and the **Middle Tennessee Exchange Club's Center for the Prevention of Child Abuse**. In addition to almost non-stop contemporary country, the show featured "Nashville's biggest yard sale" and the Spam Jam Cook-off (that's right—50 teams of students came up with creative recipes containing Spam. The winning team won \$1,000 for its school with its tasty dish of Spam Fajitas).

The Spam can says: "Keep this hearty, satisfying treat on hand for quick, versatile meals." And music lovers were certainly treated to a meal of versatility. From the traditional, heart-tugging twangs of the down-home **Georgia Burch Sisters** to the zany and manic performance of **Jason D. Williams**, if you like music, you could find it at the Spam Jam.

Those included on the day's roster were: **Wild Rose**, former **Exile** vocalist, **Les Taylor**, **Garth Brooks**, **Suzy Bogguss**, and former **Nitty Gritty Dirt Band** member, **John McEuen**.



While the crowds may have stayed away because of a little thunder and lightening, T. Graham Brown delivered his usual electrifying performance to his devoted fans.

**Jason D. Williams** stole the show early in the day with his Jerry Lee Lewis-style piano playing. He played everything from blues to Dixieland, using everything from his lightning-swift hands to his white-booted feet (including his backside). The set ended with the star of the show, **T. Graham Brown** playfully tossing Williams over his shoulder and carrying him off-stage.

Also appearing was **Capitol Records'** contemporary crooner, **David Slater**, who mesmerized the crowd with material from his just-released LP, *Be With Me*, and brought applause and screams from many female fans with his rendition of his former Top 10 hit, "I'm Still Your Fool."

Beginning their show with a taped recording of **Monty Python's** comic routine *Spam and Eggs*, the **New Grass Revival** was both humorous and musically amazing, as always, bringing us their latest single, "Callin' Baton Rouge" and some spectacular instrumentals.

Another surprise of the show was the tremendously talented artist, **Lee Roy Parnell**. In negotiations now for a recording contract with the newly-formed Nashville division of **Arista Records**, Parnell rocked the crowd with his R&B flavored music.

**MCA** recording artist **Skip Ewing** crooned numerous hits, much to the delight of, again, screaming females. Skip also treated the crowd to two songs from his upcoming album, one being the beautiful ballad, "Please Don't Leave Me Now," sure to be another number one hit.



HOUSE AT SPAM JAM

to *Cash Box*). But I'm glad I braved the weather, and the Spam cook-off. From now on, I promise to "never say never" to Spam.

### Kay Knight



**FINE YOUNG CANNIBALS EAT PLATINUM:** MCA/IRS recording artists **Fine Young Cannibals** celebrate the success of their album *The Raw and the Cooked*. Certified platinum less than six weeks after its release, the album has also produced gold sales on the #1 single, "She Drives Me Crazy." Pictured, from left, are MCA Records president **Al Teller**, FYC members **David Steele**, **Andy Cox**, and **Roland Gift**, producer **David Z.** and FYC U.S. manager **Tony Meilandt**.

## MOVERS & SHAKERS

■ **Steve Stone** has been named VP, creative, Warner/Chapell Music Group. Stone comes from Lorimar Music Group where he was VP & GM, supervising the music publishing activities for the company.

■ **PolyGram Records** promotes **Wynn Jackson** to VP, album promotion, for Polydor Records & Associated Labels. Jackson was most recently senior director, album promotion. And PolyGram has named **Ron Carter** publicist, West Coast. Carter comes from MJJ Productions, Michael Jackson's production company, where he was a publicist and executive assistant.

■ **Arista Records** has upped **Randy Gerston** to director, A&R, West Coast. Gerston has been with the label for two and a half years, most recently holding the position of manager, West Coast A&R. And **Larry Jenkins** has been named national director of publicity, West Coast for Arista. He most recently was director of publicity, West Coast for the label.

■ **Chrysalis Records** has upped **Greg Thompson** to director, national singles promotion, based in New York. Thompson has been with the label for five years, most recently holding the position of director, Midwest promotion. ■ **Personics** has appointed **John Scales** VP, retail operations. **Gregg Geller** is VP, programming and product acquisition. **Steven Cristol** is now director of marketing.

■ **RCA Records** is reorganizing and expanding its black music area in response to the growth of Jive Records. Skip Miller, RCA's VP, black music has been overseeing the changes. **Worthy Patterson** has been named VP, product development. **Roland Edison** is director, national field promotion, black music. ■ **Frans De Wit** has been appointed **ASCAP's** European director. De Wit will be based in London. He was formerly managing director of EMI Music Publishing London. ■ **Chameleon Music Group** has appointed **Bill Meehan** VP, sales. **Jack Hopke** has been appointed VP promotion. ■ **Elektra** has promoted two staffers in the New York and L.A. offices.

**Sue Stillwagon** has been named national album radio promotion coordinator in N.Y. **Linde Thurman** is now West Coast promotion coordinator. ■ **CEMA** has upped **Kathy Ganser-Aderman** to branch manager. Previously, Ganser-Aderman held the post of sales manager for CEMA's New York branch. ■ **Profile Records** has announced the following promotions: **Manny Bella** has been upped to VP, black/urban promotion. **Gary Pini** is VP, international A&R and product management. ■ **RIAA** promotes four: **Hilary B. Rosen** has been named senior VP for business and government affairs. **Steven J. D'Onofrio** is now VP, director of anti-piracy operations. **Neal Edelson** becomes deputy general counsel, deputy director of anti-piracy operations. **Neil Turkewitz** is upped associate general counsel, international. ■ **Douglas Currie** has been named director, U.S. marketing, Red Seal/Eurodisc/Deutsche Harmonia Muindi/Erato. ■ **Geffen Records** has named **Cat Collins** to the position of promotion manager for the Tennessee-Alabama-Mississippi region. ■ **DSP** announced the addition of **Joni Edmondson**, to work in press relations and office management. ■ **Empire Radio Partners Limited** has appointed **Jeffrey W. Clark** executive VP, stations.

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Stone



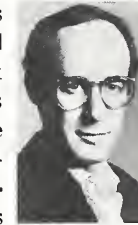
Jackson



Gerston



Jenkins



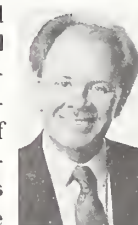
Geller



Thompson



Edison



Meehan

Indie Rap:  
Part 2



Shoptalk recently spoke to Wendell Greene, National Promotion Director for Delicious Vinyl Records about the changing state of rap music in regards to the retailer and the consumer. Hit it Wendell.

Mom and Pop Retailers

They're crucial. For example, we have the new Young M.C. record, "Bust the Move." When the kids hear that record on KDAY, the first thing they are gonna do is go to all the small mom and pop stores in the neighborhood. What's gonna happen in turn is that those stores go to the various one-stops to get their records. The one-stop is going to look and go, "Wait a minute, I've got this small store ordering 25 pieces of this record—this record must really be taking off." In turn that gets the one-stop, who reports to the different trades, to take interest. From there it just spreads. They are basically the very start of any record that really takes off.

Growth of the Rap Album

I think this shift just shows that the public's demand for rap has grown, and the acceptance of it overall has grown. It's gone from being segregated to 12-inches only, to showing that rap artists and companies can actually put together an album of material that can follow along a theme and have some relevancy. If you look at the Tone Loc album, which was strong enough overall to go number one, it showed to the public that it was more than just a couple of hit singles. The De La Soul album, which is really a breakthrough with so many different people with different backgrounds buying it, is a really cohesive album. In the '60s there were albums that made statements, like the Beatles' Sgt. Pepper. Now you have, in terms of rap, whole albums that are making statements, like Public Enemy's "It Takes a Nation of Millions to Hold Us Back." So the albums are really becoming the next thing because instead of just having a first single and then a second single and so on, you now have a whole concept to put out and people can relate to it. So it's only going to help rap overall, because now we'll have like the Sgt. Pepper of rap, and the Blonde on Blonde or Highway 61 Revisited of rap. It really excites me that rap will look back in a few years from now and look an album and say yeah that was a different period. I think rap music is the new rock & roll. It's limitless man. It can only get stronger because the retail people are out there and they are very supportive of everything we do. They're part of the team. If you make an album and it sells well, you have to give respect to the retailers, because rap is more retail than radio right now. Hopefully that will balance out pretty soon. But anytime you can sell over million albums with very little radio play, as is the case with Public Enemy or N.W.A., it shows you that it's working.

The Expanding Audience

The audience is changing. Never before have I seen such a mixture of oriental kids, white kids, Latin kids, black kids, listening to rap music. It's not the colored thing that people try to make it out to be. It's more the music that kids grew up listening to and relating to. Rock 'n roll at one time was said to be too black. They used the term "nigger music" with Chuck Berry, Bo Diddley, etc., and yet it developed into the great thing that it is today. I think rap is like that - it will go beyond color and will eventually be accepted overall and we'll get the radio play. But for the most part by the time radio gets it, it's already played out in the streets anyway. So as long as you've got retail going—along with your relationship with the streets, the pools and the club DJs—you can rock as many records as you want.

**WORD OUT:** Due to limited space we were only able to fit about half of the above interview. Among some of the edited bits were thanks and praises from Wendell to the entire Delicious staff for a job well done. The first time I came in contact with Delicious was a little over a year ago during the production of Cash Box's first rap issue. It's true they have come a long way, but not without a lot of hard work. The same can be said for the staff here at Cash Box. This week marks the end of my tenure here at the magazine, falling just a couple months short of two years. It's been a trip to say the least, experiencing the best and the worst the music industry has to offer. To try and thank everybody who've reconfirmed the feeling that this is the only industry I'd feel right working in would be futile and too space consuming. But to you people, and you know who you are, THANKS! I'm off to do a bit of soul searching but will be back in circulation around the last week of July. If you need to contact me, just leave a message here with *mi amigos* Tom or Gene (the soul survivors) and I'll get back to you. Take care. Peace...

Kevin Coogan

MAIL CALL

Life After Lou Ann

Dear Tom,

You appear to have emerged unscathed from your first interview with Lou Ann Barton [Rock & Roots, April 15]. Congratulations on effectively capturing her spirit, and thank you for devoting your attention to her career.

Cameron Randle  
Executive Vice President  
Glad Rock Artists  
Nashville, TN

*De Savia claims his interview with Barton was one of the peak experiences of his young life. Every so often we find him slumped in a corner, eyes glazed like doughnuts, chanting, "She's got a voice for miles, and legs to match..." Not to worry, Cameron, he'll get over it.—Ed.*

Big NAC Attack

I really enjoy your new format. It has a high "readability factor." My only complaint is your lack of coverage of contemporary jazz, new age and fusion music. You have great coverage of traditional, mainstream jazz, roots music and world music. In fact, you are handling those types of music better and more extensively than any other trade publication. But let's face it, contemporary jazz and new age music is getting more and more airplay (note all the "New Adult Contemporary" stations and charts springing up) and sales (even occasional gold albums!) than any other of these other three musical genres.

Whether you start an NAC or comparable chart, I would really like to see a new age contemporary jazz column and at least an album review section for new releases of this type.

Meanwhile, keep up the great work in making Cash Box a knowledgeable interesting-to-read magazine.

Randall S. Davis  
President  
The Creative Service Company PR Agency  
La Crescenta, CA

The Prince & the Points

I enjoyed Bud Scoppa's column about me [Art & Commerce, April 22], but I wonder if it's possible to correct a few points?

Firstly, Shelter's Ian Ralfini found several independent labels interested in undertaking the project, but moved the album to DCC because (A) he was concluding a short venture between Shelter and DCC and it made total sense to make the Dirty Strangers the first release; (B) Marshall Blonstein didn't just "like" the record (as noted), he felt strongly that it was a good record, commercially viable and a good starting point for the Shelter-DCC pairing; (C) DCC offered the best distribution-marketing-support deal from among those submitted to Ian. I made the final decision based on these considerations.

Finally, rather than being "at square one," the Strangers' cult status back home has further rocketed due to the substantial media focus immediately in front of release and thereafter. The band was offered playdates that never came its way before (e.g. the Hippodrome—playing to 15,000-plus fans—the Marquee, SRO shows, etc.). It leaped from support act on a tour to a headline tour of its own, and its fee for playdates has skyrocketed. An American tour come summer is being negotiated right now, based on public awareness of the band.

Prince Stash Klossowski  
Malibu, CA



A DAY IN THE LIFE: So you didn't believe that Klossowski actually recorded with the Beatles, huh?

BY BUD SCOPPA

# JOHN FOGERTY GETS THE ZOMBIE OFF HIS BACK

JOHN FOGERTY IS TAPPED INTO THE SOURCE. Like other quintessential American artists—John Ford, James Stewart and Elmore Leonard, for example—Fogerty has created a mythic vision of America that feels complete, reveals underlying truths, and speaks plainly to its audience—the common people. During *Credence*'s heyday two decades ago, Fogerty's was the one voice everyone trusted—hippies, GIs, radicals, factory workers, teenagers, truckers—everyone. "Proud Mary," "Green River," "Bad Moon Rising," "Fortunate Son" and the rest provided the soundtrack for a nation desperately trying to relocate its center.

When he returned to the arena with *Centerfield* in 1985, the country embraced Fogerty like a long-lost hero, and it seemed likely that the artist's light would continue to shine for as long as he willed it. But Fogerty followed the engaging, resonant *Centerfield* with the troubled, off-putting *Eye of the Zombie*; it was a statement he needed to make, but for the first time in his extraordinary career, his timing was way off.

America's rejection of *Zombie* disappointed Fogerty at first, but as the months passed, even as he struggled through a lawsuits filed by his old label, **Fantasy Records** (over self-plagiarism, no less), he began to understand where he'd gone wrong. Now, his legal troubles apparently behind him, Fogerty is carefully plotting his next move. In the following monologue, culled from a recent conversation, Fogerty gives his assessment of the situation in which he now finds himself *vis a vis* his audience, his record label—**Warner Bros.**—and his art.

"My last two records," he says, "are a textbook example of the need for a record company's involvement. With *Centerfield*, we had several months to get the entire structure of Warner Bros. involved, whereas *Zombie* did not really tap into that. And the result is so obvious.

"Very much on a practical level, I've learned that there's a reason for being on a label like Warner Bros. You should get them all involved. I was very much a recipient of that involvement on *Centerfield*. They did a lot of stuff that they just had time to work out. It's creating what they call a 'buzz,' I guess.

"And with the *Zombie* album, they had no time to do any of that. All I did was deliver the record and say, 'Well, we've got a week,'" Fogerty says with a self-deprecating laugh. "I never gave them the chance. That was my fault; I had booked a tour, and of course the record had to be there. As a matter of fact, I started the tour before the album was released; I think the single had been out a week. After waiting 15 years, I foolishly had gone ahead and decided, 'No, I wanna tour—now,' rather than saying, 'OK, I'll wait another two years, no problem.' I think my motives are pretty understandable, but..."

"So I finished the album and made the 'deadline,' but it was not like 1970, where we would turn in an album and three weeks later it'd be in the top 10 and being played on every station that mattered. In this day and age, you give a record company *months*, usually, for artwork, strategy, that kind of stuff—you just have to get it all coordinated. I didn't make it easy for Warners, that's for sure—starting with the cover!"



It isn't merely a matter of corporate involvement, of course. The artist also has to give the record company a piece of product that his audience can relate to. In that sense, *Eye of the Zombie* was a serious misstep.

"Oh, sure," Fogerty agrees. "I assume all of that responsibility. It was a difficult commercial project, but the little boy in me had all this stuff he wanted to get off his chest. I did it well, but I probably should've done it another time and another way.

"It's still very playable," Fogerty says of *Zombie*. "It's still very comfortably in my total realm of material, songwriting and even record-wise. It's just that as a whole package it was just so overwhelmingly negative and disturbing; it ignores a whole population of record-buyers. And also, that album's as close as I wanna get to the pretentiousness that sometimes creeps into rock & roll. Phew!

"I've always tried to be commercial. With *Credence*, of course, I never felt uncomfortable with that goal. In fact, I used to tell myself, 'I really don't wanna make obscure records—that's not why I'm in this.' And one of the things I glaringly forgot with *Zombie* is, if you're trying to reach an audience, if you're trying to give them some insight, you have to make it accessible. And if you go off too far, forgetting the very audience you're trying to reach, then you really can't blame them for not gettin' it. It's a

lesson that I thought I knew, but I had to relearn it."

Having learned—and relearned—some valuable lessons, Fogerty is determined to put his third Warner Bros. album right in the pocket.

"It will certainly be more upbeat," he asserts. "Number one, *Credence* was a *dance band*—I love dance music and made records for dance music. Even though there were some thoughtful messages interspersed, they were spice, they weren't the entire meal. That's something I forgot with *Zombie*. Number two, just how it's made: *Credence* was a band, and maybe I had forgotten for a while but I sure have relearned, that bands make the best music, as opposed to studio-produced records.

"So that's certainly the way the next album will be made. I haven't actually formed the band yet, but I will, and we will live with this stuff for some time before we record. There will be no time pressure—that's another thing I'm not gonna do to myself. I'm trying to get a record out this year, but that's not a commitment, it's a goal."

Before the record can come together, Fogerty not only has to finish writing the songs, he also has to conjure up an overall sound and feel. And waddaya know—he's had a revelation in that regard as well.

"I hear this quirky talk from like Andy Warhol and these other 'artistes,' and sometimes they sound like they're wa-a-a-a-ay out there—and then other times I realize I *think* like them sometimes. Because you're doing things with sound, with chords, with feeling—and somehow the other guy gets it, and yet there's no word to describe what he got. But you can see by his reaction that he's getting an unverbilized emotion. I guess that's one of the wonderments of being a human.

"The thing that I've always understood—as I testified in court a few months ago—is that John Fogerty...which puts me in the third person, but...John Fogerty's always looking for a lick like the one in 'Old Man Down the Road.' Of all the stuff I do, it's kinda inherent, it's instinctive to me, that a good one of those is what I hang my plaid shirt on. When I completed the guitar lick—the question was, *duh-duh-DOINT-doint-doint*, and when I got the answer, *doint-do-do-DUH*, I went, 'Wow!' That only happens to me maybe every five or 10 years. 'Born on the Bayou' had one of those, it wasn't mine but 'Susie Q' was one of those, 'Green River' was one, and what I did on the guitar with 'Grapevine' was one. I'm always lookin' for one of those, certainly.

"So there's a lot of that that I'm trying to get at; let's call it the 'bayou feel' that I used to put across. Even with *Centerfield* I didn't have that much confidence in it. I didn't know that it was all right to do it without embarrassment: 'Just go ahead and do it, John. Be simple and dumb, it's OK.' I've since gone through all this kinda stuff where I realize that guy inside of me with the plaid shirt really *did* know what he was doin'."

Indeed, the time would seem to be right for John Fogerty once again. With this album, he's planning on doing at least some of the recording in the actual heart of the mythic America he's created—New Orleans. When he comes up around the bend in a few months, you can bet that the guy in the plaid shirt will be rollin' right down the middle of the river. ◊

## TOTALLY HIP TOP 10

1. Magic Johnson & Michael Jordan, co-stars: *The NBA Conference Finals* (CBS, TBS, others)
2. Tubes: *Young and Rich and Remote Control* (A&M midline CDs)
3. Chris Isaak: "Wicked Game" (cut from Reprise LP *Heart Shaped World*)
4. Tom Petty: "A Face in the Crowd" (cut from MCA LP *Full Moon Fever*)
5. China Crisis: *Diary of a Hollow Horse* (A&M)
6. Mike Hoffman, director: *Some Girls* (MGM/UA video)
7. XTC: "King for a Day" (Geffen single)
8. Chet Baker: "Oh, You Crazy Moon" (cut from A&M LP *The Best Thing for You*)
9. Bob Mould: "See a Little Light" (cut from Virgin LP *Workbook*)
10. Toad the Wet Sprocket: bidding war (various labels)



# JIMMY JAM & TERRY LEWIS:

## *Time After Time*

BY NEIL HARRIS

WHEN JIMMY JAM AND TERRY LEWIS first went to L.A. in search of production work, they were motivated by the lack of excitement on the radio and a strong feeling that they could do better. Today, they are probably the best-known production team in the business, and have led the transformation of contemporary R&B from an artist's medium to a producer's.

For the few who aren't familiar with their work or their history, Jam & Lewis were part of the influential Minneapolis group **The Time**, whose roster also included **Prince, Morris Day, Alexander O'Neal, Jesse Johnson, Monte Moir**, and many other local luminaries. The group individually and together defined the "Minneapolis Sound," a combination of hard funk, superb songwriting, and most of all a sometimes intentional cooler-and-sexier-than-thou self-assuredness. Jam & Lewis captured this spirit well as producers, producing hits for **S.O.S. Band, Cherelle, the Human League, New Edition**, and **Janet Jackson**, among many others. The artists they produced were swept into the forefront of the crossover mania that swept the industry in the middle part of the decade, with **Human League** opening up the doors on the black charts for **George Michael** and other white artists on the black charts and **Janet** opening up the doors for a slew of black artists on the pop charts.

At the present time Jimmy & Terry are finishing the new Janet Jackson record, as well as completing a new studio complex for their production company **Flyte Time**. *Cash Box* recently spoke with Jimmy (they are the **Penn & Teller** of production, Terry being the silent one) about their history together, their method of production, and their views of the industry and their role in it.

**How did you and Terry start your production collaboration?**

In 1981, Terry was rehearsing with the band [**Flyte Time**, an early version of what was to become the Time]. Alexander O'Neal was singing, and Monte Moir had joined. Terry asked me to come in as the second keyboard player, which at the time wasn't that common. That group eventually changed into the Time with the addition of Jesse Johnson and Morris Day, and the departure of Alex O'Neal. He and Prince didn't see eye to eye on things and he chose to go the solo route.

In the midst of the Time, Terry decided he wanted to go to L.A. to try to get songwriting and production work. He asked, "Who wants to go with me?" and everybody declined except me. At the time we really weren't making any money [with the Time] and although we really didn't have a place to stay in L.A., I trusted him instinctively and went with him.

When we went to L.A. in the summer of '82, and we hooked up with Leon Sylvers and Dick Griffey [president of Solar Records], among others. Then we went back to Minneapolis and made another Time record, but we got fired in April '83 by Prince. By this time we had worked

with the **S.O.S. Band** [who had a huge black hit with "Just Be Good To Me."] So we weren't big time at this point, but at the same time we weren't rookies.

After the S.O.S. Band we secured **Cherelle, Change**, and a few other projects to produce. We were working in a little studio in a house called Creation Audio. We did the Cherelle record, and also albums for **Patti Austin** and **Cheryl Lynn** in the house.

**The records at the time had a heavy synth and drum machine sound. Was this because of the limitations of working in the house?**

No, that was just the sound that we chose at the time. The only reason we used a **Roland 808** was that it happened to be the drum machine that was in the studio at the time. At that time we weren't even paying attention to that [the technology available]. We just made do with what we had.

**However, at the time that sound became it became a trademark of yours.**

It definitely did with the S.O.S. Band. The only other group we used it extensively on was **Change**, which we did right after it. [The result included another black hit with the sublime "Change of Heart."] One of the things we became very conscious of was that we didn't want the groups we were producing to sound the same, so we began really early on to try to use different drum machines for different acts, as well as different keyboards and different sounds.

Now we're to the point where we have actual sound libraries for each of the artists that we do. Alexander has his own little things and Janet has hers, and **New Edition** has their own set of sounds. We try to keep everything separate, because the music is going to have a com-

mon denominator, and that's the fact that we did it. We play the way we play. If you use a different instrument or different approach, however, each project will have its own little trademark.

**Do you have a stock of songs saved up, or do you discuss with each artist individually what they want to do?**

Some artists come in and say "Whatever you do is fine," but some artists discuss what they want in detail. The one thing that you try to be aware of is that the songs get associated with the artists, so we can't put words in the artist's mouth that they don't believe in. You can't get them to sing "Ooh, I love Taco Bell" if they like Arby's, so you have to be aware of what they like. For instance, when we did "Hearsay," Alex [O'Neal] had just gone through some personal problems, and we wrote songs for him that would bring that out of him. We try to be careful, because the artist has to live with it the rest of his life, and when we finish an album we're done with it. So it better damn well be right.

**How did you hook up with Janet Jackson?**

At the time, **John Mc Clain** [A&M Records' Senior A&R VP] was trying to sign us for a label deal, and he had mentioned that there was some A&M artists that he was interested in us doing. We were just moving into our first studio facility, because we had quit working in the house. Then our engineer walked out on us, leaving us with a bunch of equipment, and me and Terry had to learn by trial and error how to work it. The first record we did in this manner was "Saturday Love" [by Cherelle and Alexander O'Neal], which became a number one

*Continued on page 22*





# SIDEWINDERS

## The New Sound of the American Southwest

BY KAREN WOODS

IF YOU'VE EVER DRIVEN across the desert Southwest in the heat of the summer, you've probably experienced the strange fascination which that barren part of the country holds. It's part exhilaration, part dread—the thrill of quite possibly being the only human being for miles, the fear of breaking down and being the only human being for miles. The things that stand out in your memory are the colors, endless variations on brown, the way the road shimmers into the distance and disappears, the pervasive silence even when the stereo is up as loud as it goes.

There is a band from Tucson, Ariz., called Sidewinders that somehow manages to capture that feeling, somewhere in the gritty electric and plaintive acoustic guitars, in the rough-around-the-edges vocals and the brooding bass lines. If a region had to have a sound that matched the terrain, then Sidewinders would be the official band of the American Southwest and *Witchdoctor* the official album.

According to vocalist/guitarist Dave Slutes (who alternately sounds tortured, angry or borderline psychotic on the record, but actually is laid-back and funny), the region that the music industry has been overlooking for the past few years has been quietly developing its own sound—in the desert, with no one around.

"There's a great little scene in Tucson," Slutes offers. "I guarantee that within the next year, you're going to hear a lot of stuff coming from there. There are several bands that just keep getting better and better, like the Host, River Roses, Black Sun Ensemble, Marshmallow Overcoat—there's quite a few."

I make the mistake of mentioning the Meat Puppets, who are actually from Phoenix, and get an "Oh, please" look for my ignorance. "Our scene is a lot better than Phoenix, and Phoenix

is three times the size of Tucson," he says patiently. "There are little scenes coming together all over the place, but it's really hard to find original music in bigger cities like Phoenix, because they have such inferiority complexes next to New York and LA."

Sidewinders came on the scene, so to speak, four years ago, though Slutes says "We like to think of the band as being two years old; the first two don't count."

"But it actually started about four years ago. [Guitarist] Rich [Hopkins] had a little combo; I don't even think they had a name at that time. They'd lined up their first gig, and a few days before it, the singer decided to quit. Rich asked me, who he knew a little bit, to sing all the songs for it. And we sort of grew into a songwriting team after that."

Hopkins writes the music and plays electric guitar; Slutes handles lyrics, vocals, and acoustic guitar. The other band members are bassist Mark Perrodin and drummer Diane Padilla, who replaced Andrea Curtis. Curtis left for maternal reasons.

"In the first couple of years, we had about 18 different players coming and going. We'd have a different lead guitar player every week. It was horrible," he laughs. "It was just a horrible band, it really was. But about two years ago we decided no more lead guitarists, and to have Andrea, who'd been singing with me about half the time, play drums. She'd played before, and had this really simple style. We decided to simplify everything. The sound you hear now is kind of the result of all that."

"We have a new drummer now, and we have a new bass player. I think it's finally starting to gell." He says this with tongue firmly in cheek. "But the songwriting end of it has always been intact."



*'There's a great little scene in Tucson. I guarantee that within the next year, you're going to hear a lot of stuff coming from there.'*—Dave Slutes

Intact is a good word. This stuff can go from a whisper (a cover of "Solitary Man") to a growl ("Tears Like Flesh"), from Slutes at his most maniac on "Bad, Crazy Sun" to Curtis' sweet "Love 88." And it's still Sidewinders. Not an easy thing to do—it's diverse in a very cohesive way. "We've kind of developed it now," says Slutes. "Even during the horrible years, we had a couple of good songs. Like 'What She Said,' which is on the record, is from that period. We've recorded it four different times; the first time it was four minutes long, then it was six minutes, then it was eight minutes, now it's nine minutes and 30 seconds long." He thinks about that for a moment. "I'm not sure what that means, but I don't want to record it again, because it'll take up a whole album side."

*Witchdoctor* is Sidewinders second record. The first, *!Cuacha!* was released on Hopkins' his own label, a side project that has become a full-fledged indie, signing and releasing other bands' records.

RCA came into the picture after the band had already signed with and finished a record for Mammoth, a North Carolina-based label. "We made this record (*Witchdoctor*) for Mammoth, to be released in November. But as soon as [Mammoth] got it, they met with RCA, and RCA liked us. We had a showcase here, and the rest is history. All of the sudden this thing we recorded for a couple thousand bucks is on a major label." He shakes his head. "Weird."

One of the first things that stands out about *Witchdoctor* is the rather abstruse cover that closes the first side—Neil Diamond's "Solitary Man."

"I've always liked that song," Slutes explains. "So I said, 'Let's learn it for the hell of it.' We did, and it sounded pretty good. Then when it came time to do the second record, I said, 'Let's try "Solitary Man" just for the hell of it.' So we did and it sounded pretty good. Now everyone is saying 'Maybe that'll be the next single,' and we're going, 'No, Christ, wait a second, that's a cover.' I have a big fear of that happening. I mean, is that the way to break a band? Can't a band survive on its own stuff?"

"What's the phrase I want? I want to say it's a 'thorny mixed barrel.'" He laughs and switches into his "hick" voice. "Yep, back at home, we say 'It's a thorny mixed barrel.'...Let's just say it's one of those things where, for your own integrity, you don't want to become known for a cover song. But on the other hand, you have the argument that if this makes people listen to the rest of our music, then so be it." ○



# SHOCK OF THE NEW

## CASH BOX MICRO CHART

**DISSING A DEF HORSE:** I recently wrote what I casually dubbed "a white guy's perspective" on rap. In my ham-handed way I was trying to suggest that every culture has something to learn from every other, but at the same time, we can't pretend that differences don't exist between people of different backgrounds, nor can we let our desire for better race relations prevent us from passing judgement on those things that we think are morally wrong. I dissed N.W.A. pretty hard (on the reverse page of an ad for their album, as it turns out); then I saw a video for "Straight Outta Compton" and I had some second thoughts. The theme of the video is the gang sweeps that the L.A. Police Department periodically unleashes on the neighborhoods of South-Central Los Angeles. In those sweeps, minority kids are rounded up merely for being on the street at the wrong time. As the video makes explicit, life in the poorer sections of this wealthy metropolis is a constant fight for survival, a symptom of our misplaced cultural priorities and the lingering racism that is an everyday reality for American blacks and Latinos. Yet if we nod our heads and say it's wrong to harass people for their race, must we automatically sanction whatever lifestyle these kids want to adopt in their defense? The song itself is about black-on-black violence (and, to a lesser extent, about getting caught...). But gangsters wielding semi-automatic machine guns don't have a constitutional right to pass unmolested. If N.W.A. was advocating some kind of race war, the bombing of banks, the sabotage of the corporate power structure, I would have to respect them (even as I disagreed with them...). But gang violence is not a political agenda—it's an inverted form of suicide that drags a lot of innocent people down with it.

Gangster rap has a lot in common with the first generation of punk. Punk was angry, anarchistic and fundamentally violent. But that violence was directed against authority (even if it often degenerated into punk-against-punk skirmishes...). **The Sex Pistols** were dissing the Queen by name; the only authority that N.W.A. wants to challenge is the police's authority to stop the gang-banging and drug-dealing that gives life in the ghetto its glamour.

There has long been a gang component to youth culture. In England the youth gangs square off along music and fashion lines. When the Mods were duking it out with the Rockers, it was a class conflict (the educated middle class versus the working poor) that expressed itself in music, motorcycles and creative footwear. But the gangs mythologized in rap have no greater differences than the color of their scarfs. Their fight is territorial, a battle for control of the crime activities in a given neighborhood. And it's fought with guns, the kind that kill. Hey, I think the music's as cool as you do—but the worldview stinks.

Not every black youth must resort to crime to escape the ghetto (although those that do make it infinitely harder for those who don't—just ask the kid with glasses trying to walk to school unhassled). N.W.A. has done it with music, getting rich by suggesting that other blacks should continue fighting amongst themselves. These clever young businessmen will tell you that they're not suggesting *anything*, just reporting the facts; but the endless repetition of a violent message, the equation of violence with sexual pleasure, the use of real guns (their own) in their videos and photo shoots is a constant, beating reinforcement of the idea that life is a hedonistic hoedown where only the most ruthless survive. (And by the way, there are no "facts" presented on the album—just the subjective thrill of hurting others.) I know, I know: White folks just don't understand. And I know that nobody makes a million people buy a record with a poisonous message. But I call bullshit on the hatemongers, just as I do with Satanic heavy-metal bands, even if it means giving the band a lot more credit and influence than they really deserve.

But as N.W.A.'s all-too-wise **Dr. Dre** said in last week's *Cash Box*, "There's no such thing as bad publicity."

**HEY, BUB—AIN'T THIS THE ALTERNATIVE SECTION?:** Right you are, I almost forgot. God knows, I'm turning into an old square, railing against violence, not understanding what the kids are up to, dropping simplistic platitudes like turds from a gerbil. I must be the new **10,000 Maniacs** album.

There's a lot of swell stuff out there right now, stuff more inventive than the Maniacs' well-intended, baby-soft new album. Some of it includes the **Swans'** acoustic-industrial *The Burning World*; **Todd Rundgren's** hit-bound *Nearly Human* (a throwback to *Hermit of Mink Hollow*, recorded virtually live in the studio); **Phranc's** goofball lesbian-folk masterpiece, *I Enjoy Being a Girl*; **Wire's** live *It's Beginning to and Back Again*; **Tupelo Chain Sex's** horn-happy samba-ska 4; **Pussy Galore's** *Dial 'M' for Motherfucker*, dadaist trash-metal with the annoyance factor turned to 11; **Royal Crescent Mob's** spunky, funky (and wildly varied) *Spin the World*; and the following lil indie gem:

## ALTERNATIVES

### THE COST OF LIVING: *Comic Book Page* (Don't Get All Heavy and Uncool Records LP002)

Those of us who swear allegiance to intelligent, driven guitar pop are forced to resort to critical cliches when conveying our enthusiasm to outsiders. The convenient shorthand for any band that jangles and soars is to say they sound like R.E.M. But that gives R.E.M. credit for inventing a sound that they merely refined and implies that the band in question belongs with the pile of copycats. The *Cost of Living* does jangle and soar, but this New York band owes as much to '60s garage pop, Dumptruck, Dreams So Real, pre-flatulence U2, Husker Du and their own invention as

## ALTERNATIVE MUSIC

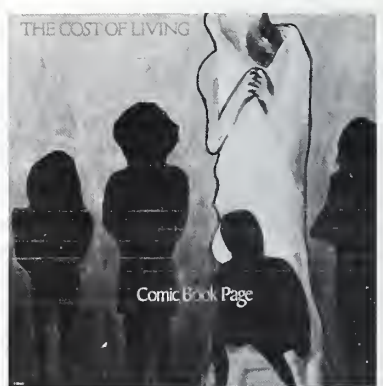


June 3, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	DISINTEGRATION (Elektra 60855)	The Cure	2	3
2	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	1	6
3	DOOLITTLE (Elektra 60856-1)	Pixies	3	5
4	ORANGES & LEMONS (Geffen GHS 24218)	XTC	4	12
5	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	5	13
6	SPIKE (Warner Bros. 25848)	Elvis Costello	6	15
7	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	8	7
8	LOVE & ROCKETS (Beggars Banquet/RCA 9715-1-R)	Love & Rockets	12	3
9	DON'T TELL A SOUL (Sire/Reprise 9 25831-1)	Replacements	7	16
10	NEW YORK (Sire 25829)	Lou Reed	9	19
11	FUN & GAMES (TVT 2550)	Connells	14	9
12	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	16	8
13	101 (Sire 25853)	Depeche Mode	10	9
14	YELLOW MOON (A&M 5240)	Neville Brothers	17	5
15	WORKBOOK (Virgin 91240)	Bob Mould	23	3
16	STREET FIGHTING YEARS (A&M 3927)	Simple Minds	22	2
17	BLAZE OF GLORY (A&M 5239)	Joe Jackson	21	4
18	TWIST OF SHADOWS (PolyGram 839233)	Xymox	20	5
19	ROOT HOG OR DIE (Enigma 7 73335-1)	Mojo Nixon & Skid Roper	11	8
20	TECHNIQUE (Qwest/Warner Bros. 9 25845-1)	New Order	13	18
21	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)	Tom Tom Club	15	7
22	QUEEN ELVIS (A&M SP 5241)	Robyn Hitchcock	18	12
23	THE TRINITY SESSION (RCA 8568-1-R)	Cowboy Junkies	19	20
24	FROMOHIO (SST 235)	fiREHOUSE	24	11
25	FLIP FLOP (Elektra 9 60848)	Guadalcanal Diary	25	11
26	GREEN (Warner Bros. 25795)	R.E.M.	26	20
27	3 (Slash/Warner Bros. 25819)	Violent Femmes	27	19
28	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	DEBUT	
29	MOSQUITO (Geffen GHS 24216)	Stan Ridgeway	29	4
30	NOTHING'S SHOCKING (Warner Bros. 25727)	Jane's Addiction	28	20
31	9 (Virgin 91062)	Public Image Limited	DEBUT	
32	CLAM DIP AND OTHER DELIGHTS (Twintone TTR 88144)	Soul Asylum	35	2
33	SUNSHINE ON LEITH (Chrysalis 41668)	Proclaimers	30	6
34	SHOOTING RUBBER BANDS AT THE STARS (Geffen GHS 24192)	Edie Brickell & New Bohemians	31	20
35	THE BURNING WORLD (Uni 601)	The Swans	DEBUT	
36	THE MAN WITH THE BLUE POSTMODERN FRAGMENTED NEO-TRADITIONALIST GUITAR (Geffen 24238-2)	Peter Case	32	6
37	ANCIENT HEART (Reprise 25839)	Tanita Tikaram	33	5
38	HUNKPAPA (Sire 9 25855-1)	Throwing Muses	37	16
39	MYSTERY ROAD (Island 91226)	drivin' n' cryin'	39	7
40	SHORT SHARP SHOCKED (Mercury/PolyGram 834 924-1)	Michelle Shocked	38	20

they do to that fine quartet from Athens, Ga. They're neither as cryptic and fuzzy as R.E.M. nor as guitar-centric as Dumptruck, but they do have the requisite sheen to their playing, straightforward hooks with counter-harmonies, a ferociously efficient rhythm section and lyrics that sidestep the usual bromides of boy-girl-dom. What more do you want? (Well, some of you want anti-social attitude, funny clothes, Middle-Eastern tonalities and sampled classics of 1970s funk, none of which you'll find here.) The two singer-songwriters are Marcelo Romero (from Argentina) and Matthew Caws (from France), who roughly represent the dreamy Southern pop sound and the angular Hoboken pop sound, respectively. (And both of them sing like they're from Minnesota, by the way.) They tell me that even after two indie albums they're still having trouble finding gigs in New York, which tells you more about the falling empire on the Hudson than it does about this promising young band. I think they're great, and I think they should move. Write them, play them, sign them to your multinational conglomerate. (360 E. 72nd St., Suite A1602, N.Y., NY 10021.)



## Joe Williams

# THE HEAVY METALS

**STAGE-DIVING AS ARTISTRY:** That's right, the audience at the M.O.D. show was downright poetic. The floor of the Country Club was a pulsating mass of hyper-slaming humanity and the New York quartet pumped it up until *whoosh!* Sweaty bodies would leap from the rippling crowd, glistening in the spotlights, bouncing feet first against the stage in a kamakazee backflip or an ecstatic somersault. It was a beautiful sight. As if to make it even more heavenly, **Scott Ian**, **Charlie Benante** and **Frank Bello** of **Anthrax** emerged for the encore (they were in L.A. for the **T.J. Martell** softball game the next day). Shades of classic **S.O.D.!** It was a fitting end to what should have been a perfect evening.

So what was the smudge on our surfer jams that night? Security, that's what. M.O.D. vocalist **Billy Milano** traded some angry off-mike words with the several big bruisers cluttering the stage and at the end of the show, the whole security force marched en masse up to Billy's dressing room. A full-on shouting match ensued, with Billy's tonsillitis-wrecked voice raised way above the din in typical NYC pissed-off fashion. (I found out later that the rest of the tour had already been cancelled as a result of Billy's ailing throat.) Apparently, the M.O.D. rider specifically said "no security onstage" and the contract was ignored. I watched the battle go down, frustrated that arguments like this one seem to constantly mar the thrash and hardcore scene.

Promoters need to give some serious consideration as to what constitutes proper security at these shows. Many bands in this genre see nothing wrong with having a few fans jump onstage for a few brief moments. It's part of the game. When kids get thrown back in the pit like yesterday's garbage, or worse yet, actually tossed out of the club, it puts a wrench in everybody's fun. The security at most shows I've been to protects neither the band nor the audience (and only marginally protects the club). As a matter of fact, security might even do *more* potential injury to the clubgoers, considering the force with which the fans are thrown off the stage.

I wouldn't be carping about this if I didn't think I had an answer to this problem. Number one: Don't hire big lummoxes, who don't care for or understand headbangers, as security. Every time I go to one of these shows, I see tons of large dudes in attendance who have a knowledge and enthusiasm for the scene. Hire *them*—they know the score and would be thrilled to get paid to be there. Number two: If the band specifically requests that stagedivers be left alone, follow their orders. A couple of security men should be placed strategically at the far ends of the stage, in case anyone tries to damage some equipment or interferes with the show. If that happens, then security has a job to do. If only promoters would try these two suggestions, the slam pit would be a much more peaceful place to be.

There wasn't a slam pit at the **Sea Hags** show, but they ain't that kind of a band. They're the kind you just want to get drunk to. I don't know what it is about these street-wise groups that make you want to drown your sorrows. Some anthropologist should do a study of it—after all, it *is* becoming an ancient ritual in L.A., not to mention San Francisco, the Hags' hometown.

MCA recording artists **Ferrari** are currently without a vocalist—apparently the guy got stolen away by **George Lynch**. So if anyone knows of a singer, s/he should send a photo and tape to Ferrari Singer, 18653 Ventura Blvd. Suite 307, Tarzana, CA 91356. Another band that has some member changes going on is **Slave Raider**. Guitarist **Nicci Wikkid** and bassist **Letitia Rae** will be leaving the group after its tour ends in July—no announcements yet regarding replacements.

## ■ METAL PICKS

### □ JUNKYARD: *Junkyard* (Geffen GHS 4-24227)

Some friends I have in common with *Junkyard* intimated to me that they were less than satisfied with this album. In fact, I got the impression that it was an overproduced, watered-down, commercialized effort that didn't reflect the teeth-baring fire of the group. So when I finally got the advance cassette, I approached it with more than a little trepidation. After all, I was a very early supporter of *Junkyard*—what would I say if I thought their debut stunk?

Well, it doesn't *stink*. In fact, I like it—and that's what bothers me. I should love it—and I mean love it with a passion born out of too many crazy nights of drunken scenes and broken bottles. *Junkyard* has the ability to rub my face in my excesses, and still somehow pull me out of whatever hell I've gotten myself into. But it doesn't take that kind of energy to listen to the album.

What bothers me most about *Junkyard* is that its failings are not the band's fault. The quintet comes through with raunchy, primal performances—the kind of feel that hits both the heart and the loins. Singer David Roach exudes the blood-spitting emotions I've come to expect and guitarists Chris Gates and Brian Baker sound alternately manic and world-weary—a combination that's both powerful and oddly comforting. But something got lost in the production. Tom Werman proved his ability to capture this feel with Motley Crue and countless others. Why he misses here is anyone's guess. Perhaps it's a chemistry thing and that's an aspect that can't be controlled.

The performances aside, some of *Junkyard* is so contrived it makes me want to scream—like opening the can of beer in "Blooze" or the gunshot effects in "Life Sentence." Little details like this are only reminders of the fact that this was recorded in a safe, warm studio environment, and that's something you should forget the moment the needle hits the groove, especially with a hard rock band as earthy as this one is. Then there's the pretty piano on "Simple Man" and "Hands Off." I have no problem with piano, or even prettiness—it's the pianist. It could have very well been a frail young girl playing those parts. What I should be picturing in my mind is some grizzled old honky-tonk lizard who still manages to see the beauty

## CASH BOX MICRO CHART



June 3, 1989 The grey shading represents a bullet, indicating strong upward chart movement

		Total Weeks ▼	Last Week ▼
1	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cuit	1 6
2	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	2 20
3	VIVID (Epic BFE 44099)	Living Colour	3 20
4	TWICE SHY (Capitol 90640)	Great White	4 5
5	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	5 20
6	SKID ROW (Atlantic 81936)	Skid Row	6 16
7	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	7 20
8	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	10 20
9	WINGER (Atlantic 81867)	Winger	9 20
10	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	8 15
11	LITA (RCA 6397-1-R)	Lita Ford	12 6
12	KINGDOM COME IN YOUR FACE (PolyGram 839192-1)	Kingdom Come	13 5
13	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	11 15
14	THE HEADLESS CHILDREN (Capitol 48942)	W.A.S.P.	14 8
15	OPEN UP AND SAY...AHH! (Enigma/Capitol C1-48493)	Poison	15 20
16	OPERATION:MINDCRIME (EMI 48640)	Queensryche	16 9
17	I WANT OUT (RCA 9709-1-R)	Helloween	17 6
18	BULLETBOYS (Warner Bros. 25782)	Bulletboys	18 20
19	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	19 20
20	EXTREME (A&M SP 5238)	Extreme	20 10
21	BLUE MURDER (Geffen 24212)	Blue Murder	26 3
22	HEADLESS CROSS (I.R.S. 82002)	Black Sabbath	23 5
23	BLESSING IN DISGUISE (Elektra 60817)	Metal Church	21 13
24	FABULOUS DISASTER (Combat/Relativity 2001)	Exodus	22 14
25	PRIDE (Atlantic 81768)	White Lion	27 20
26	BLOW MY FUSE (Atlantic 7 81877-1)	Kix	28 20
27	REACH FOR THE SKY (Atlantic 81929-1)	Ratt	25 20
28	STATE OF EUPHORIA (Megaforce/Atlantic 91004)	Anthrax	30 8
29	STREET READY (Atlantic 91072)	Leatherwolf	24 7
30	SMASHES, THRASHES & HITS (Mercury/PolyGram 836-427-1)	Kiss	32 20
31	BEST WISHES (Profile PRO-1274)	Cro-Mags	31 4
32	ALICE IN HELL (Roadracer 9488)	Annihilator	33 3
33	DREAMING #11 (Relativity 8856-1)	Joe Satriani	34 20
34	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	35 2
35	OU812 (Warner Bros. 25732)	Van Halen	36 20
36	GROSS MISCONDUCT (Megaforce/Caroline 1360)	M.O.D.	38 13
37	BADLANDS (Atlantic 81966)	Badlands	DEBUT
38	ON TARGET (GWR/Enigma 75411)	Fastway	37 4
39	A SHOW OF HANDS (Mercury/PolyGram 836 346-1)	Rush	39 20
40	NO REST FOR THE WICKED (CBS OZ 44245)	Ozzy Osbourne	40 20

underneath a hooker's fake eyelashes and pancake makeup. When *Junkyard* softens up, that's the kind of place it comes from.

*Junkyard* is dressed-for-success, with one foot poised precariously in the street, and one foot firmly planted on a potential goldmine. But you know what? When a band has balls of iron, you can't cut 'em off, not even with a razor-sharp production. Enough of the band's strengths come through to satisfy those who aren't as particular as me. I hope *Junkyard* sells a whole bunch. Then maybe this normally overpowering band will get a great tour and prove to all the world what it's *really* about. And I'll be in the audience, cheering along with the rest of 'em.

## Janiss Garza



**JUNKYARD:** They're men of iron, but the record is of another alloy.

# ON THE DANCEFLOOR

## CASH BOX MICRO CHART

### DANCE SINGLES



June 3, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	<b>BUFFALO STANCE</b> (Virgin 0-96573)	Neneh Cherry	3	7
2	<b>ME, MYSELF &amp; I</b> (Tommy Boy TB-926)	De La Soul	5	5
3	<b>FUNKY COLD MEDINA</b> (Delicious/Island DV1004)	Tone Loc	1	9
4	<b>LIKE A PRAYER</b> (Sire/Warner Bros. 0-21170)	Madonna	2	9
5	<b>ELECTRIC YOUTH (REMIX)</b> (Atlantic 86427)	Debbie Gibson	8	3
6	<b>THIS TIME I KNOW IT'S FOR REAL</b> (Atlantic 0-86415)	Donna Summer	DEBUT	
7	<b>KEEP ON MOVIN'</b> (Virgin 0-96556)	Soul II Soul	DEBUT	
8	<b>FOREVER YOUR GIRL</b> (Virgin 0-96565)	Paula Abdul	13	5
9	<b>ROUND AND ROUND</b> (Qwest/Warner Bros. 0-21062)	New Order	14	3
10	<b>UH-UH OOH OOH LOOK OUT (HERE IT COMES)</b> (Atlantic 0-86435)	Roberta Flack	21	3
11	<b>AIN'T NOBODY BETTER</b> (Virgin 0-96559)	Inner City	DEBUT	
12	<b>MR D.J.</b> (Motown MOT-4634)	Joyce "Fenderella" Irby	DEBUT	
13	<b>REAL LOVE</b> (MCA 23928)	Jody Watley	4	9
14	<b>TOO MUCK TOO LATE</b> (Vendetta VE-7015)	Denise Lopez	16	3
15	<b>EVERY LITTLE STEP</b> (MCA 23933)	Bobby Brown	6	9
16	<b>START OF A ROMANCE</b> (Atlantic 0-86444)	Sky	18	3
17	<b>I LIKE</b> (Uptown/MCA 23927)	Guy	7	5
18	<b>THIS IS ACID</b> (Vendetta VE-7016)	Maurice	9	14
19	<b>WORKIN' OVERTIME</b> (Motown MOT-4639)	Diana Ross	DEBUT	
20	<b>FASCINATION STREET</b> (Elektra 0-66704)	The Cure	23	3
21	<b>VOODOO RAY</b> (Warlock War-038)	A Guy Named Gerald	15	5
22	<b>I ONLY WANNA BE WITH YOU</b> (Jive/RCA 1193-1-JD)	Samantha Fox	12	7
23	<b>EVERYTHING COUNTS</b> (Sire/Warner Bros. 0-21183)	Depeche Mode	DEBUT	
24	<b>SHE DRIVES ME CRAZY</b> (I.R.S. 23926)	Fine Young Cannibals	10	14
25	<b>JOY AND PAIN</b> (Profile PRO-7247)	Rob Base & D.J. E-Z Rock	17	5
26	<b>JUST GOT BACK FROM HEAVEN</b> (Fine Art/Rhino RNTW 70412)	Sparks	DEBUT	
27	<b>REAL LOVE</b> (Motown MOT-4618)	El DeBarge	11	7
28	<b>THINKING OF FIRE</b> (Cutting/PolyGram 872 503-1)	Sa-Fire	24	5
29	<b>ONE MAN</b> (Profile PRO-7241)	Chanelle	25	5
30	<b>DON'T TAKE MY MIND ON A TRIP</b> (Virgin 0-96591)	Boy George	19	9
31	<b>IKO IKO</b> (Capitol V-15475)	The Belle Stars	DEBUT	
32	<b>MUSIC LOVER</b> (Capitol V-15454)	S-Express	20	7
33	<b>TURN THIS MUTHA OUT</b> (Capitol V-15437)	M.C. Hammer	21	5
34	<b>SELF DESTRUCTION</b> (Jive/RCA 1178-1-JD)	The Stop The Violence Movement	35	14
35	<b>THAT'S THE WAY LOVE IS</b> (Atlantic 0-86464)	Ten City	26	16
36	<b>IF I'M NOT YOUR LOVER</b> (Warner Bros. 0-21158)	A.I.B. Sure	DEBUT	
37	<b>TRIBUTE (RIGHT ON)</b> (Columbia 44 68203)	The Pasadenas	27	7
38	<b>GIRL YOU KNOW IT'S TRUE</b> (Arista ADI-9780)	Milli Vanilli	28	18
39	<b>THE LOOK</b> (EMI V-56133)	Roxette	29	9
40	<b>CRUCIAL</b> (MCA 23934)	New Edition	30	7

**FRESH BLOOD:** "Just add a little nagging piano, Jim, and pump up the bass a notch or two. Give the people what they want. Then strip the drum track and bring in the 808. That's nice. Hey, this house thing is easier than we thought! OK, bring the vocal back in. Oops, it doesn't quite fit, does it. OK, then just throw in a vocal sample or two from the chorus, nobody will know the difference. Who listens to the words anyway? And on second thought, throw out the old bassline and go get the stack of house records and find me that Master C & J record. Yeah, that'll fit it nicely. Now throw in a couple string samples. Yeah, use the Todd Terry record. Sound good? Three thousand for a night's work ain't bad, is it? Now let's get out of here. Last call's in fifteen minutes."

Every three hours, someone, somewhere in this great country, is doing a bad house remix. Even in the most prestigious recording studios, the disease is spreading like wildfire. While its consequences are catastrophic, there is a simple cure. Record companies can stop hiring hack remixers to do them, thereby saving America's ears from hours of punishment.

Don't get me wrong. A house remix can do wonders if used in the right situation by the right person. Steve Hurley's remix of Roberta Flack's "Uh-Uh Ooh-Ooh Look Out" made the record. Many of Kevin Saunderson's mixes, including "I Wanna Have Some Fun" and "Round and Round," added an extra burst of energy to the records. But these two are money guys. They have their own style, which they understand because they invented and developed it. They can only make so many records, so don't hire sound-alikes to give you a mix that "sounds just like 'Good Life,'" because your record probably doesn't sound as good as "Good Life" to begin with, and will sound even worse with a bad mix.

And whatever you do, don't hire a mixer that doesn't understand the artist he is working with. Very few mixers (Coldcut and Marshall Jefferson are exceptions) have the ability to work with a variety of different artists from different genres and work up mixes that suit them. Often the mixer strips the artist's strengths in order to do a mix that fits within the limitations of his or her imagination, which just defeats the point.

The last bitch is directed at the A&R guys and dance directors out there. Give the young blood a chance! There are guys out there—Craig Kallman, the Brooklyn Funk Essentials, and Norman Cook come immediately to mind—who are horrifyingly underused, while the same dozen or so get the majority of the work. This is making the dance community very homogenous, and could easily result in the second "death of disco." Then we'll all be out of a job and have to result to selling Rob Lowe's next home video.

## DANCE PICKS

### MADONNA: "Express Yourself" (Sire/WB)

I'd bet two months' salary that this will become a top 10 dance and pop hit, but I'm sure nobody would take me up on this opportunity to buy their wife a nice dinner. Classic Madonna, and no mix is even necessary. Even so, Pettibone's "Non-Stop Express Mix" provides entrance and exit points in all the right places, making the song accessible for the clubs without diluting its charm.

### MALCOLM McCLAREN: "Deep In Vogue" (EPIC 68801)

Vogue around the world with Malcolm! McClaren may be going for a new dance craze, but this is pretty much just updated '70s disco. And there's nothing wrong with that if it's done well. The singer sounds like Debby Harry at times, and Mark Moore and William Orbit's mix is simple and uncluttered. Perfect wallpaper club music.

### DEAD MILKMEN: "Smokin' Banana Peels" (Enigma 5526)

Three mixes by Don & David Was are provided. Forget the largely instrumental "Mr T." and "Bill Kullen" mixes—you never listened to the Milkmen for the music, did you? And besides, they are filled with every house cliché in the book—my Momma could have done them after being locked up in a room full of acid records for three days. The boys from Detroit redeem themselves with the "It Ain't Over Until the Milkmen Sing" mix, which combines their funk instincts with some of the goofiest samples I've ever heard, bringing the true trashy spirit of the boys where it belongs—in your face.

### EXPOSE: "What You Don't Know" (Arista 9837)

Though the "Just Might Hurt Beats" are essential for all Todd Terry fans (though he didn't do them), there is not much of a song going on here, and only the "Atomic Mix" generates any excitement. Let's hope the girls have something up their sleeves on the album, because this doesn't have the legs to go all the way.

### THE GENETIC TERRORISTS: "Machine Gun" (Wax Trax 55)

### MY LIFE WITH THE THRILL KILL KULT: "The Devil Does Drugs" (Wax Trax 58)

Just like everything, there is good industrial disco and bad industrial disco. The Genetic Terrorists wouldn't know an original idea if it popped up in the middle of their Rob Lowe videotape, and their record goes on for six minutes and seventeen seconds too long. The Thrill Kill Kult, on the other hand, bring us a fine blend of hard beats and heavy artillery percussion mixed with synths set to kill.

Neil Harris



MY LIFE WITH THE THRILL KILL KULT

# ROCK & ROOTS

CASH BOX  
MICRO  
CHART

**CLOSER TO FINE:** I'm beginning to see it: The same people who helped resurrect an interest in contemporary folk music are beginning the backlash against it. **Tracy Chapman**, **Melissa Etheridge** and **Michelle Shocked** put out albums within the same year and all of a sudden someone spots a trend. Helping to legitimize the trend was the fact that these albums were not only critical successes but they were selling as well. But as with any trend, the backlash has started, a backlash that may have begun with Tracy Chapman's near-shutout in the Grammys.

There are good albums and bad albums in every genre, and with a glut of product available the truly great ones often get overlooked. In February of this year, **Epic Records** had the audacity to "jump on the bandwagon" and release an album by a duo calling themselves the **Indigo Girls**. Didn't someone send Epic a memo telling them female singer/songwriters are strictly old news—even to rock critics? I guess not.



INDIGO GIRLS

So Epic releases this album. It sits around the office for a few days before it finally hits the turntable by default. And somehow, even though your psyche is telling you to be cynical, you become instantly entranced. Powerful songwriting, top-notch musicianship, gorgeous harmonies—the things that instantly transform any self-respecting rock critic into Pavlov's dog. Finally, you're overcome. *Screw genres*, you think to yourself, *this is a great album!*

It's true—for a while it seemed that the Indigo Girls' album was 1989's "most likely not to succeed" release. Contemporary folk, like casual sex and Oliver North, was on a downswing—you know, filed forever under "cute while it lasted."

But, as evidenced by their current SRO tour and skyrocketing album sales, it appears that Indigos **Amy Ray** and **Emily Saliers** have successfully conquered any industry prejudices that stood in their way. And if music must continually be labeled and segregated, then the Indigo Girls' debut will one day stand as the finest of its field.

Real music for real people. Hey, I think I've spotted a new trend.

## ■ ROOTS PICK O' THE WEEK



□ **PHRANC: *I Enjoy Being a Girl*** (Island 91259)

*They're giving away acoustic guitars on MTV/They got a Dylan lookalike holding up a Gibson for all the world to see/ 'Cause now everybody wants to be... a folksinger.*

In keeping with the folk backlash theme, we found the above lyrics from the opening cut on Phranc's latest album somewhat appropriate. In "Folksinger," Phranc herself lashes out at the industry's exploitation of a

desired "feminist folk" movement. Although she made her recorded debut on Rhino Records in 1986, Phranc's significant contributions to the now-established genre are rarely cited by those in the industry. She's major label now, and her music hasn't lost any of its humor, poignancy or intensity in the process. She takes the listener on a twisted stroll through both the simplicities and complexities of everyday life with such diverse tunes as "M-A-R-T-I-N-A" (Navratilova, that is), "Bloodbath," and the innocently sexist Rogers & Hammerstein title cut. Got the Kylie Minogue/Belinda Carlisle/Madonna blues? Give Phranc a try!

## ■ MORE ROOTS PICKS

□ **SOULED AMERICAN: *Flubber*** (Rough Trade US67)



June 3, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	2	18
2	MYSTERY GIRL (Virgin 91058)	ROY ORBISON	1	14
3	NICK OF TIME (Capitol 91268)	BONNIE RAITT	4	7
4	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	3	18
5	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	5	18
6	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	7	7
7	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	10	3
8	TRACY CHAPMAN (Elektra 60774)	TRACY CHAPMAN	6	18
9	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	8	14
10	BLAST OFF (EMI 91401)	STRAYCATS	29	3
11	ZIZAGGIN THROUGH GHOSTLAND (Epic 44343)	THE RADIATORS	16	5
12	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	12	18
13	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	13	18
14	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	21	14
15	POWERFUL STUFF (CBS OZ 45094)	THE FABULOUS THUNDERBIRDS	11	3
16	DON'T BE AFRAID OF THE DARK (Hightone/Polygram 832923)	ROBERT CRAY	24	18
17	ONE MORE FOR THE ROAD (Alligator 4771)	CHARLES BROWN	14	9
18	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	34	5
19	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	LIL' ED AND THE BLUES IMPERIALS	26	4
20	ONE FAIR SUMMER EVENING (MCA 42255)	NANCY GRIFFITH	20	11
21	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	17	18
22	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)	HOWLIN' WOLF	27	5
23	LIVE FROM AUSTIN (Alligator 4773)	DELBERT McCLINTON	36	3
24	SHORT SHARP SHOCKED (Mercury 834 924 1)	MICHELE SHOCKED	18	18
25	TOPS (Blind Pig)	OTIS RUSH	31	16
26	ACCOUSTIC MUSIC TO SUIT MOST OCCASIONS (Philo 720)	THE DEIGHTON FAMILY	32	8
27	YOU GOT ME (Rounder 3100)	DUKE ROBILLARD	25	18
28	COPPERHEAD ROAD (UNI-7)	STEVE EARLE	9	5
29	THE CHUCK BERRY BOX (MCA/Chess 680001)	CHUCK BERRY	19	12
30	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	DEBUT	
31	SOUL SEARCHING (Black Top 1042)	RONNIE EARL AND THE BROADCASTERS	23	18
32	CHANGE OF SCENERY (Sugar Hill 3763)	SELDOM SCENE	37	5
33	FISHERMAN'S BLUES (Chrysalis 41589)	THE WATERBOYS	15	18
34	GATORHYTHMS (Rounder 3101)	MARCIA BALL	DEBUT	
35	WINTER OF 88 (Voyager/MCA42241)	JOHNNY WINTER	27	18
36	DYLAN AND THE DEAD (Columbia OC 45056)	BOB DYLAN AND THE GRATEFUL DEAD	22	7
37	JUKE BOX MUSIC (Antones)	DOUG SAHM	DEBUT	
38	IN DREAMS (VIRGIN 90604)	ROY ORBISON	30	16
39	AMERICAN DREAM (Atlantic 7 81888)	CROSBY, STILLS, NASH & YOUNG	32	18
40	BIG CIRCUMSTANCE (Gold Castle 71320)	BRUCE COCKBURN	35	7

This is what the Cowboy Junkies would sound like if they could. Honest, but indescribable blend of country and blues that will annoy some but intrigue most. Sort of Willie Nelson on acid. Great album.

□ **STEVIE RAY VAUGHAN: *In Step*** (Epic OET 45024)

Another quality helping of Texas barroom blues from maestro Vaughan. Steady production values and sophisticated instrumentation make this one of Stevie's best to date.

□ **ELVIS PRESLEY: *Elvis Gospel 1957-1971: Known Only To Him*** (RCA 9586)

A stunning compilation of Elvis' finest gospel performances spanning 15 years. Paired with the Jordanaires, Presley glides through a bountiful selection of spiritual gems including "Peace in the Valley," "Take My Hand, Precious Lord" and "Joshua Fit the Battle." Not for collectors only.

□ **STRENGTH IN NUMBERS: *The Telluride Sessions*** (MCA Master Series 6293)

Instrumental band comprised of mega-talents Sam Bush, Jerry Douglas, Bella Fleck, Edgar Meyer and Mark O'Connor fails to completely captivate. Aside from a couple of key cuts, production overall is a little too slick. "Diet bluegrass," if you will. (Note: Bush, Douglas, O'Connor & Meyer appeared as Tulluride on Steve Earle's *Copperhead Road*.)

Tom De Savia



**TALKING DRUMS:** Terri Lyne Carington, whose Verve Forecast debut *Real Life Story* is the top contemporary jazz album in the land, gets a hug from her boss Arsenio Hall, on whose talk show she thumps her tubs.

**MEET THE BIG BUCKS:** One of the problems jazz has had over the years is deciding whether it's an art form or a form of entertainment. It's both, of course, but the world needs an answer: What are you, art or fun? See, art gets corporate grants, gets space on PBS, gets all those kinds of things. Fun gets advertising dollars, gets space on the real networks, gets all those kinds of things. People don't necessarily like art, but they feel that they should and they speak kindly of it. People like fun, but they don't always like to admit it.

Jazz's problem has been this: According to those who fund art, it's entertainment. According to the entertainment world, it's art. "Jazz isn't classy enough, artistic enough for us," say those who pour their bucks into opera and ballet. "Jazz is too difficult, too artistic for us," say those who pour their bucks into rock & roll and TV sitcoms. And since the jazz community can't agree on anything, and suffers from rampant paranoia, most of the time jazz'll say it is whatever anybody wants it to be. "We're art, we're art!" "We're fun, we're fun!"

It seems that, finally, jazz has been defined. It's an art form, sure enough, but one that people can actually enjoy. An entertaining art form! An art form that's fun! It's okay, PBS and corporate buck-wielders, to pay some attention to jazz. It's okay. Whoopee!

So I shouldn't be surprised when a press release wafts across my desk announcing that (get this) **Meet the Composer, the Rockefeller Foundation and AT&T** have joined their mighty forces to create a \$250,000 jazz program. That's a quarter of a million simoleons (\$150,000 from the Rockefeller and \$100,000 from the phone guys) for jazz. That's a lot of money. The name of the program is **The Meet the Composer/Rockefeller Foundation/AT&T Jazz Program** (trips lightly off the tongue) and it will "award fellowships to jazz composers to write works for orchestra, chamber ensembles, dance, theatre and opera companies and presenting organizations nationwide. Fellowships will range from \$10,000 to \$100,000 and include a commission, performances of the commissioned work and a short-term residency."

This is big, big stuff. Application to the program must be submitted by the arts organization and the application must be received by October 15, 1989. The address is Meet the Composer, 2112 Broadway, Suite 505, New York, NY 10023 (212-787-3601). Meet the Composer: nice job!

**SITTIN' AROUND:** A&M just reissued **Gil Evans'** rare *Where Flamingos Fly* album (originally out on **Artists House**) and in the notes the great arranger talks about why he put a big band together in 1971 (the year the album was recorded). This is what he says: "I just started the idea of having a band. 'Cause for all my life I'd been sitting in front of that piano trying to figure out another way to voice a minor-seventh chord. For 30 years I was sitting there. I was sitting there so long, I had calluses on my ass. One on each cheek. I hadn't even realized it until my wife said to me, 'You've got calluses on your ass.' So I thought, 'You're right.' I'd been sitting there and I was so tired of it, so bored from doing it for so long. It was such a lonesome thing that I decided that I needed adventure and the only way to get adventure was to put a band together."

**BOPPING AROUND:** Gramavision seemed to disappear off the face of the Earth a few months ago, when Gaia went bye-ya. Well, look for Gramavision to surface (under the auspices not of PolyGram but another major) this summer, with projects by **John Scofield**, **Anthony Davis** (the opera X) and **John Carter**. Details to follow....The **National Music Council** gave one of its coveted **American Eagle Awards to Blue Note Records** at a New York luncheon last week....**Miles Davis** has been named a recipient of the 1989 **New York State Governor's Arts Awards**; he'll get the award during a June 8th gala...."Epitaph," a two-hour, unperformed composition by the late **Charles Mingus**, will get its world premiere on June 3rd at New York's **Alice Tully Hall**. **Gunther Schuller** will conduct a star-studded 30-piece orchestra, including **Wynton Marsalis**, **Randy Brecker**, **George Adams**, **Britt Woodman**, **John Abercrombie**, **John Handy**, **Jerome Richardson**, **Roland Hanna** and **Jack Walrath**....**Felix Grant**, the veteran jazz disc jockey, is currently recuperating from an illness at Washington, D.C.'s **George Washington Hospital**. Speedy recovery, Felix....Guitarist **Jay Azzolina** has signed on as a new member of **Spyro Gyra**...."Live Jazz in Los Angeles: Known and Unknown" is the name of a **UCLA Extension** course that courses through the jazz history of L.A. under the guidance of professor **Charles Weisenberg**. Every Thursday beginning July 13th (call 213-825-9064 for details.)....**DCC Compact Classics** has dug up some rare, unreleased **John Lee Hooker** recordings, available as *John Lee Hooker's 40th Anniversary Album*....**Jazziz**, that aggressive little Florida-based magazine, will include a four-track CD3, *Jazziz On Disc*, in its June/July issue.

Lee Jeske

TRADITIONAL  
JAZZ



June 3, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	THE TRUTH IS SPOKEN HERE (Novus 3051)	Charlie Roberts	1	13
2	CHICK COREA ACOUSTIC BAND (GRP GR 9582)	Chick Corea	2	9
3	REVELATIONS (Blue Note 91651)	McCoy Tyner	4	11
4	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	3	17
5	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	8	9
6	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	5	17
7	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	15	3
8	MING'S DYNASTY (Portrait/E.P.A. RK-44432)	David Murray	10	7
9	20 (Columbia FC 44369)	Harry Connick Jr.	6	17
10	SUPER BLUE (Blue Note 91731)	Super Blue	13	7
11	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	7	17
12	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	20	5
13	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	11	15
14	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	12	17
15	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	DEBUT	
16	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	9	11
17	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	21	5
18	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	14	17
19	IN A JAZZ TRADITION (Emarcy/PolyGram 836 369)	Eric Gale	DEBUT	
20	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	16	17
21	COTTON CANDY (Pro Jazz 670)	Al Hirt	18	5
22	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	17	17
23	NO MORE BLUES (Concorde CJ 370)	Susannah McCorkle	19	7
24	RAG, BUSH and ALL (RCA Novus 3052)	Henry Threadgill Sextet	32	3
25	LIVE UNDER THE SKY (Columbia FC 45136)	Tribute To John Coltrane	DEBUT	
26	20TH CONCORD FESTIVAL ALL-STARS (Concord CJ 366)	Various Artists	26	7
27	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	22	17
28	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	24	17
29	V (Blue Note 91730)	Ralph Peterson	25	7
30	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	27	17
31	TIMES ARE CHANGING (Blue Note 90905)	Freddie Hubbard	DEBUT	
32	DIFFERENT PERSPECTIVES (JMT/PolyGram 834 424)	Robin Eubanks	28	15
33	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	29	17
34	FRONT BURNER (Milestone 9165)	Charles Earland	30	15
35	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	31	17
36	I'LL BE SEEING YOU (Muse 5351)	Etta Jones	23	13
37	ANGEL STREET (Blue Note 48494)	Tony Williams	33	17
38	DARK INTERVALS (ECM 837 342)	Keith Jarrett	34	17
39	SALSA MEETS JAZZ (Concord Picante CJP-354)	Tito Puente & His Latin Ensemble	35	17
40	AUDIO VISUALSCAPES (MCA Impulse! 8029)	Jack DeJohnette'S Special Edition	36	17

JAZZ PICKS

☐ **THE WORLD SAXOPHONE QUARTET: *Rhythm And Blues* (Elektra/Musician 60864)**

A natural. The WSQ's a saxophone doo-wop group on avant-R&B versions of things like "Dock of the Bay," "Let's Get It On" and "Messin' With The Kid."

☐ **KEITH JARRETT: *Personal Mountains* (ECM 837 361)**

Jarrett's late "European quartet" (Garbarek, Christensen, Danielsson) in a previously-unreleased '79 concert. Tight, romantic, intuitive and emotional.

☐ **TUCK & PATTI: *Love Warriors* (Windham Hill Jazz 0116)**

Popular voice (Patti) & guitar (Tuck) duo is back with a warm, well-focused set of originals and standards (including Stevie Wonder, Hendrix and Beatles tunes).

☐ **THE RIPPINGTONS: *Tourist In Paradise* (GRP 9588)**

Russ Freeman's musical drive through tropical locales with the sun shining and the top down. Clean, lean fusion that should hit Lite Jazz radio running.

☐ **VARIOUS: *Live At The Knitting Factory Volume One* (A&M 5242)**

A representative sampler of the kind of experimental stuff—from avant-jazz to avant-rock and back—heard at the hippest club on the Lower East Side. No Zorn, but good slabs of Curlew, Scanners, the Jazz Passengers, etc..

☐ **JAY McSHANN: *Airmail Special* (Sackville 3040)**

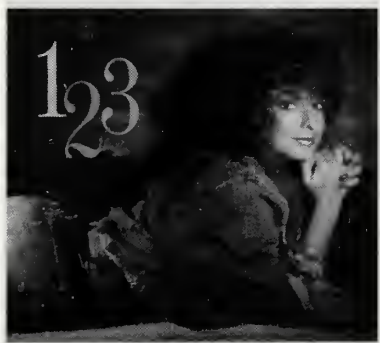
The great McShann, the very definition of Southwestern swing piano—glazed with the blues—in a trio date at once rumbling and elegant.

# UN NUEVO HORIZONTE

A COUPLE OF WEEKS AGO, I read an article in the *Los Angeles Times* titled —“Ethnic Fight Heats Up at Latino Station.” This article was about an internal fight for jobs at the Latin television giant, **Univision**. The dispute centers around the hiring of American Cubans, rather than an American Mexicans, for management jobs in Los Angeles. Some were arguing that the positions should be filled by individuals with Mexican roots, because the majority of Latinos in L.A. are of Mexican heritage.

This argument parallels the thinking of some industry people in the Latin record business. They say, Mexican product won't sell in New York because New York is Puerto Rican, Salsa doesn't sell in Los Angeles because it's Mexican, and Texas isn't a market for either salsa or international ballads because it is *Tejano*.

GLORIA ESTEFAN AND MIAMI SOUND MACHINE



The time has come to bust down these walls of segregation. If these *myths* are true, tell why Latinos, blacks, and whites, buy **Miami Sound Machine**, **Roberto Carlos**, and **Julio Iglesias** records? Why was *La Bamba* a boxoffice smash, and why did the soundtrack climb to #1 on America's album charts? The answers are simple. These artists are the best in their field and their projects are marketed to the entire country, not just to an ethnic segment of the Latin population. The bottom line

is, if it's good, all nationalities of Latinos will buy it

We must look beyond our nationalistic heritage and focus on the common denominator —we are all selling to an *American Latin* market. Executives in the Latin Industry must change. Instead of accepting regional record segregation, we must ask what can be done to make our releases appeal to the masses nationally, rather than regionally. Let's not settle for 75,000 to 200,000 units on a release, with 20 million Latinos in America. Blacks, who's rank is slightly higher on the population scale, can sell 500,000 to 1 million units *without* crossing over to the pop market. The difference is, that the black market is *united*, and the black record executives gear most of their product to the masses.

United we stand, divided we fall. Add 12 million American Mexicans, 2.5 million American Puerto Ricans, 1.1 million American Cubans and the South and Central Americans living in the U.S., and you have the power and the dollar of 20 million American Latinos. Think about it....

Our focus as an industry should be *expanding the marketplace*. As an industry we should be encouraging and promoting acts that appeal to every Latin nationality in the American market. By doing this, we would be creating our own market, **the American Latin market**. With this market you **could** sell 500,000 units and more. American Latinos are more liberal than any other consumer group in the U.S. They listen to traditional and contemporary Latin music plus they listen to all types of English product, even if they don't understand the words, be it pop, dance, rock, country, jazz, or new age.

The Latin market is the strongest, fastest-growing segment in America. It is **not** Mexican, Cuban, or Puerto Rican, it's American. Produce records for the whole market, the *American Latin* market.

## Missile

## MTV INTERNACIONAL PLAYLIST



1. **CHAYANNE**: “Este Ritmo Se Baila Asi” (CBS)
2. **GIPSY KINGS**: “Djoba, Djoba” (Elektra)
3. **PAULA ABDUL**: “Forever Your Girl” (Virgin)
4. **NENEH CHERRY**: “Buffalo Stance” (Virgin)
5. **MARTIKA**: “More Than You Know” (Columbia)
6. **BOBBY BROWN**: “Every Little Step” (MCA)
7. **LISA LISA**: “Little Jackie Wants to be a Star” (Columbia)
8. **MIGUEL MATEOS**: “Y, Sin Pensar” (BMG)
9. **FINE YOUNG CANNIBALS**: “Good Thing” (IRS/MCA)
10. **GUNS AND ROSES**: “Patience” (Geffen)

## CASH BOX MICRO CHART

### AMERICAN LATIN LPs



June 3, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

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

## REGIONAL BREAKDOWN

### EASTERN REGION

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

### MIDWESTERN REGION

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

### SOUTHCENTRAL REGION

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

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

### SOUTHEASTERN & PUERTO RICO

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

### WESTERN REGION

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

## RECORDS TO WATCH



### ALEJANDRA GUZMAN: *Bye Mama* (Melody 174)

Alejandra displays a distinct style of rock & roll which parallels rocker Pat Benatar. The album includes a version of the Little Richard classic in Spanish, “Good Golly, Miss Molly” (“La Plaga”) and a song reflecting the changing musical influence around the world, “There Are Punks in Moscow.” (LP/CASS/ALL SPANISH)

### ROBERTO CARLOS: *Roberto Carlos '88* (CBS 80002)

Roberto Carlos is unquestionably the premier singer of romance. Roberto has emotion, compassion and a vocal delivery that chills women of every age the world over. You need not understand Spanish to enjoy this record, because you can feel the passion of his style. For the second week in a row he tops our chart, easily outdistancing fellow crooners Julio Iglesias and Jose Luis Rodriguez.

## WESTERN REGION

### POP

#### ■ High Movers\*

1. So Alive (RCA) Love & Rockets
2. Toy Soldiers (Columbia) Martika
3. Dressed for Success (EMI) Roxette
4. What You Don't Know (Arista) Expose
5. Crazy About Her (Warner Bros.) Rod Stewart

#### ■ Most Added\*\*

1. Express Yourself (Sire) Madonna
2. Lay Your Hands on Me (Mercury) Bon Jovi
3. Praying to a New God (Geffen) Wang Chung
4. My Brave Face (Capitol) Paul McCartney
5. So Alive (RCA) Love & Rockets

### R&B

#### ■ High Movers\*

1. My First Love (Warner Bros.) Atlantic Star
2. For The Love Of You (Wing/PolyDor) Tony, Toni, Tone
3. Miss You Like Crazy (EMI) Natalie Cole
4. Mr. DJ (Motown) Joyce Irby
5. Have You Had Your Love Today (EMI) O'Jays

#### ■ Most Added\*\*

1. As Long As We're Together (A&M) Al Green
2. Friends (MCA) Jody Watley
3. Something In The Way (MCA) Stephanie Mills
4. I'm That Type of Guy (Columbia) L.L. Cool J
5. The Way It Is (Jive/RCA) Troy Johnson

### COUNTRY

#### ■ High Movers\*

1. Love Has No Right (Atlantic America) Billy Joe Royal
2. In A Letter To You (Universal) Eddie Raven
3. When Love Comes Around The Bend (RCA) Juice Newton
4. Hillbilly Hell (MCA) The Bellamy Brothers
5. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton

#### ■ Most Added\*\*

1. Sunday In The South (Columbia) Shenandoah
2. Heaven Only Knows (Reprise) Emmylou Harris
3. Midnight Train (Epic) The Charlie Daniels Band
4. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
5. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers

## SOUTH CENTRAL REGION

### POP

#### ■ High Movers\*

1. So Alive (RCA) Love & Rockets
2. Toy Soldiers (Columbia) Martika
3. Hey Baby (Epic) Henry Lee Summer
4. Dressed for Success (EMI) Roxette
5. Crazy About Her (Warner Bros.) Rod Stewart

#### ■ Most Added\*\*

1. Express Yourself (Sire) Madonna
2. Dressed for Success (EMI) Roxette
3. Lay Your Hands on Me (Mercury) Bon Jovi
4. So Alive (RCA) Love & Rockets
5. Headed for a Heartbreak (Atlantic) Winger

### R&B

#### ■ High Movers\*

1. Have You Had Your Love Today (EMI) O'Jays
2. For The Love Of You (PolyGram) Tony Toni, Tone
3. A Little Romance (Motown) The Boys
4. Me, Myself And I (Warner Bros.) De La Soul
5. For You To Love (Epic) Luther Vandross

#### ■ Most Added\*\*

1. As Long As We're Together (A&M) Al Green
2. Secret Rendezvous (Warner Bros.) Karyn White
3. Friends (MCA) Jody Watley
4. Something In The Way (MCA) Stephanie Mills
5. The Way It Is (Jive/RCA) Troy Johnson

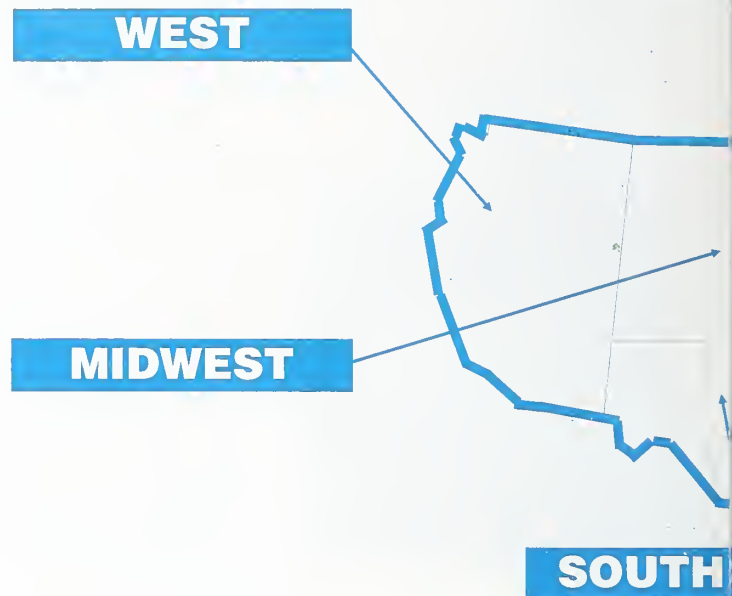
### COUNTRY

#### ■ High Movers\*

1. Hillbilly Hell (MCA) The Bellamy Brothers
2. Love Has No Right (Atlantic America) Billy Joe Royal
3. Lovin' Only Me (Epic) Ricky Skaggs

## CASH BOX R

REGIONAL COMPILATION  
 BASED ON CASH BOX'S  
 \* Average Chart Movement  
 \*\*\*Most Added



4. 5:01 Blues (Epic) Merle Haggard
5. When Love Comes Around The Bend (RCA) Juice Newton

#### ■ Most Added\*\*

1. In A Letter To You (Universal) Eddy Raven
2. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers
3. Midnight Train (Epic) The Charlie Daniels Band
4. Heaven Only Knows (Reprise) Emmylou Harris
5. Sunday In The South (Columbia) Shenandoah

## MIDWESTERN REGION

### POP

#### ■ High Movers\*

1. Dressed for Success (EMI) Roxette
2. My Brave Face (Capitol) Paul McCartney
3. Hey Baby (Epic) Henry Lee Summer
4. What You Don't Know (Arista) Expose
5. So Alive (RCA) Love & Rockets

#### ■ Most Added\*\*

1. Express Yourself (Sire) Madonna
2. Lay Your Hands on Me (Mercury) Bon Jovi
3. Once Bitten Twice Shy (Capitol) Great White
4. Hey Baby (Epic) Henry Lee Summer
5. Dressed for Success (EMI) Roxette

### R&B

#### ■ High Movers\*

1. My First Love (Warner Bros.) Atlantic Star
2. Have You Had Your Love Today (EMI) O'Jays
3. For You To Love (Epic) Luther Vandross
4. Me, Myself And I (Warner Bros.) De La Soul
5. Mr. DJ (Motown) Joyce Irby

#### ■ Most Added\*\*

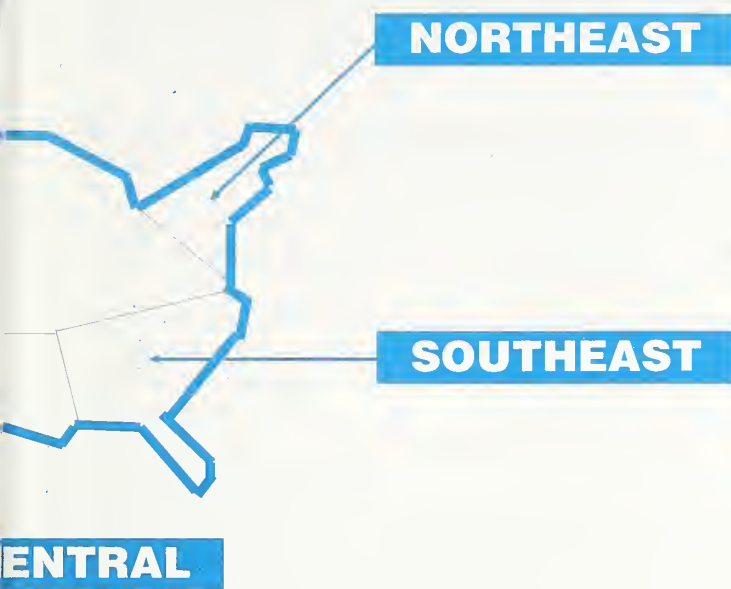
1. As Long As We're Together (A&M) Al Green
2. It's Like Magic (Columbia) Blue Magic
3. Friends (MCA) Jody Watley
4. Somebody Loves You (Motown) El DeBarge
5. Secret Rendezvous (Warner Bros.) Karyn White



# RADIO REPORT

ON OF HOT SINGLES  
WEEKLY RADIO RESEARCH

\*\* Number of Station Ads  
Nationally



## COUNTRY

### High Movers\*

1. Love Has No Right (Atlantic America) Billy Joe Royal
2. Lovin' Only Me (Epic) Ricky Skaggs
3. Hillbilly Hell (MCA) The Bellamy Brothers
4. When Love Comes Around The Bend (RCA) Juice Newton
5. Sowin' Love (RCA) Paul Overstreet

### Most Added\*\*

1. Heaven Only Knows (Reprise) Emmylou Harris
2. Midnight Train (Epic) The Charlie Daniels Band
3. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers
4. Sunday In The South (Columbia) Shenandoah
5. Turn Of The Century (Universal) The Nitty Gritty Dirt Band

## NORTHEASTERN REGION

## POP

### High Movers\*

1. Satisfied (Capitol) Richard Marx
2. This Time I Know It's For Real (Atlantic) Donna Summer
3. Every Little Step (MCA) Bobby Brown
4. Good Thing (MCA) Fine Young Cannibals
5. Soldier Of Love (Capitol) Donny Osmond

### Most Added\*\*

1. Express Yourself (Warner Bros.) Madonna
2. Dressed For Success (Capitol) Roxette
3. So Alive (RCA) Love & Rockets
4. Lay Your Hands On Me (PolyGram) Bon Jovi
5. This Time I Know It's for Real (Atlantic) Donna Summer

## R&B

### High Movers\*

1. For You To Love (Epic) Luther Vandross
2. Me, Myself And I (Warner Bros.) De La Soul
3. Mr. DJ (Motown) Joyce Irby
4. Have You Had Your Love (EMI) O'Jays
5. I'll Be Loving You Forever (Columbia) New Kids

### Most Added\*\*

1. As Long As We're Together (A&M) Al Green
2. Friends (MCA) Jody Watley
3. Secret Rondevous (Warner Bros.) Karyn White
4. What More Can I Do For You (Tabu) Cherelle
5. Somebody Loves You (Motown) El DeBarge

## COUNTRY

### High Movers\*

1. Hillbilly Hell (MCA) The Bellamy Brothers
2. When Love Comes Around The Bend (RCA) Juice Newton
3. Lovin' Only Me (Epic) Ricky Skaggs
4. Love Has No Right (Atlantic America) Billy Joe Royal
5. 5:01 Blues (Epic) Merle Haggard

### Most Added\*\*

1. Sunday In The South (Columbia) Shenandoah
2. Midnight Train (Epic) The Charlie Daniels Band
3. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
4. Heaven Only Knows (Reprise) Emmylou Harris
5. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers

## SOUTHEASTERN REGION

## POP

### High Movers\*

1. Satisfied (Capitol) Richard Marx
2. Wind Beneath My Wings (Atlantic) Bette Midler
3. This Time I Know It's For Real (Atlantic) Donna Summer
4. Good Thing (I.R.S.) Fine Young Cannibals
5. Every Little Step (MCA) Bobby Brown

### Most Added\*\*

1. Express Yourself (Warner Bros.) Madonna
2. Lay Your Hands On Me (PolyGram) Bon Jovi
3. Hey Baby (Columbia) Henry Lee Summer
4. So Alive (RCA) Love & Rockets
5. Headed For A Heartbreak (Atlantic) Winger

## R&B

### High Movers\*

1. Mr. DJ (Motown) Joyce Irby
2. For The Love Of You (PolyGram) Tony, Toni, Tone
3. Have You Had Your Love (EMI) O'Jays
4. Me, Myself And I (Warner Bros.) De La Soul
5. I Second That Emotion (Crush) 10dB

### Most Added\*\*

1. As Long We're Together (A&M) Al Green
2. Friends (MCA) Jody Watley
3. I'm That Type Of Guy (Columbia) LL Cool J
4. Something In The Way (MCA) Stephanie Mills
5. Forbidden Love (Mercury) Third World

## COUNTRY

### High Movers\*

1. Why'd You Come In Here Lookin' Like That (Col.) Dolly Parton
2. When Love Comes Around The Bend (RCA) Juice Newton
3. Hillbilly Hell (MCA) The Bellamy Brothers
4. In A Letter To You (Universal) Eddie Raven
5. Love Has No Right (Atlantic America) Billy Joe Royal

### Most Added

1. More Than A Name On A Wall (Mercury/PolyGram) Statler Brothers
2. Sunday In The South (Columbia) Shenandoah
3. Turn Of The Century (Universal) The Nitty Gritty Dirt Band
4. Heaven Only Knows (Reprise) Emmylou Harris
5. Midnight Train (Epic) The Charlie Daniels Band

## GUARANTEED NATIONAL HITS

### POP\*\*\*

Express Yourself  
Madonna  
(Sire/Warner Bros.)

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

As Long As We're Together  
Al Green  
(A&M)

### COUNTRY\*\*\*

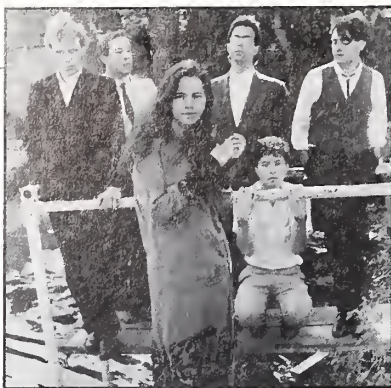
Turn Of The Century  
The Nitty Gritty Dirt Band  
Universal

TOP 200 ALBUMS

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

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

June 3, 1989



Top Debut: 10,000 Maniacs #60

		Total Weeks ▼			Last Week ▼
1	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	2	13	
2	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	1	9	
3	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	4	20	
4	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	3	16	
5	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	5	6	
6	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	8	4	
7	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	6	25	
8	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	9	27	
9	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	7	47	
10	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	18	3	
11	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	11	29	
12	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	36	2	
13	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	13	11	
14	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	15	13	
15	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	10	40	
16	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	12	17	
17	VOLUME ONE (P/2) (Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	14	30	
18	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	19	5	
19	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	16	8	
20	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	17	92	
21	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	20	35	
22	GUY (P) (MCA 42176)MCA 8.98	GUY	22	43	
23	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	25	9	
24	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	29	3	
25	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	21	17	
26	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	26	14	
27	MYSTERY GIRL (P) (Virgin 91058)WEA 9.98	ROY ORBISON	24	16	
28	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	28	37	
29	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	23	19	
30	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	30	32	
31	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	27	37	
32	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	31	35	
33	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	33	15	
34	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	32	28	
35	LIFE IS... (RCA 1149-1-J)RCA 8.98	TOO SHORT	38	16	
36	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	37	29	
37	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	34	36	
38	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	41	24	
39	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	40	53	
40	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	50	3	
41	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	39	93	
42	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	42	35	
43	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	45	13	
44	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	44	16	
45	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	43	31	
46	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	35	31	
47	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	46	7	
48	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	51	6	
49	ORANGES & LEMONS (Geffen GHS 24218)WEA 9.98	XTC	48	12	
50	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	47	20	

		Total Weeks ▼			Last Week ▼
51	IN YOUR FACE (PolyGram 839 192)POL	KINGDOM COME	52	5	
52	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	56	36	
53	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	55	10	
54	LIVING YEARS (G) (Atlantic 81923)WEA 9.98	MIKE & THE MECHANICS	49	29	
55	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	78	2	
56	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	54	33	
57	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	61	3	
58	NEW YORK (Sire 25829)WEA 9.98	LOU REED	53	19	
59	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	60	5	
60	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	DEBUT		
61	STREET FIGHTING YEARS (A&M 3927)RCA 9.98	SIMPLE MINDS	67	3	
62	HEADLESS CHILDREN (Capitol 48942)CAP 8.98	W.A.S.P.	58	8	
63	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	74	9	
64	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	71	3	
65	THE GREAT RADIO CONTROVERSY (G) (Geffen GHS 24224)WEA 8.98	TESLA	57	16	
66	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	59	55	
67	RIVER OF TIME (G) (Curb/RCA 95951-1-R)RCA 8.98	THE JUDDS	66	7	
68	2ND WAVE (Columbia FC 44284)CBS	SURFACE	68	31	
69	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	63	28	
70	DANCING WITH THE LION (Columbia OC 45154)CBS	ANDREAS VOLLENWEIDER	62	8	
71	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	65	8	
72	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	69	15	
73	TECHNIQUE (Owest/WB 25845)WEA 9.98	NEW ORDER	70	17	
74	DON'T TELL A SOUL (Sire/Reprise 25831)WEA 8.98	THE REPLACEMENTS	72	16	
75	HEART BREAK (P)(MCA 42207)MCA 8.98	NEW EDITION	73	37	
76	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	108	2	
77	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	79	46	
78	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	64	25	
79	CRACKERS INTERNATIONAL (Sire 25904)WEA 6.98	ERASURE	76	4	
80	TAKE 6 (Reprise 25670)WEA 9.98	TAKE 6	80	13	
81	STRAIGHT TO THE SKY (Columbia OC 44378)CBS	LISA LISA & CULT JAM	82	4	
82	ROCK & ROLL STRATEGY (A&M SP 5218)RCA 8.98	THIRTY-EIGHT SPECIAL	75	32	
83	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	87	4	
84	THIS WOMAN (G) (RCA 8369-1)RCA 8.98	K.T. OSLIN	86	36	
85	101 (Sire 25853)WEA 15.98	DEPECHE MODE	77	10	
86	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETBOYS	83	30	
87	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	88	9	
88	JUST COOLIN' (G) (Atlantic 81926)WEA 9.98	LEVERT	81	29	
89	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	98	4	
90	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	94	5	
91	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	90	36	
92	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	91	17	
93	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	112	2	
94	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	84	8	
95	BOOM BOOM CHI BOOM BOOM (Sire/Reprise 25888)WEA 9.98	TOM TOM CLUB	93	8	
96	TIME AND TIDE (G) (Epic BFE 40767) CBS	BASIA	89	51	
97	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	97	14	
98	EXTREME (A&M 5238)RCA	EXTREME	103	9	
99	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	122	3	
100	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	99	9	
101	TRACY CHAPMAN (P/3) (Elektra 60774)WEA 8.98	TRACY CHAPMAN	85	59	
102	ANCIENT HEART (Reprise 25839)WEA 8.98	TANITA TIKARAM	95	15	
103	BUCK WILD (Virgin 91021)WEA 9.98	E.U.	109	9	
104	RATTLE AND HUM (P/3) (Island 91003)WEA 14.98	U2	92	32	
105	CITY STREETS (Capitol 90885)CAP 9.98	CAROLE KING	96	7	
106	BLESSING IN DISGUISE (Elektra 60817)WEA 8.98	METAL CHURCH	104	13	
107	GREATEST HITS (P) (Columbia OC 44493)CBS	JOURNEY	102	27	
108	WILL THE CIRCLE BE UNBROKEN VOL. II (Universal 17847)MCA	NITTY GRITTY DIRT BAND	125	3	
109	RAIN MAN (Capitol 91866)CAP 8.98	Original Motion Picture Soundtrack	101	13	
110	DOIN' IT! (Select 21629)IND 8.98	U T F O	142	2	
111	THE BOY GENIUS (FEAT. A NEW BEGINNING) (Atlantic 81941)WEA	KWAME	116	5	
112	THE RIGHT STUFF (G) (Wing/PolyGram 835 964-1)POL	VANESSA WILLIAMS	100	17	

113	SAY ANYTHING (WTG SP 45140)CBS	Original Motion Picture Soundtrack	120	4
114	SOUTHERN STAR (G) (RCA 8587-1-R)RCA 8.98	ALABAMA	110	16
115	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	131	2
116	MESSAGES FROM THE BOYS (G) (Motown MOT-6260) MCA 8.98	THE BOYS	107	32
117	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	DEBUT	
118	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	132	4
119	START OF A ROMANCE (Atlantic 81853)WEA 9.98	SKYY	129	6
120	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	DEBUT	
121	SARAYA (Polydor 837 734-1)POL	SARAYA	137	3
122	FAITH (P/7) (Columbia OC 40867)CBS	GEORGE MICHAEL	111	80
123	DON'T CLOSE YOUR EYES (RCA 6494)RCA 8.98	KEITH WHITLEY	DEBUT	
124	WE'RE MOVIN' UP (Warner Bros. 25849)WEA 9.98	ATLANTIC STARR	136	3
125	HEADLESS CROSS (I.R.S. 82002)MCA 9.98	BLACK SABBATH	127	5
126	SPELLBOUND (Warner Bros. 25781)WEA 9.98	JOE SAMPLE	126	6
127	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)MCA 9.98	LYLE LOVETT	105	17
128	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	147	2
129	ANY LOVE (Epic OE 44308)CBS	LUTHER VANDROSS	115	33
130	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	DEBUT	
131	TODAY (Motown MOT-6261)MCA 8.98	TODAY	114	26
132	WORKING GIRL (Arista 8593)RCA 8.98	Original Motion Picture Soundtrack	113	13
133	HIGH HAT (Virgin 91022)WEA 8.98	BOY GEORGE	124	11
134	FABULOUS DISASTER (Combat 2001)IND 8.98	EXODUS	117	15
135	BEYOND THE BLUE NEON (G) (MCA 42266)MCA 8.98	GEORGE STRAIT	135	14
136	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	118	41
137	K9-POSSE (Arista AL-8569)RCA 8.98	K9-POSSE	121	16
138	I WANT OUT (RCA 9709-1-R)RCA 9.98	HELLOWEEN	106	7
139	EAST (Epic OE 45022)CBS	HIROSHIMA	139	10
140	FUN & GAMES (TVT CN2550)IND	THE CONNELLS	146	6
141	ORIGINAL STYLIN' (Arista 8571)RCA 8.98	3 TIMES DOPE	119	10
142	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	DEBUT	
143	VIXEN (G) (EMI 46991)CAP 9.98	VIXEN	123	34
144	DREAM A LITTLE DREAM (Cypress/A&M 0125)RCA 8.98	Original Motion Picture Soundtrack	134	6
145	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	160	4
146	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)WEA 8.98	VARIOUS ARTISTS	141	14
147	URBAN DAYDREAMS (GRP GR-9587)MCA	DAVID BENOIT	145	4
148	TWIST OF SHADOWS (Wing/PolyGram 839 233-4)POL	XYMOX	148	4
149	ZIGZAGGING THROUGH GHOSTLAND (Epic 44343)CBS	THE RADIATORS	140	9
150	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	172	3
151	MAKE IT LAST FOREVER (P/2) (Elektra 60763)WEA 8.98	KEITH SWEAT	138	77
152	WHAT UP, DOG? (Chrysalis 41664)CBS	WAS(NOT WAS)	130	30
153	STATE OF EUPHORIA (Megaforce/Atlantic 91004)WEA	ANTHRAX	158	4
154	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	SWEET SENSATION	150	10
155	WHISPERS AND PROMISES (Warner Bros. 25902)WEA 9.98	EARL KLUGH	164	3
156	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (G) (Def Jam FC 44303) CBS	PUBLIC ENEMY	155	46
157	TOURIST IN PARADISE (GRP 9583)MCA	RIPPINGTONS	DEBUT	
158	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	163	2
159	WHAT TIME IS IT (Gucci 3309)IND 8.98	GUCCI CREW II	159	19
160	HOLD ME IN YOUR ARMS (RCA 8589-1-R)RCA 8.98	RICK ASTLEY	151	19
161	TO WHOM IT MAY CONCERN (Columbia FC 45065)CBS	THE PASADENAS	128	11
162	DANGEROUS AGE (Atlantic 81884)WEA 8.98	BAD COMPANY	152	39
163	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	154	35
164	TOUCH (Arista AL 8594)RCA 9.98	SARAH McLACHLAN	170	2
165	IN A SENTIMENTAL MOOD (Warner Bros. 25889)WEA 9.98	DR. JOHN	DEBUT	
166	SO GOOD (Island 90970)WEA	MICA PARIS	177	2
167	THE PROMISE (Columbia 45215)CBS	KIRK WHALUM	168	3
168	IRRESISTIBLE (Island 91235)WEA 8.98	MILES JAYE	DEBUT	
169	MR. JORDAN (Atlantic 81928)WEA 9.98	JULIAN LENNON	143	10
170	POWER (G) (Sire 25765) WEA 8.98	ICE-T	167	36
171	I GET JOY (A&M 5228)RCA 8.98	AL GREEN	DEBUT	
172	MOVE SOMETHIN' (G) (Luke Skywalker XR 101)IND 8.98	2 LIVE CREW	171	55
173	MORE SONGS ABOUT LOVE & HATE (Epic 45023)CBS	THE GODFATHERS	DEBUT	
174	I WANNA HAVE SOME FUN (G) (RCA 1150-1-J)RCA 9.98	SAMANTHA FOX	157	29
175	BLAST OFF (EMI 91401)CAP	STRAY CATS	133	6

176	ROACHFORD (Epic FE 45097)CBS	ROACHFORD	DEBUT	
177	SPELL (Mika/Polydor 835 713-1)POL	DEON ESTUS	162	6
178	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	189	2
179	REACH FOR THE SKY (G)(Atlantic 81929)WEA 9.98	RATT	144	29
180	ROOT HOG OR DIE (Enigma 7 73335-1)CAP	MOJO NIXON & SKID ROPER	149	8
181	THE SCATTERING (Virgin 91239)WEA 9.98	CUTTING CREW	DEBUT	
182	GREATEST HITS (G) (Curb/RCA 8318-1-R)RCA 9.98	THE JUDDS	161	41
183	HOLD AN OLD FRIEND'S HAND (P)(MCA 6267) MCA 8.98	TIFFANY	156	26
184	SOMETHING INSIDE SO STRONG(Reprise 25792)WEA 9.98	KENNY ROGERS	DEBUT	
185	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	186	5
186	POWERFUL STUFF (CBS OZ 45094)CBS	THE FABULOUS THUNDERBIRDS	184	6
187	STREET READY (Island/Atlantic 91072)WEA 8.98	LEATHERWOLF	166	5
188	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)WEA 9.98	KOOL G RAP & D.J. POLO	185	9
189	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	DEBUT	
190	SMASHES, THRASHES & HITS (P) (Mercury 836 427-1)POL	KISS	165	27
191	HEART'S HORIZON (Reprise 25778)WEA 9.98	AL JARREAU	173	27
192	REAL LIFE STORY (Verve Forecast 837 697-1)POL	TERRI LYNE CARRINGTON	169	4
193	LINCOLN (Bar None/Restless 72600)CAP 8.98	THEY MIGHT BE GIANTS	187	20
194	THE LOVER IN ME (G) (MCA 42249)MCA 8.98	SHEENA EASTON	174	28
195	FRUIT ON THE BOTTOM (Columbia FC 45035)CBS	WENDY & LISA	181	10
196	BAD (P/6) (Epic OE 40600)CBS	MICHAEL JACKSON	179	89
197	GREATEST HITS (P) (Warner Bros. 25801)WEA 9.98	FLEETWOOD MAC	178	26
198	CALM ANIMALS (RCA 8561-R)RCA 8.98	THE FIXX	176	18
199	IN EFFECT MODE (P) (Uptown/Warner Bros. 25662)WEA 8.98	AL B. SURE!	183	56
200	NOTHING'S SHOCKING (Warner Bros. 25727)WEA 8.98	JANE'S ADDICTION	191	39

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 60	Easton, Sheena / 194	Kiss / 190	Petty, Tom / 6	Thirty-Eight Special / 82
2 Live Crew / 172	Eazy-E / 36	Kix / 163	Pixies / 90	Tiffany / 183
3 Times Dope / 141	Enya / 29	Klugh, Earl / 155	Poison / 66	Tikaram, Tanita / 102
Abdul, Paula / 8	Erasure / 79	Kool G Rap / 188	Public Enemy / 156	Today / 131
Alabama / 114	Estus, Deon / 177	Kwame / 111	Public Image Ltd. / 130	Tom Tom Club / 95
Anthrax / 153	Etheridge, Melissa / 31	Lauper, Cyndi / 55	Queensryche / 94	Tone Loc / 4
Astley, Rick / 160	3	Leatherwolf / 187	Radiators / 149	Too Short / 35
Atlantic Star / 124	E.U. / 103	Lennon, Julian / 169	Raitt, Bonnie / 23	Traveling Wilburys / 17
Bad Company / 162	Exodus / 134	Levert / 88	Ratt / 179	U2 / 104
Badlands / 117	Extreme / 98	Lisa Lisa / 81	R.E.M. / 34	U.T.F.O. / 110
Baker, Anita / 45	Fabulous T-Birds / 186	Living Colour / 11	Reed, Lou / 58	Vandross, Luther / 129
Bangles / 46	Fine Young Cannibals / 1	Love And Rockets / 40	Replacements / 74	Vixen / 143
Base, Rob / 52	Fixx / 198	Lovett, Lyle / 127	Rippingtons / 157	Andreas Voltenweider / 70
Basia / 96	Fleetwood Mac / 197	M.C. Hammer / 30	Roachford / 176	Warrant / 44
Benoit David / 147	Ford, Lita / 48	Madonna / 2	Rogers, Kenny / 184	W.A.S.P. / 62
Black, Clint / 142	Fox, Samantha / 174	Manilow, Barry / 99	Roxette / 47	Was (Not Was) / 152
Black Sabbath / 125	Franklin, Aretha / 57	Marx, Richard / 24	Sample, Joe / 126	Watley, Jody / 19
Blue Magic / 170	Gibson, Debbie / 16	McEntire, Reba / 120	Saraya / 121	Wendy & Lisa / 195
Blue Murder / 89	Gipsy Kings / 78	McLachlan, Sarah / 164	Simple Minds / 61	Whalum, Kirk / 167
Bon Jovi / 21	Godfathers / 173	Mellencamp, John	Simply Red / 43	White, Karyn / 37
Boys, The / 116	Great White / 18	Cougar / 12	Sir Mix A Lot / 91	Whitley, Keith / 123
Brazil Classics / 146	Green, Al / 171	Metal Church / 106	Skid Row / 25	Williams, Hank Jr. / 72
Brickell, Edie / 32	Gucci Crew II / 159	Metallica / 28	Skyy / 119	Williams, Vanessa / 112
Brown, Bobby / 9	Guns N' Roses / 7,20	Michael, George / 122	Slick Rick / 38	8eBe & CeCe
Bulletboys / 86	Guy / 22	Midnight Star / 199	Smithereens / 119	Winans / 92
Carrington, Terri Lynn / 192	Helloween / 138	Mike & The Mechanics / 54	Snow, Phoebe / 87	Winger / 42
Chapman, Tracy / 101	Hiroshima / 139	Milli Vanilli / 13	Special Ed / 145	XTC / 49
Cinderella / 77	Ice-T / 170	Mould, Bob / 150	Stevie N / 97	Xymox / 148
Clay, Andrew Dice / 185	Indigo Girls / 63	Jackson, Michael / 196	Stewart, Rod / 39	8eBe & CeCe
Cole, Natalie / 93	Jackson, Joe / 59	New Edition / 75	Strait, George / 135	Winans / 92
Concrete Blonde / 158	Jane's Addiction / 200	New Kids / 15	Stray Cats / 175	Winger / 42
Conells / 140	Jarreau, Al / 191	New Order / 73	Summer, Henry Lee / 128	8eBe & CeCe
Costello, Elvis / 33	Jaye, Miles / 168	Nitty Gritty / 108	Summer, Donna / 64	Cocktail / 136
Cowboy Junkies / 50	Jones, Howard / 100	Nixon, Mojo / 180	Sure!, Al B. / 199	Dream a Little Dream / 144
Cult / 5	Journey / 107	N.W.A. / 26	Surface / 68	Rain Man / 109
Cure / 10	Judds / 67,182	Oaktown 357 / 118	Sweet, Keith / 151	Sweet Sensation / 154
Cutting Crew / 181	Kenny G / 56	The O'Jays / 115	Swing Out Sister / 76	Say Anything / 113
Def Leppard / 41	K9-Posse / 137	Orbison, Roy / 27	Take 6 / 80	Working Girl / 132
De La Soul / 14	Kid N Play / 69	Osin, K.T. / 84	Taylor Dayne / 185	
Depeche Mode / 85	King, Carole / 105	Osmond, Donny / 83	Tesla / 65	
Dion / 178	King Swamp / 189	Outfield / 71	They Might Be Giants / 193	
Dr. John / 165	Kingdom Come / 51	Pasadenas / 161		
		Paris, Mica / 166		

# ■ SINGLES GOING STEADY



**JUNE POINTER—KEEPER OF THE FLAME:** June Pointer is very precise about one point—she is definitely *not* a Pointer Sisters clone. “I am an individual. We’re not Siamese twins,” she says emphatically.

Her new, self-titled LP on Columbia/CBS is a high-spirited pop offering that combines the talents of some of the industry’s most venerable pop-meisters. Along with executive producer **Carole Bayer Sager**, June’s record includes songs produced (and/or written) by **Burt Bachrach, Phil Ramone, Kashif, Humberto Gatica, David Foster and Narada Michael Walden.**

This is her second solo effort outside the supportive cocoon of the Pointer Sisters, yet she still finds herself feeling a little naked without them.

“Not working with my sisters is a confidence adjustment. The producer is talking to *you*. There are no skirts to hide behind.”

Of all the producers, Kashif especially pushed June’s performance envelope, resulting in occasional friction.

“I must admit, I got excited. I threw paper cups at the wall! But he made me do things vocally that I didn’t know I could do. I really needed the push.”

Obviously, June’s famous last name will draw Pointers fans. But this album attempts to reach out to a wider audience. The first single, “Fit U In” is a funky dance tune that has a black contemporary sound.

“I wanted to satisfy the Pointer Sisters’ audience, and a younger crowd,” explains June.

A *younger crowd*, June seems to imply, means more of a black audience. The Pointer Sisters have traditionally appealed to a mainstream pop audience, and have had less success on black radio. The Pointer Sisters’ move to Motown from RCA, says June, should also help to bring her to a wider black audience.

Concludes June: “With RCA, we went as far as we could, and we quit as friends. [Motown President] Jheryl Busby pursued us. I think the move will help Motown. We bring a strong core audience. We need it too, from the black community side. The Pointer Sisters were always primarily a pop act.”

**FUNCTION-ITUS:** I’ve been attending a whole lot of listening parties and award presentations lately, and I’ve made the following observations. 1) Never laugh uproariously, because everybody who is not in on the joke thinks you’re laughing about *them*, and they will become your enemies. 2) A person you’ve interviewed or helped at a low point in their career may not want to associate with you, mainly because you remind them of the low point in their career. 3) Never offer to give people your business card, because people who give out business cards at parties are usually shmucks or nobodys or lawyers. 4) Don’t smile too much—in fact, look a little bored, no matter how important the party is. People will think you have something a lot better to do.

## Julius Robinson



**CREDIT WHERE CREDIT’S DUE:** Representatives from several critical music industry concerns met recently at the National Academy of Songwriters (NAS) songwriter/publisher/performing rights credits breakfast discussion in Hollywood. They discussed the issue of printed credits (or lack of credits) on cassette, CD, and all future formats. Pictured (l-r) are Leeds Levy, MCA Music; Rick Riccobono, BMI; Kevin Odegard, NAS; Patty Silversher, NAS Gold Committee; Mike Greene, NARAS; Len Chandler, LASS; Bruce Broughton, SCL; Todd Brabec, ASCAP.

# ■ TOP OF THE POPS

## ■ Singles



□ **DONNY OSMOND:** “Sacred Emotion” (Capitol PRO-79608)

Osmond’s new single is an alluring offering, a ballad that features his clean style against a gospel-tinged pop feel. Sturken & Rogers are again at the production helm, keeping Osmond sounding present and unpretentious. All in all it works, and should garner healthy airplay on pop.

□ **KARYN WHITE:** “Secret Rendezvous” (Warner Bros. PRO-CD)

This is an exotically kinetic dance extravaganza. Produced by L.A. & Babyface in their usual inimitable style, should triumph on pop charts.

□ **JULIAN LENNON:** “You’re the One” (Atlantic PR2741-2)

This promo single CD includes a four-minute edit and the LP version of this strong tune from Lennon’s *Mr. Jordan LP*. Lennon explores his lower vocal range.

□ **ROYALTY:** “Baby Gonna Shake” (Sire PRO CD-3484)

Promo CD contains four stellar remixes by Bruce Forest and Frank Heller. From the *Earth Girls Are Easy* soundtrack, sounds like hit dance with pop pull.



□ **THIRTY-EIGHT SPECIAL:** “Comin’ Down Tonight” (A&M CD17759)

Another promo-CD features some nice rhythm guitar sound on a Rodney Mills produced and mixed cut.

□ **HOLLY JOHNSON:** “Love Train” (UNI-50023)

If you like Frankie Goes to Hollywood, you’ll love this. Just close your eyes and imagine the Love Train, chug-a-lug-lugging through your living room.

□ **MADONNA:** “Express Yourself” (Sire PRO CD-3541)

We had a lot of promo CDs piling up this week! This little Stephen Bray ditty is the most obvious hit on Madonna’s LP, and deserves a few sneak previews.

□ **BOYS CLUB:** “Danglin’ on a String” (MCA-53649)

A spirited horn section accents this high-spirited rocker. Should perform well across the board.

## ■ Albums



□ **DIANA ROSS:** *Workin’ Overtime* (Motown CD MOTO-6274)

This album has one great irony—if you’d put the voice of Pebbles or Vanessa Williams on these tracks, nobody would complain. In fact, I’m sure it would be a critically acclaimed hit. Nile Rodgers has fashioned some amazing sounding tracks, and Preston Glass contributes a couple of funkified tunes that snap, crackle and pop. Alas, poor Diana—she has to deal with the expectations of her core fans and critics alike, who claim she’s not “acting her age” or some such nonsense. This may be a calculated attempt to appeal to the kids, but what record like it isn’t?

**J.R.**

**CASH BOX CHARTS**

**TOP 100 SINGLES**

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

June 3, 1989



#1 Single: Michael Damian



#1 Debut: Madonna #50



To Watch: Martika #57

		Total Weeks Last Week ▼
1	ROCK ON (Cypress 1420/A&M)	Michael Damian 3 11
2	SOLDIER OF LOVE (Capitol 44369)	Donny Osmond 4 11
3	REAL LOVE (MCA 53484)	Jody Watley 1 12
4	PATIENCE (Geffen 7-22996)	Guns N' Roses 6 9
5	WIND BENEATH MY WINGS (Atlantic 7-88972)	Bette Midler 8 13
6	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul 2 13
7	SATISFIED (EMI 50189)	Richard Marx 12 5
8	EVERY LITTLE STEP (MCA 53618)	Bobby Brown 11 10
9	I'LL BE THERE FOR YOU (Mercury/Polygram 872 564-7)	Bon Jovi 5 13
10	I'LL BE LOVING YOU (FOREVER) (Columbia 38-88671)	New Kids on the Block 14 10
11	AFTER ALL (Geffen 7-27529)	Cher & Peter Cetera 7 13
12	POP SINGER (Mercury/Polygram 838 2291)	John Cougar Mellencamp 22 6
13	EVERLASTING LOVE (Elektra 7-69308)	Howard Jones 13 12
14	CLOSE MY EYES (RCA 8899-7-R)	Lita Ford & Ozzy Osbourne 18 14
15	THROUGH THE STORM (Arista AS1-9809)	Aretha Franklin & Elton John 17 8
16	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry 19 9
17	CRY (Polydor/PolyGram 871 110-7)	Waterfront 24 9
18	GOOD THING (I.R.S. 53639)	Fine Young Cannibals 29 5
19	WHERE ARE YOU NOW? (WTG 31-68625)	Jimmy Harnen 21 13
20	ELECTRIC YOUTH (Atlantic 7-88919)	Debbie Gibson 9 10
21	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli 30 6
22	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna 10 12
23	CULT OF PERSONALITY (Epic 34-68611)	Living Colour 15 13
24	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88999)	Donna Summer 28 6
25	THINKING OF YOU (Cutting Mercury 872502-7)	Sa-fire 16 17
26	THE VOICES OF BABYLON (Columbia 38-68601)	The Outfield 26 11
27	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole 35 8
28	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc 20 14
29	BE WITH YOU (Columbia 38-68744)	The Bangles 34 5
30	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper 42 5
31	LITTLE JACKIE WANTS TO BE A STAR (Columbia 38-68674)	Lisa Lisa and Cult Jam 31 8
32	COMING HOME (Mercury/PolyGram 872 982-7)	Cinderella 36 9
33	HEAVEN HELP ME (Mika/Polydor 871 538-7)	Deon Estus 23 15
34	VERONICA (Warner Bros. 7-22981)	Elvis Costello 39 8
35	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford 40 7
36	IKO IKO (Capitol 44343)	Belle Stars 25 13
37	I WON'T BACK DOWN (MCA 53369)	Tom Petty 43 6
38	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red 50 5
39	SECOND CHANCE (A&M 1273)	38 Special 27 18
40	THE DOCTOR (Capitol B-44376)	The Doobie Brothers 49 3
41	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks 46 5
42	CIRCLE (Geffen 7-27580)	Edie Brickell & New Bohemians 32 9
43	SHE DRIVES ME CRAZY (IRS 53483)	Fine Young Cannibals 33 19
44	WHO DO YOU GIVE YOUR LOVE TO (Wing/PolyGram 887 743)	Michael Morales 55 5
45	THE LOOK (EMI 50190)	Roxette 37 16
46	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life 62 4
47	DOWNTOWN (A&M 1272)	One 2 Many 38 10
48	I LIKE IT (Island 7483)	Dino 52 4
49	ROCKET (Mercury/PolyGram 872 614-7)	Def Leppard 41 14
50	EXPRESS YOURSELF (Sire/Warner Bros.)	Madonna DEBUT
51	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose 56 3

		Total Weeks Last Week ▼
52	MY BRAVE FACE (Capitol B-44367)	Paul McCartney 60 2
53	DOWN BOYS (Columbia 38-68606)	Warrant 58 6
54	ROOM TO MOVE (PolyGram 871 4187)	Animotion 44 15
55	INTO THE NIGHT (Polydor 889 368)	Benny Mardones 61 4
56	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart 66 5
57	TOY SOLDIERS (Columbia 38-68747)	Martika 65 3
58	SINCERELY YOURS (Atco/Atlantic 7-99246)	Sweet Sensation 45 17
59	I WANT IT ALL (Capitol B-44372)	Queen 63 4
60	GIVING UP ON LOVE (RCA 8872)	Rick Astley 47 7
61	WE CAN LAST FOREVER (Reprise 7-22985)	Chicago 68 5
62	A SHOULDER TO CRY ON (Warner Bros./Sire 7-27645)	Tommy Page 48 16
63	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi DEBUT
64	DRESSED FOR SUCCESS (EMI 50204)	Roxette 69 2
65	I ONLY WANNA BE WITH YOU (Jive/RCA 1192)	Samantha Fox 51 11
66	FIRE WOMAN (Sire 2-4-7-2754)	The Cult 70 3
67	GIRL YOU KNOW ITS TRUE (Arista S-3396)	Milli Vanilli 53 20
68	SO ALIVE (RCA 8956-7-R)	Love And Rockets 74 3
69	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White 81 3
70	IN YOUR EYES (WTG 68936)	Peter Gabriel DEBUT
71	ROUND & ROUND (Qwest/Warner Bros. 7-27524)	New Order 54 9
72	HEY BABY (Epic ZS4-68891)	Henry Lee Summer 75 3
73	SEVENTEEN (Atlantic 871 4187)	Winger 57 15
74	FASCINATION STREET (Elektra 60855)	The Cure 78 2
75	ROCK AND HARD PLACE (Virgin 7-99215)	Cutting Crew 80 4
76	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface 59 8
77	PRAYING TO A NEW GOD (Geffen 7-22969)	Wang Chung 83 2
78	SECRET RENDEZVOUS (Warner Bros. 4/7-27863)	Karen White 90 2
79	SEEING IS BELIEVING (Atlantic 7-88921)	Mike and the Mechanics 64 7
80	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger DEBUT
81	THE MAYOR OF SIMPLETON (Geffen 7-27552)	XTC 67 6
82	YOUR MAMA DON'T DANCE (Capitol B-44293)	Poison 71 17
83	ANYTHING CAN HAPPEN (Chrysalis VS4-43365)	Was(Not Was) 72 6
84	ETERNAL FLAME (Columbia 38-68533)	The Bangles 73 18
85	EVERYTHING COUNTS (Sire 4/7-22993)	Depeche Mode 94 2
86	STAND (Warner Bros. 27688)	R.E.M. 77 20
87	I'LL BE YOU (Sire/Reprise 7-27628)	The Replacements 79 8
88	NOTHIN' (THAT COMPARES TO YOU) (Epic 34-68688)	The Jacksons DEBUT
89	LET ME IN (EMI 50185)	Eddie Money 86 8
90	ANGEL EYES (Arista AS1- 9808)	Jeff Healy Band DEBUT
91	NOW YOU'RE IN HEAVEN (Atlantic 7-88925)	Julian Lennon 88 6
92	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White 76 18
93	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Elektra 7-69307)	Peter Schilling 87 10
94	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart 82 25
95	YOU GOT IT (Virgin 99245)	Roy Orbison 89 20
96	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp 85 16
97	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics 84 21
98	I WANNA BE THE ONE (LMR 74003)	Stevie B 92 14
99	STOP (A&M 1234)	Sam Brown 93 7
100	YOU AIN'T SEEN NOTHING YET (Sire/Warner Bros. 7-27628)	Figures On A Beach 91 8

record. It was a good thing we were working with Cherelle at the time, because we could tell her, "Uh, there's a slight problem. We don't have an engineer, but we're going to figure out how to do it," and she would trust us enough to bear with it. We were blowing up speakers and equipment, but she just kept saying "Hey baby, it's okay, we'll get it done."

Janet was the next project. By this time we had pretty much learned how to work the studio, so we just went in and started cutting the tracks. She came up and we did the songs as we talked about them; nothing was pre-cut. The songs were cut fast, and sung quick. I think John Mc Clain was probably the only one [to predict the enormous sales of the album.]. When he heard the album he said, "Oh, this is at least double platinum," and everybody, including A&M, was saying, "Oh, you're crazy." What we were trying to do with *Control* was make an album that would be in every black household in America. We wanted to make the *funkiest* album we could come up with.

**Why did you think that album was "The Big One" for you as producers? Do you think it was anything you did or was it circumstances beyond your control?**

There are so many little factors that go into an album. Janet's album should have been a gigantic black album, which it was, but what I think happened is that most of pop radio at the time was saturated by ballads from groups such as *Foreigner* and *Journey*, and radio was looking for something exciting and upbeat. I think a lot of pop programmers turned to the black charts and said "What's number one?" and it just happened to be Janet. As a result of her I think it kind of started a phenomenon where pop programmers started looking towards the black charts for records. But I think it was a matter of timing—we just happened to be up there at that time when radio was looking to bring in a little fresh air.

I think another big part of it was Janet herself and her videos. Not only did her record sound good but the videos looked good, and that was an obvious reason for its success. I think John Mc Clain was also a very important factor, because he was such a big cheerleader, and had everybody believing so much in the record it just kind of rubbed off on everybody. I don't think anybody at A&M was really into it until they had sold about two million records, but John called it right from the start.

**There seemed to be a lot of rumors flying around regarding whether or not you were going to do the new Janet record.**

When we did the first album nobody cared, and when we did the second album suddenly everyone wanted to have a part of it. Suddenly everyone was instrumental in the success of the first one, which was the problem. There never was a problem between us and Janet, but sometimes attorneys' egos got into the way. But Janet always wanted us to do the album. I don't want to go into the sordid details of it, and the bottom line is that it got done, and it's great. It was reported that money had a lot to do with it, but I think it was egos more than money.

**Did you approach the new album any differently?**

First of all, we tried to forget that *Control* existed, and put things into perspective. All the *Control* album was was nine songs, not a phenomenon. Just nine good songs. So the first thing we needed was nine good songs. We didn't try to approach it as "This song is going to be the 'Nasty, etc.'" Anybody who has heard it has said "Well, none of these songs sound anything like the last record," but everybody likes it so far.

We didn't know whether we wanted to do a concept on the album or whether we just wanted to do some songs. In the end we came up with a common denominator [which Senor Jam will not give away] which we are inspired and excited about. The single should be out in July, and the album in August. We are now just choosing what direction to go with the single, and it's more of a marketing thing that is holding things up now.

**It seems like you guys have definitely slowed down your output in the last few years. Was this deliberate?**

We've definitely slowed down our production schedule. Now the business end of it takes a lot of our time. In fact, the business end has taken most of our time in the last six or seven months. It's the music *business*, and we have been taking care of the music for five or six years now, and we felt it was time to pay more attention to the business end of things, especially since we have begun to take on a number of employees, and we are responsible for a lot of other people's lives.

We're trying to get our new studio going. We're moving into a new space with four studios and rehearsal space, offices, and the whole deal. Our facility will be strictly for Flyte Time Productions, which Terry and I are 50/50 partners in. We've taken time to try to build to go to the next step. Also, in order to try to keep the quality of our work up, we still need to take the time to get to know the artists, so that slows down the process. The last *New Edition* took four or five months to make for that reason.

**What does the future hold for you and Terry?**

The main thing is the completion of our new building. Also, we plan on definitely being involved with the next *New Edition* record. In addition we are getting ready to start production on Alexander O'Neal's new record. Hopefully we'll be doing a Cherelle/Alexander O'Neal duet album, if we can coordinate the scheduling. We've been trying to do that for a while, but it finally looks like now we'll be able to get that together. We're also working on a record label, which looks like it's going to come through after four years' work. It we'll be a different type of deal than has previously been done.

We just do what we like, and luckily it has been what the general public likes. Sooner or later we won't be in tune with everybody, and we'll be flops. And that's going to happen. Hopefully it won't be long-term, but that happens in everybody's career. We're just having fun, and looking for longevity in our career. ☺

**R&B LPs**

June 3, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	1	13
2	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	2	19
3	GUY (P)(MCA 42176)	Guy	3	46
4	LOC'ED AFTER DARK (Delicious 3000)	Tone Loc	4	15
5	LET'S GET IT STARTED (G)(Capitol 90924)	M.C. Hammer	5	30
6	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	6	46
7	2ND WAVE (Columbia 44284)	Surface	8	30
8	LARGER THAN LIFE (MCA 6276)	Jody Watley	9	7
9	KARYN WHITE (P)(Warner Bros.25637)	Karyn White	7	36
10	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	13	15
11	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	10	13
12	2 HYPE (G) (Select 21628)	Kid N' Play	11	28
13	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	12	11
14	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	14	19
15	JUST COOLIN' (G) (Atlantic 81926)	Leverett	15	28
16	START OF A ROMANCE (Atlantic 81853)	Skyy	18	9
17	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	22	7
18	MESSAGE FROM THE BOYS (G) (Motown 6260)	The Boys	16	31
19	THE DESOLATE ONE (Fresh/Sleeping Bag 82010)	Just-Ice	17	10
20	TODAY (Motown 6261)	Today	19	26
21	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	20	20
22	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	24	31
23	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	23	28
24	HEART BREAK (P) (MCA 42207)	New Edition	21	46
25	MORE THAN FRIENDS (Jive 1136)	Jonathan Butler	25	31
26	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	26	8
27	LIVIN' LARGE (Virgin 91021)	E.U.	31	9
28	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	36	6
29	ROAD TO THE RICHES (Cold Chillin'/Warner Bros. 25820)	Kool G. Rap & D.J. Polo	34	8
30	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	28	35
31	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	27	49
32	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	37	3
33	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	38	3
34	ME AND JOE (Egyptian Empire 00777)	Rodney O & Joe Cooley	32	27
35	TO CHANGE AND/OR MAKE A DIFFERENCE (Arista 8533)	Kiara	29	36
36	ANY LOVE (P) (Epic 44308)	Luther Vandross	30	33
37	HIGH HAT (Virgin 91022)	Boy George	39	9
38	GOOD TO BE BACK (EMI 48902)	Natalie Cole	59	2
39	SERIOUS (EMI 90921)	The O'Jays	58	2
40	COME PLAY WITH ME (RCA 8341)	Grady Harrell	45	4
41	LOVE SEASONS (Orpheus 75602)	Alex Bugnon	33	11
42	LOVE OR PHYSICAL (Capitol 46946)	Ashford & Simpson	35	12
43	TAKE 6 (Reprise 25670)	Take 6	41	12
44	SPELL (Mika 835 713-1)	Deon Estus	44	6
45	RAW (Def Jam FC 45015)	Alyson Williams	42	8
46	COMIN'THROUGH LIKE WARRIORS (Luke Skywalker XR 106)	M.C. Twist & the Def Squad	43	10
47	MIAMI BASS WAVES VOL. II (Luke Skywalker 5001)	Various Artists	48	4
48	THROUGH THE STORM (Arista 8572)	Aretha Franklin	63	2
49	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	49	29
50	K-9 POSSE (Arista 8569)	K-9 Posse	40	12
51	WE'RE MOVIN'UP (Warner Bros. 25849)	Atlantic Starr	64	2
52	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	54	4
53	WHO? (Wing/PolyGram 422 835 549-1)	Tony! Toni! Tone!	51	56
54	SILHOUTTE (P) (Arista 8457)	Kenny G	46	32
55	SO GOOD (Island 90970)	Mica Paris	DEBUT	
56	GEMINI (Motown 6264)	El DeBarge	50	11
57	DON'T LET LOVE SLIP AWAY (G) (Capitol 48987) (G)	Freddie Jackson	47	43
58	DOIN' IT (Select 21629)	UTFO	DEBUT	
59	IRRESISTIBLE (Island 91235)	Miles Jaye	DEBUT	
60	FROM OUT OF THE BLUE (Columbia FC 45092)	Blue Magic	56	6
61	WHAT TIME IS IT (Gucci 3309)	Gucci Crew II	55	19
62	24/7 (4th & B'Way 4011)	Dino	57	5
63	A NEW FLAME (Elektra 60828)	Simply Red	67	3
64	TO WHOM IT MAY CONCERN (Columbia FC 45065)	The Pasadenas	52	11
65	GETTING OFF (On Top 9001)	Miami Boyz	62	9
66	SPELLBOUND (Warner Bros. 25781)	Joe Sample	69	2
67	GERALD ALSTON (Motown 6265)	Gerald Alston	53	19
68	ON A MISSION (Atlantic 81946)	Ann G.	DEBUT	
69	WAKE UP (Ichiban 1040)	Roy Ayers	DEBUT	
70	CK (Warner Bros. 25707)	Chaka Khan	60	25
71	THE INVASION WILL NOT BE (Jamaic 9001)	Maggotron	68	2
72	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	66	15
73	IN EFFECT MODE (P) (Warner Bros. 25662-1)	Al B. Sure!	65	55
74	LIKE A PRAYER (Sire/Warner Bros. 25844)	Madonna	61	7
75	SING ME A SONG (Aegis FZ 45055)	Marcus Lewis	73	10

**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

June 3, 1989



#1 Single: Atlantic Starr



#1 Debut: Al Green #63



To Watch: Neneh Cherry #58

		Total Weeks	Last Week
1	MY FIRST LOVE (Warner Bros. 4/7-27525)	Atlantic Starr	6 10
2	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole	4 10
3	STICKS AND STONES (RCA 8870)	Grady Harrell	3 14
4	HEAVEN HELP ME (Mika/PolyGram 871 538-7)	Deon Estus	1 12
5	ME, MYSELF AND I (Tommy Boy TB 926)	De La Soul	8 10
6	MR. D.J. (Motown 1961)	Joyce Irby	10 10
7	IF IM NOT YOU'RE LOVER (Warner Bros. 7-27556)	Al B. Sure	2 13
8	LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674)	Lisa Lisa & Cult Jam	13 8
9	HAVE YOU HAD YOUR LOVE (EMI 50180)	The O'Jays	15 8
10	START OF A ROMANCE (Atlantic 88932)	Sky	5 14
11	LOST WITHOUT YOU (EMI 50185)	The Winans	19 10
12	FOR THE LOVE OF YOU (Wing/PolyGram 871 934-7)	Tony! Toni! Tone!	21 9
13	EVERY LITTLE TIME (Arista AF1-9800)	Kiara	18 9
14	IF SHE KNEW (Atlantic 2560)	Anne G.	14 11
15	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	29 7
16	CHILDREN'S STORY (Columbia/Def Jam 38-68626)	Slick Rick	56 9
17	I'LL BE LOVING YOU (Columbia 38-68671)	New Kids On The Block	23 9
18	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	22 7
19	BUCK WILD (Virgin 7-99232)	E.U.	7 12
20	TURN THIS MUTHA OUT (Capitol 44290)	MC Hammer	12 12
21	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	27 6
22	MY ONE TEMPTATION (Island 96584)	Mica Paris	25 9
23	WORKIN' OVERTIME (Motown MOT-6274)	Diana Ross	26 5
24	MADE TO BE TOGETHER (Virgin 7-99226)	Deja	28 10
25	I LIKE (MCA-53490)	Guy	9 13
26	THROUGH THE STORM (Arista AS1-98091)	Aretha Franklin & Elton John	31 8
27	REAL LOVE (MCA-53484)	Jody Watley	11 13
28	DARLIN' I (Wing/PolyGram 871 936)	Vanessa Williams	37 6
29	A LITTLE ROMANCE (Motown MOT 1965)	The Boys	36 6
30	OBJECTIVE (Island 7-99228)	Miles Jaye	35 8
31	CRAZY (FOR ME) (Capitol B-44354)	Freddie Jackson	40 5
32	BABY ME (Warner Bros. 4/7-27541)	Chaka Khan	17 14
33	I CAN'T STOP (THIS FEELING) (Magnolia Sound/MCA 53620)	Eugene Wilde	33 6
34	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	41 3
35	TRIBUTE (RIGHT ON) (Columbia 38-68575)	The Pasadenas	16 13
36	IT'S REAL (Warner Bros. 22975)	James Ingram	42 5
37	DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272)	Boy George	20 15
38	TURNED AWAY (Atlantic 7-88917)	Chucki Booker	43 5
39	GOT TO GET THE MONEY (Atlantic 7-88910)	Lever	44 5
40	LOVE SAW IT (Warner Bros. 7-27783)	Karyn White	24 15
41	THE GOOD, THE BAD & THE UGLY (Epic 38-68590)	Charlie Singleton	30 11
42	I SECOND THAT EMOTION (Crush 601-6)	10 dB	45 4
43	ON A MISSION (Mercury 872 922)	Leotis	47 8
44	FUNKY COLD MEDINA (Delicious Vinyl 104)	Tone Loc	32 11
45	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	48 4
46	BABY DON'T FORGET MY NUMBER (Arista 9832)	Milli Vanilli	49 5
47	LIKE A PRAYER (Sire/Warner Bros. 2/4/7-27539)	Madonna	34 12
48	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	54 5
49	SECRET RENDEZVOUS (Warner Bros. 4/7-27863)	Karyn White	61 2
50	FRIENDS (MCA 53660)	Jody Watley	65 2
51	SHE DRIVES ME CRAZY (I.R.S. 53483)	Fine Young Cannibals	38 7

		Total Weeks	Last Week
52	CONGRATULATIONS (A&M 1407)	Vesta	57 4
53	KEEP ON MOVING (Virgin 7-96556)	Soul II Soul	70 3
54	SLEEP TALK (Def Jam/Columbia 38-68555)	Alyson Williams	39 16
55	JOY AND PAIN (Profile Pro 7247)	Rob Base & DJ E-Z Rock	48 10
56	THEY WANT MONEY (Jive/RCA)	Kool Moe Dee	63 3
57	SHE'S SO COLD (Epic 49-68230)	Alston Stewart	50 8
58	BUFFALO STANCE (Virgin 7-99231)	Neneh Cherry	83 2
59	CONSTANTLY (Virgin 7-99209)	Lia	69 4
60	WHAT MORE CAN I DO FOR YOU (Tabu ZS4 68904)	Cherelle	86 2
61	ANIMAL (Mercury 872 954)	Bar-kays	51 8
62	IT'S LIKE MAGIC (OBR/Columbia) 38-68900)	Blue Magic	72 2
63	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	DEBUT
64	ROLLIN' WITH KID N' PLAY (Select 20001)	Kid N' Play	52 14
65	FORBIDDEN LOVE (Mercury/PolyGram 874 054-7)	Third World	DEBUT
66	CRUCIAL (MCA 53500)	New Edition	53 14
67	SOMEBODY LOVES YOU (Motown 1966)	El DeBarge	78 2
68	THE MAN WE ALL KNOW AND LOVE (Atlantic 7-88937)	Kwame	73 4
69	A WOMANS TOUCH (Mega Jam 2002)	Christopher McDaniels	81 6
70	SOMETHING IN THE WAY (MCA 23941)	Stephanie Mills	DEBUT
71	LOVE SICK (Orpheus/EMI 72650)	Z'looke	58 15
72	THIS MAGIC MOMENT (Reprise/Warner Bros. 27763)	Rick James	75 4
73	UH-UH-OOH-OOH LOOK OUT (HERE IT COMES) (Atlantic 7-88941)	Roberta Flack	59 11
74	EVERY LITTLE STEP (MCA 23933)	Bobby Brown	55 15
75	I FOUND LOVE (Orpheus/EMI V-72675)	B-Fat	80 4
76	SEARCHING FOR A GOOD TIME (Epic ZS4-68699)	Marcus Lewis	62 9
77	TAKE IT OFF (Motown 1967)	Today	85 3
78	DON'T TEASE ME (MCA 53615)	Robert Brookins	64 10
79	I WANT YOUR LOVE (RCA 8881)	La Rue	79 8
80	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	DEBUT
81	CAN WE TALK (Oceana/Atlantic 99213)	Donna Allen	93 2
82	NO PLACE TO GO (Zebra/MCA 17802)	Perri	89 2
83	4 U (A&M 12293)	Vesta	66 18
84	GOIN' OUT (Orpheus/EMI)	Alex Bugnon	90 3
85	ONE MAN (Profile 7241)	Chanelle	67 6
86	TOBY (Luke Skywalker 205)	Angee Griffen	DEBUT
87	I'LL BE THERE FOR YOU (Capitol 79496)	Ashford & Simpson	60 18
88	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	DEBUT
89	REAL LOVE (Motown 44261)	El DeBarge	71 17
90	I LIKE IT (Island 4th & B'Way 7483)	Dinon	DEBUT
91	AFFAIR (Tabu ZS4-68568)	Cherelle	68 18
92	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	DEBUT
93	CUDDLY TOY (FEEL FOR ME) (Epic 34-68549)	Roachford	74 6
94	GIRL I GOT MY EYES ON YOU (Motown 1954)	Today	66 19
95	FOREVER YOUR GIRL (Virgin 7-99230)	Paula Abdul	82 8
96	NEVER SAY GOODBYE TO LOVE (PolyGram 871 618-7)	Rene Moore	84 14
97	ALL I WANT IS FOREVER (Epic 34-68540)	James 'JT' Taylor & Regina Belle	88 18
98	BIRTHDAY SUIT (Columbia 38-68569)	Johnny Kemp	87 15
99	LUCKY CHARM (Motown 1952)	The Boys	91 20
100	CLOSER THAN FRIENDS (Columbia 38-08537)	Surface	92 19

## AROUND THE ROUTE

NORMALLY WHEN YOU ask a distributor how business is, you get one of the familiar multiple choice responses — “good,” “very good,” “seasonably soft.” But during the course of our calls over these past few weeks, we’ve been getting answers to this opening question that haven’t been quite as pat.

For example, when we queried Birmingham Vending’s sales manager **Gary Gouse**, his initial response was “business is a little soft”; he quickly followed up, however, with “but we’re doing very well with pool tables, jukeboxes and vending.” So what we have here is a situation where some products are making it big, while others are just not cutting the mustard. This pretty much sums up what we’ve heard from other members of the distributor community.

Gary also told us that when he attended the recent Bally Midway regional showing, he viewed the new *Arch Rivals* game, liked what he saw, and bought it! An encouraging sign! “And let me also say that we are doing fantastic business with Rowe’s *LaserStar* CD jukebox and their combo unit. Ops are really getting into the CD swing!”

**FOR YOUR INFO:** An exhibition commemorating television’s introduction 50 years ago opened April 19, at the Smithsonian’s National Museum of American History, for a year-long run. The exhibition will include examples of early TV receivers and souvenirs from the 1939 New York’s World Fair (where TV debuted). On display will be hundreds of artifacts and objects including **Archie** and **Edith Bunker’s** chairs, **Magnum P.I.’s** Detroit baseball cap, **Fonzie’s** jacket and **Carol Burnett’s** charwoman outfit, to name just a few. In addition, a video program with early commercials and excerpts of programs including *I Love Lucy*, *Queen for a Day* and *The Beverly Hillbillies* will play continuously in the “American Television” exhibition. Admission is free, by the way.

**DATELINE LOS ANGELES**, where we spoke with C.A. Robinson & Co. prexy **Ira Bettelman**, whose remarks focused almost entirely on Bally Midway’s new *Arch Rivals* video game! “I am very impressed with this game,” he said. “First off, it is not martial arts; and our preliminary feedback indicates that it will continue to earn large amounts of money far beyond the end of the basketball season. Our test reports lead us to believe that it is not a game for nine- or 10- or 12-year-olds, but something that will appeal, perhaps, to that upper age range of players.” Ira told us that, based on the calls that have been coming in at C.A. Robinson, he’s seeing positive signs of interest and activity in the coin-op business. And that’s good to hear!

**STATE ASSOCIATION NEWS:** The 31st annual **Amusement & Music Operators of Virginia** state convention and trade show is all set for the weekend of June 8-10 at the Fort Magruder Inn in Williamsburg, Va., with a full schedule of business meetings, social activities and a layout of some 34 booths displaying the latest in coin-op equipment, supplies and services. For further info, contact **Charles H. Rowland II**, c/o A.M.O.V., 4019 MacArthur Ave., Richmond, VA 23227.... Likewise, all signals are go for the annual **Illinois Coin Machine Operators Association** meeting and trade show, scheduled for June 9-11 at the Clock Tower Resort in Rockford, Ill. This year’s format will include a comprehensive program of seminars, along with the usual run of business meetings, social and recreational activities. A special appearance will be made by State Representative **E.J. “Zeke” Giorgi**, a familiar figure and a friend of local ops, who will conduct a round-table discussion on Saturday morning. For further info, contact ICMOA headquarters at 710 E. Ogden Ave., Suite 113, Naperville, IL 60540.

**ATTENTION OPS:** **Island Records**, in a strong show of support for the jukebox operators, is planning a special ‘box promotion focusing on the group **Drivin’ n’ Cryin’** and their forthcoming single, “Straight to Hell” (from their current album *Mystery Road*). Understand it’s gonna be a blockbuster! Keep tuned for further details.

**Camille Compasio**

## BALLY SELLS MINORITY INTEREST IN ALADDIN’S CASTLE CHAIN

CHICAGO — Bally Manufacturing Corp. has entered into a definitive agreement to sell a minority interest in its amusement center subsidiary, Bally’s Aladdin’s Castle, Inc., to a newly formed affiliate of Wesray Capital Corp.

Wesray will also receive an option to purchase a controlling interest in the business beginning in 1990. The value of the transaction to Bally, including the option payment, will be in excess of \$80 mil-

lion. The transaction, which is subject to certain conditions, is expected to close before the end of June.

Bally’s Aladdin’s Castle owns and operates approximately 315 family amusement centers located mainly in enclosed shopping malls throughout the United States. Wesray Capital Corp. is a private investment firm headquartered in Morristown, NJ and NYC.



**AND THE WINNER IS!** Birmingham Vending Co. of Birmingham, Al., recently received the “most improved distributor” award for 1988 from Valley Recreation Products in recognition of “an outstanding performance in bringing Valley products to the marketplace.” In presenting the award, Alan Schafer, Valley’s vice president of marketing, said that “the performance by Birmingham Vending was most gratifying and they richly deserve the award for the most improved distributor among the fine Valley distributing network.” Surrounding the “Cougar’s Pride” award in this photo are the members of the Birmingham Vending Co. team whose hard work and dedication made it all possible!



**MEET THE CHAMPS!** Over \$7500 in cash and prizes were awarded at the 1989 U.S. Air Hockey Championships hosted April 8 & 9 by Fame City, a large amusement/entertainment complex in Houston, and co-sponsored by Dynamo Corp. and a number of local businesses and Air Hockey locations. Eighteen-year-old Tim Weissman of Houston won top honors, defeating some of the most noted champions in the country and becoming the youngest player ever to win a USAA (U.S. Air-Table-Hockey Assn.) national. Pictured (l-r) are Bob Dubuison (a four-time champion), Patrice Nale (winner in the expert division), Mike Barry (4th place), Tim Weissman and Jesse Douty (an 11-time champion).

## INDUSTRY CALENDAR 1989

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

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

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

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



# IT'S SHOWTIME!

## Williams/Bally/Midway Intro New Products!

AT THE BEGINNING of May a series of three regional invitational distributor meetings were held in Philadelphia, San Francisco and Chicago to preview new products presented by Williams and Bally Midway. Each of the events drew big distributor turnouts and enthusiastic response to the two new games that were showcased.

Bally Midway introduced *Arch Rival*, their hot new "basketdrawl" video game. The factory was represented by Steve Blattspieler,

vice president of sales; Ron Bolger, Bally sales manager; marketing manager Laura Rezek; and the game's designers, Brian Colin and Jeff Nauman, who gave everyone attending a complete run-through of the new piece.

Williams premiered their soon-to-be-available *Black Knight 2000* pinball machine, and also featured their current seller *Earthshaker*, to convey the message that Williams is mobilizing its total resources to meet the growing de-

mand for more quality pinball product. The result will be a fundamental marketing approach that supports the simultaneous release of two different models on a much more frequent basis.

"The market now has two incredible pinballs for the spring/summer selling season," stated Marty Glazman, vice president of marketing and sales. "In *Earthshaker* we have an exceptional machine that is not only reliable, but has already proven itself to be a phe-

nomenal earner with revenues comparable to some of the best video games out there.

"As for the introduction of *Black Knight 2000*, the situation exists to have history once again repeat itself with another remarkable Steve Ritchie creation that delivers everything and more for the player as well as the operator," he added.



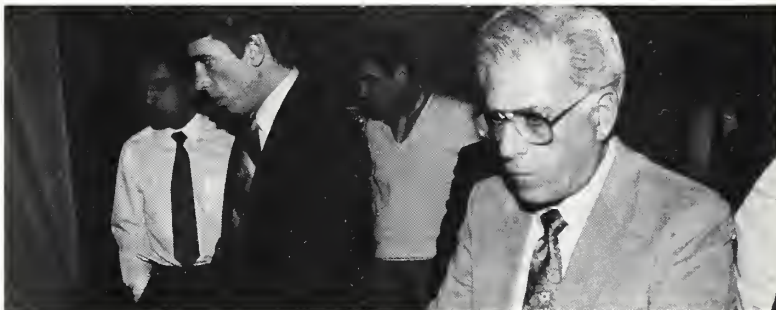
Game designer Jeff Nauman, appropriately attired in the familiar striped shirt, demonstrates the play features of *Arch Rivals* for a Bally Midway distrib.



Williams' vice president of marketing & sales Marty Glazman (left) and Charles Fite of Sammons-Pennington Dist. (Nashville) are obviously discussing this hot new pingame!



And here's Brian Colin, the other half of the Colin-Nauman design team, taking his turn at showin' 'em how to play *Arch Rivals*.



Scott Housefield of Modern Vending (left) and Kentucky Coin's Harvey Weingarten are intensely involved in playing *Black Knight 2000*, as you can see. In the background are Atla9Dist.'s Ed Pellegrini and Lieberman Music's Glen Charney.



Bally sales manager Ron Bolger fielded questions from the audience as he conducted his presentation.



A close-up shot of just three of the SRO crowds of distribs who attended this function (l-r): Pete Entringer of Audio Visual Amusements, Joel Kleiman of Pioneer Sales and Jerry Marcus of Atlas Dist.



Steve Ritchie points out major features of his latest creation, *Black Knight 2000*, to a captivated audience including (l-r) Scott Housefield of Modern Vending, Glen Charney of Lieberman Music, Terry Moss of Moss Dist. and Laniel Automatic's Jean Coutu.



Paul Janda of New-Way Sales (Canada) puts *Black Knight 2000* through its paces as Atlas Dist.'s Alan Zeidman and Kentucky Coin's Harvey Weingarten look on.

# COUNTRY MUSIC

## JAKE HESS Proves to Be a Treasure

IMAGINE YOURSELF on a long journey, in search of a missing treasure. Just when you've thrown in the towel, you suddenly discover the treasure, buried in your own back yard.

We find it an honor to compare this valuable treasure to the sweet return of internationally known gospel singer, Jake Hess. The legendary Hess, known to millions as *the* backbone of gospel music, returns to television once again in a weekly 30-minute show, distributed by PTV, Inc., of Camp Springs, Maryland. *Jake Hess & Friends*, to be produced by Dennis Huey in Nashville, Tennessee, will offer *the* most popular acts in gospel music today. "All of the groups on the show will give you a good song, and we'll have first-round talent," said Hess. "We want people to write in and tell us how they feel." With groups such as the Florida Boys, the Talleys, the Nelons, the Cathedrals, the Fox Brothers, the Dixie Melody Boys, the Spears Family, the Stamps, Squire Parsons, the Palmetto State Quartet and a host of others, how could viewers possibly be disappointed? Expect the debut of *Jake Hess & Friends* to air June 12th.

At the early age of five, Hess began singing with his brothers in Limestone County, Alabama, where he was born. He soon left his brothers and joined the *Haleyville Melody Boys*. In the early 1940s, Hess offered his vocal talent to gospel groups and quartets such as the John Daniel Quartet, Sunny South Quartet and the original Melody Masters. Hess' national fame was gained when he joined the Statesmen Quartet as its lead singer in the 1950s. With the Statesmen, he performed in hundreds of concerts across the country, and on numerous national television programs including the *Arthur Godfrey Show*, the *Ed Sullivan Show* and the *Tennessee Ernie Ford Show*.

After leaving the Statesmen in 1963, Hess decided it was time to create a new gospel music recipe. He did just that when he formed his own group, the Imperials. The Imperials developed a brand new sound and style which is still being copied today.

In 1968, Hess became very recognized in the Nashville area as host of a local TV program called *The Old Time Singing Convention*. "That show was a little lonesome for me the first two weeks," said Hess. "I finally made



(Photo: T.L. Carr)

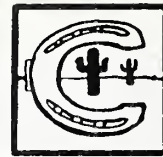
a little speech to the viewers, which finally opened up great communication. After that little speech, the show received an overwhelming response," he added. Hess also hosted ten weekly shows in the Los Angeles area for a Christian network in 1975. For seven years, Hess sang with his most recent quartet, the Masters V, made up of members from the original Statesmen and Blackwood Brothers quartets.

When it comes to honors and awards, the legendary Hess has certainly racked them up: National Quartet Convention Founding Father, Gospel Music Association Board of Directors Member and Gospel Music Hall of Fame Member (1987). He's also a four-time Grammy winner and receiver of the Lifetime Achievement Award, presented by SESAC. He was also awarded America's Music Award by the Alabama Music Hall of Fame. Not only has Hess gained admirable respect from the gospel music industry, he's also gained the confidence of other entertainers such as Eddie Arnold, the late Hank Williams, Sr. and Elvis Presley. If these relationships spark an interest, be patient — you'll have the opportunity to read all the details in the book *The Story of Jake Hess*. The book isn't completed yet, but you can expect Hess to have it wrapped up in no time.

How fortunate we are to have such a man of many talents to hold the title of our first *Living Legend*. Jake Hess proves he is truly one of America's treasures.

**Kimmy Wix**

# COUNTRY ALBUMS



June 3, 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	14
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	14
3	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	11	6
4	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	5	44
5	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	3	37
6	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	4	35
7	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	8	32
8	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	6	57
9	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	12	11
10	SOUTHERN STAR (RCA 8587-1)	Alabama	7	14
11	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	16	16
12	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	17	4
13	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	10	13
14	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	13	11
15	MYSTERY GIRL (Virgin 90158) (P)	Roy Orbison	14	12
16	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	20	12
17	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	9	41
		Keith Whitley	21	49
19	STRONG ENOUGH TO BEND (Capitol 48665)	Tanya Tucker	19	40
20	REBA (MCA 42134) (G)	Reba McEntire	15	55
21	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	22	40
22	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	33	3
23	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	18	18
24	KILLIN' TIME (RCA 8781-7)	Clint Black	43	3
25	RAGE ON (Capitol 46976)	Dan Seals	24	44
26	COPPERHEAD ROAD (UNI 7/MCA)	Steve Earle	23	27
27	CHISELED IN STONE (Columbia 40982/CBS)	Vern Gosdin	26	69
28	I GOT DREAMS (MCA 42272)	Steve Wariner	34	6
29	80'S LADIES (RCA 5924-1) (G)	K.T. Oslin	30	98
30	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	31	
31	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	35	38
32	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	27	10
33	MONONGAHELA (MCA 42205)	The Oak Ridge Boys	29	37
34	ALWAYS AND FOREVER (Warner Bros. 25568)(P/3)	Randy Travis	25	106
35	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	36	15
36	101 2 (Warner Bros. 25742)	Highway 101	28	40
37	BIG DREAMS IN A SMALL TOWN (RCA 8317-1)	Restless Heart	37	40
38	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	41	2
39	SOLID AS A ROCK (Epic 44326)	The Shooters	46	2
40	SWINGIN' DOORS, SAWDUST FLOORS (Mercury 836 710-1)	Larry Boone	39	7
41	WILD EYED DREAM (Columbia 40602/CBS) (G)	Ricky Van Shelton	40	114
42	SURVIVOR (Universal 42264/MCA)	Lacy J. Dalton	32	14
43	TURN THE TIDE (RCA 8454)	Baillie & the Boys	38	11
44	FASTER AND LOUDER (RCA 9587-1)	Foster & Lloyd	44	4
45	UNTASTED HONEY (Mercury 832 793-1)	Kathy Mattea	47	82
46	RUNNING (MCA/Curb 421 69/MCA)	The Desert Rose Band	48	35
47	ALABAMA LIVE (RCA 6825-1) (G)	Alabama	RE-ENTRY	
48	WHAT A WONDERFUL WORLD (Columbia 44331/CBS)	Willie Nelson	50	34
49	HOMESICK HEROES (Epic 44324/CBS)	The Charlie Daniels Band	45	33
50	GREATEST HITS (RCA 7170)	Alabama	RE-ENTRY	

## ■ COUNTRY HOT CUTS

1. ALABAMA: "Border Line" *Southern Star* (RCA)
2. FOSTER AND LLOYD: "Till the Fat Lady Sings" *Faster and Louder* (RCA)
3. NITTY GRITTY DIRT BAND: "Will the Circle Be Unbroken" *Will the Circle Be Unbroken: Volume II* (Warner Bros.)
4. WAYLON JENNINGS: "You Put the Soul in the Song" *Full Circle* (MCA)
5. GEORGE STRAIT: "Hollywood Squares" *Beyond the Blue Neon* (MCA)

## ■ TOP 10 SINGLES—20 YEARS AGO

1. TAMMY WYNETTE: "Singing My Song" (Epic)
2. GEORGE JONES: "I'll Share My World With You" (Musicor)
3. GLEN CAMPBELL: "Galveston" (Capitol)
4. FREDDY WELLES: "Games People Play" (Columbia)
5. BILL ANDERSON: "My Life" (Decca)
6. DOTTIE WEST & DON GIBSON: "Rings of Gold" (RCA Victor)
7. JOHNNY BUSH: "You Gave Me a Mountain" (Stap)
8. HANK WILLIAMS JR. "Cajun Baby" (MGM)
9. JIM REEVES: "When Two Worlds Collide" (RCA Victor)
10. RAY PRICE: "Sweetheart of the Year" (Columbia)



CHERYL K. WARNER

Thanks so much to the MD's, DJ's, our loyal fans and our great professional support team for helping us chart

## "Southern Men"

on Playback Records

Please come see us at the Playback Records Booth during FAN FAIR.

I love you

*Cheryl*

**CASH BOX CHARTS**

**COUNTRY SINGLES**

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

June 3, 1989



#1 Single: Dwight Yoakam



#1 Debut: Shenandoah #53



To Watch: Billy Joe Royal #47

		Total Weeks Last Week
1	I GOT YOU (Reprise 7-27567/Warner Bros.)	Dwight Yoakam 3 13
2	WHERE DID I GO WRONG (MCA 53504)	Steve Wariner 4 13
3	AFTER ALL THIS TIME (Columbia 38-68585/CBS)	Rodney Crowell 1 15
4	THE GOSPEL ACCORDING TO LUKE (MCA 53481)	Skip Ewing 6 13
5	SHE DON'T LOVE NOBODY (MCA/Curb 53616/MCA)	Desert Rose Band 7 11
6	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68539)	Rosanne Cash 8 10
7	IF I HAD YOU (RCA 8817-7)	Alabama 2 12
8	BETTER MAN (RCA 8781-7)	Clint Black 11 14
9	IS IT STILL OVER? (Warner Bros. 7-27551)	Randy Travis 5 12
10	YOUNG LOVE (Strong Love) (Curb/RCA 8820-8/RCA)	The Judds 9 15
11	LOVE OUT LOUD (RCA 8824-7)	Earl Thomas Conley 13 11
12	THEY RAGE ON (Capitol 44345)	Dan Seals 14 11
13	DON'T TOSS US AWAY (MCA 53477)	Patty Loveless 10 18
14	CALL ON ME (Capitol 44348)	Tanya Tucker 17 10
15	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys 18 9
16	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet 19 8
17	TELL IT LIKE IT IS (Atlantic America 7-99242/Atlantic)	Billy Joe Royal 12 17
18	THE CHURCH ON CUMBERLAND ROAD (Columbia 38-68550/CBS)	Shenandoah 15 18
19	BUT YOU WILL (SOA 006)	Razzy Bailey 21 6
20	HEY BOBBY (RCA 8865-7)	K.T. Oslin 16 17
21	DON'T QUIT ME NOW (MCA 53510)	James House 27 7
22	WINE ME UP (Mercury 872 728-7)	Larry Boone 20 11
23	5:01 BLUES (Epic 34-68598/CBS)	Merle Haggard 31 7
24	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs 32 7
25	BIG DREAMS IN A SMALL TOWN (RCA 8816-7)	Restless Heart 22 15
26	SEA OF HEARTBREAK (Curb 10525)	Ronnie McDowell 28 8
27	LOVE WILL (Warner Bros. 7-27575)	The Forester Sisters 23 16
28	BACK IN THE FIRE (Warner Bros. 7-27532)	Gene Watson 24 11
29	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty 34 5
30	THE KING IS GONE (So Are You) (Epic 34-68743)	George Jones 36 4
31	THERE'S A TEAR IN MY BEER (Warner Bros./Curb 7-27584/Warner Bros.)	Hank Williams Jr. (Duet With Hank Williams Sr.) 25 18
32	I'M NO STRANGER TO THE RAIN (RCA 8797-7)	Keith Whitley 26 20
33	IF I NEVER SEE MIDNIGHT AGAIN (Columbia 38-68684/CBS)	Sweethearts of the Rodeo 35 5
34	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton 38 6
35	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait 39 5
36	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea 40 6
37	CATHY'S CLOWN (MCA-53638)	Reba McEntire 42 3
38	YOU AIN'T GOING NOWHERE (Universal 66006)	Chris Hillman & Roger McGuinn 43 3
39	SETTING ME UP (Warner Bros. 7-27581)	Highway 101 30 17
40	NEVER SAY NEVER (Capitol P.B.44349)	T. Graham Brown 45 4
41	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap 48 5
42	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton 49 3
43	FELLOW TRAVELERS (16th Avenue 70427)	John Conlee 44 7
44	GOOD WELL (RCA 8867-7)	Don Williams 50 5
45	UP AND GONE (Warner Bros. 7-22991)	The McCarters 51 6
46	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven 52 6
47	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal 54
48	WHEN LOVE COMES AROUND THE BEND (RCA 8815-7)	Juice Newton 55
49	SHE HAD EVERY RIGHT TO DO YOU WRONG (Step One 400)	Jerry Lansdowne 62 6
50	RIGHT TRACK, WRONG TRAIN (16th Avenue P.B.70426)	Canyon 53 4
51	CARRY ON CHILDREN (Morning Star 21389)	Fox Brothers 63 5

52	HILLBILLY HELL (MCA-53642)	Belamy Brothers 64 3
53	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah DEBUT
54	WHAT IT BOILS DOWN TO (True TU-96)	Frank Burgess 57 7
55	MORE THAN A NAME ON A WALL (Mercury/PolyGram 874-196-7)	The Statler Brothers DEBUT
56	HEAVEN ONLY KNOWS (Reprise 722999A)	Emmylou Harris DEBUT
57	FRONTIER JUSTICE (Curb 002)	Cee Cee Chapman 58 6
58	I'M A SURVIVOR (Universal UVL 66007)	Lacy J. Dalton 68
59	I STILL NEED YOU (Windward 7)	Steffin Sisters 66 6
60	HOW DO (Columbia 38-68677)	Mary Chapin Carpenter 67 4
61	(BLUE, BLUE, BLUE) BLUE, BLUE (RCA-8918-7-RAA)	Jo-Ei Sonnier 69 3
62	MIDNIGHT TRAIN (Epic 3466738)	Charlie Daniels Band 72 2
63	TURN OF THE CENTURY (Universal UVL 6609)	The Nitty Gritty Dirt Band DEBUT
64	I KNOW WHAT I'VE GOT (RCA 8822-7)	J.C. Crowley 29 9
65	I STILL NEED HER (Associated Artist 502)	Norman Wade 73 5
66	I PROMISE (Evergreen EV1091)	Lynne Tyndall 74 4
67	WHO NEEDS YOU (Airborne 10019)	The Sanders DEBUT
68	WHY (Bear 199)	Billy Joe Burnette 70 5
69	BRAND NEW WEEK (Master MR-011)	Michelle Lynn 76 4
70	LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial SR-150)	Dale Morris 77 4
71	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR-399)	Dawnett Faucett 78 3
72	DON'T ABUSE YOUR BABY (Stop Hunger SHR-NG-1102)	Northern Gold 79 3
73	WE'LL START ALL OVER AGAIN (Lamon Records LR 10194-7)	Gary Ray 80
74	SOUTHERN LADY (Round Robin RR-1879)	Arne Benoni 82 3
75	NOT LIKE THIS (Universal 66004)	Tim Malchak 75 5
76	SOMEBODY PAINTS THE WALL (Curb 10528)	Josh Logan DEBUT
77	LONELY MAN (Soundwaves SW 4820)	Jim Martin 83 3
78	SON OF A PREACHER MAN (6 I.S. S-1017)	Bobbi Lace 84 3
79	FIDDLE MAN (Round Robin RR 1880)	Harlan Helgeson 86 2
80	IT'S GOT TO BE LOVE (Stop Hunger Records SHR-MP1102)	Bob Cat Douglass & Linda Kaye 87 2
81	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	The Nitty Gritty Dirt Band 33 23
81	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	The Nitty Gritty Dirt Band 33 23
82	SOUTHERN MEN PLAYBACK P-1330)	Cheryl K. Warner 88 3
83	RAMBO JACK (American Image 4001)	Eddie Bond DEBUT
84	MY MAMA WAS A RODEO QUEEN (Track Records TR-202)	Summer Cassidy 91 2
85	WHO YOU GONNA BLAME IT ON THIS TIME (Columbia 38-08528/CBS)	Vern Gosdin 46 20
86	BLUE ORLEANS (GBS 79-0A)	Billie Jo Spears 94 2
87	WHO'S THIS STRANGER IN MY BED (Player PI-138)	Carolyn Bacon 89 3
88	DID I LEAVE MY HEART AT YOUR HOUSE (OVERTON LEE 45-130)	A Touch Of Country DEBUT
89	I'M AN OLD ROCK AND ROLLER (Caprice 2356-A)	Joey Welz DEBUT
90	FINDERS KEEPERS LOVERS WEEPERS (Music City USA MC0014)	Karyl 92 2
91	YOU NEVER STOPPED LOVING (Skyway 89-SK-2040)	Andy Lee Smith 93 2
92	THE PRECIOUS JEWEL (Hat Kat Kountry 63058)	Charlie Louvin/Roy Acuff DEBUT
93	NIGHTTIME MEMORY (WOW 1090-A)	Bruce Gosse DEBUT
94	MOST WANTED WOMAN (NSD 257)	J.D. Miller DEBUT
95	OLD COYOTE TOWN (Capitol 44274)	Don Williams 47 20
96	MANY MANSIONS (Curb 10524)	Moe Bandy 56 14
97	I NEVER HAD A CHANCE WITH YOU (Tra-Star TS-1225)	Patsy Cole 59 7
98	JOHNNY LUCKY AND SUZI 66 (Atlantic America 7-99259)	Jeff Stevens & the Bullets 60 6
99	LUCKY ME (First Colony CA 89105)	Charlie Albertson 61 7
100	IF I EVER GO CRAZY (Epic 34-68587/CBS)	The Shooters 65 12

### ALBUM RELEASES



**□ KENNY ROGERS:**  
*Something Inside So Strong*  
(Reprise 1-25792)

Something inside an album jacket that includes the name *Kenny Rogers*, is nothing less than **STRONG!** What a title for Rogers' latest album release. As always, he gives us another one of those *Yes, I've got to have it* type albums. Still using his from-the-heart, to-the-heart delivery, Rogers, with producer Jim Ed Norman, displays ten cuts of excellence. Cuts include "Planet Texas," which could soon feature the video of all videos; "If I Ever Fall in Love Again," an extremely beautiful duet with Anne Murray; and the tune which brilliantly represented part of the 1988 Summer Olympics,

"When You Put Your Heart in It." Rogers pours his heart into it, and so do other vocal contributors — Ricky Skaggs, Holly Dunn, Gladys Knight and more. *You picked a fine time* to leave us with such a fine piece of art Kenny! Just like the gambler, *you got to know when to fold 'em and know when to hold 'em*. This is definitely one to hold on to.



**□ ROSANNE CASH: Rosanne Cash Hits 1979-1989**  
(Columbia 45054)

Just rack 'em up and give 'em to us all at once! That seems to be what this lady had in mind when she and co-producer Rodney Crowell put together the *Hits* album. What more could one ask for — a superb collection of total Rosanne, and each cut totally successful. Remember these: "Seven Year Ache," "Hold On," "My Baby Thinks He's a Train," "I Wonder," "The Way We Make a Broken Heart" and "Tennessee Flat Top Box"? Of course, with a true-tendered voice and the ability to charm us all, Rosanne brings back these classics, plus a couple of surprises. It's no surprise, however,

that she already has another cut from *Hits* on top again. Written by John Lennon and Paul McCartney, "I Don't Want to Spoil the Party" is one of those tunes we find ourselves humming throughout the day. We don't think you'll spoil the party, Rosanne, but you are spoiling us with this decade of hits. A collector's plus!

### SINGLE RELEASES

#### ■ OUT OF THE BOX



**□ WILLIE NELSON: "Nothing I Can Do About It Now"**  
(Columbia 38-68923/CBS)

You've heard these terms before: finger-snappin', toe-tappin' or hand-clappin' — but hear them again! They most definitely describe Willie's successful efforts in this tune, as he admits it's too late to make changes in the past. Produced by Fred Foster and delivered by Nelson, whose artistry is unlimited, this song is sure to be no stranger to the top of the charts.

#### ■ COUNTRY FEATURE PICKS

**□ MOE BANDY: "Brotherly Love" (Curb 10537)**

Close your eyes and really sink into this one. Bandy pours out a vocal sincerity that blends perfectly with lyrics that describe a very *special* kind of relationship.

**□ SUZY BOGGUSS: "Cross My Broken Heart" (Capitol 44399)**

How could a promise of love be any more sincere, than when it's backed up by crossing the heart? Suzy's touching voice of innocence is sure to steal some hearts with this song.

**□ CHARLEY PRIDE: "The More I Do" (16th Avenue 70429)**

With vocals that shine in a crowd, and a name we're all proud of, Pride sings of *sending* love, but no return to sender.

**□ GAIL DAVIES: "Hearts in the Wind" (MCA 53442)**

Making a successful comeback and in dazzling style, Davies discovers where love develops, in this smooth-flowing tune produced by Jimmy Bowen.

## PATTY LOVELESS: Get to Know Her



(Photo: T.L. Carr)

IT'S ALWAYS FASCINATING when we get to know someone a little bit better. That's the case with MCA recording artist Patty Loveless. She's no longer just a new face in the country music crowd. Loveless says it's taken a while for people to really find out who she is, but that now when they hear her music, they know it's coming from Patty Loveless. "It's such a great feeling to realize that people out there actually know a particular song is *me*," she says.

"Now when I perform, most people can recognize my song just by the first guitar lick in the music intro." Of course, she's referring to the song that's perhaps given her the biggest boost so far, "Don't Toss Us Away," written by Bryan McClean. The success of "Don't Toss Us Away," which is backed up vocally by Rodney Crowell, can most definitely assure Loveless that we'd never *toss* her away.

According to Loveless, an additional change she's had to adapt to since finally becoming an established artist is being recognized more by the public. She says adjusting to that change isn't so bad. "I used to be the type person who ran around in jeans and a sweatshirt quite a bit, but now I realize that it's important how I present myself to the public all the time."

Very often, we hear about so many new artists who've had to struggle to really succeed in the industry. How much of a struggle was it for Loveless? "Oh sure, there's been years of ups and downs, but I just hang in there," she says. "You know, sometimes I think I was really lucky in a way. When the Judds and Randy Travis broke loose, that brought back my interest in country music." For a while, Loveless tried her hand at pop, rock & roll and even a little disco! "I soon started to like the music coming out of Nashville again," she said. Loveless thought Nashville was ready for some new faces in country music. "I just feel very lucky to have been one of those faces."

Today's country music doesn't really have just one definition, or at least Loveless doesn't think so. "Some people used to say that artists like Emmylou Harris, sounded too *folky*, but country music *does* come from the folk," she says. "I guess it's a blend of a little folk and a little of the old '50s rock & roll." Loveless, considered by many as the heiress to the female honky-tonk throne, certainly fits into today's definition of country music. She proved that when she walked away with the Favorite New Artist award in country music at this year's American Music Awards, held in Los Angeles. "That award was very special to me because the music listeners voted, and that's very special," she said.

Loveless manages to keep very busy with her career, but she also has time to relax and do her own thing every now and then. "I think it's important to break away from the business at times." When she *does* break away, she enjoys fishing, swimming and just listening to music around the house. Sure, she tends to listen to her own music quite a bit, but also loves listening to some of her favorite artists like MCA's Vince Gill. Gill has provided background vocals on Loveless' albums, including *Honky Tonk Angel*. She'll be returning the favor on Gill's first MCA album.

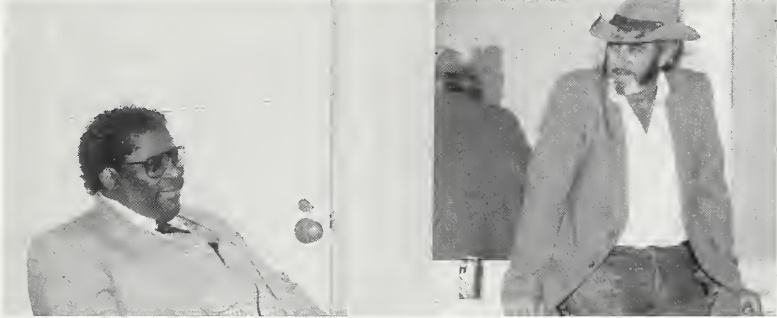
We'll have to wait a while for a new album from Loveless. "There's still a few songs on *Honky Tonk Angel* that deserve a shot." She will, however, go back in the studio to begin working on her fourth album sometime in June. "Timber I'm Falling," written by Kostas, is Patty's latest release from *Honky Tonk*, but give a listen to "I'm on Your Side," "Chains," and "If You Think," also written by Kostas. I'm sure you'll be impressed — I am!

**Kimmy Wix**

# COUNTRY MUSIC



**RAITT IS GREAT!** ASCAP recently met backstage with ASCAP member Bonnie Raitt during her concert at The Center Stage in Nashville. During her performance several artists joined her for encores. Pictured (l to r) are ASCAP's Dona Spangler-Mueller, ASCAP member Emmylou Harris, Raitt and Wynonna Judd (of the Judds).



**When blues great B.B. King performed at the Grand Ole Opry he made one request: that he meet Don Williams. Don, who is a big B.B. King fan, gladly attended the concert and met up with the showman backstage where B.B. turned the situation into a listening session. He wanted to hear some of Don's new RCA album, *One Good Well*.**



**CHEERS FROM THE UK:** Reba McEntire took her high-energy concert to London for the first time ever when she performed at the Dominion Theatre May 7. McEntire, who was referred to as a "singer's singer" by England's *Q Magazine* was the toast of an MCA/UK reception following the successful show. McEntire had performed in Zug, Switzerland the night before. Pictured during the MCA/London reception (l to r) are: Bruce Hinton, president MCA Records/Nashville; McEntire; Tony Powell, managing director MCA/UK; Maureen Kealy, product manager MCA/UK; and Paul Fenn, Asgard Promotions.

## CAROLYN BACON



THANKS TO STRONG encouragement from her family, Carolyn Bacon is finally making things happen in her career. She has sung and performed in area clubs near her native Dallastown, Pennsylvania, for over 15 years. But it took the prodding of her two children to really make her "go for it" as a recording artist.

"I made the trip to Nashville a few months ago, for the first time, to seriously pursue my recording career," says Carolyn. "My kids sent me there and said, ~Mom, don't come back home until you get a producer to work with you." Luckily for Carolyn, she found that producer in just two weeks, and that led quickly to the recording and release of

her first single, "Who's This Stranger in My Bed," on Player Records.

Producer John Fisher saw Carolyn perform on stage at the well-known country hangout *The Soundtrack Lounge* on Music Row, and told her to get a demo tape to him. "The session players we tried to use just weren't working out. So instead of doing a demo that sounded bad musically, I just sang "The Lovesick Blues," acappella," Carolyn remembers. Fisher was impressed with Carolyn's talent and immediately agreed to work with her in the studio.

The result is a single that debuted May 20, at #96 with a bullet on the *Cash Box Top 100 Country Singles* chart, and at #25 with a bullet on the *Country Indie Singles* chart. Airplay of "Who's This Stranger in My Bed" on country stations across the nation is bringing offers of work at fairs and clubs in several areas.

Now in most cases, where children are concerned, *Mother* knows best. But sometimes, as Carolyn has found out — especially where a musical career is concerned — children *do* know best!○

## ■ RISING STARS

# ZACA CREEK: Western Rock With Country Roots



BY KAY KNIGHT

THEY DON'T LOOK LIKE your typical country artists. Oh, there're the faded jeans, boots, and a cowboy hat or two — but there's just something *different* about these fellows. Zaca Creek, CBS Records' newest act, is bringing a unique look and sound to country music. The sound is reminiscent of the Eagles, Lynyrd Skynyrd and Creedence Clearwater Revival all rolled into one. Yet, they have added their own touch to that Southern rock sound.

"We've always considered the Eagles and CCR country," says youngest member and keyboard player Jeff Foss. "They're right there with that sound. That's country as far as I'm concerned. But I love Hank, Sr., too. Every country music lover has to love Hank Williams."

Jeff's love of country music goes back to a very young age. In fact, it is something he says has been there as long as he can remember, not only for himself but for his three brothers, who just happen to make up the remainder of Zaca Creek. That's right — it's a family thing.

Older brothers Gates, James and Scot started singing while just youngsters in Southern California. "Our parents were folk singers and had a group when we were very young," says lead guitarist Scot. "So our dad really got us started musically." Gates, James and Scot formed a group and started performing at fairs, dances, weddings and just about everywhere music was needed in their community. As they grew, physically and musically, so did the recognition of their tremendous talent.

When Jeff finished high school and joined his brothers' performances, they started the circuits in small clubs and worked their way up to performing in Nevada showrooms and opening for major acts. Once they set their minds to really working toward that recording career, they got a demo tape to noted Nashville producer Eddie Kilroy, and things started to take off from there.

Not only was Kilroy interested in producing this extremely talented group, but he and his wife Mary now manage them. Kilroy produced all the material on Zaca Creek's upcoming debut release on Columbia Records, which is scheduled to hit the record stores in August. A video has also been shot, featuring what will be the group's first single release, "Sometimes Love's Not a Pretty Thing."

Working together so closely can put a strain on any relationship, but Zaca Creek feels the fact that they are brothers has been a plus for them. Bass guitarist James explains: "I think it's actually been a blessing and it's made things easier. Because even though opportunities have come up where we

could work on individual projects instead of the group effort, we've stayed committed to this thing that we started together. If we were just regular guys working together, this might not have been the case. We think our commitment is a little stronger because we're family."

Zaca Creek says the family commitment has also helped them stick with the style of music they have always wanted to perform. "We feel at home with country music," says James. "Living in Southern California, country music hasn't been as popular as a lot of music, but Zaca Creek has always played country songs in our shows, no matter where we performed, or what type music we were supposed to be playing."

Lead singer and oldest brother Gates agrees. "We've always felt very strongly about country music. It's much more lyrical than other types of music and that's one of the things that brought us around to it."

"If it's good, it's good and if it's bad, it's bad...and to try to label any sound is hard," James adds. "I like Dwight Yoakam as well as I like Steve Earle, and they're on opposite ends of country music."

"And I think people love a Dwight Yoakam as well as they like a John Cougar Mellencamp or a Bruce Springsteen," says Gates. "And on that same shelf they may have a Bon Jovi album and a Randy Travis album."

Zaca Creek may look a little more *rock* than the average country artist, but they say they are just doing what is right for them, and that if something is not honest and real, the public will see right through it. "Randy Travis told us, 'You've got to do what you really like.' He really likes his style and that's good," says James. "We really like our style; and hopefully, people will respect us for that. We're just trying to do what we enjoy."

Scot agrees: "The song is the bottom line. We try to choose a selection with lyrical content that people will enjoy hearing as much as we enjoy singing."

"We're not here because someone said, go to country music if you want to make it in the business, and we're not here for the money," Jeff states proudly. "This is what we've always done. We're for real and we love exactly what we're doing."

Eddie and Mary Kilroy love exactly what Zaca Creek is doing. CBS Records loves exactly what Zaca Creek is doing. And if these cowboys from the West Coast continue to sing as harmoniously as they do now, and continue to entertain their audiences the way they have for years, a lot of new fans who haven't yet had the pleasure of hearing them will also love *exactly* what Zaca Creek is doing.

## COUNTRY INDIE SINGLES

1	POT YOU WILL (SOA)	Razzy Bailey	1	33
2	CARRY ON CHILDREN (Morning Star)	Fox Brothers	4	5
3	I STILL NEED YOU (Winward)	Steffin Sisters	5	8
4	WHAT IT BOILS DOWN TO (True)	Frank Burgess	2	8
5	I STILL NEED HER (Associated Artist)	Norman Wade	7	5
6	I PROMISE (Evergreen)	Lynne Tyndall	8	4
7	BRAND NEW WEEK (Master)	Michelle Lynn	9	4
8	LIVIN' FOR TOMORROW IS KILLIN' ME TODAY (Sundial)	Dale Morris	10	4
9	THIS BUS WON'T BE STOPPIN' ON MEMORY LANE (SOR)	Dawnett Faucett	11	3
10	DON'T ABUSE YOUR BABY (Stop Hunger)	Northern Gold	12	3
11	WE'LL START ALL OVER AGAIN (Lamon)	Gary Ray	13	2
12	SOUTHERN LADY (Round Robin)	Arne Benoni	14	3
13	LONELY MAN (Soundwaves)	Jim Martin	15	3
14	SON OF A PREACHER MAN (6.1.5.)	Bobbi Lace	16	3
15	FIDDLE MAN (Round Robin)	Harlan Helgeson	17	2
16	IT'S GOT TO BE LOVE (Stop Hunger)	Bob Cat Douglass & Linda Kaye	18	2
17	SOUTHERN MEN (Playback)	Cheryl K. Warner	19	3
18	RAMBO JACK (American Image)	Eddie Bond	DEBUT	
19	MY MAMA WAS A RODEO QUEEN (Track Records)	Summer Cassidy	21	2
20	BLUE ORLEANS (GBS)	Billie Jo Spears	24	2
21	DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee)	A Touch Of Country	DEBUT	
22	I'M AN OLD ROCK AND ROLLER (Caprice 2356-A)	Joey Welz	DEBUT	
23	THE PRECIOUS JEWEL (Hal Kat Kount)	Charlie Louvin/Roy Acuff	DEBUT	
24	NIGHTIME MEMORY (WOW)	Bruce Gosse	DEBUT	
25	MOST WANTED WOMAN (NSD)	J.D. Miller	DEBUT	

## COUNTRY INDIES

### INDIE SPOTLIGHT

#### PATSY COLE: "Death and Taxes (and Me Lovin' You)" (Tra-Star 1226)

Sharp, crisp and grabs-ya-quick, best describes this high-energy bursting tune about three things to count on in life — and one out of three ain't bad. You can count on Patsy's vocals to deliver a unique breath of fresh air to the ear!



### INDIE FEATURE PICKS

- MARCY CARR: "Lean On Me" (Overton Lee 45-132)**  
 "When times are weary, there's usually an understanding heart to turn to." You're sure to receive this message in this song, sweetly presented by Marcy.
- DANA MICHAELS: "What If You Said Goodbye" (Echo 112)**  
 With a tenderly-touching voice, Dana sings about a sad, but true, question often thought within a relationship.
- JOE HENDERSON: "Lyle Lovett's Hair" (Funny Bone 101-A)**
- BOB CAT DOUGLAS/LINDA KAY: "It's Got to Be You" (Stop Hunger MP-1102)**

## ROGER RONE: Pure & Simple Country



(Photo: T.L. Carr)

A RUGGED EXTERIOR and a deep, forceful voice can certainly portray the image of a strong-willed man. Roger Rone definitely projects that image. He is a man who for the last five years has known where he wanted to be with his music, and has constantly pursued it. Working only with his music, which includes writing as well as performing, his full calendar only proves the point of dedication.

Though concentrating on tours throughout Indiana, Illinois, Minnesota, Arkansas, Missouri and Iowa, Rone has set aside two weeks to tour Canada. He will finish that jaunt just in time to arrive back in Nashville for Fan Fair. This showing at Fan Fair will be his first Nashville appearance; he also has a showcase in the works at Spanky's.

From his debut album, *Hell to Hold*, which was recorded at Air Studios and Bradley's Barn in Nashville, Rone hit the charts with two singles. "I'm Positive I Love You" made a stir on the *Cash Box* charts, then backed down to make room for the album's title cut, which topped at #72 on the Country Top 100 Singles chart and peaked at #8 on the Indie Singles chart. Both songs were written by Bobby Reed and Ernest D. Harp.

The interest only builds with each release from Rone, especially from those of us who enjoy his "distinctive, down-home traditional music." Always concerned with keeping his fans happy, Rone is set to release his next single immediately following Fan Fair. "Holding On to Nothing," also written by Bobby Reed, will be the first release on Rone's new label, True Records.

Surprisingly, Rone's determined, tough-guy outward appearance is only a cover for the real down-home country gentleman inside. Rone grew up in the

small town of Akin, Illinois, going to the local town square dances every Saturday night and to "jam" sessions with the family on Sundays. He speaks proudly of those days and of his family roots, which grow stronger with his own two sons. "I hope to have my oldest sit in on drums for me one day, and I'll proudly watch as my youngest goes on to be a great basketball star."

Rone's band, Country Fury, has become a family in itself. They have been working with Rone for five years, with the exception of Richard Williams, who joined more recently. Williams was here during this interview, and hoping to get some inside info on Roger, I asked him to fill me in on this quiet man. But what do you know — another quiet man! "He treats us — the group — the best, and we have a great time performing together. We all cut up, and Roger's usually the target — he's kind of slow... at revenge!" laughs "Scoop" Williams.

"When you stop having fun and enjoying yourself, it's time to quit," Rone states emphatically.

Before Rone is through, he hopes to sing on the Grand Ole Opry and possibly show off some of that fancy square dancing he's known to be famous for. Another dream of Rone's is to shake the hand of Webb Pierce. "He's such a fantastic writer, and if dreams do come true, maybe someday soon I'll get the opportunity to record a duet with this man. That would be great, just great," Rone says. Rone would love to record "There Stands the Glass," "Slowly" or "More and More," all Webb Pierce classics.

Do you think Rone has thought this out? Humm...Owens and Yoakam, Orbison and Lang and now Pierce and Rone.... Sounds good, Roger!!

T.L. Carr



(Photo: T.L. Carr)



Northern Gold in studio with Robert Metzgar (Newnum, Bridgewater, Metzgar, Webster & Clarke)



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